1. Thursday, May 27, 2021, 12:00-1:30pm ET
   Keynote
   For Stage and Screen: A Conversation with Howard Shore
   Paul Chihara, Interviewer

2. Thursday, May 27, 2021 2:00-3:30pm ET
   Buster’s meta-geographical jump: A comparative audiovisual analysis of multiple scores for Keaton’s non-linear ‘silent,’ Sherlock Jr.
   Phillip Johnston. Sydney Conservatorium/Australian Institute of Music

Buster Keaton’s silent masterpiece Sherlock Jr. (1924) shifts nonchalantly between the worlds of reality, film and dreams in the blink of an edit. While later synchronized-sound films have scores attached, Sherlock Jr. had no fixed score, and is left to be paired with different music in contemporary performances. Marco Bellano writes of the paucity of comparative studies of different scores for individual silent films, citing the potential benefit as “a deeper comprehension of film language.” To that I would add a unique opportunity to examine the relationship between music and image/narrative, regarding dramaturgy, technique and semiotics. Relatively early in the film there is a visual/metaphysical sequence in which Keaton’s projectionist/detective falls asleep and, in his dream, tries to enter the world of the film-within-a-film. He inadvertently enters during a film edit to a change of scene; what follows is a set piece in which he inexplicably jumps from scene to scene in a montage sequence of comically diverse backgrounds, a meta-joke on film editing itself. Film music is most commonly assessed in terms of its success in conveying narrative: what methodology is to be used in analyzing multiple scores for a scene that is surrealistic and non-linear? Fortunately, this film has been scored by many of the most respected contemporary practitioners of new music for silent film. This paper looks at scores by multiple practitioners, including Timothy Brock (orchestral), Club Foot Orchestra (jazz/chamber), Blue Grass Knoll (bluegrass) and Mont Alto Orchestra (historical), using a comparison of audiovisual functions, to illuminate the “map of the hidden potential of the film.” (Bellano)

Behind the Machines: Transformations in Gottfried Huppertz’s Metropolis, Op. 29 (1927)
Gerardo Lopez, Michigan State University

This paper explores Gottfried Huppertz’s score to the 1927 silent film Metropolis, directed by Fritz Lang. Focusing on Neo-Riemannian transformations, transformational cycles emerge as being interconnected with the film’s narrative. The rationale for using Neo-Riemannian techniques rests with how current film scores are approached. Within the context of silent film, and Metropolis specifically, two additional historical elements also play a role: the use of chromatic mediant relationships and the technical details of the score’s composition.

There are three scenes that form the bulk of the analysis. The first scene is the moment the audience and main protagonist, Freder, get introduced to his love interest, Maria. Within the context of the scene, the LP cycle that appears becomes associated with theme of love. The second scene takes place in the main antagonist’s, Rotwang, laboratory as he prepares to transform the Machine-Man he has created. The fragmented LP cycles that appear here become associated with the “uncanny” as defined by Richard Cohn (2004). The last scene comes towards film’s ending, as the conflict between the leader of the workers, Grot, and the master of Metropolis, Fredersen, is resolved with the assistance of Freder. The PR cycle that emerges here becomes associated with the theme of tension and resolution. Ultimately, this analysis is a small contribution to clarifying the links between the late-Romantic aesthetic as was present in Weimar Germany and later Hollywood harmonic practice.
The Anti-Hegemonic Orchestra: Rescoring Nosferatu (1922) as Critical Collaborative Arts Practice
Christopher Smith, Texas Tech University

This presentation maps the complex terrain by which a rapprochement between hierarchized arts canons and vernacular aesthetics and values may be accomplished in the university ensemble. It explores a specific project which confronts issues of privilege, Orientalism, and 20th century arts politics: the 2015 construction of an original, semi-improvised orchestral score for the 1922 silent horror classic Nosferatu, itself a particularly influential but highly charged film saturated with anti-Semitism. This new, semi-improvised score, performed by conservatory students led by the composer-instructors, directly confronts the “Othering” embedded within Bram Stoker’s original story, by combining Western European orchestral and Eastern European instruments and music language in such a fashion that the cultural hierarchies implicit in the visual imagery are problematized and made explicit. Knowing problematic casting, framing, narrative, and racial/political stances, as teachers, we sought to center both the creative and the ethical issues raised as part of the pedagogical experience we share with our young musicians. As we worked, we emphasized involving the students not just as musical cogs in a machine producing an orchestral performance, but also as active critical respondents who could be permitted agency to shape the resulting music. The paper describes compositional and improvisational process; articulates the philosophical, political, and aesthetic goals which shaped that process; and unpacks both the pedagogical and political possibilities of such collaborative, practice-based experiences.

3. Thursday, May 27, 2021 2:00-3:30pm ET
Proliferation and hybridization of new music’s audiovisual forms during the Covid-19 pandemic
Giacomo Albert & Anna Scalfaro, Università di Bologna

Since 2000, thanks to increasing digitalization (Lehmann 2012), “new music” has gradually entered an «expanded field» (Ciciliani 2017) typical of a post-medium condition (Krauss 2000), where audiovisual media are fully integrated within music composition, thereby giving rise to new – however fluctuating – “genres”, such as «live audiovisuals» (Collins-Alexander 2011), «audiovisual performance» (D’Escrivan 2017), «visual music» (Garro 2012, McDonnel 2009), etc. Thereby, a process of gradual broadening and re-definition of the music texts’ ontological status took place through audiovisual means.

Since the outbreak of Covid-19, a flood of music on the web occurred, that expanded music digitalization further. In some cases, live performances have simply been transposed into virtual spaces, while in other cases virtual spaces’ media specificities have been fully exploited. In this paper we present a study conducted on 100 online “events” realized during the last months: we have classified them both according to their “forms of remediation”, and according to the way they reinterpret the spaces of composition, performance and listening. Through the in-depth analysis of a few selected examples (Dai Fujikura’s Longing from afar, Francesco Filidei’s The psychological impact of the quarantine, Yuval Avital’s Human Signs, and Kate Soper’s Unwritten Operas), we will show how virtual spaces are changing authoriality, music spaces, performance, and texts through interactivity, audiovisual integration, inter- and cross-mediality. We will also show how new forms of audiovisual narration are arising, that take advantage of the features of the new media platforms, and highlight music’s visual dimensions.

Opera at the Movies: Understanding the Impact of the Simulcast Experience
Justin Mueller, University of Virginia

What happens to our understanding of opera when the repertoire in question is no longer experienced in unamplified, proscenium-style theatres, but broadcast in surround-sound, high-definition multiplexes? This paper attempts to answer these questions by looking at a 2019 staging of Wagner’s Die Walküre, simulcast as part of the Metropolitan Opera’s Live in HD series. I focus specifically on the company’s paratextual framing devices—the mixture of live and pre-recorded material designed to be streamed to hosting institutions before performances and during intermissions—and argue that this material, coupled with the implications of our physical and theoretical displacement from the ‘live’ performing venue, affects how we come to understand the work. Wagner’s opera is perhaps an ideal case study in this regard, as his famous desire to decouple sight from sound in his Bayreuth orchestra pit finds new meaning here in this technologically remediated simulcast performance that challenges the unity of sight and sound otherwise associated with ‘in-person’ attendance.

By addressing the broadcast’s format hybridity and to site-specific viewing habits during a screening at a local performing arts venue in Charlottesville, Virginia, I show how these framing devices seek to counter the skepticism with which the 2019 production, a revisionist interpretation by director Robert Lepage, was greeted by theatre-goers and critics. Because the simulcasts reach far more viewers than in-house performances do, this paratextual material has the ability to shift audience understanding and reaction to a far greater degree than has been previously acknowledged.
Lessons in Deception from Bad Education
Kate McQuiston, University of Hawai‘i at Mānoa

Michael Abels shot into the spotlight following his collaboration with Jordan Peele on Peele’s directorial breakout film, Get Out (2017). This film, and Cory Finley’s HBO film, Bad Education (2019) both depend on deliberate strategies of plot revelation. While Abels’ music in Get Out colludes in the film’s protracted spectacle of laying bare the evil doings of the Armitage family, Abels responds to Bad Education with even more elaborate forms of musical subterfuge to tell this true story of a school superintendent and his assistant, who embezzle millions of dollars from their prestigious high school.

This paper explores Michael Abels’ creative response to Bad Education in the form of musical misdirection and striking imitations of styles from the baroque, classical, and romantic eras. Unlike musical quotation, or disruptive shifts from one style of music to another, Abels creates his cues in the manner of wholesale stylistic imitation. His adoption of style and genre from a range of periods serves the film’s dramatic action in a way that seems conventional at first glance; the music supports the positive messaging of the main characters to the high school students and their parents. As the film unfolds, Abels’s fine-grained control over each cue emerges, and shapes the film’s slow, strategic disclosures of the characters. In this film about aspiration, public perception, and justice Abels’ imitative approach symbolizes these themes, while it unsettles the audience’s sense of judgment – musically and otherwise. Musically and dramatically, the film explores the pains and pleasures of deception.

4. Thursday, May 27, 2021 2:00-3:30pm ET
‘Never Gonna Dance Again’: Transformations of Pre-existing Music and the Communication of Trauma in Watchmen (2019)
James Denis McGlynn, University College Cork

In 2019, Damon Lindelof’s nine-part adaptation of Watchmen was released to widespread critical acclaim. The series was praised for its bold continuation of the original Watchmen narrative, exploring the potential present-day consequences of the graphic novel’s retelling of 20th-century history. Central to this adaptation was Lindelof’s handling of Watchmen’s fictional ‘11/2’ catastrophe which, in the original narrative, precipitates unspeakable destruction in Manhattan. Rather than depict 11/2 in any detail, Lindelof instead adopts the event as a prompt for his wider investigation of the psychological, sociological and cultural impact that a traumatic event of that magnitude could have hypothetically borne for the next generation of Americans (Lindelof 2020). The primary vehicle used to establish this commentary is the series’ prominent transformation of pre-existing music. Diegetic music heard during 11/2 (George Michael’s ‘Careless Whisper’) is repeatedly reworked throughout the non-diegetic soundtrack, garnering leitmotivic associations with trauma and forging parallels with music’s real-world capacity to enmesh itself with traumatic memories (McDonald 1993).

This paper explores the many adaptations of pre-existing music which recur throughout Watchmen and facilitate the series’ potent commentary on our processing of trauma. I primarily focus on the series’ sixth episode: an hour-long character study of Wade Tillman (Tim Blake Nelson) and a compelling example of Watchmen’s musical articulation of trauma. By examining these diverse forms of musical transformation, I hope to demonstrate how the meticulous consideration lent to pre-existing music’s placement and adaptation in Watchmen enables our vivid entry into its troubled protagonists’ subjective experiences.

Remembering Bernard Herrmann’s Music Through Double Projection
Timothy Cochran, Eastern Connecticut State University

In Film, Music, Memory, Berthold Hoeckner defines “double projection” as interaction between remembered images and screen images when films reuse music shared with other films/operas. If, as Hoeckner observes, recycled music can enrich the narrative through intertextual associations, how might double projection also be used to validate the music itself? Bernard Herrmann’s music offers an appropriate test case because of its afterlife in popular media and his tendency to reuse cues. Moving beyond identifying parody and self-plagiarism, this paper explores the reputational impact of double projection as Herrmann’s music calls reflexive attention to its filmic significance.

I introduce this reflexivity through the biopic Hitchcock, which foregrounds the murder cue as essential for Psycho’s success. Hiding images of the murder from spectator view, the editing scene presents the music at a saturated level that initiates mental replay of absent images while framing Herrmann’s music as memorable and primary. The premiere reaffirms the scene’s musicality as Hitchcock conducts each scream outside the theatre. Next, I analyze references to Vertigo in Herrmann’s music for Obsession, de Palma’s homage to Hitchcock’s film. The final scene recalls the “Scene d’amour” with disorienting recognition and swirling camera. Herrmann reworks elements of his Vertigo cue into a waltz with nested quotations of Vertigo’s falling seconds and chord progressions. Obsession’s structural revisions support double projection of plot and cinematography while inviting spectators to remember Vertigo’s score. I situate this self-reference among Herrmann’s late-career attempts to enhance his music’s reputation through re-recordings.
“To Ashes, To Dust”: Weimar Cliché and the Precarious Politics of the 21st Century
Rhianna Nissen, University of Michigan

When Babylon Berlin premiered in 2017, it was an immediate success. Armed with the highest budget in German television history, the showrunners crafted a surprisingly nuanced and historically accurate Weimar Republic—particularly in comparison to most representations of Weimar in popular culture. Babylon complicates the clichéd binaries of communists versus fascists, and decadence versus austerity, by weaving a story of many characters and plotlines in a world rich with ambiguity. Initially, it is unclear whether or not Babylon’s Weimar is presented as the usual allegory for contemporary politics. But this connection is quickly made explicit in the song “Zu Asche, zu Staub,” that closes the second episode. “Zu Asche, zu Staub” heartily embraces exaggerated Weimar stereotypes and anachronism: villainess Svetlana performs in drag with dancers in banana skirts, as revelers in the famed Moka Efti club lavish in champagne and excess, dancing the Charleston and something resembling the robot. In this paper, I argue that this scene’s deviation from an otherwise nuanced representation of Weimar is a direct appeal to the cultural memory of the audience, a tool of the “heritage film” (as defined by Axel Bangert) that serves to advance the directors’ didactic message. “Zu Asche, zu Staub” warns of the fragility of institutions, the looming threat of authoritarian nationalism, and the ever-present fear of hard-won stability being torn out from under both the Weimar Republic and our own world in the twenty-first century.

5. Thursday, May 27, 2021 2:00-3:30pm ET
Composing Ariel’s Voice: The Little Mermaid and the Making of a New Disney Sound
Kelli Minelli, Case Western Reserve University

Howard Ashman threatened to quit his position as lyricist of Disney’s The Little Mermaid during production, in protest of Jeffrey Katzenberg’s attempt to cut “Part of Your World” from the film. In Ashman’s words, “to cut [the song] will gut the emotional narrative of our heroine.” The song performs an imperative function in The Little Mermaid, acting as the protagonist’s statement of self (the “I want” song); its removal would fundamentally alter the arc of the story. Not only is the song central for Ariel’s character, but beyond reprises, it is her only moment of singing. Enough members of the production team protested the cut and the song remained. Ariel kept her voice.

Ariel’s (speaking and singing) voice represents not only her agency within the arc of the story, but would come to symbolize the new artistic aims of the Disney Renaissance. Building from the work of Rebecca Coyle and Jon Fitzgerald (2017) and Oliver Lindman (2019), this paper examines voice, singing, and identity in The Little Mermaid. I begin by situating Menken’s scoring practices within the legacy of the Disney animated musical, analyzing introductory numbers to highlight the tension between the film’s two worlds. I then examine Ariel’s voice both through its uses and absences, analyzing her central “I want” number through the lens of Broadway conventions. Ashman and Menken’s score to The Little Mermaid (1989) helped to define a new model for the Disney animated musical and created a distinct sonic identity upon which the company still relies.

“The I’ll Make a Man Outta You:” Vocal Performativity of Gender in Disney’s Mulan (1998)
Rebecca Schreiber, University of Cincinnati College-Conservatory of Music

The 1998 Disney animated film Mulan asserts gendered social values along a binary of dominant and authoritative masculinity versus subordinate and demure femininity. This gendered hierarchy is challenged by Mulan, a young woman who disguises herself as a male soldier, demonstrating Judith Butler’s concept of drag. Butler’s notion of gender performativity describes how the repeated citation of social scripts establishes an “original” gender; she explains drag performance as a parody that reveals this false naturalization of gender. While scholars have examined the subversive potential of Mulan’s physical drag performance, little attention has been given to her vocal drag performance. Mulan performs masculinity through vocal drag by adjusting her voice to a lower register and gruffer timbre, adding an aural element to her altered appearance. I argue that, while Mulan’s drag performance may not effect lasting systemic change within the film’s narrative, the relationality of the voice affecting the performativity and perception of gender enables the literal and metaphorical envoiement of Mulan to challenge the conventional gender roles. As theorized by Freya Jarman-Ivens, the relationality of the voice impacts the perception of gender for both the voicer and the listener. Mulan’s performativity of vocal drag enables her voice to be accepted by the other characters as that of a male, making it possible for her to later be heard as a female. I employ the theories of Jarman-Ivens and Butler to examine the position of vocality in Mulan’s subversive drag performance contributing to a denaturalization of essentialized gender binaries.
Musicalized Characters: Hearing the Music in *Frozen*, *Up* and *Shrek the Third* Through the Ears of Children  
Signe Jensen, Linnaeus University, Växjö, Sweden

Music in animation serves, among other functions, to create a background for interpreting character emotion, just as it does in live-action. Music is therefore important for creating characters as thinking, feeling and social beings, elements which are essential for constructing believable characters with whom we can identify. This function of the music might be even more important in animation, where the visuals are not based on recordings of live actors. Since children, the primary target group of most animation, belong to a different interpretative community than adults, we can’t assume to know how music in animated films is understood by these audiences. Children simply have a different frame of reference for interpreting film music.

In my interdisciplinary PhD thesis, I provide multimodal analyses of sequences from *Frozen*, *Shrek the Third* and *Up*, which use different musical strategies for constructing characters. Moreover, I have conducted interview studies with children aged 7-11. In this presentation, I provide an overview of my findings, discussing children as active and critical viewers, with a broad film-musical literacy. The children draw on knowledge of film-musical conventions for creating mood and narrative expectations, and they comment on leitmotif techniques and make references to famous film music. The aesthetic elements of music and visuals are moreover a motivational factor for their enjoyment of the films, and the children use their personal experiences and cultural background for creating a frame within which to evaluate both the music, the characters and the film as a whole.

6. Thursday, May 27, 2021 4:00-5:30pm ET

Conductors as Authors, or, Listening to Italian Silent Cinema in the Archives  
Marco Ladd, Michigan State University

“Convince yourself that the screenwriter, the director, and the orchestra conductor are the three architects of the artistic and commercial success of a film.” So begins a curious list of nine “tips” addressed to movie theater conductors, published in the Italian film magazine *Cinematografo* in November 1927. In singling out music’s contributions to the cinematic experience, such advice was hardly unique. Yet its strict focus on conductors—rather than music directors or theater proprietors—is more striking. Together with contemporary film reviews and other theoretical reflections on film music, *Cinematografo*’s 1927 column indicates that conductors were unusually privileged figures in the musical economy of Italian silent film exhibition.

In this paper, I argue that this status stemmed from a wider Italian tendency to view conductors as the sole authors of cinematic accompaniment, rather than figureheads for a broader musical enterprise. I apply this “authorial” lens to a hitherto unexplored archival collection preserved in the Museum of Cinema, Turin. Starting in the mid-1920s, Ugo Giacomozzi worked as a conductor in various second-tier Roman picturehouses. His archive thus illuminates the activities of an “ordinary” conductor in the late silent era, helping us contextualise the small, but significant, differences that Marco Targa has identified between mature silent film accompaniment in Italy and better-studied practices prevalent elsewhere (e.g. the extremely limited use of cue sheets). Giacomozzi’s many original, unpublished works suggest that his role routinely entailed bespoke composition, indicating how conductors may have asserted creative ownership over the impermanent cinematic “works” they helped produce.

**The Phantom of the Silent Past: Re-scoring Victor Sjöström’s *Körkarlen***  
Per Broman, Bowling Green State University College of Musical Arts

Many critics and audience members (including Ingmar Bergman) have considered Victor Sjöström’s *Körkarlen* (The Phantom Carriage, 1921) the greatest Swedish film of all time, surpassing Bergman’s own films, along with those of Roy Andersson, Lukas Moodysson, and Ruben Östlund. The film has a straight-forward, yet multilayered and complicated storyline featuring flashbacks within flashbacks about a ravaging contagious disease, spousal abuse, love, death, and ultimately redemption.

While celebrated for its innovative use of double exposure to invoke the appearance of the dead, not much has been said about its music. With no original score—the early performances featured pre-composed works by Ture Rangström, Max Reger, and Felix Mendelssohn performed by the orchestra at Röda kvarn movie-theater in Stockholm—only two soundtracks existed, an electronic ambient one and one for a mixed-instrument quartet, until Mats Larsson Gothe created a complete score for symphony orchestra intended for live showings of the film, premiered by the Gothenburg Symphony Orchestra in 2017.

In this paper I analyze the 106-minute score emphasizing how it enhances the storyline, focusing on two scenes. Larsson Gothe, a prolific symphonic and operatic composer, approached this assignment as if it were an opera, closely reading Sjöström’s manuscript. The music, which draws from modernist, romantic, and folk musical materials alike, is eclectic, refined, expressive, and emotional, but also coherent and never overwhelming, in part because leitmotifs are limited to the three main characters. Larsson Gothe’s score complements the 2015 digital restoration of the film, in essence creating an entirely new work.
**7. Thursday, May 27, 2021 4:00-5:30pm ET**

**Visual Symphonies in the Digital Era. Visual innovation and digital strategies used by orchestras to enhance audience engagement during COVID-19 social restrictions**

**Cintia Cristiá, Ryerson University**

This paper will present the provisional results of an interdisciplinary research-creation project that looks into strategies that orchestras in Canada, the United States and selected European countries have implemented since the start of the COVID-19 pandemic to connect with their audience and it produces creative exploration to enhance musical experience to help in that connection. Our working hypothesis is that visual innovation on the remote presentation of music plays an important role in audience engagement.

The arts sector is one of the most impacted by COVID-19 social restrictions. A survey conducted by Americans for the Arts showed that 63% of artists have become fully unemployed and 95% of them report loss of income (Cohen, 2020). In the meantime, given the scarcity of in-person experiences during the COVID-19 pandemic, culture-goers turn to digital experiences in the short term. Some orchestras started to stream concerts, with relatively good audience response. These experiences preserve some of the visual aspect of making music, which is an integral part of music perception and enjoyment. Many studies (Behne, Klaus-Ernst & Clemens Wöllner 2011, and Davidson 2007 on pianists, Davidson 2001, on solo performance and Schutz and Manning 2012 on percussionists), have demonstrated that the visual impact of musicians’ body movements modifies the musical perception of the audience.

Based on collected data and creative exploration, this paper examines the moving image as one of the core elements of orchestral music remote engagement in the digital era and it helps understand the changing landscape of the performing arts due to the pandemic.

**Filmic practice and embodiment ideals in livestream musical performances during the time of Covid-19**

**Hubert Ho, Northeastern University**

The Covid-19 pandemic has forced many musicians to reconsider their audience engagement strategies as public performances shut down. Many quickly pivoted towards digital streaming - in a world where, as Vivian Sobchack (2004) presciently stated, “… electronic media [is] all the more transformative of ‘the interior of embodied consciousness’” – with varied success. Critics note that many digitally streamed concerts lack presence, exhibit “flatness,” and deliver low-fidelity audio. In short, the experience lacks musical embodiment – the idea that music is experienced in the “bodily comprehension of sounds and of sound-producing actions” (Cox 2016). This paper examines some more successful filmic practices used in digital streaming. Though videographers instinctively frame the complete body (or ensemble) in a single shot, other framing techniques augment the musical experience. Close-up shots of musical instruments and (masked) faces highlight physical exertion, technical expertise, and human empathy. Crane shots might spatialize the viewer in the hall. Panning, jump cuts, and dolly shots foreground musical features (instruments, solos, foreground melody or textures) that might escape the listener’s attention. In asynchronous streams, musicians employ post-production techniques to maximize production quality, and convey visual intimacy and social cohesion. The ubiquitous boxes-in-a-grid “Zoom choir,” requiring mixing and mastering of prerecorded audio and video tracks, instill a sense of community and empathy. Auxiliary visuals spliced in between shots of performers prime the viewer into synthesizing sound and image to create meaning, potentially making explicit the conceptual metaphors implied by the music alone (Lakoff and Johnson 1980). The paper cites live-stream performances of, and interviews with, Boston-area groups (Lowell Chamber Orchestra, Winsor Music, Dinosaur Annex) and other musicians (Claire Chase, Oberlin Orchestra, Actors Fund). Ultimately, it argues that audiovisual engagement is optimized when filmic techniques of framing, panning, cutting, and editing enhance the presence of musicking bodies, sonically and visually.
The first decade of the twenty-first century featured more quotations of J.S. Bach’s Goldberg Variations in movie and documentary soundtracks than all previous decades combined. By providing the first comprehensive overview of more than 70 quotations of Bach’s Goldberg Variations in biopics, documentaries, and films from the first appearance in 1952 all the way up to 2019, this essay not only traces the evolution of the composition’s uses, but also delineates changes in its reception history in recent years. The Goldberg Variations have been used in soundtracks to signify many of the themes commonly associated with Bach’s music, including cultural elitism, genius, or mechanistic behaviors. In addition, recent directors have created deeper meanings through intertextual references, even as some have also considered structural uses of the variations to coincide with variations in plots. Most strikingly, there has been a newfound interest in the piece not only in the Americas and Europe, but also in Asia, and this coincides with a more globalized interest in Bach’s music in general.

In tracing the reception history of the Goldberg Variation in soundtracks, this essay thus not only expands upon knowledge about the reception history of a single composition, but also contributes to current research about the use of Bach’s music in film and the reception of Bach’s music in the 21st century in general. In the process, it shows that film has become an important way to bring Bach’s music to the masses in an age of decline in concert attendance.

**The Sites of Sound: Music, Film, and the Listening Gaze**

James Deaville, Carleton University

Film directors have a penchant for depicting listening audiences whenever their creations feature musical performance: it enhances the narrative’s believability, as if a real audience were engaging with the music. Often the cinematography just features quick intercuts of the audience to establish verité, but occasionally the film provides a more prolonged image of attentive listening, resulting in what we might call a “listening gaze.” Considering the ubiquitous sites for such intense onscreen listening, the literature about these musical moments is surprisingly sparse. Scholars like Coulthard (2009) and Moten (2017) have analysed individual film scenes in which we observe characters listening to music, while Luko (2016) positions Bergman’s cinematic auditors through the “aural close-up” and Raykoff (2014) semiotically indexes listeners in the “women’s films” of the 1940s.

In this paper I suggest an alternative approach to studying the “listening gaze,” from the perspective of melodrama, as pioneered for silent film music by Neumeyer (1995) and extended to early sound film by Pisani (2014). Melodrama here signifies a “‘text of muteness’ in which gesture and mise-en-scène speak for the inarticulate protagonist” (Heins, 2013: 28), whose pantomimic gestures are “the expression…of the profound experience of music” (Balasz, 1952: 71). When analyzed according to character physiognomies and gestures, these embodied cinematic “sites of sounds” help us interpret the silent and attentive listening gaze in response to onscreen music. As a preliminary exploration, the paper applies melodramatic principles in analyzing three case studies: a deceased composer’s family listening to his music through a radio (Four Wives, 1939), a Hamburg chambermaid engaging with a recorded performance of Gould in a hotel room (Thirty Two Short Films About Glenn Gould, 1993), and a girl attending to a “staged” performance of a Mozart overture (Trollflöjten, 1975).
“Where all dreams are good dreams?” – The dramatic function of the lullaby in Disney’s feature-length animated films

Maria Behrendt, University of Music FRANZ LISZT Weimar

Parents lull their children to sleep with Disney's CD compilations such as Disney Sleepytime Lullabies and Disney Junior Music Lullabies. These collections feature mostly traditional lullabies and classic Disney songs transformed into lullabies through new instrumental arrangements. However, this idyllic association of lullabies as a domestic moment between mother and child stands in blatant contrast to the use of lullabies as a dramatic device in Disney’s feature-length animated films: While family is presented as a core value for Disney as a brand, the films capitalize on drama by rarely featuring an intact family. As a result, the mother is famously an absent figure, requiring a substitute to offer comfort to a child through a lullaby (e.g. in Peter Pan, Tarzan). In the rare scenes where the mother sings the lullaby, the situation is overshadowed by the impending separation of mother and child (e.g. in Dumbo, Frozen II). The paper suggests that Disney draws on a long tradition of connecting lullabies to topics such as loss, separation, sudden infant death and postpartum PTSD, dating back to the height of the genre in the 19th Century. These topics are often mirrored in the lyrics, while the gentle music acts as a counterbalance. By examining selected lullaby scenes, with special attention to the relationship between lyrics and music and the genre’s ambivalent aesthetical and pedagogical contexts, the paper will shed light on the use of the lullaby as a dramatic trope throughout several Disney films.

10. Friday, May 28, 2021 12:00-1:30pm ET

Keynote Panel: Recording Session Musicians in New York City

Chair: Mark Suozzo

11. Friday, May 28, 2021 2:00-3:30pm ET

Tap Dance Improvisation as Moments of Play – Finding Agency in Hollywood Musicals

Veronika Bochynek, University Salzburg, Austria

Individual movement identities in tap dance are formed in the cultural setting of improvisation. Tap dancers copy, repeat, and re-invent steps to challenge each other thereby expressing their agency. The key component in this process is repetition, by which tap dance steps are passed on and at the same time further innovated. In this paper I investigate the improvisational processes of tap dance through the perspective of play theories by Huizinga and Gadamer. Moments of play enable tap dancers to sustain their agency within the restricting musical production system of self-referencing, citation, and illusion-making. This tension portrays the struggle with oppression that black dancers have endured. Places of oppression shaped racial stereotypes leading to systemic underrepresentation of black tap dancers on film, which predominantly displayed white tap dancers. However, black tap dancers have survived different forms and places of oppression by expressing their agency through improvisational moments of play. To reveal how play constitutes and sustains black tap dance agency on film I first investigate instances of racial prejudice in The Littlest Rebel (1935), Wonder Bar (1935) and Swing Time (1936), then secondly show how improvisation constitutes black agency in King for a Day (1934) and Stormy Weather (1943).

Rodgers and Hammerstein’s Cinderella (1957) and the Spirit of the Sitcom

Hannah Lewis, University of Texas at Austin

In 1957, Cinderella, an original television musical by Richard Rodgers and Oscar Hammerstein II, was broadcast live on CBS. Starring Julie Andrews, the “television spectacular” attracted a record viewership of over 100 million people and served as a successful model for future television musicals. According to Stilwell, the production’s “liveness and the integral set” resulted in a performance close “to a theatrical production” (2011: 153–4). Rodgers similarly suggested that they were “doing it as much like a stage show as possible” (Saturday Review, 1957). The production was indeed successfully adapted for the stage the following year. Yet, the original broadcast is not merely a stage production captured by cameras; instead, its structure and style reveal important debts to the nascent narrative and audiovisual aesthetics of early television programs, particularly 1950s situation comedies. I analyze Rodgers’s and Hammerstein’s approach to the particular aesthetic demands of writing a musical for television, and how their writing for television differed from their work for both stage and cinema. I focus on the 1950s sit-com as a source of influence, arguing that we can find the spirit of early 1950s sit-coms like The Aldrich Family, The Honeymooners, and I Love Lucy in Cinderella’s audiovisual framing, narrative structure, and comedic timing. My analysis suggests that, at a time when television’s distinctive style was still emerging, Rodgers and Hammerstein were just as concerned with taking full advantage of the medium’s unique capabilities as they were with transposing the formula they had successfully established onstage.
“Do you hear the people sing?”: Live singing in Tom Hooper’s Les Misérables
Daniele Peraro, University of Rome La Sapienza

The film musical Les Misérables, directed by Tom Hooper and based on a 1980 theatrical musical inspired by Victor Hugo’s novel, was released in cinema theatres in 2012. The director’s vision was to make a faithful cinematic adaptation of the theatrical musical but, at the same time, Hooper wanted to offer the audience a “realistic” and "believable" version of the novel. To fulfill this vision and gave freedom of expression to performers, actors were asked to sing live on set accompanied by a pianist. But in what ways a film musical can provide an impression of “reality”?

In my presentation I attempt to provide an answer, starting from the notion of liveness. I analyze the ways through which the film constructs its live dimension, in a context of strong remediation in which the vocal performance claims to be an “impression of reality” and “immediacy”, to cite Bolter and Grousin’s influential Remediation (1999). I focus on the aesthetic possibilities of live singing against the rerecording and lip-sync playback techniques used in Hollywoodian classic film musicals. While, on one hand, live singing contributes to an impression of "transparency", on the other this technique reconfigures the relationship between music and image. Thanks to the audio/video “synchresis” (to cite Chion’s neologism) the audience perceives that the imagine "sings" instead of being subordinate to the song, as usually happened in film musicals. My final aim is to demonstrate how the live singing contributes to reimagining the relationship between Les Misérables and the film musical genre.

12. Friday, May 28, 2021 2:00-3:30pm ET
Inducing Fantasy with Two Chords: Paths to Associativity in the M7m Progression
Morgan Patrick, Northwestern University

Recent inventories of triadic chromaticism in film music have observed a frequent signifier of wonderment in the juxtaposition of a major chord and a minor chord whose root lies seven semitones higher. Various termed the “Far Fifth” (Lehman, 2018) and “M7m” (Murphy, 2012), the progression has appeared frequently in oceanic fantasy (Lehman) without clear requirements on chord order or tonal center for its associative use (Murphy). To further appreciate this progression’s expressive nuance, I leverage recent innovations to a categorization system for triadic semantics (Murphy, 2020), one that enables us to speak meaningfully about associative distinctions between variants of the progression on the bases of chord order, tonicity, and other structural attributes. Through formal analysis and applications of conceptual metaphor (Chattah, 2006), I demonstrate the manifold ways this progression can evoke the divide between the worldly and the fantastic, exploring structural variants within contemporary scoring practice. Finally, I present preliminary findings of an empirical transcendental phenomenology (Moustakas, 1994) in which I investigate filmgoers’ lived experience of the progression. In our attempts to understand the essence of how soundtrack elements signify, qualitative phenomenological inquiry provides an invaluable nexus between the structure of a musical lexicon and the structure of how we experience it.

From Pastoralism to Protagonism: Associations of the F Transformation
Daniel Obuida, Colorado State University

Recently, Neo-Riemannian theorists have studied how Hollywood film composers utilize chromatic triad transformations to evoke specific ideas and emotions. Matthew Bribitzer-Stull traces the LP (Tarnhelm) transformation and its association with evil and the uncanny from Wagner’s Das Rheingold to many of Hollywood’s most iconic villains. Erik Heine expands on this model by comparing different chromatic mediant transformations within their narrative contexts to determine their associative meanings—an effective framework to be sure, but can it be applied to more familiar sounding progressions? The Near-fifth and Far-fifth transformations (labeled N and F, respectively) are both potent signifiers found throughout the film music corpus, but their appearance in a wide variety of narrative contexts complicates their semiotic connections.

Scott Murphy and Frank Lehman suggest that film composers often use the F transformation to evoke nature, venerability, wonder, or transcendence. Other than their narrative placement, how can we distinguish between these variants and what other extramusical ideas can this progression connote? I believe that Topic Theory provides the theoretical leverage needed to answer these questions. By expanding our analysis beyond harmony and examining other musical gestures that work in tandem with these transformations, we can parse these distinct readings of F and understand how and why these signs guide our interpretation of the images they accompany. In this presentation, I explore the various connotations of the F transformation, and trace its usage backwards through the film music corpus to the nineteenth-century to discover the sources of these associations.
Audiovisual Space: Recontextualising Sound-Image Media

Andrew Knight-Hill, University of Greenwich

The spatial turn, which swept the wider humanities, has not significantly contributed to inform our understandings of sound and image relationships. Bringing together spatial approaches from critical theory and applying these to the re-evaluation of established concepts within electroacoustic music and audiovisual composition, this talk seeks to build a novel framework for conceiving of sound and image media spatially. The goal is to negate readings of sound & image media as oppositional strands which entwine themselves around one another, and instead position them – within critical discourse – as complementary dimensions of a unified audiovisual space.

Standard readings of audiovisual media are almost ubiquitous in applying temporal conceptions, but these conventional readings act to negate the physical material of the work, strate the continuous flow of experience into abstract points of synchronisation and afford, therefore, distanced observations of the sounds and images engaged. Spatial interpretations offer new opportunities to understand and critically engage with audiovisual media as affective, embodied and material.

The perspectives within this research have potential to be applied to a wide range of sound & image media: from experimental audiovisual film and VR experiences, to sound design and narrative film soundtracks; benefitting not only academics and students, but also creative industry practitioners seeking new terminologies and frameworks with which they can contextualise and develop their practices. Audiovisual space positions potentiality and anticipation to replace notions of dissonance and counterpoint, enabling the reframing of terminologies from electroacoustic music such as gesture and texture in light of their common spatial properties.

Applying practice research perspectives and phenomenological analyses of the author's creative works GONG (2019) and VOID (2019), along with perspectives from embodied cognition, spatial approaches are demonstrated to embrace materiality, subjectivity, and embodied experience as fundamental elements within our understandings the audiovisual.

This research is funded by the AHRC through their Leadership Fellowship programme.

13. Friday, May 28, 2021 2:00-3:30pm ET

Self-Reflexive Music and Comic Incongruity in the Golden Age of French Comedies (1960–80)

Michael Baumgartner, Cleveland State University

Raymond Lefèvre was arguably one of the first comedy film composers in the 1960s who shaped his scores according to the aesthetics of self-reflexive film music. From various film genres, he borrowed musical tropes which invoke stereotypical cinematic emotions. He used these eclectically chosen musical set-pieces as ironic signifiers parodying the hackneyed moods of standardized filmic situations in an overtly cliched fashion. Jean Girault’s highly popular The Troops of St. Tropez (1964), for example, features the recurring “March of the Gendarmes” which alludes with its whistling male choir eye-winkingly to Malcom Arnold’s “The River Kwai March” (1957).

In my talk, I investigate the self-reflexive music in The Troops and in Yves Robert’s An Elephant Can Be Extremely Deceptive (1976). I will further interpret the music in these films with the incongruity theory, with which James Beattie, Immanuel Kant, Arthur Schopenhauer, and Søren Kierkegaard defined humor. The music sets up expectations which are not fulfilled, but instead contradicted by the onscreen action. Such an incongruity occurs in An Elephant. The protagonist, a civil servant, encounters several times a beautiful, mysterious woman in a red dress. Vladimir Cosma’s score adds with its lush, romantic allure an ambience to these encounters that does not only create self-reflexively cinematic wonderment, but also discloses the incongruity between the amusing event and the exalted music. In An Elephant and The Troops, the comedic effect occurs thus through the music referring to stereotyped film-music tropes which clash as ironic incongruities against the onscreen action.
‘Would that it were so simple’: Genre, diegesis, authenticity, and post-classical scoring in the music of Hail Caesar!

Dave Ireland, University of Leeds

The Coen brothers’ 2016 comedy Hail Caesar! depicts a day-in-the-life of 1950s studio fixer Eddie Mannix (Josh Brolin). As Mannix traverses the studio lot, the audience witness film sequences in various stages of production, some of which are still being shot but are initially presented as if they were the final movies complete with musical score. This music thus evokes period genre conventions and raises probing questions about diegetic placement given its broader framing. Moreover, the generic, motivic, and instrumental interplay of these sequences with Carter Burwell’s wider non-diegetic score further nuances such issues. The varying degrees to which music is integrated within the film’s diegetic world, and the films produced therein, sit interestingly alongside the Coens’ rebuttal that Hail Caesar! is neither satire nor parody, although it has been discussed in such terms in reviews and academic literature alike.

Drawing on scholarship including work by K.J. Donnelly (1998) on post-classical film music and Stefano Baschiera (2017) on genre contamination in the Coens’ films, this paper explores how the music of Hail Caesar! navigates these ideas surrounding genre, parody, and satire in comedic films. More than just acknowledging the era of the filmic diegesis, the integrated approach to presenting the music of Hail Caesar! facilitates the score’s ability to embody, deconstruct, and nuance the presentation of central themes of reality, entertainment, faith, political ideology, and authenticity. Consequently, this analysis will demonstrate that through blurring genre and diegetic boundaries, the film’s music serves far more complex, and humorous, narratological and representational functions.

“Cut it Out, Cricket”: Affective Management through Diegetic Music and Song in Howard Hawks’s Comedies and Comic Dramas

Raymond Knapp, UCLA

Twice in To Have and Have Not, nightclub pianist Cricket calls attention to his role in setting the mood, early on after gunfire in the street, with an upbeat honkytonk rag shifting to a somber strain when he notices a casualty inside the club, and at the end delivering an upbeat tune to reflect the mood of “Slim” as she sets out with Harry Morgan and his sidekick Eddie. Both sequences are comic in two ways, in affect and in overtly accentuating music’s role in establishing mood. Thus, in the first, Cricket’s response to the dead body is abrupt and exaggerated, and Harry acknowledges his archness with an amused aside: “Cut it out, Cricket.”

I will examine several diegetic cues from Hawks’s comedies and comic dramas that similarly call attention to the performative aspect of musical affect, including David Huxley’s and Susan Vance’s several renderings of “I Can’t Give You Anything but Love” in Bringing Up Baby, “Baby Elephant Walk” in Hatari, the “Peanut Vendor Song” sequence in Only Angels Have Wings, the song sequence in Rio Bravo, “Drum Boogie” and “Genevieve” in Ball of Fire, “Whiskey Leave Me Alone” in The Big Sky, and “The Whiffenpoof Song” in Monkey Business. Of particular interest will be the ways in which musical performance allows the mask to slip from characters who routinely flip back and forth between character and actor, a mode of humor Hawks also occasionally indulges in non-musical scenes.

14. Friday, May 28, 2021 2:00-3:30pm ET

The Childhood Topic and Coming of Age in 1994 and 2019 Little Women

Janet Bourne, University of California, Santa Barbara

Film critic Bennett (2020) observed that people have been “adapting, and then critiquing” Little Women—the story of four sisters coming of age during the American Civil War—for decades—“a kind of Rorschach test for how the world feels about women at the time.” Using an analysis of musical topics (Monelle 2006, Buhler 2019)—particularly what I call the childhood topic—and thematic development (Bribitzer-Stull 2015), I argue that composers Newman and Desplat construct different characterizations of female coming of age in Armstrong’s 1994 and Gerwig’s 2019 adaptations of Little Women respectively. First, I define the childhood topic, its features (e.g. high instrumentation, ostinato) and associations (e.g. wonder, playfulness), based on a corpus of films from 1990-2020. Then, focusing on the childhood topic, I analyze topics and thematic development in both Little Women adaptations. In the 1994 score, Newman represents the main sister Jo March as neurally and clearly transitioning into an adult; for example, by scoring scenes of child-like activities with the childhood topic. By contrast, Desplat’s 2019 score represents Jo as existing in an unstable “in-between” of the childhood she resists relinquishing and the yet-to-be-achieved adulthood, an indicator of the life stage emerging adulthood (Arnett 2014). For instance, audiences hear the childhood topic even after Jo has moved out of her family home to take a job, signifying a child-like space despite markers of adulthood. I suggest that these different musical scorings reveal changing views of coming of age in American culture in the 2010s compared to the 1990s.
Narrative Trends in 2000s Girl Culture Teen Dramas as Emphasized Through Music
Julissa Shinsky, The University of Texas at Austin

Despite their devoted fanbase, immense influence on an economically lucrative demographic, and impact on various forms of media and television, teen dramas have not generally received favorable critical treatment by the press or scholars, and their relationship to girl culture in particular has been downplayed. While television studies have explored girl culture through the lens of mass communication (Driscoll 2002, Kearney 2011, Davies and Dickinson, eds., 2004), and others have provided deep readings of the music for particular series (Halfyard 2012, Brown 2001), attention to the characteristic narrative forms and structures in relation to music has been scant.

My work builds on the existing scholarship, focusing on those aspects of girl culture that intersect with music to define the narrative structures, story tropes and ultimately, the complexity, of the series. I use musical practices including thematic block scoring and the use of popular music to evaluate the narrative priorities of four shows—One Tree Hill (2003-2012), Gilmore Girls (2000-2007), My So-Called Life (1994-1995), and Buffy the Vampire Slayer (1997-2003). Each of these series presents distinct narrative values from romance to character development to realism, and I demonstrate that musical practices are deployed to produce novel character tropes and to organize particular audience responses. Teen dramas offer narrative complexity that rewards audience investment, and attention to the scoring practices of these shows highlights this complexity. In defining these musical and narrative structures we are able to better understand the complexity of teen dramas and put them in dialogue with other television genres.

Critiquing Gender Inequalities through Music Videos: Taylor Swift, Beyoncé, and Male Impersonation
Aaron McPeck, Case Western Reserve University

With their ability to create fantasized visual spaces, music videos enable access to forms of gender presentation that may be otherwise unimaginable in an artist’s life. For female artists these spaces afford the opportunity to critique the double standards women face through creative musical and visual pairings. Taylor Swift and Beyoncé effectively expose the social freedoms afforded to men in their videos for “The Man” (2020, dir. Taylor Swift) and “If I Were A Boy” (2008, dir. Jake Nava) by using male impersonation to illustrate the disparities between the experiences of a woman and the experiences of a man. While each song addresses similar themes in the lyrics, the music videos stand apart in their visual treatment of gender representation.

In this paper I examine how music videos can express social criticism of gender inequalities. As I show in case studies of the aforementioned videos, Swift and Beyoncé use tensions between the music, lyrics, and images of themselves disguised as men to create fraught representations of masculinity that challenge the validity of society’s double standards. Each artist depicts masculinity in her own way, but both use spoken, diegetic moments—present only in the videos—to address normalized conceptions of gender. In so doing, Swift and Beyoncé harness the unique capabilities of the music video to augment their lyrical criticism. While these videos push social boundaries, Swift and Beyoncé rely on conventions that prevent them from breaking free from the hierarchical binary they explore.

15. Friday, May 28, 2021 4:00-5:30pm ET
Maclunkey!: Amateur Film Preservation and the Sounds of Celluloid
Nicholas Kmet, New York University

Since the widespread adoption of low-cost home video formats in the mid-1980s, the technical ability of cinema enthusiasts to recreate the theatrical experience in-home has continued to accelerate. Though significant advancements in viewing technologies and formats have increasingly reduced the distance between the silver and small screens, frustrated consumers are often confronted with the reality that the films themselves do not match their theatrical counterparts.

While a coterie of notorious directors frequently tinker with their films post-release—to their fans’ chagrin—a surprising number of unassuming films face dramatic changes in the translation to home video. Films are frequently color-timed differently than their theatrical counterparts; older films are updated to match modern aesthetics. Digital noise reduction is applied to reduce film grain. Sound mixes are remastered and remixed to account for new audio formats and changes in preference.

Cinephiles, left disappointed by these changes, increasingly turn to unofficial sources and methods to “correct” them. As the cost of necessary hardware and software has dropped precipitously over the past decade, a robust community of amateur film scanners and conservators has sprung up to fill the gap left by substandard studio preservations. Hundreds of such amateur preservations have been released by enthusiasts within these communities, with some experiencing an expanded audience on the wider internet.

With an emphasis on film sound, this paper examines these amateur film preservation communities, the projects they have produced, their methods of preservation, and the specific issues they seek to address with their conservation projects.
Waving Through Windows: *Dear Evan Hansen* and the Illusion of Virtual Community  
**Stephanie Ruozzo, Cleveland Opera Theater**

Driven by the marketing slogan “‘You will be found,’” *Dear Evan Hansen* assures audiences of the social media era that they will find the personal connections they seek if they open themselves to the larger online community. By the end of the musical, however, we witness the devastating callousness of digital mobs towards people with whom they are not acquainted; we confront the deceptive and fleeting charm of social media’s platitudes. Composers Benj Pasek and Justin Paul sonically embody this deception by scoring the show for only eight live actors backed by a chorus of pre-recorded voices labeled the “virtual community.”

In my paper, I argue that the digital ensemble of *Dear Evan Hansen* – in tandem with the projected images of scrolling social media newsfeeds – works to distance viewers from the action rather than draw them in. Drawing on Danielle Fossler-Lussier’s discussion of music recording as mediation, I examine the ways in which Pasek’s and Paul’s score and David Korins’ and Japhy Weideman’s scenic and lighting design express Evan’s interiority. I conclude that these elements unite to communicate Evan’s isolation so poignantly precisely because of digital mediation; this mediation allows the audience to feel drowned in a sea of human activity and simultaneously cut off from any meaningful interaction. Such a musical and such a message would not have been possible (or necessary) without electronic recording, editing, and reproduction. In short, I argue that the successful musical derives its success from the technology at its heart.

Analyzing the Cut: A New Application of Punches and Streamers  
**Noah Horowitz, New York University**

Among the various technical aspects involved in film music, decisions relating to the synchronization and treatment of cuts are perhaps the most basic building blocks of scoring technique. While many film composers carefully consider how differences in synchronization of as little as a single frame might affect the film, text-based analysis tends to obfuscate these important choices. This paper presents a video analysis format that provides a way to overlay the temporal structure of the music onto the complete film through a repurposing of punches and streamers (a traditional method of synchronizing music to picture in the recording studio). Though a direct visual comparison of both the structure of the music and the editing, the composer’s scoring choices can be examined in an extremely clear way. Importantly, the analysis can be performed on any film with music, regardless of whether the film composer used punches and streamers in the writing process. In addition to a brief description of the historical usage of punches and streamers, this paper also discusses methods of creating punches and streamers digitally, and the relation of the analysis format to the Congruence-Association Model (Cohen). Scenes from *Fahrenheit 451* (1966), *Chinatown* (1974), and *The Empire Strikes Back* (1980) are used as examples of how this video analysis format can illuminate a composer’s approach to scoring cuts.

16. Friday, May 28, 2021 4:00-5:30pm ET  
**From the Tropics to the Snow (1964): The Expansion of White Masculine Nation-building Emotions in Commonwealth Government Film Scores of the Mid-1960s**  
**Emma Townsend, Melbourne Conservatorium of Music**

In the post-war period the Australian Commonwealth Government created hundreds of nation-building films about Australia and its ‘way of life’, and these films literally depict this nation-building purpose via numerous narratives centred on white men’s public-sphere employment. This paper explores aspects of the emotions and character qualities of this labour in Judy Bailey’s and Eric Gross’s film score to the satirical meta-fictional film From the Tropics to the Snow (1964). Music’s role in conveying filmic emotions is well established, while cultural representations have been theorised as processes whereby individual emotions become both collective and political. Consequently, examining musical renderings of characterisations in this score provides an opportunity to highlight and examine onscreen characters’ nation-building work, as well as the shared emotions that the then-Australian government, the Menzies government, sought to shape. I suggest that in mid-1960s Australian government film there was an expansion of white working masculinity to encompass emotionality and expressivity.
Transatlantic transformations: Music in *Finian’s Rainbow* (Coppola, 1968) and *Far and Away* (Howard, 1992)

John O’Flynn, Dublin City University

Emigration-themed films for Irish-American and other US audiences have a lineage going back to Kalem company titles from the early 1910s. The market continued to grow during the early decades of synchronized sound film, although from the 1940s the predominant theme was that of the returned Irish emigrant, as exemplified in John Ford’s *The Quiet Man* (1952). These films invariably adhered to reductive cultural tropes, including orchestral adaptations of stock songs and dance tunes from an imaginary library of Irish music. *Finian’s Rainbow* and *Far and Away* represented two later examples that reset the transatlantic emigration journey to its original westward orientation. In different ways, both films also re-orientated their political and cultural leanings towards explorations of the American dream.

This paper examines how music was centrally involved in this re-orientation, focusing on the two films’ respective transformations of ostensibly Irish cultural traits. In the case of *Finian’s Rainbow*, it argues that while these qualities were secondary to the adapted musical’s left-leaning political message, their inclusion and ultimate Americanization raised questions concerning cultural and racial assimilations. Meanwhile, although John Williams’s music for *Far and Away* involved a more considered understanding of local musical sources, it nonetheless retained strong continuities with earlier stereotypes. More critically, the paper appraises the ideological associations of the same music’s transformations for the film’s final section set during the Oklahoma Land Rush of 1889.

Referring to both examples, the paper concludes with a brief discussion on film music’s employment of emigrant sonic signifiers in light of decolonizing discourses.

Composing Women of Australian TV

Felicity Wilcox, University of Technology Sydney

Female-identifying screen composers make up only 13% of the Australian industry (2017), yet women have composed music for television since it entered living rooms downunder. Women’s marginalisation has largely relegated them to lower budget productions that constitute the bread and butter of television networks, yet this has been a double-edged sword that also ensures their collective contribution to the music heard daily in Australian homes.

This paper outlines the careers of seven of Australia’s leading female composers for television across seven decades beginning with pioneer Dulcie Holland, who composed many scores for documentaries commissioned by the Australian government in the 1950s and 60s. In the 1970s and 80s Elizabeth Drake established her reputation within feminist filmmaking circles, a pathway to her later mainstream success. Nerida Tyson-Chew emerged in the 1990s as a composer for children’s television, establishing her reputation through many notable animation scores. This author - working as Felicity Fox - was an early adopter of music technology in the 1990s, producing many successful electronic scores for TV. In the last two decades more women have emerged: the prolific Caitlin Yeo became the first female president of the Australian Guild of Screen Composers in 2017; Amanda Brown - of celebrated 80s indie-rock outfit, The Go-Betweens - adapted her pop music credentials successfully to screen composing; and Bryony Marks has carved considerable success in the male-dominated domain of television drama. As underscore to their achievements, I will also discuss the impact of the gender equity work in which these women have recently engaged to revitalise their industry with fresh voices and take it forward towards greater inclusivity.
There is a Body in the Sound: Lindsey Stirling’s Shadows
Chelsea Oden, University of Oregon

Although we tend to think of film, music, and dance as separate art forms, research has shown that our experience of each is rich and overlapping (Sobchack, Chattah, Wallmark, Cox, Reynolds). The artist Lindsey Stirling, known for dancing while playing violin, is a unique example of this overlap. Stirling’s music videos often feature her simultaneously in the roles of musician, dancer, and film director. Taking Stirling’s “Shadows” (2012) as a case study, this paper uses the metaphor of a shadow to explore two questions: (1) What is the relationship between Stirling and her shadow? (2) How do image, sound, and body cast shadows through one another? I draw on studies of timbre and embodiment (Leydon, van Elferen, Cox) to show, first, that Stirling and her shadow live in two separate worlds. Musical timbre ferries the shadow between its world and Stirling’s. Second, I consider the “duet” between Stirling and her shadow as a space to contemplate anorexia. Having publicly spoken about her own experience with the eating disorder, Stirling’s “Shadows” invites us to interrogate body image and constraints through sound and motion. Finally, the music video - and subsequent live performances - casts music, dance, and the moving image as a space of playfulness (Moseley, Summers). Stirling’s shadow is at once the real Stirling and an imagination of physical and musical possibilities. Listening to the body in the sound of Lindsey Stirling’s “Shadows” shows us that listening, watching, and dancing are complex and overlapping experiences whose shadows are worth shining a light on.
embraces a spec bring to life a vision of a queer from the early 1990s and 2000s. However, because he uses this vocal expressivity in constructing the reproduce his vocality during scenes of intimate dialogue. That vulnerability aligns with Reid’s public statements No, Noah Reid’s choice of a softer timbre and a folksy of which to to the lighthearted display of gendered musical comedy (Laing, 2007; F
Shrek Forever After
But exaggeration, notably overdetermination scene scor obscene “Dream band, In the process of breaking, I will consider the potential unification of separate identities into one

I will begin by analyzing the Bangtan Universe (a collection of music videos and short films released by BTS from 2015-2018 that form a cohesive story arc) and then move to the recent music videos for the songs “Interlude: Shadow” and “Black Swan.” Not only will this essay interpret the use of physical mirrors in these videos, but also the presence of perceived cinematic mirrors. Building off of Béla Balázs’s assertion that close-ups force audiences to confront a metaphorical mirror, this paper will trace the group’s use of intimate and sustained eye contact with the camera (and audience) to investigate the connection between BTS and their fans. Finally, with several of the videos featuring mirrors in the process of breaking, I will consider the potential unification of separate identities into one body, and by extension, the ongoing collapse of space between artist and consumer, which helps to fuel such a passionate fan base.

"She's a babe...SCHWING!": Feminine Spectacle and Parody in Comedy Film Scoring

Rebecca Fülöp

In an iconic moment from 1992’s Wayne’s World, slacker Wayne sees Cassandra for the first time on stage with her band, Crucial Taunt. As he gazes slack-jawed, the diegetic soundtrack fades out and Gary Wright’s pop ballad “Dream Weaver” replaces Cassandra’s hard rock belting. “She’s a babe...SCHWING!” Wayne cries out, flashing an obscene gesture. The scene plays as a parody of a classical Hollywood trope wherein filmmakers used musical scoring to essentialize a romanticized femininity and masculenone male subjectivity as female interiority. While this scene introduces comedy from multiple angles, the crucial axis of humor lies along the musical exaggeration and overdetermination of Cassandra’s sexual potential. The film reinforces this archaic construction several times, notably with Wayne’s buddy Garth’s Tchaikovsky-scored vision of his “Dream Woman.” Highlighting the comic exaggeration, his powerful attraction causes Garth to be suddenly thrown violently backward each time he sees her.

But Wayne’s World is only one of many films from the past few decades to parody this musical-dramatic trope, from Shrek Forever After (2010) to the Shakespeare-inspired zombie rom-com Warm Bodies (2013). Drawing on work on film music and incongruity (Heiser, 2016; Ireland, 2018), parody (Heine, 2016; Guiffre & Evans, 2016), and gender (Laing, 2007; Fülöp, 2012), this essay investigates how gender stereotypes are implicated in a seemingly lighthearted display of gendered musical comedy—in short in the ideological and aesthetic construct that enlists us into identification with Wayne and Garth and invites us to find their idealizations of Cassandra and the Dream Woman so funny.

"'You're My Mariah Carey': Music, Queer Subjectivity, and Patrick’s Vocal Intimacy in Schitt’s Creek"

Joseph Nelson, University of Minnesota

The Canadian television series Schitt’s Creek garnered widespread acclaim for the quality of its writing and its vision of queer inclusivity. From Season 4 on, David (Dan Levy) and Patrick (Noah Reid) grew increasingly central to the series and its popularity. This paper examines several scenes where music creates a sense of intimacy and in which Patrick’s voice signals vulnerability and affection. His vocal intimacy projects a sonic immediacy and a sense of intimate space in his performance of “The Best” during the episode “Open Mic” contrast with his extroverted and queer performance of the MC in Cabaret later in the series, an homage to Alan Cummings.

Noah Reid’s choice of a softer timbre and a folksy style for his rendition of “The Best” and his sung wedding vows reproduce his vocality during scenes of intimate dialogue. That vulnerability aligns with Reid’s public statements about masculinity includes being vulnerable. His choice of an intimate voice and its implications for his character’s masculinity also exemplify Ian Biddle’s use of Stuart Hall’s term the new male to describe male singer/songwriters from the early 1990s and 2000s. However, because he uses this vocal expressivity in constructing the character of Patrick, Reid avoids what Stan Hawkins refers to as gender tourism. Instead, he uses music and his voice to help bring to life a vision of a queer-inclusive future by portraying an emotionally literate and joyful queer man who embraces a spectrum of queer subjectivities.
The Supervising Sound Editor for *No Country for Old Men* (2007), Skip Lievsay, noted that the film required carefully crafted aural contrast: “…you have to be quiet before you are loud.” It is also possible to identify a range of other detailed sonic strategies in relation to timbre, the balance between sound-design elements, and punctuation as fundamental drivers of the narrative arc. Sonogram analysis, showing variations in the frequencies of an audio signal over time, reveals how ambient sound is organised structurally as a character and is juxtaposed with more concentrated sonic materials. The sophisticated management of spectral energy shapes narrative intensity with the sounds of room tone, whistling wind, car engines, guns, footsteps, and the pulsing of a tracking device controlling tension and release. There is no conventional musical score but I argue, after Danijela Kulezic-Wilson, that the sonic structure of the film is fundamentally musical, articulated through aural contrast as well as agogic and dynamic accentuation. As such, the ambient sound in the film does not simply represent the stasis of landscape but is part of an active and expressive contour. My approach opens a methodological door to an understanding of long-form processes of sound mixing as musical phrasing, as well as providing new mechanisms for analysing the integrated soundtrack.

**Open Form: Music, Narrative, and the Limits of Convergence in Video Games and Cinema**

*James Buehler, University of Texas at Austin*

Video game music research has focused extensively on the active nature of gaming engagement to distinguish it from related media such as films and television, where engagement is said to be primarily passive. This formulation is misleading in several respects: it conflates the players’ mode of engagement with the game with their engagement with the music it ignores that music is often most foregrounded when used for titles and cut scenes, the scenes that most resemble cinema it discounts that games are only rarely structured so players have any real control over the music it misconstrues sound effects, which players do not so much play as the sound effect is a property of action.

In this paper I analyze this situation and consider music in terms of the different investments in narrative that film and video games provide. The difference in engagement with music in video games lies in its more open form that relates to its repetitive nature, which almost always requires replay of certain segments. The more closed form of cinema allows music to have a generally tighter fit with narrative, less need for repetition, and more directed development that follows the narrative. Any difference in musical engagement between video games and other media forms occurs at this level of open and closed forms, the relation of music to narrative, and especially its repetition with habitual action rather than with an active or passive investment by the player (of the video game) or audience (of film or television).

**A Player’s Ultimate Guide to Nostalgia and Videogame Music (TM)**

*Vincent Rone, Franciscan University of Steubenville*

Michael Vitalino, SUNY Potsdam

For many fans, videogame music (VGM) can elicit deeply nostalgic experiences, which stem from a confluence of psychological, musical, and ludological factors. Precisely how nostalgia fits into game play and its music, however, remains a question music scholarship has not yet addressed fully. Therefore, through plural-disciplinary study, I demonstrate how VGM can provoke nostalgia and, conversely, how nostalgia can surface in VGM experiences.

I first examine the intimate relationship between nostalgia and music through Peter Janata’s work on the medial prefrontal cortex (MPFC) of the brain, which governs aspects of music cognition and emotion. Because the MPFC functions like a processing hub, it can augment feelings of nostalgia provoked by VGM. Second, I offer a framework outlining principles for emotional induction through VGM by way of Patrick Juslin’s scholarship. This step helps players identify musical components that inform their emotional states during gameplay, which can heighten or even instantiate nostalgic experiences later in life. Finally, I address how immersive properties of VG play provide rich opportunities to experience music-based nostalgia. Immersion helps players forge deep emotional experiences, relationships, and memories. Such autobiographical significance can become indelible memories, more easily retrievable because of VGM.

Although players may not approach games intending to trigger emotions or form relationships, they arise as a natural consequence of play, which provides fertile ground for the seed of nostalgia. This paper presents readers a nexus of scholarship as a primer to understand their gaming and VGM experiences through the lens of nostalgia.
**Dancing Madly, Madly: The Story of Space, Movement, and Music in Meredith Willson's The Music Man**
Margaret Gleason, Georgetown University

A shared understanding of spaces and the functions they serve is part of what makes society run. In Meredith Willson’s *The Music Man*, as represented by the 1962 film adaptation directed by Morton DaCosta, the young people of fictional River City, Iowa, disrupt the established rules of their town’s spaces through self-expression in music and dance (with a little encouragement from con artist Harold Hill, as played by Robert Preston). In songs like “Marian the Librarian” and “76 Trombones,” DaCosta, with choreographer Onna White, uses choreography and the camera to explore the limits of uptight Iowa stubbornness. Key features of these two central numbers include the contrasts of efficient and explosive movement, variations in the precision of the dancers and the rhythm of the music, and the exploration of space both in and out of doors. In its moments musical and not, *The Music Man* is at turns both a send-up and a celebration of Midwestern culture and the genre of Americana. Like so many Golden Age musicals, it is far more complex than our cultural relationship to it allows, but through analysis of its dance, music, and space these layers of commentary and complex storytelling can finally begin to emerge.

**Ratatousical and the Unintuitive Unintuitiveness of TikTok Musical Production**
Paula Harper, Washington University in St. Louis

On the microvideo platform TikTok, music and sound are central to the noisy viral circuitry: videos are linked through use of shared audio, and the microsoundtrack thus functions as portal to potentially-viral archives. This structure encourages a particular default creative mode: users iterating novel visual parameters for pre-existing musical tracks.

In this paper, however, I analyze instances of novel musical creation on the platform, focusing particularly on the 2020 phenomenon of *Ratatouille: The Musical* - a loose viral constellation of collaborative amateur production based on the Disney/Pixar film. TikTok users created and posted myriad short musical numbers that efficiently pastiched contemporary musical theater genres - from dynamic introductory “I Want” songs and their melancholic reprises, to relationship-establishing tangos and grandiose polyphonic finales. Within and across these numbers, creators and collaborators used both intuitive and unorthodox strategies to assert connection to the "Ratatousical" phenomenon. These included using the app’s own “Duet” function, as well as caption hashtags (rather than TikTok’s default linkage via audio file). The posts were also linked and promoted outside of TikTok on platforms with more transparent archival functionalities, such as Twitter threads and YouTube compilations.

The viral project resulted in massive attention and a Broadway-produced streaming concert in January 2021. Nevertheless, this analysis demonstrates how, despite the centrality of music to TikTok’s viral and social functioning, amateur musical creators are frequently obliged to invent or adopt ad hoc strategies of networking and collaboration - both social and software - to render themselves and their works audible.

**“Don’t Call Her Madam”: performance and musical arrangements in the screen adaptation of Call Me Madam**
Marguerite Chabrol, Université Paris 8

*Call Me Madam* belongs to the wave of 1950s faithful Hollywood adaptations of Broadway musicals. It seems all the more to be the canned version of the Ethel Merman stage vehicle than the star herself reprised her role which she seldom did earlier. But beyond the strong similarities in the story and selection of musical numbers and songs, the film version of *Call Me Madam* invisibly changed the tone of the original musical, notably because of self-censorship issues (the double meaning of “Madam”), but also the notions of glamour, production values and comedy prevailing in Hollywood.

This paper will tackle the adaptation process of *Call Me Madam* as a case study revealing the complex relationship between Hollywood and Broadway in a supposed golden age of adaptations. It is a compelling example because the stage musical didn’t raise the same problems as Merman’s earlier vehicles: it offered quite a polished version of Merman, maybe the closest to Hollywood glamour (as Caryl Flinn explained in her biography); the satire is acceptable and the songs mostly seem to be exactly the same. I will question the apparent similarities in musical numbers (rather than focus on the obvious differences between the stage and screen versions), in order to point out the stylistic discrepancies between Broadway and Hollywood at the time when the two media seemed more bound than ever. I will try to show that what the filmmakers perceived as Ethel Merman’s inadequacy to their medium was not only linked to her style and persona, but also to Hollywood’s general conception of satire in musicals and its carefulness with Broadway sophistication. I will try to point out the distinctive features of the “good taste” (or “Hollywood taste”) imposed on performances and musical arrangements.
Behind the Mirror, Under the Bed: exploring the homely and unhomely spaces of Billie Eilish’s music videos
John Richardson, University of Turku

This paper considers the role of music and video production in propelling Billie Eilish to pop stardom. Part of Eilish’s appeal is the personal narrative (Hawkins & Richardson) of how the adolescent performer recorded at home together with her brother Finneas. Much of Eilish’s music bears hallmarks of “bedroom production” aesthetics; the disarming closeness of the singing voice, sparse hip-hop-inspired arrangements, and impactful grimy beats that are both conspicuously “present” and spatially indeterminate. The fantastical digital space of home studio production becomes the canvas onto which Eilish paints narratives which reveal in dark, uncanny imagery. Eilish positions herself either uncomfortably inside the spatial frame (‘Xanny’, ‘I Don’t Wanna Be You Anymore’), or critically outside of it, in bratty, gutsy or irreverent opposition to societal norms, whether it is under a bed (‘Bury a Friend’) or behind a mirror (‘Hostage’). Eilish’s performances evade and parody gender norms, usurping or deflecting the gaze in loose clothing and convulsive body movements that exploit horror tropes; and adopting the trappings of bondage while nevertheless communicating agency and endurance. Eilish’s catchy melodies and striking appearance draw listeners in, but what is found there seems designed to unsettle or confound. Eilish’s personal narrative doesn’t conceal the vulnerability of the child star (Whiteley), but it also foregrounds individual and collaborative agency in the context of domestically encoded safe spaces (the bedroom, the family home) that are conveyed both in sound and corresponding visual images, and which feel believable more than contrived purely for the lucrative teen demographic.

Eco-feminist community in Björk’s music video Utopia (2017)
Anna-Elena Pääkkölä, Åbo Akademi University

In this presentation I discuss Björk’s music video Utopia as radically reconfiguring conventional human-plant hierarchies. In the video, which functions as critical commentary on the current ecological crisis, Björk inhabits a fantastical island floating in space, where humans, animals and plants interact, intermingle and become indistinguishable from one another. I argue that the music video promotes a form of body politics that extends beyond the star’s physical body to articulate twofold meanings: ecological and star-textual. The ecological message exemplifies a feminist utopia (Sargisson; Richardson & Pääkkölä) where there is no individualistic will, no dyads, only an “assemblage” (Houle), a term that has been used in ecofeminist studies, including plant studies. My close reading of the music video draws on perspectives ranging from musicology, performance studies and music video studies (Railton & Watson; Burns & Hawkins) to critical plant studies (Hoyle). In Utopia, the luminous fluidity of voice, music and visual images corresponds with the in-between states of queer theory (Sedgwick) and the extensions of body politics proposed in posthumanist studies (Haraway; Hayles). My reading benefits from ecofeminist thinking (Plumwood, Shiva & Mies) and ecomusicology (Pedelty, Hansen) in examining how Björk’s video participates in ongoing ecocritical debates. Björk’s star persona (Auslander; Dibben) is reflexive insofar as it questions while reinforcing her status as auteur-artist; the video’s Björk-orchid protagonist is both inside and outside contemporary humanist-star configurations. Her activism in this regard connects with recent cultural practices in Iceland (Dibben; Stórvald), as well as traditional rural beliefs about animism and ecology.
Eleven years after the release of Crime School (1938), Max Steiner revisited the score, repurposing six of its principal themes for the film Flamingo Road (1949). Rather than simply reusing its themes to save himself time (as he sometimes did during his years at RKO), in this case he recycled them to create something new, developing the themes in new and interesting ways. The score for Flamingo Road expanded the thematic material from Crime School and added new themes as well.

Why he chose to recycle these themes is not entirely clear. The plots of the films are not closely related and the character types are not similar either. In Crime School, Sue is a kind, older-sister character. Lane (in Flamingo Road) is a more complex character - a carnival dancer searching for redemption. Sue’s theme is a sentimental, bluesy motif (used 16 times in the film) that is not developed much. Steiner recycles Sue’s theme for Lane in Flamingo Road, using it 51 times in the film. Here the theme is much more varied and is often dark, mysterious, and menacing, using fragmentation, ostinatos, and inversion. The theme represents her relationship with a sheriff who is trying to sabotage her chances for happiness and success. Other recycled themes in Flamingo Road include themes for the warden, the sheriff, and a theme for the courthouse. Through sketch study and musical analysis, this paper will explore other possible reasons why Steiner chose to return to Crime School for this later film.

“East Side, West Side”: Establishing the Setting in Classic Hollywood Film Scores
Brent Yorgason, Brigham Young University

In film scores ranging from Traveling Husbands in 1931 to My Girl Tisa in 1948, Max Steiner often used the tune “Sidewalks of New York” to establish New York City as the film’s setting (visually reinforced with tugboats sailing in New York Harbor against the Manhattan skyline). The characteristic refrain of this song (“East Side, West Side”) can be used as a metaphor for two broad techniques of establishing the setting in classic Hollywood film scores. “East side” cues establish exotic locations and situations (Singapore, Morocco, ancient Rome, etc.) by imitating foreign and historical styles of music (with varying degrees of authenticity) and using exotic compositional techniques and instrumentation. “West side” cues are used for familiar settings and situations, employing well-known tunes that viewers might associate with specific places, using Western harmony and standard orchestral instruments.

In this corpus study, we examine the beginnings of over 300 film scores by Max Steiner to determine how music helps to establish the unique setting of each film. Among the topics we address are: (a) which types of films more likely require music to establish the setting, (b) how this correlates with music establishing the overall tone of the film, (c) how musical information correlates with visual information in establishing setting, (d) which specific tunes are commonly used to evoke familiar locations, (e) what compositional techniques are used to establish less-familiar locations, and (f) whether musical cues are uniquely designed to establish the setting (rather than introduce themes used later in the film).

Aspects of (Music-)Philological Considerations of Film Music Disseminated in Genre Cinema
Maria Fuchs, University of Freiburg

In the study of film music, it is primarily the finished film that counts. The preliminary stages of the music we ultimately hear in the film are often disregarded in research, even though these provide a revealing insight into the practiced and proven narrative strategies of a particular film genre. It is not only the composers who decide on the character of the soundtrack, but they are integrated into a set of specific ideas about a certain genre. In other words, there are many different persons involved in the genre and in musical scoring.

In this lecture, I would like to use the example of the genre of the 1950s German-language Heimatfilm to trace the process of film music production - from the conception of the film music in the screenplay to the composer’s working steps to the finished film score. The cinematic work presented to the audience thus reveals a sequence of decisions that also counteract an overly hasty hermeneutic film music analysis.
Diegetic Performance of the Musical Soundtrack in the Legend of Zelda Series
Jonathan Waxman, Hofstra University

Many long-standing television series often have a moment when a character is singing, whistling, or humming the theme song during an episode. These moments offer a rare instance of allowing the viewer to imagine the theme song existing within the characters' world. These diegetic musical instances also occur in several video game series. In most of these cases, the reference is limited to the opening theme or a particular character's motif.

A notable exception is the soundtrack for the Legend of Zelda, which has characters in several games performing lesser known music for earlier installments of the series. These diegetic references occur as early as the "Zora Band" in Majora's Mask (2000) performing the underground cave music from Legend of Zelda: A Link to the Past (1991), and the "Game Over" and "Dungeon" music from the original Legend of Zelda (1986) but also in later games such as Skyward Sword (2011) and Breath of the Wild (2017). This paper will argue that characters performing these musical pieces in The Legend of Zelda series help create a more cohesive narrative among these games. A major theme of The Legend of Zelda is reincarnation with characters, place names, and items recurring throughout the series. Performing the music diegetically renders the music as existing within the Legend of Zelda universe which helps to underscore the theme of reincarnation that ties together the games in the series.

Player Achievement and Dynamic Music in Video Games
Marcos Acevedo-Arús, Temple University

In the fields of ludomusicology and video game studies, dynamic music refers to music that adapts according to changes in the game state. This can take the form of an added textural layer upon reaching a specific area in a level, as happens in Celeste (2018), or a transition to another track entirely upon beginning a new phase of a boss fight, like in many Final Fantasy XIV (2013) encounters. In this paper, I analyze cases in which dynamic music and player achievement are linked, and explore the complex interaction between games, music, and player affect by drawing on previous ludomusicology scholarship on dynamic music (Collins, Summers, Medina-Gray) and Mihaly Csikszentmihalyi’s work on flow. Major case studies include the battle themes of Devil May Cry V (2019) that increase in intensity as players attain a higher “style rank”, the credits song of Nier: Automata (2017) that introduces a chorus once players make a crucial decision, and the Tartarus theme of Persona 3 (2006) that slowly shifts throughout an entire playthrough as players ascend the game’s central tower. An analysis of the mechanics of dynamic music linked to player achievement reveals a wide diversity of strategies and approaches composers and audio programmers take that form a wide spectrum ranging from small surface-level changes in texture or tempo to drastic, ear-catching style changes. Music can thus serve as a reward that provides players with positive feedback on their performance, generating greater engagement in a game as these moments become impactful and memorable.

Propagandist Musical Dystopia in We Happy Few
Andrew Powell

We Happy Few (2018), released by Compulsion Games in 2018, offers an alternate reality in the fictional British town of Wellington Wells post-World War II. Surviving German occupation with minimal intrusion, the denizens attempt to recover from “The Very Bad Thing,” an atrocity so disturbing that the hallucinogenic drug Joy is developed to keep the memories at bay. The overuse of the drug has kept the citizens blissfully unaware even as their society approaches its inevitable collapse by the mid-1960s. Central to the establishment and perpetuation of its psychedelic fantasy is music, prominently featuring the in-universe band ironically named The Make Believes. This paper explores the use of music in conjunction with hallucinogenic, memory-suppressing drugs to convey the underlying narrative of We Happy Few while simultaneously using the soundtrack as an in-game tool for propaganda, delusion, and distraction. Exploring the interplay of lyrics and character states altered through the presence and absence of psychedelic distortion, this presentation delves into the macabre past and sinister secrets of the town and characters. The expanded musical universe of the game, through its music video trailer and Lighthearer expansion, further illuminates the role of musician in the society as the pillar of truth and history—a figure which paradoxically brings the town to the light of truth and its dark demise. Ultimately, it is shown that through music and the musician the iconic mask is removed, bringing the player into the drug-induced artificial euphoria—where they too can experience the Joy and live the lie. **CONTENT WARNING: THE PRESENTATION WILL DEAL WITH SENSITIVE THEMES, INCLUDING EXTENSIVE AND PLAYER-CONTROLLED DRUG USE AND IMPLIED (BUT UNSEEN) DEATH, INCLUDING CHILDREN.**
Gustav Machatý’s *Extase* is one of the foremost Czechoslovak films of the 1930s. In his most controversial work, Machatý continues to explore the theme of erotic desire that dominates his earlier films. Against a simple plotline, Machatý together with cinematographer Jan Stalrich, lays out an extravagant visual feast of passion and human labor rich with symbolism, set to a score of one of the most sought-after film composers of the time, Giuseppe Becce. His compositional style fits Machatý’s storytelling perfectly: the romantic theme orchestrated in the full string section legato is as emblematic of the film as the then controversial nudity of the young Hedy Lamarr, that would go on to become the Hollywood star Hedy Lamarr.

One of the key aspects of the digital restoration was the soundtrack. Our approach included research of the period Tobis-Klang sound systems, analysis of a newly found autograph of the film score and meticulous comparison of various source materials. The restored version includes previously lost elements, e.g. the complete sound of the opening title sequence, infamous nude scenes or a newly reconstructed musical finale.

This paper will present our approach towards sound restoration. A special focus will be given to the new-found score, a newly commissioned overture to the film and to Becce’s compositional language. The presentation will also focus on the history of *Extase* as a film that had caused an uproar at the 1934 Venice International Film Festival and, as the award for a best restored film at the 2019 Venice Film Festival shows, continues to fascinate new generations of viewers.

**Dubbing in Dolby: Britain’s Loud Revolution**

*Katherine Quanz, George Blood L.P.*

In 1984, Graham Hartstone of Pinewood Studios published a detailed summary of his workflows for dubbing recent Blockbusters—including Superman and Moonraker—in Dolby Stereo. The workflows outlined methods for ensuring that orchestral elements, source music, and other soundtrack elements maintained their spatial characteristics in a Dolby mix. Hartstone disseminated the document to help other facilities streamline their film stereo dubbing and, more consequently, to promote Pinewood’s contributions to the development of Dolby’s preferred and recommended dubbing techniques. This paper examines the global significance of Pinewood’s postproduction workflows. It traces the history of how these protocols came into being, focusing on the two British studios—Elstree and Pinewood—that helped Dolby construct its famed but temperamental stereo format. I chronicle how each studio’s early adoption of Dolby on their scoring stages led them to become the first facilities to establish methods for producing films in Dolby, and I reveal that these protocols were what Dolby’s consultants enforced when working in Los Angeles, thereby codifying these techniques as Hollywood’s official processes for constructing a Dolby Stereo soundtrack. I conclude by arguing that the creation of these workflows at Pinewood and Elstree changed how Hollywood valued the London postproduction sound industry. No longer was it a competitor that occasionally collaborated with Hollywood on international co-productions. Rather, the creation of efficient Dolby Stereo workflows led American filmmakers to re-conceive of British postproduction facilities as an arm of the New Hollywood studio system.

**Was the Dolby Matrix Stolen? Music Technology as a Hot Commodity in Hollywood**

*Eric Dienstfrey, Catholic University of America*

In 1976, Dolby Labs introduced a new surround-sound technology for motion pictures. Known as a matrix, the process squeezed four channels (left, center, right, and surround) into the space of only two soundtracks, thereby making it easier for filmmakers to send orchestral music to the rear of the auditorium. The matrix was famously used on several releases, including *Star Wars*, and *Close Encounters of the Third Kind*, and thanks to its popularity the Dolby Stereo format would replace mono sound as the industry’s playback standard. But did Dolby steal this technology? My presentation addresses this question by examining the lawsuits filed against Dolby by Peter Scheiber, a music engineer who patented a near-identical technology in 1969. I analyze Scheiber’s methods of promoting his matrix throughout the Audio Engineering Society, his early correspondence with Ray Dolby, original patents, court rulings, as well as Dolby’s circulation of an alternate history that concealed the matrix’s origins, I argue that Dolby did infringe upon Scheiber’s intellectual property when it built its matrix, and that it not only tried to hide this information from the industry, it also used its legal power to withhold payments to Scheiber once it was determined that the Dolby matrix was, in fact, Scheiber’s invention. In so doing, I measure the value of music technologies among filmgoers in the 1970s and the extent to which large corporate entities were willing to skirt the law in order to exploit the value of these technologies.
In several respects, *Yesterday* can be interpreted as an eloquent response to similar issues that were raised in the film *Bohemian Rhapsody* (2018), that purported to offer a more “realistic” description of the songwriting process, based on the biography of Freddie Mercury and Queen.

In my lecture I describe the main creative issues addressed by *Yesterday* and by *Bohemian Rhapsody*. Reading the two films as paraphrases on Faustian archetypes, I suggest that the fictional medium (as in Borges’ ‘Pierre Menard’) and the mythical (as in Amadeus (1984)) facilitates a critical and a penetrating examination of musical creativity, and of creativity in general. In fact, discussing creativity within the framework of a film (in itself the result of a complex creative process) makes any statement about creativity a multi-layered one.

**Soundtrack as Narrator, Religious Ideology and the Other in Mad Max: Fury Road**

Joshua Schairer, Temple University

Music and silence in the post-apocalyptic film *Mad Max: Fury Road* (Miller 2015) represent different religious ideologies and their exploitation of the Other. In the end, the Other’s duty to humanity prevails and reclaims musical relationships which the exploitation of the Other (Lacan) had formerly determined. The music’s representation of ideologies and exploitation acts as the narrator, communicating what compels each character’s actions in the film. Non-diegetic electronic instruments and sounds signify Immortal Joe (Hugh Keays-Byrne), self-declared Savior of the human race, and his promise of Valhalla for those who die for his pursuits (taken from Norse Paganism).

Throughout the film, silence signifies the non-normative (as seen in Christianity’s treatment of non-Christians) and those who seek escape from the religious paradigm. Furiosa (Charlize Theron) and Max (Tom Hardy) perform acts of duty to each other, which Taiko inspired drums (reminiscent of Shintoism) represent, and interpellate (Althusser) the prized breeders of Immortal Joe. The musical identity of duty also has strong associations with the War Boys and their sense of duty to Immortal Joe. We hear orchestral music when seeing acts of humanity. These musical representations mix at times, keeping us in the fantastical gap (Stilwell). The music itself is interpellated when Christian musical references twist the representation of humanity. When the protagonists journey back to retake their former captors’ stronghold, all of the distinct musical representations must find relationships with one another.

The score indicates that the non-normative has found representation and that duty to humanity now defines the normative.

**Scoring Violent Delights and Their Violent Ends: Ramin Djawadi’s Score for Westworld: The Maze (2016)**

Julin Lee, Ludwig Maximilian University of Munich, Germany

With its temporal manipulation and many plot twists, the first season of the HBO series *Westworld* (“The Maze”, 2016) sustains the high level of viewer engagement characteristic of “complex TV” (Mittell 2015). Regarding its soundtrack, much popular and scholarly attention has been focused on how the piano covers of contemporary songs enrich the story with an additional interpretative layer. Complementing these observations, this paper aims to highlight the contributions of Ramin Djawadi’s original compositions – which actually constitute the majority of the soundtrack – to the series’ complex narration.

The main title theme not only complements the title sequence’s visuals in arresting the viewers’ attention and in mood-setting, but also tells a prefacing story in score through its instrumentation, melodic and harmonic features as well as its formal structure. The versatile musical themes not only cross-fertilize several disparate story arcs across multiple timelines, but also strengthen the narrative’s structural unity in both episodic and serial dimensions. Besides helping to orientate the viewers within the large ensemble cast, the themes support the series’ nuanced character development. Furthermore, Djawadi’s score collaborates with other dramatic components in setting up puzzle plots, subtly dropping clues but also masking trails and misdirecting viewers in order to maximize the effect of the show’s spectacular reveals.

Grounded in (film-)musical analysis, this paper aspires more broadly to contribute to a better understanding of the extra- and intradiegetic musical strategies employed in contemporary complex TV by using *Westworld: The Maze* as a case study.
26. Saturday, May 29, 2021, 2:00-3:30pm ET
Gothic Fears & Tears in a ‘Perfectly Splendid’ Soundtrack: The Music and Sound Design of The Haunting of Bly Manor (2020)
Chloé Huvet & Jérémy Michot, Université d’Évry-Val-d’Essonne Paris-Saclay, Université Rennes 2
For the second installment of Mike Flanagan’s anthology series, The Haunting of Bly Manor (2020) offers a cross-adaptation of Henry James’ several short stories, nourished by cinematographic references from Rebecca (1940) to The Innocents (1961). Signaling the importance of Clayton’s film, the lullaby pervading the show both diegetically and extradiegetically is borrowed from Georges Auric.

The other particularity of Bly Manor lies in its distance from the conventions of terror stories, largely abandoning the jump scares and stingers of Hill House in favor of a bittersweet fable exploring issues of memory, longing and grief. Unlike the ambiguity fostered in James’ novel and Clayton’s adaptation, specters are very real here, but treated in a subtle way, less spooky and lurid than in the first series. Likewise, the Newton Brothers stray from most of Gothic musical codes, favoring instead melancholy refrains, a delicate and intimate instrumentation, hauntingly minimalist vibrations. Through a thorough audiovisual analysis, we thus aim to show how Bly Manor’s soundtrack participates in the series’ shift from gothic horror to a sensitive ghost story about loss, psychological trauma and love.

We first show that Bly Manor’s soundtrack seems to feature some of traditional terror codes, as evidenced by the most dissonant and experimental cues and the aesthetic approach of the opening titles. However, the music soon alters this horror background. From the credits to the following episodes, we demonstrate that the Newton Brothers's score seems to unveil, through soft modal harmonies, obsessive thematic returns, narrative imprint, or minimalist borrowings, a whole different story.

Dancing with the Doctor: Characterising the ‘Mad’ Physician in Film through the Visual and Musical Form of the Waltz
Eleanor Smith, University of Huddersfield
Through shows such as Strictly Come Dancing, Dancing With The Stars, and Baby Ballroom, the modern-day waltz has become a popular dance style for performers, choreographers and spectators, classified as elegant and sophisticated. However, the origins of the waltz suggest that Victorian society scandalised the waltz, being ‘shocked by the intimacy implied by the waltz’s embracing position’ not to mention the ‘revealing glimpses of feminine leg’ (Knowles, 2009, 18-19). The waltz was not only deemed suggestively inappropriate, but also felt to cause both physical and moral decline. A particular connection between the waltz and mental health was proposed by the German writer Florian Paul, who warned that the continuous turning of the dance could cause dancers to lose their reason or senses (Bakka et.al, 2020, 34).

This paper examines the echoes of these concerns in visual and musical waltzes in contemporary film and television, particularly in the horror/thriller genre: Doctors in contemporary horror such as A Cure for Wellness (2016) and American Horror Story: Asylum (2012-13), are often themed with classical music to imply that they are sophisticated, educated and elite whilst hiding their true character. Moreover, a recurring theme of waltz music has been used to reveal the doctor as deviant and mad - the waltz’s melodic, rhythmic and harmonic motifs highlight the doctor’s instability. This paper examines why the recurring theme of waltz music is still being used to depict madness (specifically of doctors) in contemporary film and television despite the now positive connotations associated with the waltz.
Nintendo’s *Mario Kart 8* presents a vividly imaginative virtual world, in which players race in tiny go-karts through enigmatic racecourses and across disparate gaming universes using objects like bananas and empty turtle shells to derail competitors. In contrast to the visual component, music establishes a sense of normalcy. How does the score create coherence (an essential quality for player immersion) in an incongruent world? The present study draws from research by scholars, Andrew Schartmann and Guillaume Laroche, who focused on the evolution of the musical themes found in *Super Mario Bros* and its subsequent iterations, and Isabella van Elfen, William Gibbons, and Tim Summers who have produced fruitful literature on the ludomusicological topics of immersion and remixing. Notwithstanding, existing scholarship seldom explores the relationship between music and games that utilize exceptionally unrealistic gameplay. This issue will be explored through *Mario Kart 8* - arguably one of Nintendo’s most outlandish games. My research involves a detailed discussion of the scores and virtual environments of the “Piranha Plant Slide” and “Grumble Volcano” racecourses. I argue that the coherence and congruence of the objects and characters in *Mario Kart 8*’s nonsensical environments are established through the players’ musical literacy of past Nintendo scores, the evocation of musical affect, and the real-time transformation of diegetic stingers. This study is unique in exploring the music of the *Mario Kart* series, and by furthering scholarship that details music’s role in establishing congruence within imaginative virtual worlds.


Christopher Greene, University of Cincinnati, College-Conservatory of Music

Among the many protagonists in action video games, Bayonetta remains unique. As one of the few female protagonists in action games, examining how the *Bayonetta* games differ from their male-lead counterparts reveals much about ideas of gender and femininity in video games. In this paper, I aim to show how the music of *Bayonetta* (2009) and *Bayonetta 2* (2014) is deeply tied to the character, narrative, and gameplay utilizing work on style topics by scholars such as Thomas Yee and Elizabeth Medina-Gray’s framework of modular seams. Drawing from interviews with the game’s creators, I will show how the games exemplify the idea of elegance and grace, and “femininity and sexuality” musically as well as drawing stylistic distinctions between the main enemies of the games, angels, and demons: the music of the angels in *Bayonetta* is deeply tied to the patriarchal canon of Western Art Music, while the music of the demons and Bayonetta herself draws from late Romantic chromatic practices, Spanish music, jazz, and pop music. Tied to all this is the idea of the climax, with its various meanings and connotations and how the Bayonetta games exemplify a distinctly “feminine” climax in comparison to their male-oriented brethren. In order to connect all these disparate ideas and musical genres together, I will show how a melodic line appearing in the first track of the game is reused, remixed, and developed across both games’ soundtracks and how its meaning is changed along with the musical stylistic context it appears in.

**28. Saturday, May 29, 2021, 4:00-5:30**

“This Did Not Happen”: The Film Musical as Western Musical Utopia in Kirill Serebrennikov’s *Leto* (2018)

Inge van Nimwegen, Utrecht University

Contemporary Russian film musics are inseparably intertwined with the American, escapist origins of the musical film genre. The small amount of writing available in English on Russian film musics almost exclusively discusses the Stalinist musical comedy, insufficiency addressing the significance of the genre’s American origins. Previous studies thus do not account for the meaning provided by the film musical genre. As film musics present their musical numbers in an imaginary space that interrupts the film’s narrative flow, Richard Dyer argues that films in that genre express utopian leanings. My paper explores the Russian film musical *Leto* (2018), directed by Kirill Serebrennikov. *Leto*’s characters, Leningrad rock musicians, engage in three musical scenes set to Anglo-American rock music. These scenes represent an imagined American utopia that is in stark contrast with the underground rock scene of Leningrad in the early 1980s: a time when musicians had restricted performance possibilities under Soviet censorship. I argue that *Leto*’s surrealistic musical scenes constitute not just an escape from the film’s narrative, but that these scenes show a nostalgic longing for Western musical freedom unattainable for the film’s characters.

Examined in the context of its American origin, *Leto* expresses not just utopian leanings, but the characters’ yearning for a freedom that they imagine American musicians to enjoy. This examination of *Leto* shows how its typically American film musical genre, carefully complemented with pre-existing Anglo-American music for its escapist musical scenes, constitutes a substantial element in how meaning is constructed in non-Western film musics.
Ryan Gourley, University of California, Berkeley

Musicological scholarship of Soviet film scores from the 1970s has generally focused on the aesthetics of avant-garde arthouse thrillers. Little attention has been given to the soundtracks of Soviet made-for-television films (telefims), many of which included songs that achieved widespread popularity. My paper investigates the politically charged soundtrack of Mosfilm’s hit three-part telefilm The Days of the Turbins, based on the eponymous play by Mikhail Bulgakov. Set during the Russian Civil War, the plot follows a family of imperial loyalists that becomes embroiled in the five-sided power-struggle for the territory of Ukraine. I analyze the nostalgic main theme of the film as a musical palimpsest, tracing its core elements back to the turn of the 20th century. Over a period of seven decades, I show how the audible entanglements between different iterations of the song reflected a complex web of political interpretations that eventually culminated in the emotional ambiguity of the telefilm’s soundtrack. Similar to the songs included in Bulgakov’s theatrical production, the musical score of the telefilm sometimes pushed against the state-imposed Soviet ideological boundaries. The musical palimpsest is a powerful analytical tool that yields insights into the ways in which songs evolve and are politically (re)mediated over time.

29. Saturday, May 29, 2021, 4:00-5:30
Rethinking Sonic Representation: The Modality of Sound and Sonic Realism in Game of Thrones
Corona Guan Wang, University of Alberta

Apart from their shrieks and screeches, the Others (White Walkers, wights) in Game of Thrones are known to be mostly quiet and non-verbal. Yet the integration of multiple sound elements is able to portray a realistic presence even before their appearance onscreen. This paper explores the sonic representation of realism in fantasy television through the modality of sound. The goal of using modality as a framework is to break down the meaning potentials of sound in a given representation that we take for granted, and start asking exactly how sound communicates realism in such fantasy serial dramas.

Drawing on and further developing the visual and sonic modality theory by Kress and Van Leeuwen (1996) and Machin and Van Leeuwen (2016), this paper uses modality cues/configurations to measure and understand the meaning potentials of intrinsic and extrinsic sound qualities; while using the coding orientations to evaluate the types and degrees of sonic articulation and sonic truth. These configurations can be either enhanced or reduced to create sensory, naturalistic or abstract modality (Machin and Van Leeuwen 2016, 420). Through a comparative analysis of the sound elements in three short scenes involving the arrival of the Others, I aim to find out how sound’s meaning potentials are able to represent the supernatural, appalling and yet “believable” features of these fantastical creatures.


These Visual Delights Have Sonic Ends: Affective Attunement and Musical Prolepsis in Westworld’s Title Sequence
Max Dossor, University of Pittsburgh

The HBO series Westworld premiered in 2016 to critical and popular acclaim for its high production values, direction, and complex narrative. Through the blending of the genres of science fiction and the western, the series thematically explores issues of humanity, agency, and data monitoring. These questions are not only played out through the series’ sprawling storylines, but they are also encoded, both visually and musically, in the series’ title sequence. While film studies and visual rhetoric scholars including Georg Stanitzek and Jonathan Gray have explored the role of title sequences and musicology scholars such as Philip Tagg and Ron Rodman have looked to the cultural impact of television music, few academics have analyzed the intersection of the visual and the sonic in title sequences. Looking to the combination of the theme song and the visuals in the title sequence is vital, as the two channels play key roles in directing what meaning audiences should derive from the text. For this paper, I draw on Leslie A. Hahner’s concept of affective prolepsis to illustrate how the paratextual title sequence visually and musically prepares the audience by encoding the series’ central philosophical questions of what it means to be human, what it means to be alive, and what role agency plays in the concept of humanity. The title sequence attunes the audience to these questions through a visual assemblage of a body and the musical foreshadowing of a dance of agency and power struggle.
Radioactive Music: The Eerie Agency of Hildur Guðnadóttir’s music for the Television Series Chernobyl
Tore Størvold, Norwegian University of Science and Technology
John Richardson, University of Turku

Tasked with composing the score to the acclaimed television miniseries Chernobyl (2019), Hildur Guðnadóttir (b. 1982) created an unconventional soundtrack that wrestles with radioactivity as an audiovisual and aesthetic challenge. The composer collected field recordings at a nuclear power plant in Lithuania, where much of the series was filmed. The finished score is composed of these samples, treated and fitted together in ways that blur the lines between music and sound design. This paper is built from close readings of key scenes in the television series, detailing the musical operations involved and their relationship to the cinematography and narrative. Our approach is interdisciplinary, mobilizing Mark Fisher’s writings on the “eerie” and Timothy Morton’s concept of “hyperobjects” in discussions of the sensory and material aspects of the television series. We argue that the immersive qualities of the soundtrack provide television audiences with new means of sensing nuclear radiation. The invisible ecological consequences of human activity are made accessible in vivid and embodied ways.

Driven by Music: A Car-Chase Opera
Tahirih Motazedian, Vassar College

The hero of the 2017 bank heist film Baby Driver is a conductor with an odd kind of orchestra: armed with an iPod, getaway driver Baby entrains everything in his vicinity as instruments in the soundtrack of his life. Incorporating surrounding people and objects—both rhythmically and harmonically—into the music playing in his earbuds, Baby creates a living symphony out of car horns, gunshots, and passersby alike. He crafts a meticulously choreographed musical space everywhere he goes, and he cannot function without it. (He even responds to setbacks by rewinding/replaying music in order to rectify a situation).

Baby’s musical synchronization may seem joyful at times, but it stems from an agitated fixation—analyzing the soundtrack reveals why Baby is so obsessively bound to music. This soundtrack features a fascinating network of associative tonality (in which keys convey specific narrative elements), with cues and sound effects transposed to different keys over the course of the film to impart different meanings. By studying these keys, we learn what Baby is trying to achieve by controlling the sonic space around him, what he needs to set him free, and how that transformation occurs.

At first glance, Baby Driver seems like a stylized heist film with music/sound meticulously edited to match the onscreen action. But the music was not tacked on in post-production to fill silences or invigorate chase scenes—music was the progenitor of the action, the characters, and the narrative of this film, which has rightfully been hailed as a “car-chase opera.”

Sounds of Extraction, Pixelated Natural Resources, and Animating Multi-Species Ecologies
Kate Galloway, Rensselaer Polytechnic Institute

I’m catching bugs and digging up fossils in Animal Crossing: New Horizons and donating them to Blathers at the Natural History Museum on my recently colonized island, flying as the thunderbird reviving animals harmed by the extractive industries and sabotaging pipelines across the Albertan tar sands in Thunderbird Strike, and clearing rocks and grass for my expansive farm outside Pelican Town in Stardew Valley. Each of these entertaining causal games uses animation, simulation, sound, and music to engage with the actual world issues of settler-colonial capitalist resource extraction and labour. I ask: How is resource extraction animated, scored, and represented through sound effects and design in games? The “sounds of extraction” and “extractive music” refers to music where compositional and listening practices ambiguously serve as an ecological remedy while also inflicting environmental harm. In these contexts, I’m evoking the removal of industrial contaminants embedded in the nonhuman environment by human industry, but I’m also referencing traumatic acts of natural resource removal by settler-colonial extraction industries. For example, this includes the sonic environments of animated “foreigners” discovering remote islands, settling, exploiting their natural resources in games with narratives focused on community settlement, agricultural development, or the energy and extractive industries. It also includes the extraction of sound from a site using field recording equipment and relocating it into the sonic design of an animated environment. These are instances where animated representations of actual world environmental issues and human-nonhuman-natural resource relations/dynamics are played out in interactive audiovisual environments.
2B or Not 2B: Representations of Gender in Nier: Automata
Hayden Harper, University of Oregon

It remains no secret that the video game industry codifies gendered stereotypes. These appear in marketing campaigns promoting games to specific audiences, in mechanics and visual illustrations of characters in games, and in various video game genres. In this paper, I scrutinize the construction of gender in the musical elements of video game soundtracks in role-playing games. Furthermore, I examine how that assembly compares with the visual and interactive representations of gender on the screen.

Using Nier: Automata as a primary case, I demonstrate how musical parameters such as harmony and texture subvert typical gendered expectations established by other role-playing games like Final Fantasy 7 and Dark Souls. For example, many boss battle music cues in Nier: Automata showcase harmonic progressions employing slide transformations. Moments like these eschew the historically masculinized aeolian “victory cadence” first established in the original Super Mario Bros. and later adopted by the Final Fantasy series.

However, a conflict exists when we contrast musical observations with the visual and interactive elements. Hypersexualization of main character Android “2B,” portrayals of male fantasy, and hegemonic power dynamics comprise some of the gendered stereotypes experienced in-game. A ludomusical dissonance endures between the aural and visual images of the characters. This specific disjunction characterizes but one of the various relationships between the gendered musical and visual elements in video games. Dissecting musical representations of gender, in relation to the visual and interactive constructions, provides continued scrutiny of representation of gender in video games which transforms unnecessarily gendered perceptions.

Past in Our Present: The “Retro” Topic in Contemporary Video Games
Jose Garza, Texas State University

Nostalgia has become a commodity in just about every modality, not least in the realm of video games. Vanderhoef 2019 notes the widespread practice of “retrogaming,” which allows players to “return … to a particular array of situated technological limitations that represent a specific place and time” (317). These elements are often mixed with modern traits to create a “pastiche,” which involves “a complex medley and layering of different styles and motifs” (Hoesterey 2001, 46, quoted in Sloan 2016, 38). Music, too, plays a vital role in signifying the past through the use of what I call the “retro” topic, a further extension of Agawu’s (2014) semiotic approach to music. The retro topic is characterized by the timbre, range, and instrumentation reminiscent of 8- and 16-bit-era sound limitations. In this paper, I observe the retro topic in the soundtracks to three games: Super Mario Odyssey, Catherine, and Nier: Automata. I also identify three non-mutually exclusive uses for the topic: self-reference, era reference, and thematic reference. Self-reference invokes nostalgia for an earlier, related game. Era reference invokes nostalgia for a vaguely defined “retro period,” which is typically placed in the mid- to late 1980s (Vanderhoef 2019, 318), but may represent any previous generation. Thematic references tie into the game’s plot. Finally, I discuss the retro topic’s effect on the player experience, ranging from “inconsequential” to “vital for the game to progress,” and how that effect reflects the value of the nostalgic experience at large in a given game.

32. Sunday, May 30, 2021 12:00-1:30pm ET
Identity and Trauma in Alberto Iglesias’ Captive (1987–1991) and the film music for Pedro Almodóvar’s The Skin I Live In (2011)
Diego Alonso-Tomas, Humboldt University, Berlin

In the concert piece Captive (1987–1991), Spanish composer Alberto Iglesias took Ezra Pound’s Praye of Ysolt (1909) and James Joyce’s Chamber Music (1907) as the basis for the musical expression of “the dark side of reason and love”. Nacho Duato choreographed the piece in 1992 with a woman –held captive by men– as protagonist. The Spanish National Dance Company premiered the piece in 1993 and performed it internationally (Link 1).

Almost two decades later, Iglesias re-used part of the string trio section from Captive in his music for Pedro Almodóvar’s The Skin I Live In (2011). This music accompanies Vera’s furious resistance to her, or rather his, captivity and the new gender identity imposed on him by Dr. Ledgard. The re-composition of Captive is most prominent in the scenes in which (s)he attempts suicide and in which (s)he tears to shreds the dresses her/his abductor gave her/him. For Almodóvar, the latter scene is key in the film, as the whole plot develops around it. It also has a certain choreographic component (Link 2).

This paper analyzes the compositional history and intertextual dimension of the film music for Almodóvar’s The Skin I Live In. The focus is on 1) the music’s compositional, thematic and narrativelinks with Captive, Pound’s and Joyce’s poems, and Duato’s choreography; and 2) the expression through joint visual and musical means of issues related to gender, social, and personal identities, dominance/submission, and sexual and psychological trauma.

Links: 1. https://www.youtube.com/watch?v=ZeEDvWR6oNc
       2. https://www.youtube.com/watch?v=k7kJBJ3Gkpg
A Tangled Web: A Classic Tale of Narrative Function and Agency in the Music of The Princess Bride
Berint Moffett & Andrew Gades, The College of Idaho

The diegetic/non-diegetic dichotomy is frequently a starting point in the analysis of film music. In their book, *Hearing the Movies*, James Buhler and David Neumeyer describe how non-diegetic music in *The Princess Bride* (1987) enhances the fantasy of the story world compared to the lack of background sound, diegetic or non-diegetic, in the bedroom scenes where the grandfather is narrating to the sick grandson. While this analysis accurately describes one aspect of the film’s sound design, it misses other important elements such as the dichotomy between acoustic and synthesized sound. The existence of a fictional frame in *The Princess Bride*, its frequent interruptions and commentary on the story world, and the fact that the film is an adaptation of a book with a similar fictional frame and fictional abridgment creates a complex narrative structure. Our analysis of *The Princess Bride* considers both the diegetic/non-diegetic and acoustic/synthesized dichotomies and draws upon the narrative and semiotic theories of Seymour Chatman and Jerrold Levinson to identify the narrative function and agency of music and sound effects in this film. The theoretical model developed for this analysis provides a nuanced understanding of the sound design in *The Princess Bride*, and outlines a theoretical approach for untangling the web of agential interactions and narrative functions in films with fictional frames.

Scoring Determinism: The Score for Garland’s *Devs*
Sergi Casanelles, New York University

Determinism derived from Everett’s interpretation of Quantum Mechanics has become a popular topic in current audiovisual narratives. For instance, Nolan’s *Inception*, *Tenet*, or *Interstellar* approach the subject indirectly. Similarly, *Ex Machina* is Garland’s first attempt to dissect the implications of determinism. In *Devs*, the topic of determinism becomes central, associated with the development of Quantum computing. Therefore, *Devs* is a philosophical work disguised as a show about the tech industry.

In terms of the structure of *Devs*, determinism challenges traditional modes of storytelling, as they rely on the power of characters being the agents of cause-and-effect reactions. In other words, characters that navigate into a predetermined fate without being able to change it makes maintaining the tension of the narrative certainly challenging.

In this paper, I will explore the narrative impact of scoring techniques used in *Devs* to present determinism and to underline its philosophical implications. The score primarily uses a combination of medieval religious references (to symbolize determinism through the presence of a divinity), aleatoric computer compositional techniques (apparently random but deterministic in nature), and static electronic textures (they do not evolve to symbolize that characters lost their power of agency). Each of these approaches shows its strengths and limitations, which highlights the challenging nature of the topic: what if there is no free will? Further, the analysis of these techniques highlights the potential of music to produce philosophical content by engaging the audience in deeper levels of interpretation of the narrative.

33. Sunday, May 30, 2021 12:00-1:30pm ET
Corporate Reliance on Rap and Hip-Hop: Music in Advertising as a Purveyor of Racial Capitalism
Talia Berniker, New York University, Tisch School of the Arts

The deregulation and digitization of the music industry has led to an increase in media commercialism that relies on advertising as a means for revenue and exposure for artists. This paper examines how this reliance on advertising commodifies and repurposes the political utility of music to quell revolutionary thought and bolster affinity towards capitalism. While rappers in the early 1990s saw corporate contracts as a sign of cultural legitimacy and upward mobility, this paper analyzes how a reliance on rap and hip-hop music in advertising accelerated racial capitalism, quelled anti-corporate sentiment, and depoliticized the rap genre. Drawing from theorists such as Cedric Robinson and Rodrick Ferguson, this paper notes how Nixon-era economic policies simplified Black racial difference into a commodity that was purchasable and participatory for white consumers. This shift converted a fetish and phobia of Black culture into a reimagining of hip-hop and rap music as apolitical art forms. This is evident as “Rapper’s Delight” was featured in Evian and Paco Rabanne ads while Nike worked directly with artists including Mos Def to write songs for their campaigns. This shift bolstered a narrative of upward mobility and Black capitalism, demarcating that success was only possible through apolitical commercial work. By conducting a semiotic and rhetorical analysis of advertisements featuring music from Black artists, I examine the limitations of representation in advertising. Such an analysis illuminates how advertising repurposed the utility of rap and hip-hop music as purveyors of capitalism.
“Rated X by an All-White Jury”: Sweetback, Aesthetics, Protest Psychosis
Matthew Tchepikova-Treon, University of Minnesota, Twin Cities

In 1968, the MPAA established a new film classification system that introduced the censorious “X” rating. That same year, in the wake of the Watts Rebellion, white middle-class psychiatrists, trading on racist tropes of black sexual menace, began diagnosing black radicals with a form of paranoid schizophrenia they called “protest psychosis.” Three years later, when Melvin Van Peebles wrote, directed, and (with a young Earth, Wind, & Fire) scored Sweet Sweetback’s Baadasssss Song—about a male sex performer-turned-revolutionary set in the neighborhood of Watts—he forwent MPAA approval, opting instead to self-classify his film. “Rated X by an All-White Jury,” read the posters and LP sleeves printed at Stax Records. His critique, though aimed at the movie industry, likewise adjudged the psychiatrists busy pathologizing Civil Rights rhetoric, Black Power militancy, and “uncivilized thought patterns” made manifest in “primitive” art they claimed further induced paranoid delusions enfleshed in “hostile” Black bodies.

Combining musical analysis, archival research, and interviews, this paper argues that Sweetback’s politically informed soundtrack—steeped in traditional Black-diasporic styles, and electroacoustic techniques often used to signify paranoid ideation—proved integral to an emerging aesthetic radicalism; one that officials, in turn, condemned as a symptom of “protest psychosis” with long-lasting punitive and lethal effects. Revolutionary and reactionary, exploitative and antibourgeois, pornographic and avant-garde, Sweetback has been rightly credited as a stylish progenitor of the 1970s “blaxploitation” film cycle. This paper provides further evidence of the political energies Van Peebles and other Black musicians brought to the U.S. film enterprise at this time.

The Persistence of Memory: The Transformation of the Jingle in American Advertising
Ron Rodman, Carleton College

In mass media advertising, the musical jingle had its heyday in the mid-20th century, first on radio then on television. At the Millennium, advertising campaigns moved on to other musical strategies to woo their ever-increasing media-savvy audience. The jingle was passé, and even declared “dead” by jingle-composer and author, Steve Karmen in his 2005 book.

The pronouncement of the jingle’s demise was premature, however, as jingles have still played a role in many local, and some national, advertising campaigns. Companies like McDonalds, State Farm, and Nationwide insurance relied and still rely on long-standing jingles from past campaigns, but have transformed them in ways that consumers may still recognize the jingle, only in a highly altered form. A current McDonalds ad campaign, for example, features Scottish actor Brian Cox’s intoning the remnants of the tag line of the 2003 jingle “I’m Lovin’ It” in a sort of half-hearted Sprechstimme.

Rather than considering jingles as organisms that live and die, we might think of them as artifacts that have degraded over time, and are now “ruins” of their former selves. Like ruins, they are mere shards of their former selves, but retain some of their original form, that audiences may still recognize.

34. Sunday, May 30, 2021 12:00-1:30pm ET
Mickey Mousing the Embodiment of Horror: Blotted Science’s Bug Movie Scores
Michael Dekovich, University of Oregon

Blotted Science’s 2011 album, The Animation of Entomology, contains an unlikely convergence of technical death metal, serialism and film music. The album’s seven tracks replace the audio from B-grade creature horror movie scenes using guitarist Ron Jarzombek’s idiosyncratic twelve-tone method. The tracks demonstrate a high degree of synchronization between music and picture—a film scoring practice colloquially called ‘Mickey Mousing’—producing leitmotivs as a matter of course. In this presentation, I show how Blotted Science’s leitmotivic row partitions reconceptualize characters and actions through pitch collections and intervals. I argue that pitch content is coordinated with rhythm, texture and timbre to make space, motion and affective state audible. Rescoring finished scenes—without the oversight of a director or editor—gives the band the opportunity to reimagine how a narrative might sound given the provisions and possibilities of serial technique. By creating tightly coordinated musical cues, Blotted Science does not merely reflect the visceral experience of creature horror but amplifies it with their own parallel sound world.
Musical Monstrosity in *El hombre y el monstruo* (1958)
Emily Masincup, Northwestern University

For nearly a century, horror films have presented diegetic musical performances as revelatory sites for demonstrations of monstrosity. These musical moments have a tendency to draw attention to those traits which most clearly communicate a character’s “categorial interstitiality,” a feature believed by Noël Carroll to be essential in the production of horror. In few films is this interstitiality made so clear through musical performance as in Rafael Baledón’s 1958 film *El hombre y el monstruo/The Man and the Monster*, in which the lines between human and beast, beauty and ugliness, and masculinity and femininity become obscured.

In this paper, I address the disturbing effects of musical performance within horror cinema through a case study of a seminal text from Mexico’s “golden age” of horror (c. mid 1950s to late ’70s). I examine the leading character Samuel Magno’s recurring transformation into a grunting, hairy man-beast each time he plays the piano, exploring not only how these musical performances effectively disrupt his human appearance and identity, but also the ways in which these musical events are entangled with conflicting representations of *machismo* masculinity. Because of their ability to destabilize one character’s identity and, ultimately, his gender expression, I argue that the musical performances of *El hombre y el monstruo* become helpful tools in understanding the inextricable link between musical performance and monstrosity present in the larger corpus of horror cinema.

*The Shadow Lurks: The Sonic Evocation of Invisibility from Classic Radio (1937) to Sinematic (2019)*
Robynn Stilwell, Georgetown University

The Shadow emerged from the interaction of pulp fiction, comic books, and radio in the 1930s and has been a recurring, if elusively peripheral, character in American popular culture since. Tellingly, his predominant “image” is not visual but aural: a deep male voice asking, “Who knows what lurks in the hearts of men? The Shadow knows,” followed by an ominous chuckle. The crime-solving character’s alter ego, wealthy playboy Lamont Cranston, supposedly learned the art of hypnotism in an Orientalist East and is able to make himself “appear” invisible. Paradoxically, the depiction of invisibility seems easier in visual media like comics and movies; several films, from 1937 to 1994, and a 15-part serial in 1940 each portray invisibility differently.

Yet perhaps the most powerful and lasting portrayal of the character was in the 1938 radio series; sonic space manipulated via timbre, technology, and aural perspective creates an unsettling nearness for the voice of a young Orson Welles, evoking a powerful sense of “here.” Eighty years later, on his album *Sinematic* (2019), Robbie Robertson drew on both his film music experience and his experimentation with guitar to create a series of scored short stories, including “The Shadow.” Minimalist plates of timbre and rhythm shift and lock in a tectonic groove as Robertson layers nostalgic memory with the anxious experience of listening to the radio program as an imaginative child; the glimpse of movement in a broken mirror prompts both a collapse of timelines and an unstable oscillation of “here” with “there.”

35. Sunday, May 30, 2021, 2:00-3:30pm ET
Scoring Augments: *Star Trek* and the Changing Soundscape of Science Fiction
David Clem, Greatbatch School of Music, Houghton College

The Star Trek franchise provides a unique opportunity for studying musical approaches to similar scenarios throughout multiple decades. Building upon the work of Philip Hayward, Neil Lerner, and Jessica Getman, among others, this paper examines the musical cues associated with Augments in the various *Star Trek* episodes and films that have featured them. I explore how tropes from contemporaneous action and horror genres are employed, and how they align with the different narrative approaches to problem of Augments taken by different *Star Trek* production teams. For example, in *The Original Series* episode 22 titled “Space Seed,” which introduces Khan and his group of Augments aboard the SS Botany Bay, the music draws from library cues and some original work to depict the augmented humans as a threatening, yet seductive other. James Horner, the music department for *Enterprise*, and Michael Giacchino in *Into Darkness* all use their skill to bring new and different types of music to depict Augments as they adapt the requisite musical language to match the shifts in narrative focus (revenge, psychological understanding of humanity, and what might be described as the *Star Trek* version of deep state conspiracies, respectively). In the process, I hope to draw connections to changing cultural attitudes toward evolutionary progress, science, and ethics as they relate to the perennial *Star Trek* debate between the logical and emotional sides of human nature.
Musical Representations of Diaspora Communities in Science Fiction Media: Star Trek and Defiance
Jessica Getman, California State University, San Bernardino

Science fiction media often relies on dichotomies—present/future, nature/technology, self/other, and human/alien. For the human and the alien to meet, one or both must be displaced from their home world. In science fiction, music defines both the human and the alien, becoming a key indicator of diaspora, cultural mobility, and cultural mixture. Music is portable, and that portability connects diasporas in the real world with their homelands and cultures of origin. However, as Kay Kaufman Shelemay tells us, music can also interact with new styles, thereby maintaining the original culture while facilitating derivatives in a new setting. In science fiction, this allows creators to explore how cultures might evolve through interaction with new environments and alien societies. For these reasons, music can be a powerful tool in representing diaspora communities in science fiction, as well as in imagining the responses of these communities to their new settings.

This presentation teases out the ways that science fiction depicts diaspora communities through diegetic music, specifically comparing the Star Trek franchise (1966–) to the Defiance television series (2013–2015). Star Trek’s representation of displaced communities uses music to connect characters to their homelands and to emphasize their cultural identities. Defiance, on the other hand, is about cultural mixture between diasporic communities, and this series goes further to explore that mixture through the combination of “human” and “alien” musical styles. These two franchises demonstrate two distinct ways in which science fiction media represents the idea of diaspora and the mobility of culture.

Endless Rondo or ‘Variation on a Theme by Phil Connors’: Musical Form, Semiosis, and the Leitmotif in Groundhog Day
Richard Anatone, Prince George's Community College

Thirteen years after its release in 1993, Groundhog Day was inducted into the National Film Registry for its profound cultural impact on American society. The film has been hailed by Buddhists, rabbis, Christians, philosophers, and psychologists alike, all claiming part-ownership in the movie's central theme of personal transformation (Rubin 2012). While much has been written about the philosophical aspect of the narrative, surprisingly little attention has been paid to music’s critical role in elevating protagonist Phil Connors from an egotistical misogynist to a man capable of true love. Trapped reliving the same holiday for what appears to be an eternity, it is his pursuit of musical prowess driven by his genuine affection for his co-worker Rita that ultimately leads him to his personal conversion, thus breaking the seemingly endless loop.

Remarkably, Phil's spiritual transformation is reflected semiotically in the film, which through its inherent repetition, bears semblance to musical form. This paper demonstrates how the use of strategically placed leitmotifs comprised of a variety of popular songs and classical music (Rodman 2006) elevate the film from an endless rondo to a transformational set of variations. While popular music functions as recurring refrains in the film's rondo, the use of specific classical works marks Phil's search for meaning and the shift to the film's transformative variation set. What ensues is a complex meta-trope; while Phil's personal transformation is reflected non-diegetically, it is his musical pursuits in conjunction with the repertoire choice that help him break free from his own personal prison.

36. Sunday, May 30, 2021, 2:00-3:30pm ET
The Impostor Campus: Imagining the Sonic Histories of Simon Fraser University on Film
Randolph Jordan, Concordia University

In 2021, the Canadian Pavilion at the Venice Architecture Biennale hosts the Impostor Cities exhibition, celebrating famous works of Canadian architecture through their disguises as other places in the cinema. As sound curator for the project, I am designing a sonic environment that emphasizes how the process of “impostoring” plays out on the soundtracks of the featured films. In this paper I demonstrate my curation process by analyzing a set of films shot on location at one of the exhibit’s featured spaces: Simon Fraser University (SFU) in Vancouver, designed by Arthur Erickson. SFU is the birthplace of acoustic ecology and the World Soundscape Project (WSP), so I focus on filmed material that overlaps with the three eras in which the WSP made their own on-campus recordings as part of their longitudinal study of Vancouver from the early 1970s through to 2011. I imagine possible conversations between the WSP team and the crew of The Groundstar Conspiracy in 1972 when Vancouver, still a backwater berg, was first being discovered by runaway productions from Hollywood; and with the Battlestar Galactica crew in the late 2000s when they were wrapping up its last season, a marker of the city’s entrenchment as Hollywood North. I map these intersections onto the discourses of film sound theory, critical geography, and soundscape ecology to think across differences in representational style and discover common ground in the transformation of place through sound composition, the basis for my approach to sound design for the Impostor Cities exhibition.
“Play with the Blood”: Conductors, Musical Hierarchies, and Narrative Control in *Mozart in the Jungle*

Emily Baumgart, Indiana University

Amazon’s *Mozart in the Jungle* (2014-2018) features a large ensemble cast of musical characters, from the secret open-mic singing of the symphony’s president and the professional careers of the orchestra members to the all-encompassing musical identity of the symphony’s director. I argue that these musician characters exert a stronger control over the narrative than the non-musicians due to their ability to interact with the diegetic and nondiegetic soundscapes, both through their onscreen performance and their activation of the underscore through repetitions of that music and verbal cues. *Mozart in the Jungle* adds another layer however, in that the musical character hierarchies set up a hierarchy of narrative as well, with conductor characters Rodrigo de Souza, Thomas Pembridge, and Hailey Rutledge having the most control over the narrative space, while other characters occasionally take brief control after emphasizing their own musical prowess or creativity. The conductors are also the only characters who participate in the musical hallucinations that appear throughout the series. This hallucinatory metadiegetic space acts similarly to Robynn Stilwell’s fantastical gap (2007) and Sergio Miceli’s mediated levels (2011); these moments not only illuminate the inner thoughts and feelings of the characters, but also associate the conductors with famous musicians and even the concept of music itself. In doing so, the conductor characters use these musical associations to manipulate the events and trajectory of the series and achieve their own goals.

*Manchester by the Sea* (2016): Amazon & the Prime Age of Indie Film Scoring

James Peter Moffatt, University of Liverpool & Leeds Conservatoire

This paper analyses the compositional strategies and commercial contexts of scoring the critically acclaimed ‘Amazon Original’ feature film *Manchester by the Sea* (2016).

Scored predominantly with multi-tracked solo vocals, performed and recorded by the composer’s daughter in her college dorm, the film earned an ASCAP Composers’ Choice Award nomination for ‘Film Score of the Year’. The film was also nominated for six Academy Awards, winning two. However, composer Lesley Barber was disqualified from Oscar consideration due to existing classical repertoire featuring heavily in the film’s soundtrack, exposing tensions between ‘temp’ music, licensing and original score within film. Produced independently of major studio support, within a limited budget, the film secured a subsequent distribution deal through newly founded Amazon Studios at Sundance Film Festival. This paper explores the challenges composers face when tasked to score ‘indie’ films with budgetary restrictions and a lack of supporting infrastructure, such as the scoring stages at major film production studios, as well as revealing the creative solutions to music-making composers employ under these conditions.

While independent filmmaking, and scoring, is no new phenomenon, developments in digital technology and the emergence of online streaming services, such as *Amazon Prime*, provide new platforms and opportunities for filmmakers, composers and audiences alike.

Differing facets of digitisation are interlocking in the changing status of the composer, from the tools they use to the way their work, film music, is consumed. These changes are having material effects on music for new media and are explored through this case study.

37. Sunday, May 30, 2021, 2:00-3:30pm ET

Capes, Cliffhangers, and Pragmatism: Melodramatic Strategies in the Comic-Book Serial Score

Grace Edgar, Harvard University

Since the release of *X-Men* in 2000, superhero films have proven consistently popular with audiences and reliably profitable for studios. Film music scholars have studied the characteristics of superhero scores, tracing their roots to John Williams’s *Superman* (1978) and Danny Elfman’s *Batman* (1989). And yet, there is comparatively little written about the big-screen debuts of these characters and the scores that accompanied them: the sound serials of the 1930s and 1940s. Serials were formulaic, low-budget, episodic entertainments that lured spectators back into theaters every week to see how their heroes would escape the inevitable concluding cliffhanger. Comic-book serials were particularly popular, yet they differ from their modern-day descendants. As film scholars like Ben Singer and Scott Higgins have suggested, most serials were melodramas that emphasized sensational spectacle over character development.

Drawing on examples from *Adventures of Captain Marvel* (1941), *Spy Smasher* (1942), and *Superman* (1948), I argue that serial scores played an important yet understudied role in constructing this melodramatic narrative mode. Although these scores, like many elements of the serial, often consisted of reused material from earlier projects, they nonetheless created and sustained an aura of urgency across multiple episodes. I focus on the beginning and ending sequences, designed to reacquaint audiences with the events of the previous chapter and to entice them back for the next. I suggest that the serial’s notorious use of music edits was, in fact, a uniquely suitable approach for the comic book adaptation, as it captured the segmentation of the original form.
BRAAAAMS and body blows: sound in the fight-centric action film trailer
Lisa Coulthard, Lindsay Steenberg, & Jemma Dashkewytch, University of British Columbia

The fight scene is crucial to Hollywood action cinema — to its style, popularity, cultural currency, and its sonic attractions. These attractions become especially emphatic in the primary advertising and promotional vehicle for this genre: the film trailer. Fighting is a distinctive feature of action movie trailers and teaser trailers, which use sound and music in iconic ways to intensify affects and attractions. Fusing two larger projects pursued by the co-authors (on the cinematic fight scene (Coulthard and Steenberg) and the Hollywood teaser trailer (Dashkewytch), this paper analyzes how fight-centric trailers rely on and are shaped by sonic tropes that foreground spectacle and feeling over story. Focusing on the musicalizing of physical blows as well as tropes such as the BRAAAAMS sound effect, high frequency machinic rhythms, and varying pulsing silence and loudness, we show how action trailers submerge narrative potency in favor of more immediate, affective rhythms. For instance, the online teaser trailer for Jason Bourne (2016 dir. Paul Greengrass) prominently features a brawl (a fairly minor scene in the film) and uses sound to abstract the fight scene as an affective device. Rendering Bourne’s punch a metallic slash, the teaser’s fighting corresponds to musical rhythms with pronounced “hit points,” a pairing that foregrounds acoustic impact aesthetics.

Surveying a large number of fight-centric film trailers and teaser trailers, we will itemize this form’s sonic tropes and conventions, interrogate its hapticity and affective impact, and analyze the interrelationship between the acoustic attractions of film and trailer fight aesthetics.

Listening for Greater Heart Intelligence: Sound Tracks for Embodied Hope
Elsie Walker, Salisbury University

If we speak of our heartfelt responses to a sound track, we risk accusations of sentimentality. The problem lies in widespread ignorance about the scientifically-documented power of “heart intelligence” that affects every cell of our being. In The Heartmath Solution (2000), Doc Childre and Howard Martin define heart intelligence as a “flow of awareness and insight that we experience once the mind and emotions are brought into balance and coherence” (6). They also explain a method for accessing the heart’s intelligence known as the “the freeze-frame technique.” This method entails pausing on a difficult feeling, slowing the heart’s rhythm by focusing on an uplifting experience, and then returning to the source of stress to listen for what the heart answers as a solution. While sound tracks do not direct our thought processes as overtly as Childre and Martin, many musical interludes allow for a positive redirection of thought and a new engagement with the heart that changes our perspective on what we live through a painful film. Along with sometimes slowing the narrative flow, music can help us identify and work through a film’s pain with heart-led clarity. I will dwell on two examples of such culminating experiences: the Presto in “Summer” from Vivaldi’s “The Four Seasons” in the final scene of Portrait of a Lady on Fire (2019), and Sufjan Stevens’ song “Visions of Gideon” with last shot of Call Me By Your Name (2017).

38. Sunday, May 30, 2021, 2:00-3:30pm ET
Laputa: Castle in the Sky – a Comparison of Joe Hisaishi’s Scores for the Film’s Japanese and English Versions
Shally Pais, Australian Institute of Music

Thirteen years post its release in Japan in 1986 under Studio Ghibli, Hayao Miyazaki’s Laputa: Castle in the Sky was re-released in America under the production of Disney. This paper discusses the differences between the scores of the film’s two versions based on cue-by-cue qualitative analysis and examples from the films to illustrate the contrast. As there is a lack of unbiased investigation on the effects of different scores on the perception of the same film scenes, this case study aims to create a new resource providing an analytical comparison of these two compositions by Joe Hisaishi in order to interpret his compositional decisions. The four devices that played a role in reinventing the score in a Western compositional style to suit the audience’s cultural background include orchestration changes, re-interpreting melodies, the use of Mickey-Mousing and the addition of new cues. Consequently, the paper highlights these factors’ influence on the film’s narrative and aims to widen the discourse on composition for animation film scores.
The Way Home: Dvořák’s *New World Symphony* and Animated Visions of the Japanese Furusato

Heike Hoffer, The Ohio State University

In modern Japan, the evocative *Largo* movement of Antonín Dvořák’s *New World Symphony* has become engrained in the aural and cultural landscape of daily life. Though originating as a piece of Western classical music, the *Largo* is best known among Japanese as the stylized folk tune “Ieji” (“The Way Home”) with a sentimental text by Horiuichi Keizō glorifying the Japanese *furusato*, an idealized hometown embodying a spiritual location of compassion, comfort, and security. “Ieji” contains what Japanese folk-music scholar David Hughes terms the “rural resonances” of the *furusato*, a strong nostalgic response that has prompted governmental and educational institutions across the country to adopt the tune as an aural symbol of hearth and home in public broadcasts and at school events. Given its almost universally understood symbolism among Japanese audiences, “Ieji” has appeared in the musical scores of numerous anime, emanating from the diegetic realm in order to draw viewers into the narrative by playing on their real-world experiences with the familiar piece. Some anime use “Ieji” to accompany scenes that are predictably idyllic and peaceful, recalling the feelings of warmth and unconditional acceptance that characterize visions of the Japanese *furusato*, but other anime use the melody to subvert expectations and highlight ideas of violence and lost innocence. In particular, the series *Cross Ange* and *Mawaru Penguindrum* make powerful use of “Ieji” during tragic narrative events, demonstrating how the tune can communicate a wide range of expressive possibilities in the anime world.

Anime, Environmental Criticism, and Wagner: Music in Studio Ghibli’s *Ponyo*

Brooke McCorkle Okazaki, Carleton College

A globally-respected art form, Japanese animation (anime) circulates beyond national boundaries and weaves its way into popular culture in other parts of the world, a fact illustrated by Netflix’s recent acquisition of international streaming rights to Studio Ghibli films. Studio Ghibli, established in 1985, frequently produces films that fuse contemporary concerns with popular appeal. *Gake no ue no Ponyo (Ponyo on the Cliff)* (2008) directed by Miyazaki Hayao and scored by Hisaishi Joe exemplifies this aesthetic. The film is a pre-Fukushima disaster environmental critique with a narrative loosely adapted from *The Little Mermaid* by Hans Christian Andersen. Drawing on the work of Hara (2020) on Hisaishi’s music for *Tonari no Totoro* (1988), I explore how *Ponyo’s* score reflects Hisaishi’s eclectic compositional style and how that style shapes the film’s affect. Like *Totoro*, the soundtrack for *Ponyo* features a catchy theme song about the title character in the vein of a *shōka*, or a schoolchildren’s song. Additionally, Hisaishi weaves in musical allusions to Richard Wagner’s *Die Walküre*. The Wagner references bolster the film’s story of a rebellious daughter, Ponyo, and her relationships with a human boy, Sasuke, and her father. In this way, Miyazaki’s film unites eco-critical interpretations of the Ring by scholars such as Grey (2017) and Paige (2019) with Japanese naturalism and concerns about pollution and climate change. By harnessing children’s music with operatic aspirations and weaving it into a popular Japanese animated film, Miyazaki and Hisaishi present a cinematic environmental message that appeals to audiences across the world.

39. Sunday, May 30, 2020 4:00-5:30pm ET

The Art of Color Grading: Music, Color, and Moving Media

Carol Vernallis, Stanford

What can color do in relation to music and moving media? There’s little scholarship on this topic. Vision scientist Stephen Palmer has noted that both color and music elicit affects, so they might be linked. Subjects find brighter, more saturated colors go well with higher pitches and upbeat music. Media scholars like John Belton have discussed the ways color grading generates meaning and form; there are histories of color and technology; and some on cultural assumptions. But that’s about it. Color grading has changed the filmic image, and color graders, as one of the last technicians to shape an artwork, often lead us through it, but color grading has no Academy Awards category.

This paper focuses on Aubrey Woodiwiss, a leading color grader for film, music videos, and commercials. Over the last few years Woodiwiss has shared with me some of his approaches to aesthetics and craft. Drawing on these interviews I’ll show how his deployment of color for FKA Twigs’ “Cellophane” (more continuous), Zayn’s “Entertainer” (more motivic), and Beyoncé’s “Formation” (more disjunctive and melodic) traces each song’s features. I’ll describe Woodiwiss’s aesthetic: colors feel accessible but also a bit distanced and ethereal. He achieves these effects partly by modulating a range of colors, placing some closer and others further into the distance.

Woodiwiss works quickly alongside techno to create flow. He takes viewers for a ride (building toward color peaks and then receding). Woodiwiss avoids bright, saturated reds, and his clients struggle with greens (color’s highest wave-spectrum).
Musical Reinforcements: Difference Making and Stereotyping in Bollywood Film
Inderjit Kaur, University of Michigan, Ann Arbor

Scholars (e.g. Chadha and Kavoori 2008; Roy 2014) have well noted the stereotyping of minority identities in Bollywood film through character portrayals. In this paper, I add to this conversation by bringing into focus the reinforcements from musical sound that often work under the radar of our awareness. Specifically, I explore how the sound of a regional folk instrument, that has traditionally sounded commonality in a composite regional identity, has been enlisted in a process of difference making and stereotyping.

The *tumbi* is a small, simple, single-stringed lute from the Punjab region of South Asia, and as the traditional accompanying instrument in Punjabi folk song and dance, its sound is iconic of Punjab and Punjabiyat (Punjabinness). Since the 1980s, with the global popularization of *bhangra* music and dance, the *tumbi* has become a staple in the cool, hybridized bhangra sounds of the Punjabi diaspora. Following in its heels, and with the rising economic success of the Punjabi diaspora, Bollywood films have increasingly featured Punjabi characters and music, and the *tumbi* can be heard in the scores of many of these films as well.

However, I argue in this paper, the Punjabi identity that Bollywood promotes is a fragmented one, across religious and class lines, with stereotyping of marked bodies. I show how Bollywood achieves this through differential audiovisual pairings across normalized and marked bodies. Thus, I demonstrate how musical sound is enlisted to work in the perceptual background to reinforce bias.

40. Sunday, May 30, 2020 4:00-5:30pm ET
Brian Mann, Vassar College

*Les Enfants du paradis* (1945), directed by Marcel Carné, is generally regarded as a masterpiece of world cinema. Its score is the work of two composers: Joseph Kosma (1905-1969), who contributed while in hiding in the south of France (he was Jewish), and Maurice Thiriet (1906-1972). The present paper looks closely at the film’s handling of themes and motives, and demonstrates a web of interrelationships between the underscore and the diegetic music. These interconnections are profoundly attuned to the film’s overarching framework (a double mise-en-abyme), and work to erode the distinction between diegetic and extra-diegetic music. (The acousmatic nature of much of the diegetic music contributes to this muddling.)

In the overture to Part I that accompanies the opening credits we hear four themes, all of which recur in ways that inextricably link underscore and diegesis. Most obviously, the overture’s opening motive (a trumpet fanfare) is quickly associated with the recurring figure of Jéricho, a malevolent seller of old clothes. The remaining three motives are linked to Baptiste Deburau, and recur in the pit music that accompanies his pantomime scenes.

The paper concludes with a detailed examination of the final cue, which blends the illusion of source music (a frenetic tarantella) with an underscore that brings back the motives first heard in the Overture. The cue’s restless modulatory scheme and hurried final cadence support an interpretation of the film’s ending as oddly provisional: the curtain falls, but the story continues, and only the audience is deprived of its further unfolding.

Greta Garbo, Voice, and the Attractions of Opera
Ditlev Rindom, King’s College London

Opera haunted Greta Garbo’s Hollywood career from the outset. Her debut, *Torrent* (1926), was a melodrama in which she portrayed a Spanish singer famed for her performances as Carmen. This operatic dimension persisted after the actress finally moved into sound, with *Romance* (1930) – Garbo portraying an Italian singer – being followed by *Camille* (1936), an adaptation of Dumas featuring a score shaped by Verdi’s *La traviata*.

These operatic connections lent obvious exoticism to a performer famed for her lustrous, enigmatic surfaces, qualities long discussed in relation to art deco (Fischer, 2003; Banner, 2016). But opera’s celebrated excess could also offer a counterweight to Garbo’s fetishedized voice: an intermedial presence similarly centred on the voice’s allure, but that simultaneously highlighted the elusiveness of Garbo’s newly audible speech.

This paper examines Garbo’s “operatic” roles to re-assess the problematic status of the voice within transition-era cinema. I ask what significance such references had at a time when voco-centrism was becoming fundamental to classical film practice and sound was newly codified into different diegetic levels (Lastra, 2000; Grover-Friedlander, 2005; Buhler, 2018). While operatic representations were common during both silent and early sound eras, I suggest, they held particular force for a performer whose voice was credited with authenticating new sound technology, yet whose onscreen (and offscreen) persona was built around reticence. If Garbo’s career signalled the triumph of vococentrism, operatic allusions could even evoke nostalgia for a silent era in which sound and silence were (ironically) permitted to resonate more freely.
During his turbulent presidency, the word “music” featured regularly in news pieces and other media content centred on Donald Trump, from coverage of singers and bands who spoke out against his use of their music in his campaigns (e.g. the Rolling Stones, Rihanna, Linkin Park), to footage of his notorious dancing to The Village People. But the presence of another type of music in Trump’s media appearances has gone by largely unnoticed, despite its significant role in the audiovisual portrayal of this president: library music tracks. Also known as “stock” or “production” music, library music is composed specifically to be synchronized with film, video and other media, and later organized in catalogs which are searched by video editors and other clients. Given it is mainly licensed for use in productions with a low music budget, such as television news, documentaries, advertisements and online videos, it is precisely these tracks which are overwhelmingly used as “background music” in the audiovisual coverage of Trump – be it the news segment of a major television channel or the videos of an amateur YouTuber.

Departing from academic research that has explored the importance of music in the depiction of political events (Deaville 2006) and in other non-fiction productions (Mera 2009), this paper will reflect on Trump’s political career to discuss the following questions: how is Trump represented in library music catalogs and what does this reveal about popular perceptions of him? Which music tracks were used in televisial and online content about Trump, before and during his presidency, and how do they compare to the musical scoring of other presidents? Taking library music as a vital element in the construction of audiovisual meaning, we will explore the musical strategies which were deployed to depict Trump’s mandate and its political upheavals.

Performing Political Affect Through Visual Albums and Alter Egos: Janelle Monáe, Beyoncé, and Nicki Minaj

Larissa Irizarry, University of Pittsburgh

In this paper I analyze the long-form music videos, or visual albums, of Beyoncé Knowles, Solange Knowles and Janelle Monáe. In my close reading of these artists’ visual albums I seek to name an embodied practice employed through their alter ego personas that responds to specific affects of contemporary electoral politics: hope and nostalgia. I argue that the evolution of these artists’ aesthetic practices, both in the use of the visual album genre and the increasing dependence on experimental cinematic modes of representation, showcase neo-Afrofuturist strategies crafted by Black women in the music industry following the 2008 election of the first black president of the United States. This paper turns towards the socio-political as an affective environment, specifically understanding Obama’s primary affective politic as that of optimism and Trump’s as that of nostalgia. Obama’s presidential campaign in 2008 was defined by optimism, made most obvious by his book The Audacity of Hope (2006). Trump’s subsequent campaign in 2016 rallied round culturally white (male) nostalgia with the cry “Make American Great Again.” I argue that Beyoncé, Solange, and Monáe’s visual albums respond to these shifting politicized affects with their own performance strategies that are in contrast to both Obama’s audacious hopefulness and Trumpian nostalgia. Using black feminist methodologies (Jennifer C. Nash, Brittney C. Cooper, Cathay J. Cohen) and building on musicological frameworks (Nina Sun Eidsheim, Shana Redmond), I track how the rise of culturally white (male) nostalgia during the Obama administration and into the Trump presidency not only pushed such artists to imagine futures that are explicitly black, female, and queer, but also generated a distinctly cinematic 21st-century black feminist praxis.
In 1972, Wes Craven produced The Last House on the Left, a low-budget rape revenge film retelling of The Virgin Spring (Ingmar Bergman, 1960), itself a retelling of a 13th-century Swedish ballad. In interviews, Craven describes the film's unflinching depictions of sexual violence and torture as an attempt to demystify what he called the "good guy/bad guy" logic he felt legitimized violence abroad (in Vietnam), and at home (at Kent State University). Music is central to this demystifying project: a collection of folky pop songs that promote "a distancing or alienating effect...which disrupts and renders difficult the reception (and voyeuristic appeal) of screen violence" (Joe Tompkins, "Pop Goes the Horror Score").

In this paper, I explore the specific historical contours of these sarcastic songs (written and performed by actor David Hess), situating them within the countercultural New York and San Francisco music scenes from which they emerged, scenes in which critiques of American imperialism and state violence were rendered in caustic, upbeat tunes (e.g. Country Joe and the Fish). While Hess' jaunty songs are often understood as examples of musical anempathy (existing in a relationship of incongruity with the horrific violence of the film), I argue that both songs and film are internally incongruous, and that the audiovisual relationship would be better understood as highly congruous (and therefore not, precisely, anempathetic). This form of audiovisual congruence embodies the affects of the direct counteridentification represented by a largely white, largely male, largely middle-class counterculture, which I delineate in this paper.

Sound or Music? – The Case of Animated Shorts
Henriette Engelke, University of Vienna (Austria)
Natalia Vallanueva García, Max Steiner Orchestra, Vienna

Sound in film is commonly understood (or perceived) as being subordinate to the filmic image. Despite enlightening insights into the principles of film sound, e.g., Michel Chion’s (1994) theory of "audiovisual contract" and "added value," or valeur ajoutée, the conventions of film production support the notion that the soundtrack must serve the image. Hence, three questions arise: 1) does the assumption that sound primarily has to serve both the filmic image and the actions within it exclude an inherent structure of sound design; 2) (how) can sound in film be organized compared to a musical composition; and 3) is there actually an ontological difference between sound and music (in film)? Based on Jörg U. Lensing’s (2009) definition of sound design as a “form of composition” (p. 240), the paper aims at showing how sound material for a film can be organized in a so-to-speak ‘compositional’ manner. In addition to the vertical perspective revealing the method of ‘harmonic’ layering of sound material, the horizontal perspective will demonstrate the ‘contrapuntal’ development of sound elements and, thus, the inherent structural logic of sound design. Using the example of animated shorts, among them Natalia’s 2011 composition for AH! (FR 2006), we will show how the different types of sound elements and levels both react to the image and, at the same time, are part of what can be called motivic-thematic work.