Music and the Moving Image XVI

MAY 28 – MAY 31, 2020

ABSTRACTS

1. Thursday, May 28, 1:00 AM – 2:30 PM EST, Blake Neeley, Keynote
Scoring Television: the New Golden Age in Streaming Media

Through the proliferation of streaming media and enhanced digital technologies, the creative visions that once polarized television and film, have now blurred. Prolific television composer Blake Neely will demonstrate how his creative process operates within a "new golden age" of television and documentaries. He will compare and contrast the overall sound, styles and various tropes of modern scoring, including the use of live musicians, computers and creative team expansion. Having composed music for over 1400 episodes of television, across 34 successful series, including the DC Universe, Neely will focus on his overall approach, philosophy, and process in an ever-changing, yet highly-evolved landscape of scoring to picture.

What goes into creating the overall sound-world for a series during its genesis? How is a specific character's theme approached? How do these themes and sound-worlds evolve and even combine throughout the life of a series? Neely will explore his workflow and ideas, including the musical, narrative, and cultural inspirations that guide him. Further analysis will look at how this ethos is applied to a seemingly wholly different medium — documentary scoring. Where are the similarities of process, and where are the differences?

2. Thursday, May 28, 3:00- 4:30 PM EST
"You Made Me Love You:" Judy Garland and the Performance of Sincerity
Daniel Batchelder, University of Cincinnati College-Conservatory of Music

The 2019 release of the biopic *Judy* confirmed that the Geist of Judy Garland has continued to haunt contemporary American Zeit half a century after the singer-actress' death. Yet in spite of Garland's firm grasp on popular culture, the majority of academic literature on the performer takes the form of phenomenological analyses that emphasize camp, that most slippery of sensibilities. While this approach has produced fundamental scholarship in the field of Queer Studies (see especially the work of Jack Babuscio, Richard Dyer, and Steven Cohan), such readings pertain only obliquely to Garland's mass appeal and her relationship to music in film. Building upon this literature, this project positions Judy Garland's on-screen performances of musical numbers as particularly compelling case studies for one of the Hollywood musical's most powerful and enduring dramatic strategies: the performance of sincerity. In this presentation, I offer close readings of select musical numbers that mobilize a variety of sonic, visual, performative, and extratextual techniques to center Garland as a locus of apparently honest, heartfelt expression. I argue for a reading that situates the aesthetics of sincerity in relationship to camp. Like camp, sincerity represents both a mode of presentation and a means of reception. Conversely, sincerity relies on a perceived lack of artifice and irony, two qualities fundamental to the camp sensibility. This project expands the scope of Judy Garland research while simultaneously interrogating how mass media construct images of truthfulness—a crucial issue in an era of fake news.

Jerry Goldsmith Goes to Space: Avant Garde Film Scores and Landscape in *Planet of the Apes* (1968) and *Alien* (1979)
Jonathan Minnick, University of California Davis

In 1972, Jerry Goldsmith told an interviewer for *Cinefantastique* that he did not want his film score for *Planet of the Apes* to be "gimmicky" or "obvious." The obvious, to Goldsmith, were scores from the 1950s, the Golden Age of Science Fiction, where electronic sounds dominated. While Goldsmith's scores rely on strange and noisy timbres

(unusual percussion, extended techniques, muted brass, prepared pianos), he chose to explore the acoustic *avant garde*. Focusing on *Planet of the Apes* (1968) and *Alien* (1979), I argue that Goldsmith used serialism and dissonance to create two distinctly different sonic impressions of outer space as disorienting and dangerous. In *Planet of the Apes*, serialism functions as an allegorical tool. I show that Goldsmith represents the "alien" planet with I0 and uses prime rows in scenes showing humans and the environment, alluding to the revelation that the "alien" planet is actually Earth. In *Alien*, Goldsmith works within the New Hollywood sound, defined by Lehman and others, following after Williams's leitmotivic score for *Star Wars*, but remains firmly in the *avant garde*— director Scott's preference—using dissonant intervals, such as augmented fourths and major sevenths, and dense cluster chords to echo *Alien*'s menacing setting. As humans finally entered into orbit and landed on the Moon at the climax of the Space Race, newspaper headlines stressed the American obsession with space as an environment rich in possibilities. However, Goldsmith's music works against this romantic perspective and mirrors more conflicted attitudes toward futuristic technology and modern colonialism.

The General in Winter: Characterization through Themes and Contrasts in Jerry Goldsmith's score for *Patton*
Noah Balamucki, New York University

Patton, a signature work in Jerry Goldsmith and Franklin J. Schaffner's venerable collaboration, is one of the most nuanced biopics ever produced by Hollywood. However, while the film depicts American general George S. Patton's service in World War II, *Patton* is not essentially a war story — rather, the film is a detailed, yet ambiguous character study of one of WWII's most enigmatic figures. This paper examines how Goldsmith's score reflects and expands upon the film's psychologically probing portrayal of Patton. Studies of the score often focus on the composer's iconic themes for the titular general himself, and how these themes intersect and evolve to evoke Patton's enigmatic and contradictory nature. Often overlooked is how Goldsmith juxtaposes triumphant renditions of the general's themes with a march for the weakened German army. The musical contrast, evoking a sense of predator and prey, sheds new light on Patton's state of mind and the morality of his actions, and is thus an important way by which the score enhances the film's central purpose.

Through a close analysis of the cue "German Advance," which incorporates the aforementioned musical approach — and thus nearly the entirety of the score's recurring musical material — this paper examines how Goldsmith's effective use of theme in *Patton* contributes to a uniquely compelling and psychological portrayal of a mythic soldier.

3. Thursday, May 28, 3:00-4:30 PM EST
Sonic Showdowns: Music and Fighting in the John Wick Franchise
Lisa Coulthard, University of British Columbia
Lindsay Steenberg, Oxford Brookes University

As part of a large-scale research project on the fight scene in cinema, this paper considers music and sound in the multiple and extended fight scenes of the John Wick franchise. Like many films focused on fighting, the Wick series parcels out types of fights across its texts, each with its own unique fight choreography, cinematic style, weapon orientation, character development, setting, *mise en scene*, and music. Foregrounded in the dialogue-sparse films, sound and music play a significant role in separating out each fight sequence as unique and uniquely worth watching. Tying music to violent action, the films highlight kineticism and spectacle: from the first fight in *John Wick* (2014), music is sutured to physicality and movement -- as John leaps into action, the rock soundtrack revs in synch with his movements. Throughout the three films, music is frequently yoked to Wick's actions, even when the music is diegetically motivated: from the pulsing beats of dance music in the club to the contrastive scoring of Kaleida in the Red Circle bath area to the relative musical silence of the library fight, sound is crucial to the acoustic attractions of Wick's action-filled fighting. Considering these elements across the three films of the franchise (to date), this paper examines the fundamental musicality of Wick's fights, analyzes the interplay of musical and fight "beats," and frames these fights within a larger analysis of music in fights scenes in contemporary cinema.

From Grinding to Grooving: An Investigation of Motoi Sakuraba's RPG Combat Music
Aaron Price

In role-playing games (RPGs) many players repetitively battle enemies in order to advance their characters, a

process often referred to as grinding. While grinding, players will hear the same combat music hundreds or even thousands of times. Despite often being highly percussive and energetic, Stephen Armstrong found that the music heard while grinding instills a sense of stasis through repetitive melodic figures and stationary tonal centers. This sense of stasis in the music, which Armstrong calls musico-spatial stasis, reflects the gameplay state of being temporarily removed from the exploratory or narrative space until the battle is complete. Although musico-spatial stasis is extremely common in RPG combat music, the music of Motoi Sakuraba is a notable exception: his combat compositions contain limited repeated material, fast-paced harmonic changes, and varied tonal centers. I investigate how these elements of Sakuraba's music correlate with scientific studies of groove phenomenology (the subconscious desire for the body to move with music) and how they could create further kinesthetic interaction with the gameplay. Additionally, I examine how Sakuraba' s use of syncopations, appoggiaturas, and suspensions both create and then subvert listener expectation, whereas many other combat themes tend to be more predictable in rhythm and harmony. I then demonstrate how these elements of groove and subverted expectation in Sakuraba's compositions fit within established theoretical metrics and models for measuring gameplay immersion. This analysis reveals that despite not creating musico-spatial stasis, Sakuraba's combat music is functional in utilizing groove and subversion to create further immersion in the grinding experience.

Orchestral Scoring and Recording for TV and Film in Ireland - From the 1960s to the Early Twenty-First Century
John O'Flynn, Dublin City University

Although Irish state agencies invested in documentary film production throughout the mid-twentieth century, the country was slow to develop an infrastructure for filmmaking. Ireland's first professional film studios, Ardmore, opened in 1958. Three years later the national broadcaster RTÉ launched its first TV station; the same authority also managed two professional orchestras. Ensuing decades saw a dramatic rise in the number of TV productions with orchestral scores, as established composers/music directors drew on previous experiences of scoring for theatre/ concert hall. However, this did not lead to any substantial involvement by Irish composers/local orchestras in writing/recording music for mainstream film. This paper interprets infrastructural and creative developments in orchestral scoring and recording for film and TV in Ireland. After documenting a substantial range of domestic-contained activity from the 1960s-1980s, it identifies factors that from c. 1988 brought about a major shift in the professionalization of the area. First was the agency of local filmmaker Jim Sheridan who commissioned Elmer Bernstein to write for his early successes including *My Left Foot* (1989) and *The Field* (1990). A related development was the establishment of the Irish Film Orchestra that included, but was not confined to RTÉ orchestra members. Finally, the paper documents the emergence of a new generation of music professionals working in Irish film production from the 1990s-2000s, including first cohort of Iris composers writing exclusively for screen.

4. Thursday, May 28, 2020, 3:00-4:30 PM EST
"The Beatification of the Beat:" Soundtrack and Documentary in *24 Hour Party People*
Claudia Lonkin, University of Alberta

24 Hour Party People (dir. Michael Winterbottom, 2002) chronicles the rise and fall of Factory Records and the post-punk/new wave Manchester scene. The film begins in the 1970s, tracking the music community that would eventually birth the acid-fueled "Madchester" scene of the 1990s. Billed as a comedy-drama, *24 Hour Party People* is defined by the performance of Steve Coogan as Factory Records-owner and TV presenter Tony Wilson. *24 Hour Party People* has no original score. Instead, it has a sometimes-diegetic soundtrack (prod. Pete Tong, FFRR Records), composed of songs from important Manchester scene bands, including Joy Division, New Order, and the Happy Mondays. Notably, songs that do not appear on the commercial release are present in the film, including several classical compositions. These are used ironically during allegorical sequences, delivered directly to the audience by Coogan. Coogan is almost constantly breaking the fourth wall, monologuing as if the film were another of Wilson's TV programs and behaving in a manner that indicates he is aware he is being filmed. In a film that directly acknowledges its own narrative-making process, the selection of certain songs (and the omission of others) for the official soundtrack creates a further layer of mythologization. Furthermore, archival footage is interspersed throughout the film. Studio recordings are played over the actors' performances, and graphic title cards appear intermittently, giving the film a documentary feel. This paper will explore how soundtrack curation and the use of documentary genre cues inform narrativization in *24 Hour Party People.*

"Blurring the Lines Between Real and the Fake": Lana Del Rey's "National Anthem" and

Youth Disillusionment with the American Dream
Hannah Blanchette, University of Cincinnati, College-Conservatory of Music

Since the singer/songwriter Lana Del Rey rose to fame with her viral hit "Video Games" in 2011, she has become associated with Americana aesthetics. Del Rey references Americana themes in her songs and often includes imagery of the American flag in her photoshoots, music videos, and live performances. Del Rey released "National Anthem" in 2012, the fifth single to support her major label debut, *Born to Die*. "National Anthem" was accompanied by an almost eight-minute music video that depicts the relationship between John F. Kennedy and Jacqueline Onassis framed by the assassination, casting Del Rey as Jacqueline Onassis and rapper A$AP Rocky as JFK. Lana Del Rey's "National Anthem" and its accompanying music video ironically juxtapose nostalgic American Dream imagery and tragic situations, representing a broader youth disillusionment with the US sociopolitical climate during the 2010s. This paper examines how the music video blurs the boundaries between the fantasy of the American Dream and the reality underneath the concept, drawing on theories such as precarious aesthetics and the fantastical gap between diegesis and non-diegesis. Studies of critical reception and fan responses support the song and video analysis. I also situate "National Anthem's impact within Del Rey's career trajectory from 2011 to 2019. This research is part of a larger project that frames Lana Del Rey's work as a distillation of societal unrest throughout the 2010s and considers how it reflects the subsequent disenchantment young people experienced during this decade's collapse of the American Dream.

Surprising, New Emotions: Female Narrative in Paolo Sorrentino's *Youth*
Kelly Cole, Bowling Green State University

Youth (2015) directed by Paolo Sorrentino tells the story of Fred Ballinger (Michael Caine), an aging composer, and his friendship with an auteur filmmaker named Mick Boyle (Harvey Keitel). The two friends reminisce over their long lives and friendships at a resort in Switzerland while dealing with critical moments at the end of their artistic careers. Their discussion and behavior often revolve around their relationships with women: daughters, wives, massage therapists, unrequited crushes, movie stars, prostitutes and unattainable beauty queens. While Fred and Mick's artistry seems to drive the plot, it is actually their relationships with women that fuel their motivations and actions. The film features several diegetic performances by women, including nostalgic cover bands and the character Fred Ballinger's "Simple Song No. 3" composed for the film by David Lang. Additionally, pre-composed music by Igor Stravinsky and Claude Debussy is used to underscore dialogue and monologues centered around women such as Fred's daughter, Lena Ballinger played by Rachel Weisz and actress Brenda Morel played by Jane Fonda. Film scholars Annachiara Mariani and Russell Kilbourn have pointed out how this film is littered with the male gaze; because of this, it is intriguing to note the use of the female voice- speaking and singing- and how it contributes to the narrative framework of the film. I will use four pertinent scenes to discuss how the chosen score and soundtrack provide subtext and a female narrative voice about love, loss, nostalgia, and power during these moments.

5. Thursday, May 28, 2020, 3:00- 4:30 PM EST
Cells, Fluids, and Visual Musics: Playing the Picture at the 21ˢᵗ Century
Hubert Ho, Northeastern University

On November 14, 2019, the Multiverse Concert Series presented an evening of multi-medial work melding live music, moving image, and public dissemination of scientific research. The videos, projected onto the hemispherical surface of the Charles Hayden Planetarium at the Museum of Science in Boston, consisted of time-lapsed formations of crystalline structures created by fluid dynamicist Irmgard Bischofberger; and animations of cell formation displayed in research of biologist Alexey Veraksa.

This performance serves as a rich site of inquiry on music, moving image, and the framing of multi- medial work. With pianist JenTao Yu, composer David Ibbett performed his post-rock minimalist "electrosymphonic" musical score to picture using laptop, live synching his wall-to-wall musical setting to the video. The lack of explicit narrative structure in the video sequences elevates the importance of the music's role in creating meaning. Yet the relationship between the music and videos is not entirely incongruous (Ireland 2018). Ibbett's incessant, repetitive, and obsessively arpeggiated gestures provide the seemingly abstract patterns and shapes in the videos a sense of agency and determination. Keefer provides historical precedent for such work in the rich tradition of visual musics, centered upon the abstract animations of Oskar Fischinger (2015). Fischinger himself advocated that his work be presented in planetaria, creating a "cosmic-feeling of endless space without perspective, [where] [i]mages projected

in such a sphere become far distant" (qtd. in Keefer 2015).

Thus while the 2019 work was presented primarily as a interdisciplinary presentation of art and science with futuristic overtones, this paper argues that the work is deeply rooted in both historical traditions of "playing the picture," and of visual music as contemporary abstraction.

Listening Through the Vibrations: Haptic Musical Experiences in *Baby Driver (2017)*
Gabrielle Berry,

In the explosive conclusion of Edgar Wright's *Baby Driver* (2017), the music obsessed titular protagonist's hearing is damaged. After spending the film immersed in the Baby's point of audition, from his ever-present iPod to his ringing tinnitus, the audio-viewer is presented with another sonic perspective—that of Baby haptically listening to the song through his hand on the car speaker. A music-driven film that pushes musical listening beyond mainstream hearing conventions, *Baby Driver* is used in this paper to theorize on the relationship between listening and the body in cinema, haptics and sound, and the significance of music in Deaf culture. *Baby Driver* is contextualized alongside films such as *La Famille Bélier.* (Eric Lartigau 2014) and *Beyond Silence* (Caroline Link 1996), which similarly focus around music, hearing loss and/or deafness. Both films utilize deaf point of audition as a means of constructing the 'normally' hearing body, focusing on the 'silence' of deafness. Despite centering around pivotal sequences of vibrational listening, both *Beyond Silence* and *La Famille Bélier* resist offering point of audition representations of vibrational listening. Thus, the haptic listening of *Baby Driver* (by both Baby and his deaf godfather, Joseph) offers a powerful example of haptic listening, though this is ultimately undermined by the film's failure to acknowledge the essential differences between modes of listening. Bridging together sound, Deaf and disability studies, this paper interrogates haptic listening, and the possibilities of integrating hearing audiences into a spectrum of sonic experiences.

"Every Damn Song Is About You": Constructing Meaning with Sound and Songs in *Baby Driver*
Steven Janisse, Western University

Baby Driver (2017) has been widely praised for director Edgar Wright's integration of sound, image, and narrative. The film features a compiled soundtrack of preselected pop songs that Wright used to guide the filming and editing process. Protagonist Baby (Ansel Elgort) is both the "eyes and the ears" of this heist film as the titular driver who listens to music constantly on an iPod to drown out the ringing symptoms of his accident-induced tinnitus. The film features an intriguing blend of diegetic and non-diegetic cues, with much of Baby's activity set to a soundtrack that only he can hear. The action sequences are notable for their tight audiovisual choreography, with stunts coordinated to upbeat tunes, while the musical selections for less adrenaline-filled moments are equally laudable for their efficacy in providing narrative signposts.

While most of the music in the film is presented as diegetic songs from Baby's iPod, composer Steven Price provided a more conventional underscore for several sequences. Many of those non-diegetic cues appear at points where Baby is experiencing stress, either from a memory or during a confrontation. The selective use of the non-diegetic underscore indicates that Baby's constant consumption of music is equally essential for alleviating his emotional trauma as well as his physical symptoms. In this paper I discuss how the sound design of *Baby Driver* effectively uses diegetic and non-diegetic cues as narrative signposts while privileging the protagonist's point of audition as the primary locus of meaning.

6. Thursday, May 28, 2020, 5:00-6:00 EST
Synchronization Rights and the Dramatic Nature of Song in Hollywood Cinema: *Lawrence Hirsch v Twentieth Century Fox* (1945)
Kevin Bozelka , Bronx Community College

On the surface, securing synchronization rights seems to be a straightforward business practice. Any music synchronized to an image must be cleared with the copyright holder. However, sync uses vary in their importance with dramatic uses commanding the largest compensation. At times, securing synchronization rights allowed for debate within the entertainment industry about the very nature of music in film, especially the question of what counts as a dramatic use. The resulting discussions within the industry and occasional lawsuits offer a fruitful way to

analyze music in Hollywood films for the fundamental questions they raised about medium specificity, the visualization of music, and the dramatic nature of song. This paper focuses on one lawsuit concerning the title song in the 1945 film, *Hello Frisco, Hello* resulting in a decision of near-apocalyptic ramifications. The judge ruled that film came under mechanical rights (usually protecting recorded works and yielding much less compensation for copyright holders) and that popular songs could not be dramatized since they do not tell stories. The decision could have drained the sync rights value from popular songs. But the Music Publishers Protective Association asserted their rights and pressed their members to insert a clause into contracts forbidding the dramatic use of a song without express permission. The debate laid out in Lawrence Hirsch v Twentieth Century Fox underscores the necessity of applying a discursive approach to genre. Instead of assuming that the nature of a genre is settled, scholars striving to locate particular uses of generic terms at specific historical junctures should, following Rick Altman, ask such questions as "Who speaks each generic term? To whom? For what purpose?"

Music, Digital Audio, Labor
James Buhler, University of Texas at Austin

The 1990s witnessed a pronounced shift toward digital technologies in the production of music and sound in film, and in the years since 2000 analog techniques have largely been supplanted by digital means. Contemporary soundtracks are thus rendered and built, and the digital tools commonly used in media production today have markedly changed the nature of labor in both music and sound production. These technological advances have affected especially the big blockbuster action films where music and sound design play a crucial role in creating the film world and are increasingly blurred so that it has become difficult to know what elements have been created by the sound team and what elements by the music team. This papers examines these changes and looks specifically at how workflow and labor has adapted to the conditions of non-linear editing and digital audio workstations and argues that many of the pronounced stylistic changes that have been noted in media music after 2000 are a direct response to these adaptations.

7. Thursday, May 28, 2020, 5:00-6:00 PM EST
Curating a Continent for Disney: Afropop, Cultural Intermediation, and the Corporate Compilation Soundtrack
K. E. Goldschmitt, Wellesley College

Two of the biggest African American names in music recently curated compilation soundtracks to films owned by Disney: Kendrick Lamar for *Black Panther* (2018) and Beyoncé for *The Lion King* (2019). In both cases, promotion for the resulting albums emphasized the inclusion of African artists, although little of the music appeared on screen. *The Lion King: The Gift* (2019) presents the case of Beyoncé's cultural intermediation, which involved bureaucratic maneuvering, production, performance, and promotion. She claims that in mediating West African artists she "created a new genre." The kinds of mixtures she curated fit into afro-pop, a decades' old umbrella genre that mixes traditional African musical approaches, hip hop, reggae, and more. While there is nothing new about compilation soundtracks featuring creative cross-cultural collaborations, it is remarkable that these two films both sought to do so through a similar formula: contract a major U.S.-based star to create a soundtrack that bolsters a corporate brand by playing up African authenticity. With a foundation in new soundtrack studies (Kassabian, Buhler, Hubbert) as well as the history of afro-pop, this paper argues that the revolutionary potential of these two albums is limited by the process of mediating between Africa, the Disney corporation, and the expectations of shareholders. By considering the political economy of intermediation in legacy film properties, it shows that as groundbreaking as these two albums are for promoting afro-pop artists, the limitations imposed by the A&R fell short of representing a continent as musically diverse as Africa.

Fantasia and the New
Megan Sarno, University of Texas at Arlington

Composer and critic Deems Taylor solemnly addresses his movie-going audience at the beginning of Disney's *Fantasia* (1940), announcing that the production represents a "new form of entertainment." Like other films of the studio's early decades, Fantasia germinated for years. It resulted from collaboration between the studio's founder and Leopold Stokowski, a nationally known conductor and champion of contemporary music. In working meetings, the film was referred to as "The Concert Feature," since the whole film reenacts the experience of attending a symphony orchestra concert. But was going to the movies to hear a concert new? Stokowski had already worked on other film projects to bring orchestral repertory to mass audiences. Indeed, every element of this project can be

traced to some precedent; the case for newness must be argued. In this paper, I study the antecedents of *Fantasia*, including the *Silly Symphonies* shorts, Stokowski's Hollywood projects, and the experimental film projects of artist Mary Ellen Bute. In addition, I consider historical documents from the Disney studio to understand what was truly innovative. Using concepts from the philosophy of technology and Bruno Latour's theory of the modern, I argue that the final creation of *Fantasia* was a technical fantasy. The new in the film is not the form of entertainment but rather the means of reproduction. By better understanding the cultural significance of *Fantasia*, we can refine our model for approaching all Disney films and the way they both reflect and create cultural values positive and negative.

8. Thursday, May 28, 2020 5:00-6:00 PM EST
Resurrecting *Kong*: Challenges in the Live Performance of Classic Hollywood Film Scores
Brent Yorgason, Brigham Young University
In the Fall of 2019, Max Steiner's groundbreaking 1933 score for *King Kong* was performed live to film for the first time in concert. This performance was the culmination of many years of research and preparation, from the reconstruction of the original score, to the creation of a concert soundtrack and click track, to the development of a new performance edition. In this presentation, I will outline the processes and describe the challenges in "resurrecting" a classic Hollywood film score like Kong and performing it live to film. I will incorporate the perspectives of all those involved in the project— the orchestrators, the sound designer, the click track developer, the audiovisual crew, the conductor, and the performers. Some of these challenges include: (1) the absence of an existing orchestral score, necessitating its reconstruction from Steiner's original sketches; (2) difficulties in separating the dialogue and effects from the music in the original mono soundtrack; (3) the creation of a click track that captures all of the radical tempo shifts and meter changes in Steiner's highly-synchronized score; (4) the need to create a "performance edition" of the score that carefully incorporates film cuts and clarifies some of the most challenging temporal passages; and (5) putting all of the media pieces (film, edited soundtrack, click track, streamers, and subtitles) together in perfect synchronization, both for rehearsals and for the live performance.

Partners in Crime: Max Steiner's Themes for *The Letter* and *The Unfaithful*
Jeff Lyon, Brigham Young University
The screenplays of *The Letter* (1940) and *The Unfaithful* (1947) are both derived from the 1927 play by W. Somerset Maugham about a woman who murders her lover. Max Steiner wrote the scores for both films, but in doing so responded carefully to differences in plot, setting, and characterization. Steiner's main themes clearly illustrate the differences between Leslie's complex yet ultimately unredeemable character in *The Letter* (played by Bette Davis) and the more sympathetic character of Chris in *The Unfaithful* (played by Ann Sheridan). For example, Leslie's theme is inherently unstable, constantly oscillating between two pitches (and two unrelated harmonies), illustrating how Leslie is living two lives. Chris's theme involves an obsessive ostinato (a descending chromatic gesture associated with death and despair) to represent how she feels trapped in her situation. Since Leslie remains unrepentant to the end, her theme is always mired in polytonality, dissonance, and complex layering effects. By contrast, Chris's theme is transformed to the major mode when her husband forgives her. We will examine how these two themes effectively convey concepts of obsession, duplicity, deception, and entrapment. Other important characters who receive different musical treatment by Steiner are the widow (exotic and mysterious in *The Letter* versus neurotic and weak in *The Unfaithful*) and the husband (clueless and absent versus angry yet forgiving). Notably, the lawyer character in both films is treated similarly, with noble, diatonic music that contrasts markedly with the dissonant, unstable music that surrounds him.

The Sonorous Mould: Indexicality, inaudibility and truth-claims in Hildur Guðnadóttir's score for Chernobyl
Andrew Callaghan, University of Melbourne
Traditionally, music is set in opposition to notions of filmic realism. In particular, indexicality, the quality with which photographs are a product of that which they signify (akin to a footprint or smoke indicating a fire) has been regarded as a cornerstone of film's ability to capture the world. Non-diegetic music, as a signifier of post-production, has been rejected by various filmic movements from verité documentarians to Dogme practitioners in the 1990s as an unwelcome indicator of authorial manipulation. One solution that has emerged has involved an ambiguity between diegetic sound and score, making music a less noticeable invasion and more akin to its visual analogue. On occasions, the musical features of diegetic sound are exploited to perform some functions we might normally ascribe to music. With sampling technology, the inverse also becomes possible: environmental sound is

sampled and shaped with musical tools to create a score. Hildur Guðnadóttir's recent score for Chernobyl is an exemplar of this approach. In building her score largely out of recordings made at a nuclear power plant, her music interweaves with environmental sounds in ways that at times makes the distinction between the two impossible to discern. Additionally, given her process was broadly reported in the press, some new questions arise: What does knowledge of music made of environmental sound do to our experience of the production? Does such 'indexical' music have more permission in serious, realistic settings?

9. Thursday, May 28, 2020, 5:00-6:00 PM EST
Television, Music, Race, and the Disabled City: Sounding Trauma and Restoration in the New Orleans of *Treme*
James Deaville, Carleton University

New Orleans after Hurricane Katrina has been described as a "disabled city" (Sielman, 2007; Rivin, 2015). What does it mean for a city like New Orleans to be "disabled," and how would that impact its soundscape when the city's reputation is built upon music? Such were the questions the creative forces behind the HBO television series *Treme* (2010-2013) attempted to answer (Hudelet, 2017; Morris and Kadetz, 2018). Both drawing on research about the "rubble film"—cinema about the after-effects of WWII on Germany (Shandley, 2010)—and informed by studies of PTSD recovery among Katrina survivors (DeSalvo et al, 2007; McLaughlin et al, 2011), this paper explores how *Treme* executive producers David Simon and Eric Overmyer integrally and strategically used music to reflect the disaster as well as its aftermath, especially with reference to issues of race.

As we shall observe, music plays a central role in the series, equally as an object of loss and as an agent of restoration for black (and white) citizens. Katrina's physical and emotional effects all but silenced the musical life of New Orleans; however, through the narratives of survivors from the black community and their musical performances, *Treme* envoices the trauma of loss while sounding the road to recovery. Examining *Treme*'s representation of second-line ensemble Rebirth Brass Band in the inaugural season—positioned three months after the disaster—reveals how their black musicians tangibly suffered lack and oppression, even as they were subversively attempting to rebuild the city through "embodied performance" (Pattison, 2017).

'Whirlwind Strings and Punchy Brass Fanfares': Library Music and its Use in British Travel Television
Toby Huelin, University of Leeds

Library music can be understood as music that is neither specifically written for a media production, nor that has a prior musical life. It occupies a liminal space in the world of music for media, extensively used in television yet rarely examined in academia. As one way of opening up the discourse surrounding library music, this paper will explore its use(s) in British travel television programming.

There has been a recent reappraisal of travel television as a hybrid subgenre of lifestyle and documentary television (e.g. Bakøy, 2017; Waade, 2009), although the role of music has been effectively ignored. An analysis of library cues, as the dominant type of music used in this genre, can illuminate notions of place, identity and cultural value. This is particularly true when the same tracks are used in different programmes and musical meaning can coalesce across different televisual contexts. There are also examples of explicit references to library music within the narrative of travel television programming (e.g. Channel 4's *Travel Man*), which challenge the commonly held assumption of library music as something 'unheard' (Gorbman, 1987) or 'inconspicuous' (Wierzbicki, 2013).

Drawing together a close reading of televisual texts with practitioner perspectives, this study argues for a reappraisal of library music as a fundamental part of television culture. The paper also has broader implications for music in screen media, particularly concerning notions of musical meaning, intertextuality and narrative in the under-explored area of music in factual television programming.

10. Friday, May 29, 2020, 1:00-2:30 PM EST
"Oh, Great, Another Musical Number!": Determining Disney's Self-Parody in *Galavant*

(2015- 2016) and *Enchanted* (2007)
Caitlan Truelove, University of Cincinnati College-Conservatory of Music

Although at times we have seen Disney producing films primarily for commercialization and capitalist reasons, what happens when Disney attempts to display parody of itself? Especially during more recent films, viewers have laughed or giggled at small visual references to prior Disney animated films such as the appearance of Flounder from *The Little Mermaid* (1989) and Olaf from *Frozen* (2013) in *Moana* (2016). However, I am particularly interested in Disney producing parody that is not only self- aware but also pushes the boundaries of the brand that Disney has developed over the years. I will use the 2007 film *Enchanted* and the 2015-2016 short-lived ABC series *Galavant* as case studies for Disney participating in self-parody. Additionally, Disney appears to be drawing from both their vast number of films, animated and live action, as well as from timely popular media. Both of these productions have Alan Menken working on the score and music (along with other individuals), with him having a distinct relationship with Disney from his work on the Disney Renaissance films. I seek to analyze these two works and their music to see how Disney works within the tropes of love and romance, princes and princesses, and heroes and villains that they have established over almost a century while also slowly pushing these boundaries by portraying their self-awareness in a humorous and successful way.

On and Beyond Mickey-Mousing: Revisiting Yuan Muzhi's *City Scenes* (1935)
Jingyi Zhang, Harvard University

Yuan Muzhi's *City Scenes* (1935) was proclaimed as "the first musical comedy" in Chinese cinematic history and marks the first instance of original music written solely for the film, reflecting a tight-knit collaboration among three established Chinese composers of the day. In revisiting this pivotal comedy, I strive to promote a nuanced examination of audiovisual expression beyond mickey-mousing practices that scholars have directly stated or subtly implied. I address the sophisticated, multi-layered role of sound (broadly construed) while relating to broader socio-historical concerns of 1930s Shanghai and the influence of Western films on *City Scenes*. Drawing on primary sources like Shenbao and Diantong banyue huabao, personal writings on film music by Chinese composers, a diverse scope of contemporary studies on film theory by Michel Chion and Daniel Schwartz, writings on early Chinese film music by Jean Ma and Yueh-yu Yeh, I contend that the use of sound in *City Scenes* is much more intricate than mickey-mousing, spanning the fields of musicology, Chinese film and cultural history, Western film theory, and sound studies. More specifically, I explore four dimensions of sound usage in the film: musicalization of noise from the lower depths, rendering sounds from the city, the sound of money, and musical commentary of materialist dreaming.

Daredevil (2003) vs _Daredevil_ (2015): _Daredevil,_ Netflix and the Changing Aesthetics of 'Film' Music
James Peter Moffatt, University of Liverpool

This paper uses a comparative analysis of the compositional strategies and commercial contexts of scoring two filmic iterations of Marvel's franchise. The 2003 feature film *Daredevil* and the 2015 Netflix Original Series, of the same name, are based on the same comic book characters and narratives, and shared similar budgets. However, approaches to writing the music are vastly different. The 2003 version leans towards a traditional orchestral score, recorded at the Newman Scoring Stage at 20th Century Fox. The 2015 score leans towards a more electronic, textural sound-palette, with less use of strong melodic elements, recorded at composer John Paesano's home studio. This paper suggests that transitions towards digitisation, multi-episodic series, and the changing responsibilities of the composer, have led to shifts in 'film' music aesthetics. Technology has radically impacted, not only the working practices of industry professionals, but also the way in which work is delivered and consumed. U.S. and U.K. movie-theatre attendance hit a 25-year low in 2017 (*The Verge*, 2019). The same year, audiences around the world spent 1 billion hours a week watching Netflix (*Statista*, 2019). From relatively humble beginnings as a DVD-by-mail service, Netflix has grown into one of the most influential creators of film and television. Similar budgets used to develop 2-hour feature films are now being used to produce 10+ hour multi-episodic series (Wilkins, 2017; *Statista*, 2018). With more content to score, often in shorter timeframes, for the same cost and to similar 'cinematic' expectations, these changes can have a material effect on music for new media. This paper explores these issues and constitutes a shift in a more modular approach to media composition, sitting within the industrial turn, more generally, with the growing use of Digital-Audio-Workstations and technology as a creative tool.

11. Friday, May 29, 2020, 1:00-2:30 PM EST

Hans Zimmer's *Sherlock Holmes*: A Model for Leitmotivic Structure in the Non-Linear Era
Noah Horowitz, New York University

Hans Zimmer's score to *Sherlock Holmes* is perhaps best known for its unique soundscape of folk, orchestral, and electronic elements or its memorable theme for Holmes. However, this paper will show that the score demonstrates an unusually well-thought-out *leitmotivic* structure that integrates seamlessly into the demands and conventions of contemporary Hollywood blockbusters. The main leitmotifs involve complex musical codes which directly reference industrial Britain of the 1860s, and the 1920's German art movement New Objectivity, among others. Eight key scenes from the film form the basis of a syntactic and *leitmotivic* analysis involving phenomenology and formal music theory concepts which are used to discuss the development of leitmotifs throughout the score. In addition to the scene by scene analysis, several trends are discussed including the use of thematic transformation, designed sound as leitmotif, and condensation of leitmotifs into *ostinati*. Of focus is a discussion of the way *leitmotivic* development occurs despite challenges resultant from contemporary film practice like non-linear editing, lack of extended main title sequences to set up leitmotifs, and the need for music to be written prior to a locked cut of the film. Zimmer uses non- linear developmental techniques of his own to combat these challenges to create a score that appropriately balances the traditional and the innovative.

Cleaning Up the 'Mess': *Black Hawk Down* (2001), Alan Meyerson, and Timeline Layer Analysis
Stefan Swanson, Ashland University

As a composer who has revolutionized the film scoring industry and brought the emphasis away from the traditional, notation-based process to one involving technology, Hans Zimmer offers a challenge to scholars looking to analyze his scores using traditional theory-based means. After an in-depth interview with Alan Meyerson, Hans Zimmer's primary score mixer since 1994, about the process of scoring *Black Hawk Down* (2001), it becomes clear how little traditional musical analysis will offer in terms of a Zimmer score.

This paper introduces Timeline Layer Analysis as an option for analyzing Hans Zimmer's music. This is demonstrated through an analysis of two cues from *Black Hawk Down*, and compared to a brief analysis of a more traditional cue by John Williams. Both analytical approaches reveal relationships between the drama and music in each case by using methods most appropriate to the composer's process.

Paraphrases of Genre Film Music in Jean-Luc Godard's 1960s Cinema
Michael Baumgartner, Cleveland State University

In his 1960 films, Jean-Luc Godard frequently alludes to prototypical, overused paradigms of film music modelled according to the prerogatives of Hollywood and European mainstream cinema. Such genre-typical music in Godard's films is reminiscent of scores used in specific genres, such as in romantic comedies, suspense thrillers, and melodramatic films. The over-clichéd, ironic use of genre music draws attention to itself and questions the effectiveness of such music as part of the cinematic narrative and viewing experience. Based on the assumption that music is chiefly responsible in cinema for conjuring up audio viewers' emotions, this presentation offers an investigation of the music in *Pierrot le fou, Alphaville*, and *Contempt* as music self-consciously referring to archetypal music related to particular genres. Antoine Duhamel, Paul Misraki, and Georges Delerue conceived their scores for these three films in the manner of such stylistic paraphrases, before Godard integrated them into the films as an ironic and imaginative reinterpretation of 1940s and 1950s film music. *Contempt* features a melodramatic score*, Alphaville* film noir B-movie music, and *Pierrot le fou* psychological thriller music à la Bernhard Herrmann. Godard further requested from his composers music that expresses the general mood of the respective films at the expense of underscore music linked to specific narrative moments. By means of this somewhat unorthodox working method, Godard self-reflectively highlights the typical characteristics of film music associated with a specific film genre, while also enquiring whether film music itself can be categorized as a musical genre.

12. Friday, May 29, 2020, 1:00-2:30 PM EST
West Side Story (1961) and Robert Wise
Nathan Platte, University of Iowa

When *West Side Story* (1961) received the "Best Director" Oscar, co-directors Jerome Robbins and Robert Wise

received a statuette each. Robbins had served as choreographer for the original Broadway show and had been engaged to bring his groundbreaking work to film. Robbins bolstered the film's credentials, but his inexperience in film and departure during production was compensated by Wise, a quietly reliable director who had worked across film genres without seeming to favor one. Many commentators since have appraised *West Side Story* (WSS) under the impression that the film was Wise's first musical and that his earlier work is of limited relevance. This paper challenges both assumptions. Wise had worked on musicals as a film editor at RKO in the 1930s. As a director, he had filmed many musical performances, including multiple song-and-dance numbers for *This Could Be the Night* (1957). In films like the *Body Snatcher* (1945) and *The Set-Up* (1948), Wise had experimented provocatively with offscreen diegetic music to generate suspense and unease. Wise's "non-musical" films repeatedly synchronized visual cuts to jazz grooves, including in *Captive City* (1952), *I Want to Live* (1958), and *Odds Against Tomorrow* (1959). This paper shows how studying Wise's previous work across multiple genres may change how we perceive and listen to WSS. In particular, this presentation will show how montage-based musical numbers and off-screen sound simultaneously acknowledge WSS's origins in stagecraft while embracing the distinctly cinematic opportunities of the screen.

Power, Nostalgia, and the TV Musical in *The Magicians* (2015-–)
Jessica Getman, University of Michigan

There is something magical about music—about the way it grants access to emotion, a sense of transcendence, and the ineffable. As Nanette de Jong and Barbara Lebrun have pointed out (2019), music has historically served, in turns, as a metaphor for nature's harmonious structures and as an access point into the irrational and unexplainable. Recent television series of the supernatural variety, already enmeshed in narratives of magic and mysticism, have used the mythological qualities of music as an excuse to produce musical episodes, increasing consumer interest through on-screen performance and the draw of popular song. Most recent among these is SyFy's *The Magicians* (2015–). Two of the series' episodes ("All that Josh" and "All that Hard, Glossy Armor") directly equate musical performance with magical phenomenon as the characters sing and dance to music performed by an invisible orchestra. Moreover, *The Magicians* employs songs from the 1980s for these narratives, capitalizing on a recent nostalgic trend that both captures the interest of older audiences (who remember the eighties first-hand) and stirs the imagination of younger audiences (who value rearticulating the past in the present). Music thus wields its power in both the diegesis of *The Magicians* and in the spectator.

Musical Numbers for the Revolution
Jiadi Jiang, University of Southampton

The Cultural Revolution, from 1966 to 1976, was an extreme development in Chinese politics, society and culture. It aimed to root out revisionism, involving a purge of any elements potentially opposing the power of the Communist Party and Chairman Mao. It produced a number of highly distinctive films which directly glorified communism and the Chinese state. Against this background, on 26th December 1966, the *People's Daily* announced eight model theatrical works as art templates for the Cultural Revolution. Known as Yangbanxi, these were adapted rapidly into film formats to allow wide circulation. These films have an obvious and strong political purpose, which has meant that the little attention paid to them has been concerned almost exclusively with understanding them as propaganda. However, my research is more interested in seeing them as film musicals. This paper will investigate the *The Legend of the Red Lantern* (Yin Cheng, 1970)（,）a Peking opera drama that contains a lot of song-and-dance numbers, which are presented in a uniquely Chinese manner. Yet I would argue it also owes much in to Hollywood musical films. Approaching the films as musicals allows us to understand how the format allows political meaning to be hidden by joyous music. This can tell us not only about how songs are thought to be effective agents of propaganda but also about how propaganda and strong socio-political messages perhaps have a natural home in the musical.

13. Friday, May 29, 2020, 1:00-2:30 PM EST

Cue the Punch in the Gut: Music and the Projection of Complex Emotion in Dramatic Plot Reveals
Dorian Mueller, University of Michigan

Music in the context of narrative media has the unique capacity to grant us access to complex emotional and psychological states of characters that often visual or textual cues alone cannot convey. I argue that musical projections of emotion can be especially salient when aligned with dramatic plot reveals, in that they enhance the

observer's ability to experience a similar emotion alongside the character. In this paper, I uncover music's role in conveying complex emotions in pivotal plot moments from two dramatic television series: Charlie Brooker's *Black Mirror* (2011) and Veena Sud's *The Killing* (2011-2014). In each, I demonstrate how the music effectively conveys a particular emotion experienced by a character, while simultaneously instills in the observer a parallel experience of that emotion at a higher narrative level.

In "Shut Up and Dance" (*Black Mirror*, season 4) I contend that the alignment of visual cues to the climactic build of Radiohead's "Exit Music (For a Film)" (OK Computer 1997) enhances our perception of the guilt and shame felt by the main character, brought to a heightened intensity at the moment an incriminating secret about him is revealed. By comparison, I turn to "What I Know" (*The Killing*, season 2), where I examine how non-diegetic music undercuts the visual and textual portrayal of guilt and anger. Here I explore how the development of the piano theme from Frans Bak's score parallels the lead-up to discovering the identity of a young women's killer, while also conveys the solace this discovery brings about for the victim's grieving mother.

"This is what Garbage Utopia feels like." *Crazy Ex-Girlfriend* vs. Richard Dyer's *Showbiz*
Jordan Stokes, West Chester University

Richard Dyer's classic *Entertainment and Utopia* describes the musical as a kind of self-medication, offering utopian visions of abundance, energy, intensity, transparency, and community to viewers whose lives are meager, exhausted, dreary, occluded, and isolated. Famously, the genre doesn't explain how utopia would be organized, or how we'd get there. It only shows what utopia feels like, exciting our desires without sating them. Dyer's structures have proved remarkably durable. Experimental musicals like Sondheim's plotless *Company* trade on the same utopian visions. Revisionist musicals like *Pennies from Heaven* critique the unattainability of showbiz utopia without challenging the underlying value system. Blocked-off utopian visions do nothing to fix real-life degradation, but what of it? Abundance, energy, intensity, transparency, and community are still imagined, still desired. Like earlier revisionist musicals, *Crazy Ex-Girlfriend* both exemplifies and undermines classic Broadway tropes (as research by Jessica Shine, Anna Knapp, and Zelda Knapp has shown). But it sometimes attempts a deeper subversion, arguing not that we can't get what we want, but that we do not even want what we want. In these moments, *Crazy Ex-Girlfriend* offers an excitingly new critique of Dyer's showbiz. The musical numbers subvert each value by turn, offering abundance tainted by frivolity and malaise, energy that flails helplessly in search of an outlet, intensity that manifests in self-loathing, transparency that reveals what ought to remain hidden, and community with people we'd much sooner avoid. "This is what utopia feels like..." the show whispers, with a rictus grin "... and it's awful."

Sonic Bias and Ecological Idealism in Commercials from the Digital Age
Megan Murph, University of South Carolina Upstate

Recent sound scholars, eco-musicologists, and acoustic ecologists have examined assumptions connected to the glorification of silence/nature and dismissal of noise/city, but much is left to unpack with the socio-political biases associated with sound, especially considering our consumerist digital age. Over the last decade, the number of television commercials (TVCs) has steadily increased for web-based platforms, while the length of the advertisement has decreased. These changes in commercialism reflects not only fast-paced lifestyles but the market's control over its customer.

Many commercials' sound designs are bound to a sonic duality akin to Murray Schafer's concept of hi-fi and lo-fi soundscapes. These soundscapes differentiate in that hi-fi settings allow for discrete sounds to be heard clearly (associated with nature or rural landscapes) while lo-fi settings are obscured with closer and more compact sounds (city or urban landscapes). This concept conflates and continues the narrative of silence being better than "noise" and wilderness better than city. When this duality is applied to marketing and advertising, silence/nature becomes a commodity and its auralities aid in sales.

In this paper, I will draw upon different disciplinary perspectives and approaches within advertisement rhetoric (Nicholas Cook, Margarita Alexomanolaki), urban geography (Jules Boykoff, Neil Smith), sonic violence (Juliette Volcler), and noise history (David Hendy, Hillel Schwartz) to interpret and understand recent commercial sounds from 2016-2019. I will reveal how advertisement sound design aids in maintaining divisions between nature/the city, silence/noise, middle class/working class, and heteronormative relationships.

14. Friday, May 29, 2020, 3:00-4:30 PM EST.
Musical and Narrative Transformation in *Nier* and *Nier: Automata*

Christopher Greene, Tufts University

One of the richest, yet relatively unexplored areas of study in ludomusicology is the transformation of musical materials across multiple installments of a game franchise. Scholars have begun examining this issue in series including *Zelda* (Brame 2011) and *Final Fantasy* (Simon 2016). This paper examines the melodic and harmonic transformations between *Nier* (2010) and *Nier: Automata* (2017). *Nier: Automata* has proven a robust subject for academic study (Smith 2017; Greenfield-Casas 2019), though the question of game-spanning musical development remains open. The musical transformations between *Nier* and *Nier: Automata* mirrors developments in character and story, while deepening and complicating the player's emotional connection to them.

Of central focus in this presentation are the pieces of music that are carried over between the two games: "Grandma (comp. Takahashi & Okabe)," "Dark Colossus (Okabe & Hoashi)," "Song of the Ancients (Okabe)," and "Emil (Hoashi)." Each of these cues have specific significance in relation aspects of narrative or characterization in the original *Nier* that carry over or transform in *Nier: Automata*. Drawing on theories of harmonic transformation in multimedia (Murphy 2012, Lehman 2018) and modular structure in games (Medina-Grey 2016), I will demonstrate that the musical metamorphoses in *Automata* directly relate to—and comment on—events in the game's story ("Grandma" and "Dark Colossus") or returning characters ("Song of the Ancients" and "Emil"). Furthermore, this paper acts as a first step in developing a model of video game musical analysis that prioritizes transformation as a theoretical category.

Hyper Light Drifter's Warped Medium
Terrence Martin, San Francisco Conservatory of Music

You wake up, face-down in the rain. You blink, trying to remember the visions from your dreams. Your head clears. You recall your purpose. You walk from the obelisk above you when an intense pain explodes from your chest. Blood coughs up. You're running out of time. Thus begins *Hyper Light Drifter* (2016). When the game was Kickstarted, it was pitched as a retro-style video game—one that harkens back to pre-1997 gaming—in the vein of *The Legend of Zelda: A Link to the Past* (1991). However, while the game design and art call back to this style, the soundtrack doesn't. Rather than the melody-centric approach most retro-games took, *Hyper Light*'s composer, Richard Vreeland, wrote ambient music for the game. Even in boss fights, which feature clear melodies, the music is broader than the explosive, heart-racing boss music in retro-games. This raises a question: why did *Hyper Light*'s developers opt for a soundtrack that was aesthetically nothing like the games they were modeling? In this paper, I argue that while *Hyper Light*'s soundtrack breaks from what's expected of a retro-game aesthetically, the music functions exactly as expected. In my paper, I look first at two retro-style games, *UNDERTALE* (2015) and *Shovel Knight* (2014), and discuss how they relate to retro- games like *A Link to the Past* and *Mega Man* (1987) in order to establish how their soundtracks function. I then apply these findings to *Hyper Light* and its narrative to see why the stylistic deviations were necessary for the game.

Identifying Gestural Vocabulary in Video Games Through Audio Corpus Manipulation
Jacob Hart, University of Huddersfield

The dexterity, coordination and embodied knowledge that is required to play certain video games is quite remarkable. Games such as *Rocket League* and *Counter-Strike: Global Offensive* can be picked up and enjoyed by anyone, but take years to master and play at high levels. These games offer a meaningful set of gestures around the controller which correlate to specific visual and aural worlds. These gestures can be performed with more or less skill, suggesting a virtuosic way of engaging with the video game and the sound and image on screen. How can we identify the gestural vocabulary specific to each game, to each player? How can we explore the links between these gestures, images and sounds? This project wishes to propose a methodology that would begin to address these questions with the development of a number of digital tools. Thanks to new developments in audio corpus navigation (FluCoMa Project, University of Huddersfield), we can query and navigate huge collections of recorded game audio and control data in order to find and visualise disparate and recurring gestures. Testing these techniques on the two afore-mentioned case studies, a number of interesting questions that will shape future study have emerged: is it more meaningful to query the gestural control data or the resulting audio in order to identify gestural vocabulary? What corpus segmentation techniques are better suited for different kinds of games (notably driving

versus FPS)? Can these techniques be transcribed to analysis of performance in general?

15. Friday, May 29, 2020, 3:00-4:30 PM EST

Nick Carraway, Kanye and 'Dubious Descendants of Beethoven': Narrative Functions of Rearrangement in Baz Luhrmann's *The Great Gatsby* (2013)
James McGlynn, University College Cork

The anachronous use of contemporary music in period films, playfully rearranged to befit the era into which it protrudes, has become a well-established postmodern cinematic trope, whether amid the 19th-century American frontier of *Westworld* (2016) or 1920s jazz clubs of *Babylon Berlin* (2017). This idiom's most prominent exponent is Baz Luhrmann who, since *Strictly Ballroom* (1992), has continually combined rearranged anachronistic pre-existing pop music with original scoring, actively involving himself in rearrangement (Psujek 2016). However, while *Moulin Rouge!* (2001) meets extensive scrutiny (Yang 2008; Ann van der Merwe 2010; Psujek 2016), Luhrmann's most recent film *The Great Gatsby* (2013) receives noticeably less critical attention, often appearing as a one-line namecheck in scholarship (Halfyard 2016, 98; Sapiro 2016, 425). Here, I frame *Gatsby* as an important exemplar of rearrangement in the score, demonstrating several functions and qualities inherent to musical quotation: the score's ambiguously interchangeable 'autophonic' and 'allophonic' quotation (Godsall 2019); the varying degrees of appropriation rearrangement can comprise; genre as a signifier (or disrupter) of time; postproduction mixing as rearrangement. Furthermore, I propose *Gatsby* reveals lesser-acknowledged ramifications of rearrangement: it lends its composer (and quoted artists) profoundly augmented narrative agency and, interacting with cartoonish CG, cultivates a memorably hyper-real aesthetic, framing the narrative as hazy analeptic reminiscences of its alcoholic narrator. Overall, I hope to occasion a revaluation of this text which, through radical oscillation between scoring modes, consciously highlights the narrational functions its soundtrack offers, erodes boundaries between original and pre-existing music, and 'draws attention to itself' (Psujek 2016).

Theatricality, Artifice, and Affective Space in the Films of Baz Luhrmann
Robynn Stilwell, Georgetown University

Writing, both scholarly and popular, on director Baz Luhrmann is liberally sprinkled with terms like "fantastical," "excess(ive)," "lurid," and the occasional, more restrained, "seldom subtle." At times, the discussion suggests, if not outright states, that experiencing his films is an assault on the senses, implying a closeness between audience and cinematic materials. And yet, some of Luhrmann's most affective and intimate moments come with an amplification of physical and psychological space, a marked distancing from the audience through theatricality, artifice, and expansion of framing. Unlike most filmmakers who opt for closeness and a stripping away of extraneous decoration at such moments, Luhrmann tends toward the spectacular; in context, however, this unreality allows a revelation (elevation?) of truth. While examples of this strategy appear in all of Luhrmann's films, his musicals draw particularly on music and dance's ability to measure time and space. "Moments of truth", like the scenes in *Strictly Ballroom* of Fran and Scott gelling as dance partners and then romantic partners, and the two fathers' revelatory scenes, are made more complex and poignant by distance. Luhrmann often engages the musical's utopian impulse, as seen in the celebratory community at the end of *Strictly Ballroom*, or in the early disco and hip-hop scenes of *The Get Down*, but the dystopic climax of *Moulin Rouge!*'s "Roxanne Tango" is all the more powerful for its doublings, deflections, and dissociations from reality.

Performance, Perfectionism, Power: Critical dialogues with Classical Music Culture in *Grand Piano* (2013), *The Violin Player* (2018) and *The Perfection* (2019)
Tobias Pontara, University of Gothenburg

Scholars such as Lydia Goehr, Lawrence Kramer and Nicholas Cook have repeatedly argued that, traditionally, one of the fundamental conceptual supports behind the performance of classical music is the belief in endurable and "eternal" musical works free-standing from any cultural and social context. According to this ontology, the primary obligation of the performer is to present and interpret the musical work. Interpretation, however, requires instantiation, and instantiation, in turn, requires a note-to-note perfect performance. No matter how original and sensitive the interpretation, a less than flawless performance will result in a rendition of a different work than the one indicated (to use philosopher Jerrold Levinson's preferred term) by the composer. This culture of musical perfection has been the subject of several recent screen productions. In this paper I discuss three films that in

different ways enter into a critical dialogue with what might be called the ideology of the perfect musical performance: *Grand Piano* (2013), *The Violin Player* (2018) and *The Perfection* (2019). I argue that *Grand Piano* and *The Perfection* can be understood as more or less allegorical critiques of an unsound musical culture whose obsessive fixation with technical mastery and absolute precision have spurred out of control. In contrast, The *Violin Player* faces such issues head on, while also problematizing how relations of power are built into the very aesthetic discourses permeating classical music and classical music performance.

16. Friday, May 29, 2020, 3:00-4:30 PM EST

Analyzing Narrative Moments Across Media: The Plunge
Ryan O'Dell, University of Minnesota

In the pilot episode of *The Flash*, the eponymous hero is confronted with the task of stopping a raging tornado that could destroy his city. As he sizes up the threat, the music gradually rises in pitch and intensity while the camera slowly zooms in on his face. After being warned that his proposed solution might kill him, he resolves to try nonetheless. As the orchestration reaches its apex, the show's title theme arrives as he takes the plunge into danger. This is but one manifestation of a narrative moment emblematic of a trope found across all forms of plot-based multimedia from films and television, to video games, to staged performances of opera, ballet, and theater. The plunge occurs when a narrative agent makes a risky and definitive choice, which can range from minor dramatic moments to piece-defining climaxes. No matter its context, the plunge is remarkably consistent in its sonic, visual, and narrative presentation. This paper explores the interaction of these elements by comparing instances of the plunge in a variety of works from distinct artistic fields. I juxtapose examples taken from television, film, opera, ballet, and video games in order to highlight the commonalities between them. In doing so, I establish a comparative model for analyzing narrative multimedia applicable across genres and platforms, bridging the gaps between fields of study often considered disparate.

Development of A General Education Film Music Appreciation Course: Case Studies and Questions
Christine Gengaro, Los Angeles City College

As music for film, television, and video games has gained traction as a subject for scholarly study, so too have academic programs—and with them certificates and degrees— grown around the topic. The development of a general education course at the college level seems the next logical step in this evolution. Film Music Appreciation is a general education course taught at an increasing number of schools, including four of the nine schools in the Los Angeles Community College District. The availability of this class is in line with new gen-ed offerings that provide alternatives to the traditional "Western" Music Appreciation (Jazz Appreciation, History of Rock, Pop, and Soul, etc.).

Development of a general education Film Music Appreciation course brings up a number of issues. First and foremost, what is the scope of such a class? Which approach is most effective for conveying the information: a chronological presentation or a genre-based method? How much class time should be devoted to watching films? Should television and video game music be included as well? Looking at three different models currently in place at schools in the Los Angeles Community College District, I hope to begin an ongoing discussion about the present state and projected potential of this course and its possible impact on the future of film music as an academic discipline. To this end, I will be looking at current approaches and pedagogical research pertaining to Music Appreciation courses and anecdotal experiences of current Film Music Appreciation instructors.

What Was the Motown Soundtrack?
Landon Palmer, University of Tampa

In 1964, Michael Roemer's independent feature *Nothing But a Man* offered an intimate look into the everyday struggles of African Americans in the contemporaneous South. An early example of the compilation score, the film also made a direct connection between black social life and popular culture with its soundtrack full of popular Motown artists, whose music echoes throughout the characters' everyday experiences. Nearly two decades later, in Lawrence Kasdan's successful studio film *The Big Chill*, Motown songs of the same period were used as the backdrop for white boomer nostalgia over "the Sixties" amongst a reunion of friends whose political priorities have since changed. This paper uses the popular music soundtracks to these two films, both released as compilation

albums by Motown, in order to consider the varied political functions of Motown music as soundtrack music between the Civil Rights era and the Reagan era. Exhibiting a cinematic translation of the "crossover" strategy that Motown mobilized to "transcend the R&B market" – which, as argued by Andrew Flory, posed "challenges to the record industry's longstanding practices of racial segregation" by "highlight[ing] or deemphasiz[ing]...varying forms of African-American identity" – this paper shows how such efforts at crossover produced numerous and contradictory political valences, aesthetic uses, and narrative functions in its adoption for feature films. Consisting of music produced before famous Motown artists engaged in overtly political work, these soundtracks show how Motown could serve as both a means for African American visibility and its selective erasure via white liberal nostalgia.

17. Friday, May 29, 2020, 3:00-4:30 PM EST

Crossing the Diegetic Divide with Linkage Technique in *Batman: Arkham Knight*
Enoch Jacobus, Shorter University

There are innumerable examples of music crossing the diegetic divide in various media. Composers and audio production teams are cognizant of this device; Carter Burwell (2013), for example, has described bridging the diegetic gulf in his score for *No Country for Old Men*. However, crossing this divide is rarely navigated with much subtlety or deftness. This paper establishes the use of linkage technique as a means of bridging the diegetic gap in Rocksteady Studios' *Batman: Arkham Knight* (2015). In this game, the player, as Batman the world's greatest detective, must track down a serial killer who has murdered and displayed his victims around Gotham. The killer's obsession with operatic music becomes in some respects an earcon (Medina-Gray, 2015) —a series of musical tones that operate in much the same way a sound effect would— that leads the player-detective to the scenes of each crime. The principal motive of this operatic loop is then used to transition the player into the non-diegetic, atmospheric music that accompanies *Batman*'s "detective mode," the game state in which he looks for clues. This technique was articulated as "linkage" by Heinrich Schenker (1906), and its defining characteristic is succinctly described by Peter T. Smith (2007) as "the transformation of a gesture of conclusion into one of initiation." In this case, the operatic loop not only prevents any actual gesture of conclusion in a traditional musical sense, but it also becomes a gesture that links the conclusion of diegetic "real-time" Gotham to non-diegetic, "timeless" detective mode.

Batman and the American Identity Crisis
Anne Lake, Indiana University

The narrative structure of superhero stories is extremely malleable, and thus these genre films can give us excellent insights into the cultural contexts from which they arise, most notably what purposes storytelling might serve and what values are most of interest. Superhero films exhibited a dramatic shift in both narrative and musical terms in the early 2000s, which suggests a major change in the heroic ideal. Janet Halfyard began to address a musical transition around this time in her 2013 essay "Cue the Big Theme? The Sound of the Superhero." She argues that technological advances lowered the threshold for believability, reducing the need for thematic musical support. Through analysis of *Batman* (1989) and *Batman Begins* (2005), I will demonstrate that these musical differences are as much due to a different narrative focus (in this case fear and identity), as to advances in special effects.

The Batman franchise provides a clear demonstration of the change in tone of superhero films after the early 2000s. Where Tim Burton's 1989 *Batman* focuses on the heroics of Batman versus the camp of the Joker, Christopher Nolan's 2005 *Batman Begins* explores the fractured identity of a vigilante leading a double life, and how he experiences and uses fear. I will examine how the new narrative focus in *Batman Begins* (2005) is represented with minimalist textures, electronic and sound-effect- based timbres, refusal of *leitmotif,* and subversion of musical expectations, and contrast it with the comparatively lush scoring of *Batman* (1989).

The Friendly Neighborhood Superhero: An Analysis of the *Spider-Man* Theme in the Marvel Cinematic Universe
Jon-Luke Martin, Bowling Green State University

The Marvel Cinematic Universe is a collection of films connecting over thirty superheroes into an interconnected storyline. Being cohesive in the plot, characters, and setting, it makes sense that they would hold that cohesion within the music as well. Spider-Man, played by Tom Holland, entered the Marvel Cinematic Universe (MCU) in

the 2016 film *Captain America: Civil War*. Since then, he has been a major focus of four other MCU films, which all contain some form of "Spider-Man theme" within the music. Since Henry Jackman, Michael Giacchino, and Alan Silvestri have scored different films within the collection, they have created three variations on the theme. In this paper, I examine those themes. I draw connections to their other uses and variations within the films, but also other cinematic musemes outside of the MCU. I have divided the themes between Jackman's *Captain America: Civil War*, Giacchino's *Spider-Man: Homecoming* and *Spider-Man*: *Far from Home*, and Silvestri's *Avengers: Infinity Wars* and *Avengers: Endgame*. A look into the music shows parallels to other film composers such as John Williams and Bernard Hermann and operatic works such as *Tristan und Isolde* by Richard Wagner. The works also prepare the audience for what emotion to feel in response to the action on the screen. Theses connections show a cohesive use of thematic material between the three composers, and a relationship between the three variations of the theme.

18. Friday, May 29, 2020, 5:00-6:30 PM EST

Musical Form and Gameplay Context in the Japanese Role- Playing Game
Alan Elkins, Florida State University

The music of role-playing games (RPGs) has been a frequent site of exploration for scholars of video game music in recent years—especially Nobuo Uematsu's soundtracks for the *Final Fantasy* series. Many authors have addressed the ways that polyphonic development (Greenfield-Casas 2016), thematic/motivic recall (Kizzire 2014, Atkinson 2019), and musical topic (Gallagher 2018) may inform interpretation of musical meaning in RPGs; relatively little attention has been paid, however, to the means by which musical form may create or reinforce these interpretations.

Building upon recent expansions to Formenlehre theory (Richards 2011, Vande Moortele 2011) and their application to video game music (Schartmann 2018), I argue that musical form aids in differentiating musical spaces in the early *Final Fantasy* entries and other Japanese RPGs. The bulk of music in early role-playing titles can be divided into four categories: town music, overworld exploration music, dungeon music, and battle music. Town music tends to be the most likely site for period structures and authentic cadential closure, which provide a sense of musical balance and rest largely absent from other theme types. Overworld themes, on the other hand, are more likely to consist of sentential structures, which are inherently characterized by what Vande Moortele calls a "forward orient and dynamic character"; this is especially true of Uematsu's airship themes. Dungeon themes are often characterized by tonally static or ambiguous harmonies and a lack of functional harmony, as well a significant amount of internal repetition; battle themes retain some, but not all, of these characteristics.

Uematsu's Postgame: The Music of *Final Fantasy* in the Concert Hall
Stefan Greenfield-Casas, Northwestern University

Hailed by Classic FM as the "Beethoven of Video Game Music," Nobuo Uematsu's scores for the *Final Fantasy* series (1987-present) have cultivated an especially devout following of musically attentive gamers. Yet as far back as 1989, Uematsu's music has occupied a place not only within the respective (virtual) games they accompany, but in the (real) concert hall as well. The music of *Final Fantasy*, then, occupies an interesting space within Elizabeth Hunt's (2017) noted canon of video game music performed in concert. While Hunt and others (Cheng 2014, Gibbons 2018a/b, Grasso 2018) have addressed video game music in the concert hall (what Gibbons calls the "classifying" of video game music), surprisingly little has been written by way of a comprehensive survey of Uematsu's extended career in the realm of the concert hall. This paper seeks to rectify this disparity through two avenues. I begin by drawing on interviews with both producers and arrangers of video game music concerts to critically trace Uematsu's role in the classifying of video game music over the last 30 years. I situate the second part of this paper within theories of arrangement (Szendy 2008, Drummond 2019) to contend that discussions of an arrangement's "authenticity" are instead better understood as specific hearings of its source pieces(s). I conceive of these hearings along a spectrum: from (free) arrangements to (strict) transcriptions. For the former, I consider the arrangements of the *Final Symphony* program; for the latter, I examine various renditions of *Final Fantasy VI*'s (1994) "Dancing Mad."

What's "of" got to do with it? Structuralism, Functionalism, and Video Game Diegesis
Andrew Powell

Analyses of the relationship between narrative and video game music have been greatly influenced by previous studies in film music, themselves incorporating concepts from literary theory. Owing much to the work of Claudia

Gorbman and Gérard Genette, such examinations frequently use overgeneralized concepts of "diegetic" and nondiegetic" as a means of establishing a structural location with respect to the principal narrative. By placing such emphasis on narratological locale, however, this vocabulary and its subsequent modifications and additions over the past thirty years become less suitable for genuine ludomusicological discourse. When defining the narrative spaces of ludic experience, terminological considerations must include the player's domain, creating interactions with player-as-operator as well as character, to highlight the potential of mimetic possibilities—and the need for a more functionalist approach to music interaction between all elements of the narrative agents.

This paper challenges the efficacy of structuralist vocabulary in ludomusicological studies, particularly the boundaries applied to "diegetic" and "nondiegetic" ludic music cues. Using examples from such games as *Final Fantasy VII* (1997), this paper articulates the frequently interlocked nature of ludic function with narration, arguing for a more precise lexicon which amplifies functional role. One is not simply in a role of passivity, but directly acting upon and influencing the events of the story and the narrative, especially when assuming the simultaneous roles of observer and influencer. Likewise, music in video games is not simply part "of" the diegesis, but a genuine, operative member for player and character simultaneously.

19. Friday, May 29, 2020, 5:00-6:30 PM EST

Altered States of Consciousness in the Abstract Films of Jordan Belson and James Whitney
Henry Balme, Yale University

In the 1960s, a group of abstract animated filmmakers in California anticipated trends of the bourgeoning counterculture by drawing inspiration from Eastern religions, esoteric teachings, and their personal experiences with psychoactive drugs. Jordan Belson's *Allures* (1961) and James Whitney's *Lapis* (1966), for example, can be interpreted as simulations of hallucinations experienced during trance states. Although music is vital in conveying these altered states, the soundtracks are rarely discussed by film scholars (Youngblood 1970; Sitney 1974; Moritz 1977; Wees 1992). William Moritz has even gone as far as suggesting that films like *Lapis* are better appreciated in silence (1977). By contrast, I suggest that the soundtracks are actually crucial for the experience of these films. My argument is two-fold: First, I propose that the aforementioned hallucinations are not visual, but audiovisual. In *Allures*, for example, Belson uses electro-acoustic manipulations (tape-delays, reversing, etc.) to create an eerie soundtrack that blends so seamlessly with the psychedelic visual imagery that he characterized the film in synesthetic terms: "you don't know if you're seeing it or hearing it" (in Youngblood 1970). This leads me to my second point, namely that synesthesia provides a hermeneutical lens that can provide a new perspective on abstract animated films of the 1960s. These films offer a multi-sensory experience and aim to blur the boundaries between sight and sound. By characterizing the two films as synesthetic, I hope to describe a new paradigm for abstract experimental film of the post-war era.

Dissolving the Boundaries between Art and Artist: The Dying Franz Schubert in Ingmar Bergman's *In the Presence of a Clown*
Per Broman, Bowling Green State University

One of Ingmar Bergman's most remarkable but under-appreciated films is *In the Presence of a Clown* (1997). Set in Sweden in October 1925, the film's two protagonists, Carl and Osvald, take on a magnificent project: to produce and perform a silent film with live sound about Franz Schubert's final year. This journey encapsulates virtually all of Bergman's artistic themes, including aesthetic questions about what constitutes good art and the very essence of artistic creativity, along with his quite bleak views of the life as an artist. Departing from manuscript materials in the Ingmar Bergman Archives and an interview with the executive producer Pia Ehrnwall, this presentation examines the Schubert-related threads and how they connect to Bergman's other composer-focused films, in particular *Autumn Sonata* (1978). My analysis centers on a few dialogues involving the Schubert character, as when he receives devastating feedback on his *Great C Major Symphony*: it's not the syphilis that is sinking him, but the perception of a failed work of art. On the one hand, Bergman's understanding of the Schubert legacy is conventional: Schubert is seen as a lyrical small-form contrast to Beethoven. But on the other, there are countercultural threads in Bergman's understanding, along with the clear notion that Bergman himself was the real subject of the film, barely disguised, with Bergman as Carl as Schubert, the suffering artist being comforted by music.

'"Saint George for England, and [Queer] Edward's Right!"': Music, Anachronism, and OutRage! in Derek Jarman's *Edward II* (1991)
Richard Piatak, University of Huddersfield

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

20. Friday, May 29, 2020, 5:00-6:30 PM EST

Alter Egos: Janelle Monáe's Negotiation of Bodily Sovereignty
Larissa A. Irizarry, University of Pittsburgh

In 2018 Janelle Monáe released the "emotion picture" *Dirty Computer*, a short film with musical numbers featuring songs from her album of the same name. Highlighting marginalized voices has been Monáe's goal in *Metropolis* (2007), *The ArchAndroid* (2010), and *The Electric Lady* (2013). While still maintaining this goal, *Dirty Computer* reveals a shift in Monáe's strategy. This R&B artist-activist has occupied academic discourse in Afrofuturist circles (Aghoro 2018, English and Kim 2013, Jones 2018), queer criticism (Smith 2019), and posthuman studies (Hampton 2019). Building on this growing discourse, I analyze Monáe's choice in shedding her technological alter ego Cindi Mayweather– an android messiah crafted during the perceived black racial uplift of the Obama era– for the down-to-earth Jane. Unlike the *Metropolis* trilogy's mythic tale of time travel, *Dirty Computer* is grounded in the black female body. The plot of the emotion picture concerns the violence of unwanted, mandatory inspection enforced by a totalitarian regime. Jane's memories that highlight black female eroticism are analyzed by two white men, labelled as "dirty," and punitively erased. Utilizing Franz Fanon's conceptions of third-person consciousness and triple personhood, I identify in Monáe's strategies a neoliberal negotiation of bodily sovereignty. Ultimately, I argue that Monáe's switch from the post-racial universality of the android to the immediacy of Jane is in direct response to the resurgence of white nostalgia and heterosexism inflamed by the Trump administration.

Disruptive Intertextuality: Yes, King Crimson, and the Score for Vincent Gallo's *Buffalo '66*
John Covach, University of Rochester Institute for Popular Music

While a few progressive rock musicians have scored films (Keith Emerson, Rick Wakeman, Trevor Rabin), 1970s progressive rock is only rarely employed in film scores. Vincent's Gallo's *Buffalo '66* (1998), however, utilizes two prog tracks—Yes' "Heart of the Sunrise" and King Crimson's "Moonchild"—in scenes that are central to the film. While Gallo wrote much of the other music in the film, and while three other previously released tracks by others are also incorporated (including Yes' "Sweetness" over the closing credits), Gallo's use of Yes and King Crimson music at crucial points in the film will be the primary focus of this paper. These important scenes employing prog constitute a kind of break from reality: in the case of "Moonchild," Layla (Christina Ricci) performs a tap dance routine in a bowling alley; and in the case of "Heart of the Sunrise," the music plays (non-diegetically) as Billy (Gallo) imagines murdering a football-placekicker-turned-strip-club-owner who years ago missed a crucial field goal, causing Billy to lose a bet and ultimately serve time in prison. The music in the two scenes may initially seem to be strikingly, even violently disruptive intertextual juxtapositions: King Crimson–tap dance–bowling alley? Yes–strip club–murder? The paper will examine the relationships between this 1970s rock style and Gallo's film and work to explore the possible aesthetic convergences between these particular prog tracks and Gallo's narrative.

Technology in Film Music Production of New Nollywood
Anyanwu Obumneke Stellam, University of Nigeria, Nsukka.

New Nollywood refers to a segment of the Nigerian cinema that began in 2012. The industry is based in Lagos and focuses on Hollywood-style approaches to film and film music. Generally, very little has been written about the role of recording technologies on Nollywood film music. Adopting both the descriptive/analytical survey and historical methods of research, this study reveals what the specific and available technologies for film music in New Nollywood were and currently are; how the practitioners have employed them; as well as how the effects of such technologies have shaped the industry's cultural choices and economics. Taken together, I argue that the quality of New Nollywood film music is fluid and reflective of changes to the economic, cultural, and technological preferences of practitioners.

21. Friday, May 29, 2020, 5:00-6:30 PM EST

Music without the Moving Image: The Soundtrack for *Star Wars: Shadows of the Empire*
William Ayers, University of Central Florida

In 1996 Bantam Books released Steve Perry's novel *Star Wars: Shadows of the Empire*, the first product in an extensive multimedia project that included comic books, games, and action figures based on the book's plot and characters. As a peculiar addition to this project, the novel was accompanied by a filmic soundtrack, composed by Joel McNeely and performed by the Royal Scottish National Orchestra. Each track relates to a scene from the novel, occasionally using motivic elements and themes from John Williams's original score for *The Empire Strikes Back*. As an example, consider McNeely's scoring for the opening chapter of *Shadows of the Empire*, which uses a dream sequence to recount the freezing of Han Solo in carbonite. The novel recalls the scene from Leia's point of view, and the reader ultimately learns that Leia is experiencing these memories in a nightmare. For his soundtrack, McNeely uses Williams's score for the carbon freezing scene, but he adds ethereal orchestral flourishes and meditative strings to support the novel's point of view. By considering each track as a musical cue for a hypothetical film, we can examine how McNeely associates the characters and events from the original films with those from Perry's novel. In this presentation I will analyze two "cues" from McNeely's soundtrack and demonstrate that he uses elements from the score for *The Empire Strikes Back* as musical framing devices to capture perspectives and emotions represented in the *Shadows of the Empire* novel.

Listening to Toto in Virtual Space: Music and Loneliness in YouTube 'Atmospheric' Video Culture
Meredith Ward, Johns Hopkins University

In May 2017, Twitter user @chloestixx posted a musical meme that used Childish Gambino's single, "Redbone." It plays "Redbone" with added reverberation and a limited frequency range. Often described as "muffled," the effect was called "What 'Redbone' Would Sound Like in the Bathroom of a House Party." The *meme* quickly spawned a subgenre on YouTube that encouraged users to remix their favorite pop songs to sound as if they were being heard in abandoned spaces. The most popular of these was Toto's "Africa" playing in an abandoned shopping mall. The genre sparked its own stars such as Cecil Robert and Allyson M. – remixers who took Childish Gambino's "This is America" and made it sound as if it played in an empty warehouse, or Depeche Mode's "Enjoy the Silence" made to sound as if it were playing in an empty shopping center – and encouraged an ever-growing fan base to enjoy the pleasures of listening to empty virtual public spaces, while remaining home alone. Yet, the sense of community that these memes also generate is evident in the comments section of the videos. Users speak of finding a sense of emotional purpose and release. Jia Tolentino of *The New Yorker* writes: "it sounded like longing and consolation together, extended into emptiness, a shot of warmth coming out of a void." While users listen alone at home on their laptops, they are also and simultaneously engaging in an act of community: a community of isolated individuals who strive to feel connected through the medium of online music listening.

22. Saturday, May 30, 2020, 1:00-2:30 PM EST

Exploring Musical Situations in Digital Games
Constantino Oliva, University of Malta - Institute of Digital Games

This paper aims to offer a theoretical tool to identify musical situations in digital games. Ethnomusicologist John

Blacking posed at the center of his enquiry the "musical situation", considering his discipline as "an approach to understanding all musics and music-making in the context of performance and of the ideas and skills that composers, performers and listeners bring to what they define as musical situations" (1987, p. 3). The musical situation is identified for its cultural relativeness, rather than for its structural components. Compatibly, digital games determine a variety of musical situations, generated by the plurality of participants active within their musical discourse. Such situations are not limited to games that present an explicitly musical scenario, but are instead found in a much larger number of cases. In order to structure a comprehensive understanding of "musical situations" in digital games, this paper focuses on their cybernetic qualities, identifying four constitutive elements: "the representational (or surface) sign, the mechanical system, the material medium, and the player" (Aarseth & Calleja, 2015). Musical situations will be discussed in relation to these elements, with examples ranging from music games such as *Guitar Hero* (Harmonix, 2005) and *Thumper* (Drool, 2016), to non-music games such as *Super Mario Bros*. (Nintendo, 1985) and *The Legend of Zelda: Breath of the Wild* (Nintendo, 2017).As described by Blacking, "it [is] clear that musical things are not always strictly musical" (1973, p. 25); this understanding will be applied to the ephemeral, non-totalizing musical situations determined by digital games.

(Re)Playing for a Happy Ending: The Associative Power of Music
in Black Mirror's *Bandersnatch*
Sara Bowden, Northwestern University

Black Mirror's *Bandersnatch* (2018) has brought the interactive film medium to the forefront of ludo-entertainment discourse. Released through the Netflix entertainment platform, the film features a nonlinear script that viewers engage with through a series of binary choices. This narrative construction allows for "unlimited replays" and unlimited exploration of the film (Gibbons 2018). In *Bandersnatch*, viewers are rewarded (through "secret endings" and unseen footage) if they continue to engage with the film past reaching an ending. Though there is no definite end to a film that allows for one trillion different narrative iterations, the music of *Bandersnatch* clarifies the relative finality of an ending through its "associative power" (Berndt et. al 2008). I argue that the music of *Bandersnatch* performs a vital narrative function by clarifying the valences of viewers' choices when they result in an ending.

In this paper I show that the *Bandersnatch* soundtrack not only situates the film in the early 1980s but also plays with viewer agency. The viewer-driven musical selections allow viewers to decide what the film sounds like, not unlike video games that grant players control over what music contextualizes their gaming experiences (Cheng 2014; Miller 2007). Several of the tracks in *Bandersnatch* are not accessible without specific narrative choices, adding greater significance to viewers' decisions. Indeed, when viewers approach *Bandersnatch* as a ludic experience, they accept that their agency in creating an ending is deeply linked to the pleasure derived from taking part in the film.

Opening Theme as Narrative in *Metal Gear Solid 3: Snake Eater*
Marcos Acevedo-Arus, Temple University

Opening themes in video games carry a significant role in presenting a game's premise, setting, and overall atmosphere. In Konami's 2004 PS2 game *Metal Gear Solid 3: Snake Eater*, the opening theme (titled "Snake Eater") serves a much deeper role, extending beyond the opening visuals and into the game proper. By drawing on previous scholarship such as Julianne Grasso's work on the relationship between music, affect, and play, and Berthold Hoeckner's work on memory and affect in film music, this paper demonstrates how "Snake Eater" is re-contextualized and reinterpreted as it accompanies the players and the game's hero, Snake, on their journey, enhancing the game's narrative. As an opening theme, "Snake Eater" introduces the hero, the setting, and the game's dramatic mood. The song then plays in two other occasions. During one gameplay sequence halfway through the game, a vocal solo version of "Snake Eater" transforms what would be an awkward, uneventful moment into an opportunity for Snake and the player to reflect on their journey so far. The song then returns during the final battle against Snake's mentor and serves several functions as a timer and as generator of motivation and immersion for players and the hero (Munday 2007;, Collins 2008;, Grasso 2018). After finishing the story, players form what Hoeckner describes as an affective attachment (2019) with "Snake Eater"; upon listening to the song, they inevitably relive the memory and emotions of the game's tragic ending.

23. Saturday, May 30, 2020, 1:00-2:30 PM EST

Spectral Transformation in Drones as a Harmonic Device in *Mr. Robot*'s Score
Sergi Casanelles, New York University

Research in the use of harmony operating under a Western music theory framework in screen music has been abundant in recent years. An important milestone has been the definition of pantriadicism in its application to Hollywood Harmony. In Lehman (2018), the author defines pantriadicism as "the succession of consonant triads without reference to diatonic scales, functions, or centers" (p. 50). Therefore, one of the reasons for the effectiveness of this harmonic system is the possibility to generate musical discourse that sounds close to tonality, but that it is not governed by functionality. A different approach to harmonic analysis develops from spectral music. From this approach, a single note already generates harmonic content. Therefore, spectral modification becomes a process of harmonic transformation. This is especially clear when using synthesizers with harmonically rich sounds, such as square waves.

In this paper, I explore how the drones in *Mr. Robot* have a harmonic function that is similar to harmonic pedals with chord changes, and how variation in drones often occurs by modifying its spectrum with devices such as subtractive equalization. I will argue that these devices might share a similar paradigm with pantriadic harmony. In both cases, they are a familiar harmonic device that generates variation and musical discourse without recurring to tonal functions. Even though these spectrally variating drones do not normally generate wonderment, they are commonly used to maintain and variate the tension of a scene without the need of tonally driven processes.

Citation: Lehman, Frank. Hollywood Harmony: Musical Wonder and the Sound of Cinema. Oxford University Press, 2018.

Highway Hypnogogia: Sound and Music for the Lynchian Drive
Frank Lehman, Tufts University

It's one of David Lynch's most recognizable motifs: an extended nighttime drive sequence on an unlit road, shot from the perspective of the car headlights, leading the audience to an unknown destination. Instances of this Lynchian signature may be found running throughout *Blue Velvet, Twin Peaks, Wild at Heart, Lost Highway*, and *Mulholland Drive*—plus a curious inversion in *The Straight Story*. The mesmeric power of such nocturnal jaunts has fascinated Lynch since his youth (Neergard- Holm et. al.) and continues to manifest in his non-directorial output, notably the song "Night Drive" (2016). Unsurprisingly, the trope has both ample cinematic precedents (c.f. *Taxi Driver, Solaris*) and imitations (c.f. *Nightcrawler, Drive, Baby Driver*). While the passengers in such scenes are usually silent or elliptical in their dialogue, the rest of the soundtrack tends to be active. Invariably, audio proves the key to producing the surreal affect of these scenes: highway hypnosis.

Following well-established precedents in Lynch scholarship (Chion, Žižek, McGowan, Elferen, et. alia.), this presentation offers a psychoanalytic reading of the sonic component of the Lynchian night drive, treating audio as secret bypass code into the unconscious. I further consult psychological research on the phenomenon of "driving without awareness" (Karrer et. al, 2005) to show how sound can induce this state, and tie this to a more cultural critique of American car-culture. I conclude with an examination of night-driving video games, including *Glitchhikers* and *Kentucky Route Zero*, true inheritors of Lynch's aesthetic, which alternatively manage to produce and critique this motif.

Somewhere between Modality and Atonality: The Superset and Subset Tetrachords in Ennio Morricone's Score for *Disclosure*
Charles Leinberger, The University of Texas at El Paso

Much of what has been written about composer Ennio Morricone focuses almost exclusively on his music for the westerns of Sergio Leone and his contemporaries. Unfortunately, these scores only represent Morricone's early style period and are not representative of his more complex music for later films. Working from an autographed copy of the composer's manuscript for *Rivelazione [Disclosure* (1994)], I intend to demonstrate that Morricone's compositional techniques evolved over time to assimilate specific 20-century idioms, in what musicologist Sergio Miceli described as a "pseudo-serial approach."

In his early film scores, Morricone demonstrated a fondness for using a hybrid scale that resembled both the Dorian and Aeolian modes, two modes in which only the sixth degree is different. He used this modality in the "Main Title" of *A Fistful of Dollars* (1964). Thirty years later, Morricone scored Barry Levinson's *Disclosure*, using a slightly different scale. By lowering scale degree 5, he creates an octachord that resembles the traditional octatonic scale of Tchaikovsky and Rimsky-Korsakov, that of alternating tones and semitones, but reversing the last two intervals. This octachord serves as a superset, much like a tone row, from which he derives four subset tetrachords.

The cue heard in *Disclosure'*s most pivotal scene, "An Unusual Approach," is the topic of this paper. This paper includes a discussion of the relationship between Morricone's music and the sexually charged narrative at this point in the film.

24. Saturday, May 30, 2020, 1:00-2:30 PM EST

The Improvisational Practices of Early Twentieth-Century 'Silent' Film Piano Accompanists
Jonny Best, University of Huddersfield

Among the very first musical accompaniments to silent film was the lone pianist. A commonly held view – to be found in much of the literature on film music and early film – is that silent film pianists of the early twentieth century were called upon to improvise, and for those that could not there existed a library of music from which to select suitable accompaniments, such as Ernö Rapée's *Motion Picture Moods* (1924). But 'improvisation' is a slippery and capacious term which can be applied to a wide variety of musical practices and traditions. Furthermore, the cultural importance of improvisation and its presence (or absence) from piano pedagogies and performing practices is historically contingent and variable. To describe a performance as 'improvised' tells us virtually nothing about what is actually being played. With this project I am setting out to understand what improvisation might have meant to 'silent'-era pianists and what sort of musical practices and behaviours the term itself signaled. Drawing on 'silent'-era instructional manuals for silent film pianists and organists, musical cue sheets, personal testimonies, newspapers and periodicals, I aim to throw fresh light on our understanding of how silent film pianists worked in the UK and USA between 1910 and 1925.

Britain's Rothafel? Walter F. Wanger in the UK, 1921-24
Julie Brown, Royal Holloway, University of London

During the teens and twenties, Samuel Rothafel's cinema 'showmanship' was regularly held up in film trade

papers as best practice, both in the United States and abroad. Did Britain haveits own Rothafel? The quick answer is no, no-one whose influence spanned an equivalent period. However, from 1921 to 1923 a wannabe Rothafel, Walter F. Wanger, burstonto Britain's film exhibition scene and seemed on track to make a similarmark. Previously general manager of production at Famous Players-Lasky, andlater president of the Academy of Motion Picture Arts and Sciences for several years in the early

1940s and a Hollywood film mogul whose film production career culminated in *Cleopatra* (1963), Wanger quickly found his feet in 1921 London, but equally quickly fell from grace in the wake of the legal case that followed his high-profile sacking.

In this paper I outline and assess Wanger's London period,during which he not only ran a remarkable season of so-called 'super-films' atthe Royal Opera House that culminated in a partnership between film and contemporary dance by Leonide Massine and members of the Ballets Russes; he also served asgeneral manager of two new post-war 'super cinemas', the Rivoli in London'sEast End, and the Regent Theatre, Brighton, and was retained as special advisorby exhibition circuit Provincial Cinematograph Theatres, Ltd. This paper willconsider the encounter between the thrusting young American film man and someof the movers and shakers in UK's film scene, where known systemic problemsthwarted Wanger's ambitions and ultimately led to his wrongful dismissal by PCT.

Composing a Nation through "Typically Portuguese" 'Silent' Film
Barbara Carvalho, CESEM/NOVA FCSH

The narrativization of cinema and the affirmation of what scholars have been calling the narrative era was driven, in Portugal, by the emergence of four production companies: Caldevilla Film, Fortuna Films, Invicta Film, and Pátria Film (active between 1918 and 1925). The feature films they funded during this period were labeled 'typically Portuguese' by the local trade press, a nationalist option that had a twofold purpose: to guarantee that Portugal, a peripheral Iberian country, was able to penetrate the national and international markets; and to promote the country's image abroad, by showing these films in France, the US and Brazil. Music was key in advancing this national framework, further reinforcing the aesthetic singularity of Portuguese cinematography. These companies would often collaborate with folklorist Armando Leça and composer Tomás de Lima, who composed original music for several of these films. I propose to discuss the role of music in asserting a national narrative cinema, by focusing on the original scores for *A Rosa do Adro* (Georges Pallu/ Armando Leça, 1919), *Os Fidalgos da Casa Mourisca* (Georges Pallu/ Armando Leça, 1921), and *Os Lobos* (Rino Lupo/ Tomás de Lima, 1923/25). When doing so, I will establish a dialogue with other national realities recently studied in the field of film music studies (Marks 1997; Altman 2004; Brown & Davison 2012; Colturato 2014; Tieber & Windisch 2014).

25. Saturday, May 30, 2020, 1:00-2:30 PM EST

The Flemish Farm – Transnationalism, Propaganda, and the Film Music of Ralph Vaughan Williams
Jaclyn Howerton,

Ralph Vaughan Williams espoused a practical aesthetic, as he believed that composers must first address national concerns before reaching out to the international. Too old to serve in the Armed Forces during the Second World War, Vaughan Williams was determined to serve his nation in its fight against fascism. Anxious for war work, he mentioned to Arthur Benjamin that he was willing to compose for films. This paper will investigate the music for the transnational propaganda story that was made into the 1943 Two Cities film, *Flemish Farm* – the third wartime film scored by Vaughan Williams. I will discuss the impact of the Belgian Air Force and its inclusion into the Royal Air Force during the war as well as how the film propaganda addressed the interest of a national audience through empathetic endorsement of the Belgian Anti-Nazi resistance. Additionally, the surviving music scores that are preserved in the British Library will be analyzed according to Vaughan Williams' s use of film-themes in this particular score. The use of themes, or as he dubbed them "plug-tunes," in an anti-Nazi propaganda film is a deliberate contrast from the previous two film scores that Vaughan Williams had scored for war-related films while continuing the transnational facets of the storyline. Furthermore, I will explore the connection that this film music, often considered at that time to be a low-brow art, has with Vaughan Williams's later concert works such as the *Sixth Symphony* and choral compositions that tend to be classified as high art.

'The music shouldn't acknowledge any of the jokes': Audiovisual Incongruence and the Functions of Music in Dark Comedy Films
Dave Ireland, University of Leeds, UK

Various analysts have studied individual dark filmic moments that feature ironically light music. Less attention has been devoted to the broader role of music in dark comedy films that seek to provide humorous and sometimes parodic or satirical representations of serious and potentially taboo subjects. This paper will identify the recurrent functions that music can serve in such contexts. Examples from films including *Four Lions* (Morris, 2010) and *The Death of Stalin* (Iannucci, 2017), will illustrate how the strategic use and/or eschewal of music that may be broadly considered "stylistically appropriate" for these films' narrative worlds can convey a sense of time and place; communicate information about characters; and, when placed diegetically, further the narrative. Such music might traditionally be considered more appropriate for the concurrent images and narrative than ironically juxtaposed music and often represents a composer and/or director's desire to not musically reflect the intended humor of a scene. Incongruence (a prevalent idea within humor theory and the psychology of music in multimedia) offers some explanation of how music might function in such contexts. Conceived as a lack of shared properties in the audiovisual relationship, incongruence can inform analytical and perceptual accounts of how these varied uses of music might contribute towards the humor and/or wider representational strategies in dark comedies. This paper will explore incongruities in the discussed examples to contribute to debates about the extent to which music can 'counterbalance the other features' in dark comedies (Mera, 2002, p.98), a pertinent concern given their often weighty subject matter.

26. Saturday, May 30, 2020, 3:00-4:30 PM EST

Duck, Duck, Goose: Gameplay, Animal (Un)Musicality, and Avatar Companion Species
Kate Galloway

In 2019, House House released *Untitled Goose Game* and viral playing, sharing, and waddling ensued. From the spatial navigation of frogs around anthropocentric vehicular danger in *Frogger* to guiding anthropomorphized Lemmings, and from multispecies co-play in *Never Alone* to playing as nonhuman kin in *Goat Simulator* and *Untitled Goose Game*, these games are unexpected (and sometimes unintentional) spaces where players come to understand in varied ways the importance of companion species and their sound worlds, our human relations with them, and the integral role these nonhuman animals play in our world. *Untitled Goose Game*, for instance, replicates the brusque, clumsy, and territorial species-specific physical and sonic behavior of a goose. Games disrupt our sense of being in the world, allowing the player to become, play as, and communicate as things, characters, and nonhuman actors. I ask: What does a multispecies "acoustic multi-naturalism" (Ochoa Gautier 2016) sound like in game studies? How do these examples of ludic digital media illustrate through play how humans and nonhumans relate across species boundaries via sound and performance? As we play with and as our companion species in audiovisual digital spaces (Berland 2019; Harraway 2003) and are guided by the (un)musicality of our avatar nonhuman kin, I argue that we playfully listen to understand nuanced human-nonhuman relationality in our complex world of interspecies relations. When species meet through gameplay, human players are provided with opportunities to play as, sound as, and step into the paws, hooves, and webbed-feet of our nonhuman animal kin.

Rethinking the *Idée Fixe* and Leitmotif in Role-Playing Games: A New Methodology of Interpretation and Analysis
Richard Anatone, Prince George's Community College

Role-Playing Games have employed *Idee Fixes* and *leitmotifs* within their soundtracks as early as the 8-bit era. While both thematic types often undergo transformation throughout a game, their rhetorical function typically remained divorced from one another: leitmotifs often refer to individual characters, while the *Idee Fixe* often represents a significant and intangible aspect of the story (Phillips 2014). Questions arise, however, when a character's *leitmotif* is simply one of several transformations of the game's *Idee Fixe*: how are we to interpret these thematic types and their interactive role within the larger framework of the game's narrative under the current analytical model? Are there more subtle and symbolic connections that the current discourse overshadows? Inspired by Bribitzer-Stull's recent theories on the nature of the *leitmotif*, I offer a new methodology for identifying and analyzing *leitmotifs* in RPGs. Using *Final Fantasy VI* as a case study, I identify four transformations of the game's *Idee Fixe* and trace the organic growth of an accompanimental figure therein, which develops over each subsequent transformation, into a fully independent *leitmotif* embedded within "Terra's Theme" - itself, the third transformation of the *Idee Fixe*. A topical and structural analysis of these themes reveals this newly identified *leitmotif*'s teleological role in elevating the game's narrative from a tragic heroic drama to one of spiritual transcendence. With this paper, I encourage more subtle structural analyses of these important thematic types through developing variation, motivic development, harmonic progression, etc., to aid our semiological understanding of soundtracks over the game's trajectory.

Bootstrapping the *Leitmotif*: How Narrative Film Composers Foster Thematic Category Learning in Real Time
Morgan Patrick, Northwestern University

Leitmotifs have received abundant attention from music theory, including inquiries into how filmgoers are able to – rather remarkably – learn them on the fly (London, 2000; Biancorosso, 2013; Bribitzer-Stull, 2015; Audissino, 2017; and Lehman, 2018). This paper proposes an explicit psychological mechanism for explaining how musical form and associative function coalesce as relational structures during real-time film viewing, namely that film composers systematically manipulate leitmotif tokens to enable viewers' ease of learning. Drawing from the cognitive science of category learning and structure-mapping theory (Gentner, 2010; Bourne, 2015), this paper argues that form-function pairings leverage themselves into existence via active comparison processes in the mind of the filmgoer, comparisons which are intra-modal and cross-modal in nature. These comparison processes bring multiple encounters with similar audiovisual materials into alignment with one another – often subconsciously – thereby fostering the abstraction of thematic categories. Viewing structural parameters as audiovisual invitations to align provides a new approach to leitmotif analysis, and future empirical avenues are considered. Given its cognitive and

attentional demands, the medium of audiovisual narrative arguably provides an exceptional window into what is seen to be a specific manifestation of a more general, cross-domain cognitive process: the mutual bootstrapping of musical form and musical function.

27. Saturday, May 30, 2020, 3:00-4:30 PM EST

Listening to *BlacKkKlansman*: Life 24x a Second
Elsie Walker, Salisbury University

In *Death 24x a Second*, Laura Mulvey analyzes films as fossilized remnants of lives no longer present. Though Mulvey is surely right that cinema is always a visual recording of what has past, she sidesteps the sonic power of cinema to enliven us. This paper focuses on *BlacKkKlansman* as it requires that we hear cinema, history, and racial politics differently. The first sequence includes visual extracts from *Gone with the Wind* (1939) and *The Birth of a Nation* (1915) with new female vocal lines for Scarlett O'Hara and Flora respectively. The combination of familiar visuals with recently-recorded speech requires that we re-hear the ideological significance of both films, especially in relation to the racial politics of present-day America.

BlacKkKlansman employs many other sonic techniques for having us feel the stakes of its narrative even more: the stingers of gun shots after silences, the epic connotations of Terence Blanchard's music for Ron Stallworth, and the changing voice of John David Washington as Stallworth moving through the worlds of police, Black Power, and the Klan.

The whole film primes us to hear the speech of the present with the energy of a new resistance— especially President Trump's failure to condemn the White Supremacists who marched in Charlottesville in August 2017. The film is not "death 24x a Second" but reel/real life replayed for us to prompt new dialogue: as Spike Lee says, "the best thing my films can do is provoke discussion."

Sonic Demons in Robert Eggers' *The Lighthouse* (2019)
Danijela Kulezic-Wilson, University College Cork

In *The Spectre of Sound* Kevin Donnelly describes non-diegetic music as a "demonic" force that possesses a film, furnishing cinema with a "spectral presence". The idea of non-diegetic music as a force that invades the diegetic universe can be considered a manifestation of what Ben Winters calls intra-diegetic music. According to Winters, non-diegetic music belongs to the diegesis "just as surely as the characters" and may even be shaped by them. Winters' theoretical framework draws on Daniel Frampton's concept of filmind that theorizes film as an entity that thinks through images and sounds. All three ideas associate film with some type of organic intelligence, a concept that can be a potent tool in soundtrack analysis, as I intend to show in the example of Robert Eggers' *The Lighthouse*. Eggers' film is a visceral psycho-trip depicting lighthouse keeper Ephraim's (Robert Pattinson) descent into madness, triggered by isolation and a guilty conscience. Frampton writes that "Film can think via music as much as noise effects" – *The Lighthouse* not only thinks but also breathes through music and sound. Mark Korven's aleatoric score, tightly interwoven with Damian Volpe's sound design, is an essential part of the diegesis, giving voice to the film's body and conjuring sonic forces that permeate its world, actively affecting the protagonists. Drawing on ideas of Frampton, Donnelly and Winters, in this paper I explore the intra-diegetic agency of *The Lighthouse* soundtrack, illuminating the relationship between the protagonists and the spectral energies embodied in the score and sound design.

Sinews and Ephemera in the Benevolent Sublime
Chelsea Oden, University of Oregon

Kant proposed two kinds of sublime. The mathematical sublime describes an observer overcome by enormity (the vastness of the stars). The dynamical sublime describes an observer in a torrent of magnificent forces (a storm). These sublimes overwhelm the observer's capacity to understand (in the case of the mathematical) or to act (in the case of the dynamical). Both assume that the observer is isolated, that the overwhelming force is unconscious, that physics neatly divides into two discrete bodies (the observer and the force), and that the force travels only one direction (to overwhelm the observer).

Some moments in narrative film tell a different story about the sublime. Drawing on embodied theories of musical timbre (Leydon, 2012; van Elferen, 2017; Wallmark, 2018), this paper looks at two case study scenes featuring sublime encounters in which observers are not alone, in which forces have intention, and in which physics is messy. In Thomas Newman's cue for the plastic bag scene from *American Beauty* (1999), we will examine how embodied

aspects of sinewy string timbres, ephemeral piano, and non-human electronic tone colors contribute collectively to a complex encounter with what character Ricky Fitts terms a "benevolent force." In the alien encounter scene from *Contact* (1997) (scored by Alan Silvestri), we will see how these same embodied aspects of timbre spill into the diegesis through an illusory physics as character Eleanor Arroway encounters a highly advanced, benevolent extra-terrestrial being.

28. Saturday, May 30, 2020, 3:00-4:30 PM EST

Tokyo Sounds: Scoring the City's Changing Identity
Alexander Binns, University of Hull

According to Miguel Mera (2016), Jonny Greenwood's score for *There Will Be Blood* (2007) represented an emerging new direction in contemporary film music. Mera claims that the score celebrates haptic "dirtiness" by drawing attention to its own physical materiality, emphasizing textural and timbral experimentation over traditional thematic and harmonic processes. He argues, however, that Greenwood's score for *The Master* (2012), while retaining a degree of materiality, represents a sanitized, more "refined" approach that emphasizes consonant homophonic textures more than the comparatively "noisy" score for *There Will Be Blood*.

This paper builds on Mera's observations by considering how transformational textural processes serve a symbolic function in The Master. I argue how different textural states in the score musically manifest the duality of the film's two main characters, Freddie and Dodd, and their interaction. Stratified, heterogeneous textures reflect Freddie's unstable nature while the more uniform string textures that alternate between homophonic triadic harmonies and tone clusters map onto Dodd's world, suggesting a tenuous sense of order. Elements of these opposing textural profiles combine in various ways throughout the film, creating intermediary textural states that signify Freddie's entry into Dodd's world and the symbiotic relationship that develops between the characters. These textural combinations form a symbolic network that maps Freddie's cycle of apparent progression towards Dodd's state of being and regression to his initial undisciplined mode of behavior. The score' s path through this cyclical textural network reflects Freddie's fractured, wayward identity, and the precarious psychological boundary between apparent order and disorder.

Bell Tower of False Creek: Urban Sound and the Masking of Indigenous Sovereignty under Vancouver's Burrard Bridge
Randolph Jordan, Concordia University

Bell Tower of False Creek is an ongoing multimedia research/creation project through which I examine the rich history and sociocultural dynamics in play in the area surrounding Burrard Bridge, which spans False Creek in Vancouver, BC, Canada. At the center of my investigation is a particularly sonorous pothole on the surface of the bridge that sounded for a few months in the early part of 2013. A mighty clang rang out when the hole was activated by passing traffic, casting a wide radius that just happened to coincide roughly with the east/west boundaries of Indian Reserve No. 6 as plotted in 1877 where the First Nations village of Snauq once stood. Called forth by the bureaucracy of municipal roadworks and the limits of its neglect, this sound of decaying traffic infrastructure intersects with issues of urban sound ecology raised by the World Soundscape Project (WSP), and the contradictions that the WSP's aesthetic preferences hold with respect to indigenous rights to Vancouver land. It has been 100 years since the first official efforts to clear the area of indigenous presence, and the area mapped out by this sound now overlaps with a public park, private marina, and newly restituted Native reserve lands slated for a massive controversial real-estate development in the coming years.

In this talk I present the short film component of *Bell Tower of False Creek*, which uses the church bell as metaphor for the acoustic profile cast by the sound of traffic on Burrard Bridge. Recorded on the 40th anniversary of the World Soundscape Project's first major case study on the city of Vancouver, the film juxtaposes archival recordings of the WSP members in conversation about the city's endangered sounds with new audiovisual material exploring current indigenous presence around the bridge. Amidst the early morning fog, listeners are invited to imagine the sound of traffic noise recasting the bells of old as markers of territorial boundaries, challenging stereotypical biases against urban noise pollution (typical of the work of early acoustic ecology) in order to rethink narratives that posit the death of indigenous culture in the face of modernization.

A New York State of Mind: Fleischer Studios' *Screen Songs* as Representations of New York City

Lisa Scoggin,
Sing-alongs in the movie theater started way before sound or the Fleischer Studios. But the Fleischers made them their own, with the introduction of the "bouncing ball" and, eventually, synchronized sound. These later cartoons evolved into the Screen Songs series, which often advertised not only songs from their distributor Paramount, but also various radio, film, and vaudeville stars. Films that featured these artists would start with a short animated portion that may or may not relate to the actual words of the song. This would then segue into a live action scene of the featured performers, allowing audience members from across the country the opportunity to see some of their favorite artists.

Using the work of such scholars as Malcolm Cook, Ray Pointer, Esther Morgan-Ellis, and Norman M. Klein as a starting point, I will consider these cartoons as a whole, focusing on their connection to the east coast of the United States overall and New York specifically. Throughout this paper, I maintain that the choice of songs and performers in these cartoons strengthen what is already what Mark Langer calls the New York style in terms of their sense of humor and their sensibility.

29. Saturday, May 30, 2020, 3:00-4:30 PM EST

Timing Is Everything: Musical Humor and the Marx Brothers
Beth Levy, University of California, Davis

In comedy, timing is everything. No one knew this better than the Marx Brothers, as they navigated changing mediascapes, from vaudeville and Broadway, to film and television. The classically trained Brothers relied on music at every phase of their careers, yet they have inspired only a handful of publications by music scholars (Kramer, Garrett, Grover-Friedlander), all of whom focus on *A Night at the Opera* (1935). Drawing upon scenes from *Duck Soup* (1933) and *The Big Store* (1941), in addition to the infamous attack on the set of *Il Trovatore*, I show how the Marx Brothers' madcap musicality depends on the careful pacing of punchlines and a purposeful mishmash of genre and style. Many interpret the Marx Brothers' mockery of societal norms, polyglot accents, and affectionate disrespect for the English language as a brand of immigrant anarchy. In counterpoint with this view, I propose that music allowed the ensemble to negotiate a middle register between physical slapstick and wordplay. Chico's trademark "shooting the keys" and Harpo's rich gestural "anatomy" (as Koestenbaum puts it) enliven musical numbers shaped by techniques analogous to verbal wit: stylistic puns, ironic exaggerations, etc. Juxtaposed allusions to opera, minstrelsy, classical fare, and sentimental song mirror the Brothers' play of spoken dialects, from lowbrow Italianisms to highbrow diction. Ultimately, I argue that the Marx Brothers' musical humor draws listeners into the rhythm of their jokes, either implicating the audience in the delivery of the punchline or rendering it viscerally surprising when the joke hits home.

Dancing Revolution: Subaltern Dance in the Marx Brothers' *A Day at The Races* (1937)
Christopher Smith, Texas Tech University

Within the slippery, mutable historical contexts of American public life, street dance has sometimes been perceived as confrontational, subversive, immoral, or even revolutionary, taking on intended and unintended semiotic power. Dance floors functioned as "Interzones" (Mumford): liminal spaces in which transgressive contact between and across distinctions of gender, race, and class occurred, in an ongoing thread of cultural exchange across hundreds of years and thousands of miles. In the 20th century, shows like *Hellzapoppin'* (stage: 1938, screen: 1941) and films like *A Day at the Races* (1937) capture a particular historical moment when dance styles born in the pressurized, improvisational setting of "Uptown" African American nightclubs and dance halls entered the wider consciousness of middle-class white North America. This presentation analyzes the racialized subaltern body vocabularies and noise of street dance as political discourse. Using primary text and iconographic sources, I suggest that better understanding such perceptions can yield historical insights about the expressive arts' political impact. My focal example is a film excerpt which displays just such a moment: a swing dance sequence by Whitey's Lindy Hoppers from the Marx Brothers' 1937 slapstick film *A Day at the Races*. In this sequence—as, more widely, in North American films from *Hellzapoppin'* to *Bamboozled* to *The Bird Cage*—the subaltern vocabularies of street dance, translated to the sound stage, infiltrate and "occupy" physical, sonic, and cognitive space, presenting, at least for the duration of the performance, the possibility of a different world.

The Way You Look Tonight: Fred Astaire Misremembered and the Crisis of #menswear

<center>**Masculinity**</center>
<center>**Oren Vinogradov, University of North Carolina at Chapel Hill**</center>

The afterlives of Fred Astaire's films extend far beyond the arena of classic film buffs: fashion publications regularly invoke Astaire as the premier male example of "golden age" Hollywood values. While the constancy of menswear as a topic for Astaire's characters suggests strategic branding, online enthusiasts interacting through #menswear ascribe wildly divergent valences to Astaire's wardrobe, choreography, and singing. Disparate factions now promote irreconcilable readings of how Astaire's performances portray specifically "American" masculinity. This study shows how many of these interpretations reflect anachronistic projections onto the "greatest generation," designed to lend historical credence to contemporary views on gender performativity yet contradicting Astaire's actual cinematic wardrobe and musical oeuvre.

This paper presents case studies of Astaire's musical performances and related cinematic wardrobe to clarify what enthusiasts misremember. I build on recent histories of Astaire's reception (Decker 2011, Genné 2019) by including sources beyond newspapers or entertainment magazines: fashion magazines, department store catalogs, self-help books, as well as enthusiasts' public discourses ranging from blogs or forum posts (e.g. on StyleForum.net) to interviews with Roger Stone and several alt-right #menswear enthusiasts. I set these sources against the backdrop of Astaire's multimedia vocabulary – productions that consistently associated particular sartorial categories with musical genres or structures. By placing historical evidence in dialogue with misremembered fictions, I argue the aesthetics of Astaire's posthumous reception indicate broader ruptures in United States audiences' models for interpreting musical or visual markers of masculine gender performance.

30. Saturday, May 30, 2020, 5:00-6:30 PM EST

<center>**Limitations & Functionalities: *The Game Music Handbook*'s Look at Codes and Semiotics in Music for Video Games: Part One**</center>
<center>**Kent Kercher**</center>

The use of musical codes and semiotics has been explored in great detail in conjunction with linear moving image media; indeed, such devices - including melodies, timbres, or themes that carry pre-associations with the audience - have been used by film and television composers to elicit specific emotional responses on numerous occasions, thereby strengthening the functional effectiveness of their scores. However, due to the comparatively unique aesthetic, technological, and - most importantly - interactive nature of video games, music written for such have had to use, adapt, and repurpose many sonic codes uncommon in music for linear media. Elaborating on the research and methodologies in Noah Kellman's upcoming text, *The Game Music Handbook*, this two-part joint paper series will explore the uses of sonic codes in video games and how those uses and those codes have changed and developed over the last 47+ years.

This paper, Part One of Two, will examine the Limitations that shaped game audio, its early aesthetics, and the semiotic possibilities available within its formative years. Beginning with 1972's Pong, the history of video game music and audio will be examined, noting the hardware capabilities of early sound chips like the SN76477 and the S-SMP; the emergence of greater sound- reproduction capabilities, including the rise of polyphony and PCM-audio; and emergent compensatory compositional techniques like arpeggiation and channel delay. Part One will conclude with a look at the current enmeshments and commonalities between the semiotics of music for film and television and music for games.

<center>**Limitations & Functionalities: *The Game Music Handbook*'s Look at Codes and Semiotics in Music for Video Games: Part Two**</center>
<center>**Noah Kellman**</center>

The use of musical codes and semiotics has been explored in great detail in conjunction with linear moving image media; indeed, such devices - including melodies, timbres, or themes that carry pre-associations with the audience - have been used by film and television composers to elicit specific emotional responses on numerous occasions, thereby strengthening the functional effectiveness of their scores. However, due to the comparatively unique aesthetic, technological, and - most importantly - interactive nature of video games, music written for such have had to use, adapt, and repurpose many sonic codes uncommon in music for linear media. Elaborating on the research and

methodologies in Noah Kellman's upcoming text, *The Game Music Handbook*, this two-part joint paper series will explore the uses of sonic codes in video games and how those uses and those codes have changed and developed over the last 47+ years.

The Limitations of game music codes having been established in Part One, Part Two will continue by examining the significant differences between the semiotics of music for film and television and music for games, focusing on the Functionalities inherent in game music and how interactivity has paved the way for unique and unconventional uses of musical codes. Game music-specific semiotics allow composers across all game genres to convey functional information; for example, the *Resident Evil* series uses "relaxing" codes to indicate when in a "safe room." Additionally, the direct interactivity between music and player opens up unique opportunities to create suspense, enhance immersion, strengthen drama, and build worlds.

31. Saturday, May 30, 2020, 5:00-6:30 PM EST

'Music to drown by...Now I know I'm in first class': Sonic Spaces and the Collapse of Social Structure in James Horner's Score for *Titanic*.
Kirsten Westerman, University of Cincinnati

Celebrated as one of the greatest achievements in cinematic history, James Cameron's *Titanic* (1997) remains lauded decades after its theatrical release. Commended for its ability to cause audiences to weep for lost love in spite of the predicable ending, *Titanic* is remembered for its vivid representation of not only the disaster itself, but the ultimate collapse of a distinctly rigid social structure. Despite the film's lasting ubiquity in popular culture and media studies, critical studies on its musical score remain nearly absent in musicological scholarship.

Upon close scrutiny, I reveal that the same rigidity present in the ship's social strata also permeates the musical score. In doing so, I identify three distinct "Sonic Spaces" within the film: the wealthy First Class, represented by the ship's chamber orchestra which is often heard performing "high art" pieces; the impoverished Third Class, depicted by Irish jam bands playing improvisatory dance tunes; and lastly the Titanic itself, which I suggest is an all-encompassing space, representing humanity through the prominent theme, "Hymn to the Sea." Initially, the music in these Spaces remains exclusive to the specified location and personnel, however, I reveal that as the sinking draws nearer, the boundaries of these spaces weaken and eventually dissolve into one another, as everyone, regardless of their social stature, experiences the same fate.

Musical Cues and Musical Clues in Early Hitchcock
James Wierzbicki, University of Sydney

At the 2009 Music and the Moving Image conference I represented a paper in which I demonstrated how a wide variety of sonic elements figure structurally in all six of the films that make up Alfred Hitchcock's so-called 'Thriller Sextet.' In the proposed new paper I revisit four of those early Hitchcock films and focus on how sounds of a specific type—that is, examples of diegetic music— recycle throughout their respective films not as components of large-scale design schemes or as identification markers for individual characters but, rather, as arguably important plot elements. The proposed paper will make the case that in three of the 'Thriller' films (the 1935 *The 39 Steps*, the 1937 *Young and Innocent*, and the 1938 *The Lady Vanishes*) certain of the musical cues are also musical clues that either assist audience members in solving the films' mysteries before the films' protagonists do or—presaging what would later become Hitchcock's trademark 'MacGuffin'—throw audience members quite off the track; the paper will also make the case that in the first of the 'Thriller' films (the 1934 *The Man Who Knew Too Much*) the audience's memory of a diegetic musical c(l)ue infuses an extended and wordless climactic scene with far more suspense than could possibly be conjured up by action alone.

32. Saturday, May 30, 2020, 5:00-6:30 PM EST

Cartoon Music of the Moment: Scoring Harry Julius' WWI Australian Propaganda Films in 2020
Phillip Johnston, Australian Institute of Music

As part of an ongoing project that combines historical research and music composition, Phillip Johnston has been

doing research at the Australian National Film & Sound Archive on early Australian non-feature-length films–and creating new original musical scores for them. This project has the dual purpose of exploring the relationship between film narrative/image and music, and stimulating a wider interest in the important but little-known history of early Australian film. The final program will combine dramatized poems, newsreel footage, fragments of bush ranger melodramas, advertisements and short documentaries.

Australian 'lightning' sketch artist and caricaturist Harry Julius created some of the first stop-motion animation films for the 1915 nationally distributed weekly cinema newsreel *The Australian Gazette*. These satirical 'Cartoons of the Moment', which combined live action drawing and animated sketches were mostly propaganda films intended to boost morale and support the Australian war effort during WWI.

The author has a background in both contemporary and 'silent' film scoring and has written about preconceptions/assumptions in the creation of new music for historical silent films. In this presentation he will present a short series of 60-90 second films with widely different scores for the same films, in order to explore accepted conventions of synchronization, dramatic beats, genre and style, structure, historicity, and narrative. This paper uses practice-led research in order to interrogate the conventions of new music for historical films.

"Orchestra by Radio": Film Presentation and Wireless Technology in the 1920s
Mary Simonson, Colgate University

Shortly after radio took hold in the United States in the early 1920s, several large film theaters installed radio broadcasting stations and began airing a variety of programs: performances by theater orchestras and organists, speeches from the theater's stage, even narration of select feature films. Perhaps most famously, Samuel "Roxy" Rothafel and his Capitol Theater "Gang" began offering weekly programs featuring musical numbers and backstage conversation in 1922. Yet radio receivers and amplifiers were far more ubiquitous in U.S. theaters than broadcast stations. Theater managers across the country played broadcasts for audiences as "radio numbers" in presentation programs, and also used radio music to accompany segments of short and feature-length films. More complex experiments emerged, too. In 1921, the film *Heliotrope* (dir. George Baker) was shown simultaneously at two Omaha theaters, and audiences heard, in alternation, accompaniment by their theater's orchestra and the other house's musicians over the radio. Within months, theaters were working with local radio stations to receive carefully-timed broadcasts of sound effects and even dialogue to "accompany" and augment their screenings.

Using these sorts of experiments, the debates they inspired, and contemporary writing on radio's impact on film, this paper examines the complex relationships between early radio and 'silent' film. While many theater managers used radio solely as an "attractive novelty" for audiences, I argue that for a time, it also became a phenomenon through which existing economic, structural and aesthetic realities within the film industry were explored, challenged, and in some cases significantly altered.

Loving out Loud: Romantic Coupling in Early Sound Films (1928-1933)
Eric McKee, The Pennsylvania State University

Audiences of early Hollywood sound films found one scene problematic: the love scene. The novelty of hearing lovers confess their feelings, leading to a dramatic clinch and kiss, made audiences squirm in their seats. The typical reaction, as reported in fan and trade journals, was uncontrollable laughter. Hollywood responded by experimenting with a range of techniques aimed at suspending viewers' sense of disbelief and drawing them into the emotional undertones of the scene. This paper seeks to better understand this transitional period by answering the questions: Why were early love scenes unsuccessful and how did Hollywood fix the problem?

I focus on a scenario that often straddles the gap between source music and underscore (Stilwell 2007). It begins in the ballroom where the couple dances a waltz. After the couple is sufficiently aroused, they slip outside to a veranda or garden space. After confessing their love, the scene ends with a climactic kiss followed by a fade to black.

The music heard in the exterior space is tethered to an interior source, however, it is often composed, not as utilitarian dance music, but rather as music responsive to the emotional undertones of the couple. Composers thereby engaged in a "slight-of-hand" by swapping functions from source to underscore during an uninterrupted musical sequence.

Following Slowik (2014), my overall goal is to show that early sound films featured a wide range of musical approaches, including techniques of underscoring, which by 1933 had arrived at a first maturity of musical practices.

33. Saturday, May 30, 2020, 5:00-6:30 PM EST

Imagined Spaces: Song-and-Dance Sequences in Philippine Cinema
James Gabrillo, The New School

The fall of Philippine President Ferdinand Marcos's military dictatorship during the People Power Revolution in 1986 saw the rise of a mass musical culture that foregrounded humor and kitsch. In cinema, song-and-dance numbers featured in many romantic comedies during the 1990s, delighting viewers with their diverting spectacles. The earliest examples are *Pik Pak Boom* (1988) and *Andrew Ford Medina: Don't Be Bad* (1991), which feature musical sequences in their respective endings. During the 2000s, however, barely any Philippine movie featured musical numbers; instead, a majority of films focused on poverty and crime-driven stories typically set against the backdrop of the Asian financial crisis. From 2010 to 2016, the country enjoyed robust economic development; the film industry boomed, leading to the return of lighthearted fare led by the comedy thriller *Remington and the Curse of the Gay Zombies* (2011), which featured an unexpected 55-second musical number in its first act. Analyzed through the lenses of artifice, spectacle, and imagined filmic space, my study provides the first detailed examination of the rise and development of musical numbers in the Philippines. It converses with previous work on the musical cultures of postcolonial and post- revolution societies, contending that these song-and-dance sequences embodied an escapist enterprise delivered by the entertainment industry to an audience desiring alternatives to the seriousness and somberness of cultural works from decades past.

Remembering the future: rediscovering the soundtracks of Zdeněk Liška
Jonas Kucharsky, National Film Archive, Prague

Czechoslovak soundtrack tradition draws heavily from the electroacoustic movement of the late 1950s and 1960s. Technical developments in the Studio of electronic and experimental sound at Barrandov studios in Prague have in the 1960s allowed a new generation of film composers and sound engineers to radically shape the soundscape of Czechoslovak cinema. The history of experimental sound of the Czechoslovak cinema can be constructed around one of the foremost film composers of the Eastern Bloc, Zdeněk Liška, with the generative synthesizer structures of the soundtrack to the classic sci-fi film *Ikarie XB 1* (1963) setting the tone for later experiments with computer music of *Jáchyme hoď ho do stroje!* (1974) or his iconic collaborations with Jan Švankmajer. While there has been a growing interest in Liška in the past decade from audiences, alternative music labels and filmmakers, a little effort has been made to seriously investigate Liška's filmography, methods and his use of sound design. This paper will present an ongoing research project that deals with Liška's work in its entirety. The paper will present main issues and our methodological approaches towards integrating information from archival documents (scripts, scores, magnetic film stock) with other data (oral history projects, Barrandov Studios archive) and a comparative examination of the final versions of the soundtracks. A special focus will be given to the rediscovering of Liška's method through material analysis with a regard to his role in establishing a compositional language that has shaped how not only the Czech cinema imagined the sound of future.

Adventure, Intrigue, and Terror: Arabs and the Middle East in Hollywood Film Music
Grant Woods, Columbia University

Since the 1970s, rising U.S. involvement in the Middle East has greatly influenced representations of Arabs and Muslims in popular film. Whereas the "Golden Age of Hollywood" of the mid-twentieth century abounded with exotic, fanciful depictions of the Middle Eastern Orient and its peoples, this is becoming less common, as contemporary Western cinema increasingly defers to stereotypes of terror and violence in its depictions of Islam. This paper suggests that film scores have paralleled this shift in their musical depictions of Arabs and the Middle East more broadly. Throughout the twentieth century, film composers turned to established tropes from classical music— "Arabesque" melodies, stereotyped percussion patterns, etc.—to accompany images of the Orient as a place of fantasy and mysticism. In recent years, however, composers have largely abandoned such tropes in favor of non-Western instruments or vocals, accompanied by ominous, abstract orchestration, since previous conceptions of a romantic Orient no longer resonate with Western audiences to the extent that they used to. While today's scores seem to offer a greater degree of "authenticity" by including non-Western performers and sounds, the contexts in which these sounds are used are problematic. While traditional scores exoticized Arab culture, today's films

frequently use Arab-coded sounds in specific portrayals of Islamic terrorism, drawing attention to a terrorist's ethnicity—their Otherness— in order to establish associations between terrorist violence and Arab culture. These scores thereby endorse the racist and Islamophobic narrative prevalent in American popular culture of Arabs as a violent Other.

34. Sunday, May 31, 2020, 1:00-2:30 PM EST

The Horrors of Supernatural Sound
Kevin Donnelly, University of Southampton

China increasingly has come to dominate the world not only as the most significant manufacturers and exporters but also, and perhaps more importantly, as the largest consumer market. This will very likely define world culture for the foreseeable mid-term future. In 2018, Hollywood's new *Ghostbusters* film was banned in China. It had fallen foul of China's 'ban' on supernatural horror films which has endured for over half a century. Its intention has been to combat retrogressive superstition and modernize the country conceptually. Yet supernatural horror films are prominent across the rest of the world and China is a country with a heritage of ghost stories that matches any other and perhaps surpasses most.

In *The Spectre of Sound* (2005), K.J.Donnelly points to incidental music as having a 'spectral character', as an evanescent and yet powerful element in films. Chinese horror films often have substantial scores, which play a full part in the eerie effect of the films. Musical 'spectrality' (in this sense) can shortcircuit the logical and present things in an ephemeral and irrational form.

Looking into recent Chinese horror films, including *Death Ouija* (2014, Yi Wang), *The Possessed* (2016, Mao Kai), *Ghost in a Barber's* (2016, Shilei Lu) and *The Haunted Graduation Photo* (2017, Lu Shiyu), that have a (potentially) supernatural element, I will investigate how far, despite a ban on the supernatural, it remains in a strangely material form inside films, as music.

Moving Away from Horror Music Clichés: An Analysis of Themes and Techniques in Benjamin Wallfisch's Score for *It* (2017)
Kristin Force, Ryerson University

Stephen King's novel, *It* (1986) was adapted as a mini-series in 1990 with score composed by Richard Bellis, and more recently as two films *It* (2017) and *It: Chapter 2* (2019) with score by Benjamin Wallfisch. Although It is classified as a horror film, Wallfisch stayed away from horror music clichés, creating an orchestral score inspired by 1980s adventure films like *Back to the Future* (1985) and *The Goonies* (1985). Wallfisch stated: "...we had no intention to create a synth score". In horror films, the music and sound design work together to "scare" the audience, but Wallfisch maintains that he was more concerned with "engaging" the listener. Through an analysis of the score, this paper will demonstrate how his twenty-first century approach to scoring is effective in relaying the horror elements, but also the relationships between the characters.

The plot of the film focuses on a group of outcast teenagers banding together to fight a child-killing clown. This paper will provide examples of how the Pennywise/clown theme moves through a series of thematic transformations. The theme has a "...slightly childlike quality to it, but with all kinds of strange chromatic shifts and unexpected turns..." In addition, there will be a comparison between Bellis' and Wallfisch's techniques. Although the Pennywise theme plays a major role in the development of the films, this paper will also show how Wallfisch's main inspiration was from the chemistry between the members of the group.

Works CitedChitwood, A. (September, 2017). IT Composer Benjamin Wallfisch on the Score's 80s Inspiration,

Pennywise's Theme, *Dunkirk* and More. Retrieved from: https://collider.com/benjamin-wallfisch- interview-it-movie/#a-cure-for-wellness

A Swirling Vortex of Incessant Sound:" Reassessing the Score to *Manos: The Hands of Fate*
Jonathan Waxman, Hofstra University

In 1966, Harold Warren wrote, directed, and starred in *Manos: The Hands of Fate* – a horror film about a family that stumbles upon a polygamous cult in the El Paso desert. The film suffered from several deficiencies including stilted acting, poorly synchronized dialogue, and disjointed editing. After it was popularized in a 1993 episode of *Mystery Science Theater*, the movie garnered a cult following with two DVD releases, a documentary, and a re-mastered soundtrack. However, for twenty-seven years, basic questions about the musical score, a mixture of piano music, cool, and hard bop jazz, could not be answered: who was the singer of the film's two songs, who were the instrumental performers and how did they become involved with the project, and how was the score composed by the two credited composers Russ Huddleston and Robert Smith Jr.? Ross Dalton in a 2005 *Entertainment Weekly* article writes that the film's musicians and composers are "lost to history." However, interviews with the lone surviving cast member, Jackie Neyman Jones, along with the soundtrack's singer Nicki Mathis, reveals the names of almost all the score's performers, many of whom went on to have prominent careers. We also recently discovered that Russ Huddleston was the lyricist for the film's two songs while Robert Smith Jr. wrote the music. In light of this new information, dividing Smith's score into the contrasting musical styles, piano, cool, and hard bop jazz, reveals how the music seeks to reconcile the disjointed plot of the movie through its use of motifs and musical style, while also mirroring the oddities of the film. In this way, the score compensates for many of the film's shortcomings by paralleling the plot and on-screen action.

35. Sunday, May 31, 2020, 1:00-2:30 PM EST

Paweł Szymański's "Contrapuntal" Film Music
(original scores and pre-existing concert works)
Violetta Kostka, Academy of Music in Gdansk, Poland

Paweł Szymański (b. 1954) is currently one of the leading Polish composers, whose works – based on his unique two-level technique– include numerous compositions mainly for orchestra,   chamber ensembles and solo instruments. Szymański is known in Europe, Asia and also the USA. The WQXR-FM radio station in New York has broadcast about 200 compositions over the years 2012-2017, and two American authors have written chapters on his music (Jonathan D. Kramer 2016, Seth Brodsky 2017).

He also composes music for documentaries and feature films. I would like to discuss his film music in general, explaining details on the examples of: the documentary *Schizophrenia*(dir. Vita Zelakeviciute, 2001), the fiction *A Teaching Job*(dir. Ryszard Bugajski, 1980), the documentary *Hear my Cry*(dir. Maciej Drygas, 1991) and the drama *A Hole in the Head*(dir. Piotr Subbotko, 2018). My methodological base will be *The Non-diegetic Fallacy: Film, Music, and Narrative Space*by Ben Winters (2010), *Theorizing Musical Meaning*by Nicholas Cook (2001) and *Foundations of Musical Grammar*by Lawrence Zbikowski (2017). Discussing a selected film fragment a musical structure with its attributes will be connected with an image with its own attributes. To determine meaning of a whole fragment I will use the Conceptual Integration Network scheme proposed for the first time by Mark Turner and Gilles Fauconnier.

Hearing Aaron Copland's Music for *Our Town* Cinematically
Stephanie Venturino, Eastman School of Music

Aaron Copland's music for *Our Town* (1940), a film based on Thornton Wilder's play, solidified Copland's reputation as a film music pioneer. Composed in the same year, Copland's *Our Town Suite* radically diverges from the film score. Structural differences—in addition to changes in orchestration, dynamics, tempo, and thematic reiteration—present implications for hermeneutic analysis. These differences also have far-reaching narrative consequences: Copland's recontextualized film cues in *Our Town Suite* do not support the divergent film script; they reflect the play's plot and themes.

This paper draws from Lehman's (2018) approach to concert reworkings of film music, focusing on the "relationship between cue and piece, achievement of closure, expression of extra-musical content, and hermeneutical usefulness" (14). Almén's (2003) narrative archetypes afford an interpretation of the suite's departure from the cinematic underscore in terms of its narrative and hermeneutic goals. Indeed, *Our Town Suite* conforms

closely to Wilder's theatrical plot and themes. Eschewing the underscore's romance archetype, the suite's tragic trajectory mirrors te play's storyline, which culminates with Emily's premature death.

Copland's music for *Our Town* invites a broader, extra-filmic approach to cinematic listening's visual and narrative reconstruction. Furthering Lehman's discussion of film and suite relationships, this paper offers a way of understanding complex interactions between cinematic underscore, concert suite, and originating literary text. In addition, Copland's different compositional motivations are revealed: while the underscore deliberately embodies his film music aesthetic in *Music for the Films* (1941), the suite closely reflects his traditional concert music idiom.

The Menace of Modernity: Music in Two Films from Early Postwar South Korea
Samuel Longo-Capobianco, Bowling Green State University

Before the landmark Korean films *Oldboy* and *The Host* there was *The Housemaid* (Kim Ki-young, 1960) *and Stray Bullet* (Yu Hyun-mok, 1961). Both movies depict the harsh realities of postwar South Korea; in *The Housemaid*, a newly middle-class family is threatened by their new housemaid. In *Stray Bullet*, each member of a family living in poverty looks for a way to take charge of their lives. Although both are considered to be among the greatest Korean films, little scholarship in English exists on either one (Magnan-Park, 91). My paper looks at the role the musical score plays in shaping the narratives of the films. The composers for both films use a traditional scoring tactic, which is to employ reoccurring musical themes that are modified to complement particular scenes.

Nevertheless, the scores effectively link the music with the characters and themes of the movies through repetition and development of the musical material. My paper focuses on the development of the opening themes of both films. In The Housemaid, the opening theme is representative of the housemaid's threat to the family and is subject to variations in key scenes throughout the film. In Stray Bullet, the opening theme is connected to the hopelessness of the protagonist and is used in almost half of all the non-diegetic cues. In addition, I examine the relationship between women and music through the housemaid's piano playing in *The Housemaid* as a depiction of her mental state and the association of strings with women in *Stray Bullet*.

36. Sunday, May 31, 2020, 1:00-2:30 PM EST

Narrative Agency in Daniel Hart's Musical Score to *A Ghost Story*
Jeremy Grall, Birmingham-Southern College

David Lowery's *A Ghost Story*, with a musical score composed by Daniel Hart, is a story of a married couple in which a musician dies and becomes a ghost. Lowery poses the question: What happens to the meaning of our lives and our creations when we extend the timeline to the distant future? While many viewers find the film's pacing, sparse use of dialogue, and non-linear temporality confusing, clues to the film's meaning are found in the narrative agency of the film score. The score is a theme and variations based on Hart's "I Get Overwhelmed," which is presented in a diegetic performance in the middle of the film. The non-linear placement of these variations is a signifier of the narrative, which is similarly non-linear. Further, each of these variations are organized by motive, key, timbre, and instrumentation to signify specific aspects of the musician's life and his search in the afterlife. By using the diegetic song to create these non-diegetic variations, the entirety of the narrative is created internally, thus eliminating the need for extensive dialogue. Further, on a micro- and macro-level each variation is organized in a manner that corresponds to the hierarchal phases of narrative outlined by Tzvetan Todorov, as well as within Edward T. Cone and Seth Monahan's descriptions of narrative agents in music. While the musical score is the primary narrative agent, the film asks the viewer to consider the origins of narrative agency through a monologue in which a character muses about creativity, the meaning of life, and death. I contend that the monologue and the score asks us to consider a creative process that negates the importance of both the implied author and the musical narrative persona, even while the film relies on both.

Narrative Agencies in Annie Proulx and Charles Wuorinen's *The Brokeback Mountain* (2014)
Yayoi Everett, University of Illinois at Chicago

In the opera *Brokeback Mountain*, the mountain is given narrative agency through a recurring leitmotif (anchored to a sustained low C drone) that symbolizes the immutable forces of nature; as Wuorinen claims, "nature is itself a character" in the operatic tale of forbidden love between two men. Unlike Any Lee's 2005 blockbuster film that

romanticizes the men's relationship to the mountain, Wuorinen's music casts a harsh, forbidding tone to the mountain as a place of dark magic. For the operatic adaptation, Annie Proulx reduced the narrative content to a minimum to underscore the conflicting desires that separate the two men and commented that "the opera has psychological depth that the film does not have." Her libretto maps the men's desire for freedom onto nature images, for example, a hawk circling the mountain is associated with freedom: "free, we are free, close to you." While Jack expresses his desire to be together in the open, Ennis chooses to remain closeted. *Teatro Real Madrid*'s *mise-en-scène* (2015) reinforces the irreconcilable worlds inhabited by the two men: the confining domestic world of women juxtaposed with the open wilderness of the Brokeback mountain, where the men are forced to retreat time after time. Following the news of Jack's untimely death, the chorus (local habitants) assumes the role of the Greek furies, laying judgment on Ennis and fueling his need for atonement. Michel Chion's theory of acousmatic music (1994; 2012) will be used to analyze Wuorinen's gripping music for the climactic scene involving Ennis's response to Jack's death. The paper will also explore the intersection between this opera and modernist/expressionistic ones by Berg, Britten, and Shostakovich, which pit the idealism of an individual against an oppressive collective environment.

The Past, Present, and Future of Immersive Music:
A Survey of Key Developments from Gabrieli to Virtual Reality
Aaron Berkson

New immersive audio standards, such as Dolby Atmos and DTS:X, along with new immersive entertainment platforms, like Virtual Reality, are rapidly growing technologically and in consumer adoption. For composers, the question is: what new possibilities do these platforms open up for immersive music?

This paper surveys key historical developments in immersive music across multiple mediums. A key early example is *cori spezzati* ("split choirs"), the advent of stereophonic antiphonal composition, exemplified by Gabrieli in 16th century Venice. In Verdi's *Requiem* (1874), trumpets surrounding the stage evoke the call into the next world. Electroacoustic pioneer Stockhausen's *Gruppen* (1958) features three orchestras surrounding the audience. Steven Price's spatially dynamic score for *Gravity* (2013), freed from the "tyranny of the center speaker", adds to the sense of disorientation. The video game *Control* (2019) blurs the line between sound design and musical score in an eerie reactive environment. *Beat Saber* (2018), a breakout VR hit, is a music-centered rhythm game in a surrealistic environment. Laurie Anderson, commenting on her dream-like *Chalkroom* (2017), which won the Venice Film Festival in VR, said, "It's a whole new world, of not just vision, but sound." David Byrne said, "the same music placed in a different context can not only change the way the listener perceives that music, but it can also cause the music itself to take on an entirely new meaning." This paper surveys commonalities across historical and contemporary musical contexts, to explore how these new standards and immersive technologies might be utilized by composers in the future to create new consumer experiences.

Leading creatives I consulted for this paper include composer John Powell (*Solo: A Star Wars Story*, *How to Train Your Dragon* trilogy, *The Bourne Identity* trilogy), ambient music designer Mel Wesson (I*nception*, *The Dark Knight* trilogy, *Black Hawk Down*), Academy Award-winning composer Steven Price (*Gravity*, *Our Planet*, *Baby Driver*), and Interactive Audio Supervisor at Skywalker Sound Kevin Bolen (*Vader Immortal: A Star Wars VR Series*).

37. Sunday, May 31, 2020, 1:00-2:30 PM EST

Reconstructing the Score: A Method for Determining the Impact of Music Editors
Nicholas Kmet, New York University

Music editors occupy a central position in the music department during post-production, often exercising considerable influence over a film's music. Among other things, they are responsible for crafting temp scores, determining the spotting of cues, preparing and producing recording sessions, and making any changes to the music after its recording—all of which can impact the final score in a multitude of ways. Yet these contributions remain unacknowledged by most scholars. A significant obstacle to recognition is that the work of music editors is—in practically all cases—meant to be invisible. Combined with the scarcity of primary sources related to music editing,

it can be extremely difficult to quantify or even detect the impact of a music editor without access to the music editor's personal files or interviewing those involved in a specific film's post-production. This paper seeks to address a portion of this problem by proposing a new method for detecting and quantifying the impact of music editors in the area where they usually have the greatest perceptible impact: the editing of film music, after it has been recorded, for the final release of a film. To present this method and allow for a discussion of its strengths and weaknesses, I examine the success of its application for two different film scores—*Aliens* (1986) and *Star Wars: Episode I – The Phantom Menace* (1999)— each of which offers a unique set of challenges.

Touching, Discovering You - Depictions of Queerness, Intimacy, and Queerness in Betty Who's, "Human Touch", "Taste", and "I Love You Always Forever"
Joseph Ovalle, The University of Texas at Austin

Over the last 20 years, film studies scholars have begun to explore the music video as a medium. Of emerging studies relating to music video, very little scholarship has been utilized to analyze or understand the complexities of the music video. In order to begin to put existing concepts in context and provide a model for analyzing music video, this paper seeks to examine the often overlooked juxtaposition between depictions of intimacy and sexuality in three music videos by Australian singer/songwriter Betty Who. These videos are significant as Betty Who has quickly become a leading figure in the queer community and utilizes her videos to normalize concepts such as drag, sexual positivity, and sex work. While this paper will only delve into three music videos, it will also create a model for future audiovisual analysis of music video by discussing the music in relation to image as present in newer and more accessible avenues.

39. Sunday, May 31, 2020, 3:00-4:30 PM EST

"'They'll Always Remember the *Maverick Queen'*: Narrating Western Women in the Theme Score
Grace Edgar, Harvard University

The success of the ballad "Do Not Forsake Me, Oh My Darlin'" for *High Noon* (1952), with music and words by Dimitri Tiomkin and Ned Washington, inspired a host of imitators. It swiftly became first, almost obligatory for Westerns to start with theme songs accompanying credits sequences, and, second, common for theme song melodies to surface in *leitmotivic* scores. Will Straw, drawing on narratology, has described these sequences as paratexts, and Deborah Allison and Corey K. Creekmur have explored how they guide viewers' expectations before the story even begins. While scholars have closely analyzed *High Noon*, the iconic example, this narrow focus cannot account for the theme score's constellation of possibilities. In this paper, I approach the Western theme score from a new perspective by examining its impact on an important yet understudied repertoire: the cycle of Westerns starring gunslinging women that coincided with the rise of the practice. In the wake of the wartime upheaval of gender roles, middle-aged actors like Barbara Stanwyck found success playing complex female characters in the Western. I explore how theme songs establish gendered expectations for active female protagonists during paratextual openings and how such meanings shift when the theme song melodies become the protagonists' *leitmotifs*. My central case study is Victor Young's score and theme song for the Stanwyck Western *The Maverick Queen* (1956). I argue that analyzing the theme score's portrayal of characters that deviate from their conventional narrative roles brings into focus the limits of its narrative power.

Angela Morley: Composer-as-Avatar in *Kehaar's Theme*
Rachel Wilson Cota, Arizona State University

British Composer, Angela Morley, also known as Walter "Wally" Stott (1924-1970-2009), was contracted in 1978 to compose the film score for *Watership Down* – a British animated adventure- drama based on Richard Adams's 1972 novel.[1] Sarah Wooley, author of 1977, a biographical BBC radio drama about Morley, remembered, "Angela hadn't worked in a long time ... I immediately took notice . . . Why hadn't she worked? She was clearly brilliant ... I looked her up and found the answer." [2] Angela Morley transitioned from the male, cisgender identity of Wally Stott in 1970; thereafter, she lived as a transgender woman. She is credited as the composer for fifty-nine minutes of music in *Watership Down* and the three-minute extended-play, "Kehaar's Theme." In Adams's novel and the animated film, Kehaar-the-character, represents "foreignness" in the storyline's portrayal of rebirth- by-crisis.

Through Morley's importation of Debussy's *Prelude to the Afternoon of a Fawn*, *Kehaar's Theme* expresses complex aesthetic and subjective views of identity using musical signification. In this paper, I propose that through the means of composing for this fictitious character, and by adopting an identity rooted in what musicologist Simon Frith calls one's "self-in-progress," [3] Morley found a metaphor for herself.

[1] Sarah Wooley, "Writing '1977' for BBC Radio 4, and Why It's About So Much More Than 'A Transgender Woman in the 1970s," *Writers Room* (blog), November 30, 2015 (16:01), http://www. bbc.co.uk/blogs/writersroom/entries/7c87da6e-c8b0-462e-86a9-b4227fdd25de.

[2] Wooley, "Writing '1977."[3] Shana Goldin-Perschbacher, "TransAmericana: Gender, Genre, and Journey*," New Literary History* 46 no. 4, (2015), 23.

Challenging Narrative and Spectacle: Orders of Time and the "Non- Singing Film Musical"
Benjamin Coghan, University of Texas at Austin

The American film musical, embodied by such films as *Singin' in the Rain* or *42nd Street*, is often predicated on scenes where characters sing to advance the film. Although musicologists and theorists have devoted a fair amount of scholarship to examine the traditional singing film musical, I posit that the idea of a non-singing film musical has been entirely overlooked. In a UK *GQ Magazine* website article from July 2017, an associate editor, Stuart McGurk, wrote a brief article, "*Baby Driver*: a new kind of musical" where he fleetingly introduces the idea of a non-singing musical in relation to Edgar Wright's film, *Baby Driver* (2017). Though this is the only observed publication that uses the phrase "non-singing musical" I've approached the idea independently from McGurk, and intend to present focused research into the subject. This paper will focus on scenes from the films *Million Dollar Mermaid* (1952), *Whiplash* (2014), and *Baby Driver* in the hopes of using different orders of time from film and music theory- such as narrative and spectacle, book and number, and narrative and lyrical time- to map musical moments from the non-singing film musical (NSFM) onto these binaries. Further, I will put these binaries in dialogue with Amy Herzog's concept of corporeality and her examination of Deleuze's distinction between movement-image and time-image from her book *Dreams of Difference, Songs of the Same* (2009). I argue that by establishing this unfamiliar film musical subgenre, I will help broaden the scholarly understanding of the American film musical.

40. Sunday, May 31, 2020, 3:00-4:30 PM EST

Same Song, Different Film
Tianfang Lin, University of Southampton

Some songs reappear in different films, sometimes yielding a different effect. I am interested in what happens when the same song appears in films from radically different cultures. My research looks into the same English language pop song being used in 'western' (European and American) films and later in 'eastern' (East-Asian) films. This remains something of a rarity although such re-uses are becoming less rare. While there has been interest from scholars in how songs might add meaning to a film there has been less interest in how they might offer different meanings in different contexts; in other words how the song might be changed by the film and how the film might be changed by the song. My paper will focus on Richard Sanderson's song 'Reality', which was first released as a theme song for the 1980 French film *La Boum* (Claude Pinoteau, 1980), in which it is appears a number of times. Later it was used in many different films, such as the South-Korean film *Sunny* (Kang Hyeong- cheol, 2011), and Chinese films *Honey Enemy* (Zhang Linzi, 2015) and *Yesterday Once More* (Yao Tingting, 2016). The song is reused in interesting ways, some of which build upon its reputation in earlier films. This brings up questions about the acceptability of western elements in East-Asian contexts, how far, if at all, the songs carry meanings with them when they enter these different contexts, and how far the films and their different cultures redirect the songs.

"Beautiful": Unfolding the Map of Hybrid Song in Michel Gondry's *Microbe et Gasoil* (2015)
Kate McQuiston, University of Hawai'i at Manoa

Music making proliferates in the directorial work and public image of Michel Gondry; his videos are predicated on music, and his feature films boast musician characters, musician actors and cameos, and a wide array of styles from

original and pre-existing sources. In light of Gondry's frequent borrowing of pre-existing music, the moments that instead feature newly created musical imitations appear all the more conspicuous, but what do they mean? For *Microbe et Gasoil* (2015), Gondry took the unusual step of writing a song himself. His song, "Beautiful," accompanies a depiction in this film of a dramatic event with a biographical basis, and it draws from distinctive riffs and sounds from numerous popular electro-funk and new wave songs from the seventies and eighties. In this paper I will show that the song offers far more than a game of name that tune; rather, it is a compact map of Gondry's broader aesthetic interest in the productive tension between "original" and "imitation." Gondry leverages the nearly familiar in his song to pay homage to particular artists, to characterize the act of memory as akin to collage, and to model music as an available resource for the audience's creative activity (both in the moment of spectatorship and after). In these ways, "Beautiful" traces Gondry's interest in the productive tensions of ambiguity, and illuminates the broader contemporary practice of "hybrid music."

Symptomatic Singing: The Rehabilitation of the Medical Musical Episode
Stephanie Ruozzo, Case Western Reserve University

Composers of musical drama commonly seek to justify the inherent campiness of presenting serious and complex psychological characterizations in song contrary to the quotidian experience of their audiences. In "very special episodes" of normally spoken medical dramas, the plot twist facilitating song almost always takes the form of neurological malfunction allowing characters to enter a liminal space on the verge of objective reality and subjective fantasy in which they can sing, hear, and understand truth. I argue that neural pathology validates what audiences may perceive as a campy mode of presentation and gives writers, performers, and viewers license to enter what Raymond Knapp has called "Musically Enhanced Reality Mode," or MERM. I take as my examples an episode from three series, each representing a different method of incorporating music into the spoken drama. In *Brain Salad Surgery* [Chicago Hope, 1997], writers utilize the intentionally campy device of lip-synching well-known popular songs to engage listeners while issuing musical commentary on the show's plot. In *My Musical* [Scrubs, 2007], a team of composers furnish an original score featuring established musical comedy tropes in ironic juxtaposition with a philosophical moral commentary. Finally, *Grey's Anatomy*'s "Song Beneath the Song" [2011] returns to the strategy of incorporating popular songs, this time covering only tunes that had prior dramatic significance in the series. In the present day, then, television audiences have become so accustomed to the "very special musical episode" that they are able to view it as a worthy drama in its own right.

41. Sunday, May 31, 2020, 3:00-4:30 PM EST

Opera in/and Film: The Utopian Ideals of Opera in Contemporary Cinema
Johanna Ethnersson Pontara, Stockholm University

During the last decade scholars have paid increasing attention to how traditional aesthetic values associated with opera are deconstructed in contemporary digital cinema (Kramer 2013, Citron 2011). Instead of manifested as a work of art underwriting a unified aesthetic experience, opera is employed to create atmosphere and is thereby ascribed a primarily semiotic value. Nonetheless, recent films display an intriguing complexity when it comes to contemporary ideas of opera. This paper focuses on how the utopian ideals historically associated with opera are negotiated in contemporary cinematic representations. Discussing some central scenes from recent films I argue that operatic music is displayed very much in line with contemporary marketing strategies of popular music, and that they are so in a way that both promotes an operatic ontology and creates critical distance to values and beliefs traditionally associated with opera as high art.

Musical Topics and Cultural Trauma in Akira Ifukube's Score for *Gojira* (1954)
Tanner Cassidy, University of California, Santa Barbara

In its popular reception and within scholarly discourse, Ishiro Honda's 1954 film *Gojira ("Godzilla")* is considered an allegory for nuclear disaster (Ryfle and Godziszewski, 2017). While the music has been attributed as part of the film's narrative success (Kalat, 2017), the compositional and technical aspects of Akira Ifukube's (1914-2006) score have yet to be analyzed in depth. I propose that his music not only heightens the emotional and allegorical drama on screen but also codifies Japan's nuclear disasters as "cultural trauma" (Alexander, 2004) during a period of commemorative uncertainty (Saito, 2006). To show this, I analyze the score using analysis of musical topics and perspectives from trauma studies to reveal how Ifukube represents the film's allegory.

Ifukube incorporates Western and Japanese stylistic markers into musical topics—styles and genres used out of their proper context (Mirka 2014)—to reflect Japan's shifting conception of collective grief after 1945. Specifically, he uses the ombra and tempesta topics (McClelland, 2014) to signify nuclear apocalypse, the military topic (Monelle, 2006) to signify Japanese militarism and collective strength, and the chorale topic (Watabe, 2016) to signify recovery and mourning. I analyze how these topics are used in relation to narrative and imagery to show that Ifukube creates a nationalist cultural artifact, a Japanese score that allows for collective mourning of distinctly Japanese grief. My analysis of Ifukube's film score expands current literature on topics in film music beyond Western cinema, while also demonstrating how music becomes a powerful component of representations of trauma on screen.

Uncovering the Musical Tapestries in *Lord of the Rings* and *The Hobbit*
Janice Dickensheets, University of Northern Colorado

Over the past four decades, topic theory has slowly gained acceptance as a method of uncovering contextual meaning in music of the common-practice period. Audiences have been conditioned for over three hundred years to associate specific musical styles with extra-musical meanings, providing a ready-made stylistic palette for film composers. In particular, nineteenth-century styles associated with fascinations with the supernatural (demonic style and fairy music) and the ancient (chivalric, bardic, and heroic styles) seem to permeate film, most particularly in fantasy and sci-fi genres. Film composers have long tapped into these styles, yet rarely is topical theory employed when analyzing their work, a discontinuity that seems counterintuitive.

Howard Shore's six Middle Earth scores are particularly fascinating when viewed through the lens of topic theory. In creating the worlds of Middle Earth, Tolkien took great care to create entire histories for each race, linking them through the various ages in a complex web of relationships. Shore builds upon this history with well-worn Romantic topoi and folk idioms, layering styles in such a way as to create complex symbolism, consequently gifting each race with a musical world that uniquely illustrates not only its own history, but also its inter-connections to the numerous other races of Middle Earth. Shore's extensive layering of styles in the *Lord of the Rings* and *Hobbit* trilogies results in a particularly effective musical experience. His music provides an historical and emotion tapestry, through which audiences truly enter the realm of Middle Earth, experiencing it in all its complex beauty.

42. Sunday, May 31, 2020, 3:00-4:30 PM EST

I Am the Goddess: Empowered Femininity in a *Bachata* Music Video
Holly Tumblin, University of Tennessee, Knoxville

In the 2018 *bachata* music video *Religion* by Latina pop artist Chantel, the singer directly counters conservative religious femininity, and alternately expresses empowered femininity through her lyrical and visual embodiment of an unconventional religious metaphor. In the song lyrics, Chantel embraces her sexual power by claiming that she is a religion, and if a man were to "try her," he would be converted forever. The music video mirrors this promise and suggests an alternate religion, one dictated by the desire for a goddess that connects with the all-encompassing "Mother Earth," instead of a Catholic God. Through an examination of the music, lyrics, and music video for Chantel's *Religion*, I argue that *bachata* provides an outlet for women to act and express femininity in a way that counters conservative religious expectations and female gender normativity.

Someday We'll Find It: Diegetic Ambiguity in *The Muppet Movie* (1979)
Isaac Page, Bowling Green State University

In the Muppets' feature-length debut, music plays a major part in telling the story. *The Muppet Movie* begins at a screening for a movie within the movie about how the Muppets all met. As the opening credits roll, Kermit the Frog is seen playing a banjo and singing "The Rainbow Connection", one of the many songs written by Paul Williams and Kenny Ascher for the film. This scene establishes that the characters are musical, a trait that continues to be a theme throughout the film. The characters often interact with music, not just through singing and dancing, but also by creating ambiguity between diegetic and non-diegetic sound. Diegetic ambiguity is employed in the movie for a variety of reasons: as a way to play with the "movie-within-a-movie" aspect of the film, to heighten the contrast between diegetic and non-diegetic, and to add another layer of humour to the film. This presentation will include how specific scenes and moments in this film utilize diegetic ambiguity as a way to illustrate the uses listed above.

43. Sunday, May 31, 2020, 5:00-6:00 PM EST

Sounding Tap on Film: Dubbing, Direct-Recording and Aesthetics of Authenticity
Samantha Jones, Harvard University

According to film sound histories, in 1933, film musicals had completely transitioned from using direct-recording methods to using dubbing for music and dance sequences. Yet, an analysis of dance sequences that employ tap dancing demonstrate that this was not necessarily the case. Tap dancing not only blurred the boundaries between music and sound effect, but also forced film productions to negotiate among sound recording and mixing techniques, and to balance production capabilities with audio-visual fidelity. In this paper, I will explore the relationship between sound, image, and aesthetics of authenticity by closely analyzing tap dance sequences that appeared on screen from 1929 to 1935, in films which have been distinguished in popular and scholarly literature for their technological or thematic innovation: *The Broadway Melody* (1929), *42nd Street* (1933), *Roberta* (1935), and *The Little Colonel* (1935). Combining close analysis of these tap sequences with historical accounts and a consideration of sound recording techniques and technologies, I argue that rather than an abrupt change in sound recording, there was instead a continuity of direct-recording practices. These methods both emerge out of and construct an aesthetic of intimacy and authenticity that structures listening practices around dance sequences, even those that are in fact dubbed.

Swingin' Bach in Ballet: Musical and Visual Rhythms in Balanchine's *Concerto Barocco* (1941)
Kara Yoo Leaman, Oberlin College Conservatory

There is an iconic passage near the end of Balanchine's *Concerto Barocco* (1941), set to J.S. Bach's *Concerto in D Minor for Two Violins* (BWV 1043), in which ten female dancers hop on pointe, first in unison and then in two groups, creating an exciting pattern of syncopated visual accents against the music. This is the climax of a "plotless" ballet that is, nonetheless, about music and movement. To date, the relationship between dance and music in Balanchine's choreography has been studied primarily through the phenomenological lens used in dance studies, wherein dance is understood to be the communication of feeling through symbolic forms. However, in Balanchine's plotless ballet, dance communicates musical ideas rather than feelings. In this paper, I analyze dance as music (by transcribing dance into a music-based notation that graphs choreographic rhythm and pitch on a staff aligned with the musical score) and show, using annotated videos and choreomusical scores, how the visual rhythms created by Balanchine's choreography interact with the musical rhythms in Bach's score, creating a crescendo of choreomusical (audiovisual) metric dissonances at the climax. Furthermore, I show that Balanchine amplifies Bach's syncopations in a manner similar to what jazz musicians such as Hazel Scott, Eddie South, Django Reinhardt, and Stéphane Grappelli were doing with Bach's music in the 1920s and '30s: swingin' the classics. Balanchine's jazzy Bach ballet shows how visual rhythms and patterns can interact with music to create a sense of climax without an explicit plot or narrative.

"Dance, Dance, Dance 'Til You're Dead": The Bodily Extremes of the On-Screen *Totentanz*
Caitriona Walsh,

Aligned with rich traditions of creative output, death dances draw from the dark folklore of diabolical fairy tales, compassing multiple continents and cultures. The Western canon has yielded colourful works by composers like Saint-Saëns, Strauss, and Stravinsky in *Totentanz* and *Danse Macabre* styles, and film soundtracks have carried forward this mantle with intense portrayals of sacrificial dances whose artistic perfection comes at a lethal cost. I will prise out the evolution of the *Totentanz* through the lens of cinematic corporeality, moving from the lush, orchestral sonorities of *The Red Shoes* (1948, Michael Powell, Emeric Pressburger) to recent films whose soundtracks are more closely allied with body horror genres, featuring extended instrumental techniques and sound design components that maximize their brutal viscerality. Luca Guadagnino's *Suspiria* remake (2018) depicts a representative example when a fervid dance routine makes a gruesome, involuntary marionette of one doomed troupe member. The spectral chromaticism of Thom Yorke's score is splotched with amplified bodily sounds– laboured exhalations, naked feet scraping across parquet flooring, and limbs noisily pretzeled into unnerving

contortions. Other films vividly capture the *Totentanz*'s fleshly mergences of eroticism and morbidity. In Jonathan Glazer's *Under the Skin* (2013) a fatal striptease plays out with slow, sensual beats and hypnotic string loops, while in Gaspar Noé 's *Climax* (2018), orgiastic dance scenes enmesh queasy, stroboscopic camerawork with guttural groans, and Giorgio Moroder's upward-modulating disco delirium. I argue that films like these distend the corporeal capabilities of the film soundtrack in creative and compelling ways, step by deadly dance step.

44. Sunday, May 31, 2020, 5:00-6:00 PM EST
Holographic Pop Stars: On Screen, On Stage
Alyssa Michaud, Ambrose University

Alternately acclaimed as "the future of music" and derided as "a robo-show, a concert simulacrum" by music journalists, holographic pop stars called "Vocaloids" have been performing increasingly frequent concerts since 2009, in a list of cities around the world that grows longer each year. Although thousands of fans flock to each show, the audience is one of the only live elements of the performance. The singer at center stage is a pre-programmed holographic image projected onto a transparent screen, identical at each stop on the concert tour. The vocal performance is not even a recording of a living singer, but a digital track synthesized using Yamaha's Vocaloid software.

Reviewers in the popular press have frequently focused on feelings of anxiety and the loss of human interaction, risk, and payoff at these shows. How, then, can we account for the rapidly growing popularity of a performance format that has been described as "less of a concert and more of a public screening"? Recent work by Goto and Yamada has examined the creative online community that drives Vocaloid's success through fan-made music and video content. In my paper, I move this research from the online world into the middle of arenas full of screaming fans, in order to show the role of participatory fandom, and argue there is more to Vocaloid performance than risk-free replay. I also offer a response to the anxieties surrounding this performance format, and critique notions of liveness that rely on twentieth-century concepts of the performance event.

"Keep Your 'Lectric Eye on Me, Babe": Video and the Development of the Pop Star Touring Show
Katherine Reed, California State University, Fullerton

In 1974, an ambitious tour was designed for David Bowie. In most cases, tours had been relatively staid affairs with simple staging. Here, though, a cityscape oozed huge multicolored drips, while catwalks and cranes moved around the stage. In the middle of it all, a rear projection setup would to bring the audience right into the performance. Collaborating with Broadway design veteran Jules Fisher and set designer Mark Ravitz, Bowie envisioned a stage show where his 1984-themed album *Diamond Dogs* could be brought to life, a real Telescreen inserting film footage and live-edited audience video into his onstage performance. This project ultimately failed, but its plans show the blossoming of a new pop star showcase: one that is inherently multimedia, and would dominate world tours in coming decades.

Drawing on archival materials from 1970s tours and interviews with Ravitz, Fisher, and choreographer Toni Basil, this paper explores a moment at the beginning of the rock/pop star tour as we know it. For a generation of musicians like Bowie, alongside Broadway professionals, the mid 1970s were a time of experimentation during which elaborate staging and live video editing were becoming feasible for musicians' tours. I argue that the staging experience of these theater professionals and the visual ambition of musical would-be auteurs like Bowie helped to launch a new multimedia performance format. Threads from this emergent 1970s performance practice influenced contemporary pop star multimedia live events, as well as the visual albums and emotion pictures of Beyoncé and Janelle Monaé.

45. Sunday, May 31, 2020, 5:00-6:00 PM EST
"He has music in him" – Musical Moments and Corporeality in *Joker* (2019)
Jessica Shine, Cork Institute of Technology

Several scholars (Winters, 2009; Kulezic-Wilson, 2019; Walsh, 2017) have discussed how the use of music in cinema adds to its corporeality and both fleshes out and gives life to otherwise spectral images. Todd Philips' Joker both narratively and aesthetically leverages music to embody Arthur Fleck's (Joaquin Pheonix) transformation from

outcast to popular villain. In a Q&A with The Academy, Philips described the character of Fleck as full of grace and someone who "has music in him", and it is Fleck's performative interaction with the music as he becomes the Joker that leads to the corporeal reading of the film presented in this paper. At the beginning of the film, Fleck is a thin and gaunt man, a ghostly figure lacking love or meaning, but he soon grows more bold and violent. Fleck's horrifying acts of violence are accompanied by his bodily interaction with the music as he dances to both the soundtrack and the score as if it were emanating from him in some meta-diegetic sense. *The Joker* is a deeply musical film and its protagonist engages with both Hildur Guðnadóttir's composed score and its compilation soundtrack, giving physical form to his metamorphosis. This paper investigates how the musical moments in Joker give corporeal form to Fleck's alter ego and simultaneously encourage audience identification with its protagonist's transformation as fans respond performatively to the *Joker* with their own memefied imitations of the film's musical moments.

"Giving Voice to the Voiceless": Hildur Guðnadóttir's "Bathroom Dance" as Sonic Trans-Diegetic Bridge in *Joker*
Kristy Swift, University of Cincinnati

Arthur Fleck — a.k.a. "the Joker" in Todd Phillips's *Joker* (2019) — personifies psychoanalyst Harold Boris's interplay of the couple and the pair (*Passions of the Mind*, 1993). Coupling is egoistic, pairing is socialistic, and Fleck struggles to reconcile the two. His failure to negotiate his individual needs with society's demands causes the death of his original self and the birth of a new persona, which emerges to the sounds of composer Hildur Guðnadóttir's "Bathroom Dance."

The "Bathroom Dance" scene originally included the line, "What have I done?" for actor Joaquin Phoenix; however, after hearing Guðnadóttir's music, Phoenix improvised a dance that became the final cut in the film. Guðnadóttir's music informed the action, and created a sonic space for it. Director Phillips has explained that all action in the film is entirely from the Joker's perspective. Similarly, the music in this scene is experienced solely by Fleck/Joker and the audience. Although voiceless, Guðnadóttir's instrumental music features a solo cello that is transformed by other sounds representing Fleck's transformative psychosis portrayed in the film as resulting from humanity's neglect. In essence, her music gives voice to the once voiceless Fleck (Jessica Shine, "How Music Helps Give Voice to the Voiceless," 2018).

In this paper, I will demonstrate how "Bathroom Dance" creates a sonic trans-diegetic bridge between Fleck and the Joker and Fleck and the society that ultimately failed him. This exemplifies Claudia Gorbman's theory that music in films can "influence our feelings about moral forces" (explanation of *Unheard Melodies, 2nd ed*., 2019).

46. Sunday, May 31, 2020, 5:00-6:00 PM EST
Don Shirley, *Green Book* Piano Style, and Middlebrow Pianism
Pheaross Graham, UCLA

The polarized reception of *Green Book* (2018) exposes tensions centering around race and representation, particularly in the arena of "high-" and "middlebrow" American musical culture. Although the film won three Oscars, detractors characterized it as peddling "white savior" and "magical negro" tropes. To explore the film's fraught musical subtext, I examine what I call the "Green Book Style" ("GBS") of piano playing, a musical approach Don Shirley developed to "play for rich white people so they can feel cultured," while remaining true to his inner ideals. GBS thus corresponds to *The Negro Motorist Green Book* (1936-1966), which listed relatively hospitable establishments catering to African Americans in the U.S. during an era when such information could mean the difference between life and death. Finding a unique niche in a complicated musical ecosystem, Shirley developed GBS to function within racialized audile space to cleave as closely as possible to his earlier piano training and predilection for classical music, otherwise restricted to white pianists. Straddling the vertex between segregated white-black audile spaces, Shirley steered his pianism stylistically with *Green Book*-like principles "to avoid trouble" or "embarrassing situations" with potentially hostile musical audiences, while maintaining his dignity. Although legalized segregation has since subsided, similar racialized musical expectations remain today. Despite Shirley's adroit musical navigation and innovation, the film sidelines GBS, thus re-inscribing the differences he wished to overcome. Critically examining the nature of the film's musical choices and use, I explore a key problematic missing from the narrative on screen.

Immoral Music: Private Property (1960), Ethical Condemnation, and the National Legion of Decency

Reba Wissner, New York University

In 1959, production on a film began that would call into question the very use of music in film. Leslie Stevens wrote and directed a film noir called Private Property that was released in 1960 and it was soon put up to the scrutiny of two ratings groups in the United States for approval: The Motion Picture Association of America (MPAA) and The National Catholic Legion of Decency (NLD). As far as both groups were concerned, Private Property should not be released to the public. The reason for this objection was not entirely the images and scenarios on screen but also the music that accompanied it. The National Catholic Legion of Decency (or the National Legion of Decency for short), a Catholic interest group, released a letter grade rating for every film released each year and they published these grades annually for public distribution. The objections that they could give a film could be anything from causing people to sympathize with the immoral actions of a character or scantily clad characters. Remarkably, however, the group condemned Private Property for its "highly suggestive sequences, dialogue, and music." It is on this latter point that this paper will focus. This paper examines the type of musical underscoring in the film and considers what makes the music so suggestive that the NLD forbade any Catholics from watching it. I will also consider what aspects of the music made the score so suggestive that it was worth identifying the music's role in the rating.

People whose Papers were accepted but could not participate in the MaMI Online Conference whose presence we will miss. — Gillian and Ron

Stephen Amico
Music Video, Corporeal- Technological Materiality, and Sensory Experience

Andrew Callaghan
The Sonorous Mould: Indexicality, Inaudibility and Truth-claims in Hildur Guðnadóttir's Score for *Chernobyl*

Samuel Chase
Mis-Empathetic Film Music: A New Approach to Emotional Signification in Contemporary Cinema

Liz Czach
Make Your Own Soundtrack! The DIY Culture of Adding Music to Amateur Films

Rebecca Doran Eaton
To Be Continued . . . : Musical Incompleteness as Desire Creation in Must-See TV and Film

Krin Gabbard
From the Lives of the Clowns: Frank Sinatra and *Joker*

Daniel Goldmark
UPA and Postwar Cartoon Music

Liz Greene
Different Tracks: Post-production sound in *The Elephant Man* (1980)

Bree Guerra
Post-Minimalism as Post- Impressionism: Embodying the Act of Painting in Lisovskaya's score to *At Eternity's Gate*

Diane Hughes
Condoning Abuses of Power? Hearing Representations of Singers

Michiel Kamp
Drive, Synthwave, and the Audiovisual Imaginaries of Neo(n)- Noir

Peter Kupfer
Bread and/or Champagne: Stalinist Film Music and the Soviet Middlebrow

Elsa Marshall
Musical Integration in Film Music Commentary of the 1940s and 1950s

Aaron McPeck
Janelle Monáe's *PYNK*: Hearing Alternative Sexualities in the Music Video

Aimee Mollaghan
The Sound of Money and Power: Musical Scoring in Trump-Era Television Drama

Steven Rahn
Textural Transformation, Duality, and Symbiosis in *The Master* (2012)

Tim Rosenberger
The Sound of a TV Lawyer

Tim Summers

Queer Aesthetics and Game Music, or, Has Video Game Music Always Been Queer?

Matthew Tchepikova-Treon
X-Rated Sound and Audio-Erotic Paranoia in Seventies Avant-garde Exploitation Cinema

Tsan-Huang Tsai
From Elite Gentlemen to Wuxia Chivalry: The Qin and its Music in Chinese Martial Arts Cinema

Victor Vicente
Music, Islam, and Auto-Ottomania in Contemporary Turkish Cinema

Caitriona Walsh
"Dance, Dance, Dance 'Til You're Dead": The Bodily Extremes of the On-Screen *Totentanz*

Felicity Wilcox
Waltzing Matildas: composing women of Australian TV