Cleveland State University, School of Music

International Musicological Society
12th Meeting of the IMS Study Group "Music and Media"

Pre-Existing Music in Screen Media: Problems, Questions, Challenges

Thursday, 10 June 2021

9:00–9:15 AM* Opening Remarks (CSU)
◆ Professor Allyson L. Robichaud, Dean of the College of Liberal Arts and Social Sciences, CSU
◆ Professor Emile Wennekes, Utrecht University, Chair of the Music and Media Study Group of
    the International Musicological Society

9:15–10:45 AM Panel 1: Redefining the Use of Pre-Existing Music through *Bricolage* (CSU)
Chair: Emile Wennekes

◆ **Giorgio Biancorosso: "The Filmmaker as Music Bricoleur"**

Abstract:
        Whether as citation, hommage or allusion, the existing literature on film soundtracks examines the use of pre-existing music as a function of intertextuality. Spurred by the renewed interest surrounding the work of Claude Lévi-Strauss, I propose that we rethink of at least certain soundtracks as a form of 'musical bricolage' instead. By combining already-existing music to striking imagery and novel dramatic situations, the filmmaker overwrites familiar associations and encourages new listening habits (above and beyond the circumstances of film listenership per se).
        To bear this out, I examine the musical nexus at the heart of the cinema of the Hong Kong filmmaker Wong Kar Wai. In crafting and subsequently marketing the soundtracks to his films, Wong channels a lifetime of chancing upon, listening to and collecting music in the commercial and artistic entrepôt of Hong Kong. Key to his musical borrowings are unobstructed access to global media, the circumstances of his films' production and reception, and penchant for 'poaching' music from other films (ranging from old Chinese melodramas to European art films). His practice exemplifies from a fresh perspective two central facets of Lévi-Strauss' notion of bricolage: first, the feedback loop that ties the use of found objects to the creation of something new (that is to say, music listening and collecting to composing or re-composing); and second, the ability of the bricoleur to 'repurpose' the borrowed or chanced-upon material in ways that make its past use or identity difficult to detect or, even when flaunted, immaterial. In conclusion, I will suggest that this dimension of musical borrowing is central to the understanding not only of film music but also the circulation of music across other media as well.

Bio: Giorgio Biancorosso is Professor (Music) and Director of the Society of Fellows in the Humanities at the University of Hong Kong. He is the author of *Situated Listening: The Sound of Absorption in Classical Cinema* (Oxford University Press, 2016) and *Remixing Wong Kar Wai* (Duke, forthcoming) as well as the co-editor, with Roberto Calabretto, of *Scoring Italian Cinema: Patterns of Collaboration* (Routledge, forthcoming). His work on the history and theory of listening practices reflects a long-standing interest in musical aesthetics, film music, and the history of global cinema. Biancorosso was a Mellon Fellow in Music at the Society of Fellows at Columbia University in 2001-2003 and a Visiting Professor in the Music Department at Columbia, National Taiwan University, and the University of Milan. Biancorosso is also active as editor, programmer and curator. He is the founder and co-editor of *Sound Stage Screen* (https://riviste.unimi.it/index.php/sss), and a member of the Programme Committee of the Hong Kong Arts Festival.

◆ **TJ Laws-Nicola: "Ironic Agency: Helga Pataki's Dream Empowerment in *What's Opera, Arnold?*"**

Abstract:
Helga Pataki is both a bully to and the love interest of the titular character in the animated series *Hey Arnold!* (1996–2004). In the episode "What's Opera, Arnold?," both Helga and Arnold fall asleep at a production of *Carmen* and their shared dream borrows material from both *Carmen* and *Der Ring des Nibelungen*. The episode is a small musical with limited spoken lines. Each character's dream allows for the appearance of an ideal self. For Helga, her incarnations as Brünnhilde and Carmen are audacious self-representations parodying both her own character and the operas. Helga makes a dramatic entrance to "Ride of the Valkyries" but later morphs into Carmen for "Habenera." The premise of Carmen as a confident, alluring woman represents Helga's private personality, while Brünnhilde is the brash realization of Helga's violent public-facing personality. Rather than suggesting that Helga *enacts* these characters, I argue that she dons their tropes to augment her personality. I draw on Carolyn Abbate's 1993 article "Opera; or, the Envoicing of Women" to engage with the multiple voices and texualities present in the episode, and Karen Beckman's 2015 article "Film Theory's Animated Map" to link narrative screens and contexts between multimedia. The intertextual meanings of the musical and dramatic representations of Carmen and Brünnhilde thus become Helga's feminine armor. This armor empowers her to project her dualistic nature in a safe environment—a shared dream with her unrequited love, Arnold.

Bio: T.J. Laws-Nicola is a Ph.D student in musicology at the University of Kansas where they were awarded the Bernadette Gray-Little Fellowship. Currently, T.J. is researching the music of women antagonists in animation. T.J. is also a performing vocalist with a specialty in premiering new music. T.J. has a forthcoming co-written chapter with Brent Ferguson in *Nostalgia and Video Game Music: Hearing the Past in the Present* titled "Playing Music Videos: Three Case Studies of Interaction between Performing Video Games and Remembering Music Videos."

◆ Robynn Stilwell: "Creating Anew: The Mash-Up as Performance, Collaboration, Independent Work"

Abstract:

Martin Scorsese's *Shutter Island* (2010) was the consummation of a nearly three-decade campaign by musical collaborator Robbie Robertson to score a film with contemporary art music. Among the pieces selected was Max Richter's "On the Nature of Daylight" (2004), used to articulate the narrative's structure. To add weight to the end credits, Robertson mashed up the Richter with Dinah Washington's 1960 R&B hit "This Bitter Earth." Stripping Washington's vocals of the original backing track, with its swooning strings and predictable song structure, exposed the subtlety of her performance; placing it in the slow-moving tension of Richter's minimalist score changed the affect considerably, from world-weary torch song to haunting/haunted lament. It also created a second-order performance, as Robertson did not merely stack the two recordings but laid each individual vocal phrase into the Richter "where I would sing it."

This mash-up has since been used in other media and eagerly embraced by choreographers in styles ranging from the quasi-military winter guard to classical ballet - Christopher Wheeldon's 2011 pas-de-deux is already a modern classic. The mash-up has been remixed, referenced in other songs, even been "soundaliked." It has influenced subsequent performances of the song and arguably now hovers as a ghostly presence over the original Richter.

The profusion of this mash-up's manifestations intensifies, and perhaps clarifies, questions that have always clustered around pre-existing music in film: Questions of authorship, musical agency, performance as act and subject, accrued and assimilated meanings, audience perception and reception, and the boundaries of a work.

Bio: Robynn Stilwell (Georgetown University) is a musicologist whose research interests center on the meaning of music as cultural work. Publications include essays on Beethoven and cinematic violence, musical form in Jane Austen, rockabilly and "white trash", figure skating, French film musicals, psychoanalytic film theory and its implications for music and for female subjects, and the boundaries between sound and music in the cinematic soundscape. Her current project is a historical study of audiovisual modality in television.

11:00 AM–12:30 PM Panel 2: Auteur Cinema and Opera (CSU)
Chair: Tobias Pontara

◆ Justin Mueller: "The Remediated Soundscape of Hans-Jürgen Syberberg's *Parsifal*"

Abstract:

Hans-Jürgen Syberberg's adaptation of Richard Wagner's final music-drama *Parsifal* came towards the tail end of what film scholars tend to refer as his 'German Cycle', a series of works that seek to interrogate post-war German culture and society. *Hitler: Ein Film aus Deutschland* (1977) was undoubtedly the most notorious of these works, but Syberberg's decision to conclude the Cycle not with an entirely new story but an operatic adaptation of one of Germany's most (in)famous composers is no less artistically provocative. Specifically, it allowed the controversial director to explore persistent problems in his divided country through

recourse to a pre-existing soundtrack, juxtaposed intertextually with filmic techniques many have perceived as Brechtian, the seeming anthesis of Wagner's penchant towards total sonic immersion and commitment to on-stage illusion.

By exploring the film's audio-visual synchronisation and its most famous Brechtian device, the splitting of the protagonist into male and female halves, I will demonstrate how Syberberg uses the film's aural dramaturgy to confront *Parsifal*'s gender and racial issues. The separation of voice from body impacts not only how we understand Kundry, in particular, as a character in her own right, but also her relationship to the work's titular hero. The cinematic soundscape of this *Parsifal*, I argue, is at times as revelatory as its multi-layered visuals. By decoupling voice and body in a subversively original way, Syberberg's intertextual coupling of the pre-existing score with his unconventional approach to cinematic story-telling allows us to reassess *Parsifal*'s relationship with Germany's past, present, and future in a way distinct from even the most radical of stage productions.

Bio: Justin Mueller is an Assistant Professor of Music at the University of Virginia, where he also recently completed his dissertation. Titled "Aural Dramaturgies: A New Approach to the Operatic Soundscape", it seeks to reorient the way we think about operatic sounds by focusing on the ways in which composers and librettists encode sonic detail in scores and libretti, the way directors execute works in performance, and how twenty-first-century audiences experience the artform remediated through various audio/visual media. His broader interests revolve around German opera and culture in the long nineteenth-century, as well as adaptation (especially Shakespearean), reception history, and questions of dramaturgy and *mise-en-scène* in opera production.

◆ Scott Murphy: "Reappropriation Enlists Contingency: A Rogue Note in *Melancholia*"

Abstract:
Of all of the ways in which the reappropriation of pre-existing music by a multimedia product relates to its narrative, the way Lars von Trier's *Melancholia* does is in a class by itself. The 2011 film, which juxtaposes a family drama against Earth's impending collision with a rogue planet, features multiple fresh recordings of the *Einleitung* from Wagner's *Tristan und Isolde*. Replaying and re-recording such a lionized museum piece is as ritualistic of an affair for musicians as charting the motions of celestial bodies is for astronomers: points trace pre-determined, pre-existing paths through space and time. However, in the recording used only for the film's prologue, which proleptically depicts the collision, the English horn player moves up a half step one eighth note too early in measure 10. A mere eighth and semitone in Wagner's musical universe makes a world of difference, just as mere hundreds of thousands of miles in the cosmic universe makes a world of difference for our home planet's survival. The narrative of the film proper, accompanied by different recordings with a correct English-horn performance, promotes the notion that the rogue planet will "fly by," insinuating that the prologue's musical and cosmic "mistake" will remain outside the film's diegesis. Yet the main character divines that the impending Armageddon *is* part of the universe's design, which is arguably analogized by post-production's digital lowering of the entire musical underscore by a

semitone, perversely making the prologue's errant English horn note the only *right* note in the film's soundtrack.

Bio: Scott Murphy is a professor of music theory at the University of Kansas. He has published theoretical and analytical essays both on a wide variety of topics, including melody in Penderecki, fugal technique in J.S. Bach and Clara Schumann, and harmony in Myaskovsky, and in two areas of focus: Brahms and film music. Two of his publications in the former won awards from the Society of Music Theory in 2009 and 2019. His eight essays in the latter have established him as an important thinker about music for film and television.

⬧ **Pascal Rudolph: "The Musical Idea Work Group: Production vs. Reception of Pre-existing Music"**

Abstract:
From October 2020 until March 2021 I was fortunate to conduct research in Copenhagen, Denmark. During this stay, I interviewed the composers and sound designers for Lars von Trier's films and – with permission from Trier – accessed his unpublished screenplays and their orchestral scores. In my presentation, I want to show some first results of this research stay. My main question for this talk is: how do filmmakers work with pre-existing music? For this production perspective, I build on Ian Macdonald's concept of the "Screen Idea Work Group" (2012) and put forward the concept of a "Musical Idea Work Group" (MIWG) in contrast to the auteur ideology. The MIWG refers to an imaginary work group that comes together to develop a film-musical idea. It refers to all persons who are in some way directly involved in the development of this idea. The basis for the analysis of the production processes comprises qualitative and semi-structured insider interviews (Bruun 2016). In Creativity Studies, there is the idea of "the four P's of creativity," which refer to the person, the process, the product, and the press that surrounds the previous three P's (Rhodes 1961). Traditionally, film music research is concerned with the person (as the artist) or the product (the music). My focus here is instead on the reception (i.e. the construction of Trier as "Auteur Mélomane") and, most of all, the processes by which people develop new musical ideas in highly collaborative work contexts.

Bio: Pascal Rudolph is a doctoral candidate in musicology at the University of Potsdam, Germany. Previously he studied Musicology, Music Education, and German Literature and Language in Potsdam, Berlin, and Shanghai with distinguished scholarships, and graduated his master's with distinction (M.A. & M.Ed.). His current doctoral project explores the use of pre-existing music in Lars von Trier's films. Outgrowths from his previous and current work have been published in *Music & Science* (2018), *ZGMTH* (2019), *Song and Popular Culture* (2019) as well as *IASPM Journal* (2020), and he has presented his research at national and international conferences. In addition to his current position as a research and teaching associate in musicology at the University of Potsdam, he works as a freelance musician. In 2020 and 2021 he was a DAAD research fellow at the University of Copenhagen and the Danish Film Institute.

12:30–1:30 PM Break for Refreshments

1:30–2:30 PM Keynote Address I (RRHOF)
◆ James Buhler: "Composing for the Films in the Age of Digital Media"
Chair: Jason Hanley

3:00–4:30 PM Panel 3: Hollywood, European Mainstream, and Pre-Existing Music (CSU)
Chair: Mark Durrand

◆ **Gillian Anderson: "Pre-existing Music in *Way Down East* (Griffith, 1920) and *Ben Hur* (Niblo, 1926)"**

Abstract:
　　Pre-existing music played a major role in feature film scores between 1915 and 1929. Many of the most popular films of the mute film era had scores that consisted of one half original and one half compiled pre-existing music (*Birth of a Nation*, *Intolerance*, *Broken Blossoms, Way Down East, Orphans of the Storm, Robin Hood, Ten Commandments, Old Ironsides, The Covered Wagon*). Some (like the scores for Charlie Chaplin's *The Circus* or *The Gold Rush* or DeMille's *Carmen*) had entirely compiled scores. Only a very small minority, like the Mortimer Wilson scores for the Fairbanks *Thief of Bagdad* or *The Black Pirate* or the Pouget/Alix score for *The Passion of Joan of Arc* consisted entirely of original compositions. As many of the scores had to last between 90 and 210 minutes, the pre-existing music extended the potential palette available to composer/accompanists but successful utilization depended on the right choice.
　　In this presentation I will focus on two specific uses of pre-existing music for American 'mute' films, the nineteenth-century operatic language of Nougues, Massenet and Wagner used in the feature film *Ben Hur* (Niblo, 1926) and the song "Love's Old Sweet Song" in D. W. Griffith's *Way Down East* (1920). The operatic music in *Ben Hur* (rendered instrumentally) performed the same dramatic function as it had had in the original operas, suggesting that the composers William Axt and David Mendoza either knew the operas well or found the excerpts while reading through the Capitol Theater's extensive music library, which would have been organized by categories that facilitated the matching of pantomimed scenes with appropriate compositions. In this instance appropriate music was found that had the already established musical codes that reinforced the given filmic situations that needed accompaniment.
　　In the case of *Way Down East* Griffith filmed the scene with the song in mind (which he often did). Sung by a live quartet, it provided a reflexive moment, a pause that summed up the drama that had already occurred and suggested what might yet happen. It also gave the audience a sense of chronological time past as "Love's Old Sweet Song" was already a cherished old chestnut. Its presence sung live in a largely orchestral context suggests the same elements noted by Carolyn Abbate about the presence of sung songs in operatic dramaturgies. Both these examples demonstrate that contrary to the notion that the music for mute films is a dinosaur with no relationship whatsoever to contemporary film scores, the compiled/original scores for feature films between 1915 and 1929 were appropriate to the drama, were closely synchronized and transformed the mechanical moving images. They provided the roots of contemporary feature film music practices.

Bio: Gillian Anderson is an orchestral conductor and musicologist. She has reconstructed and performed the original scores for over fifty mute films with orchestras in Europe and North and South America, most recently Lubitsch's *Rosita* (1923) at the Venice Film Festival, Cinema ritrovato and MoMA. Now she is working on a scholarly performing edition of the full score for *Way Down East* (Griffith, 1920) to be published by the American Musicological Society and a number of composer interviews to be published jointly by the Film Music Foundation and the Academy of Motion Picture Arts and Sciences. With Ron Sadoff she founded the journal and annual conference Music and the Moving Image. Her publications include *Music for Silent Film (1892-1929): A Guide* and a translation *Composing for the Cinema* by Ennio Morricone and Sergio Miceli.

⬥ **Richard Anatone: "Pre-Existing Music as Leitmotif in *Groundhog Day*: Breaking the Cycle of the Endless Rondo through Transformative Variation"**

Abstract:
Just thirteen years after its release in 1993, *Groundhog Day* was inducted into the National Film Registry due to 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). Remarkably, this conversion is reflected semiotically in the film's soundtrack, which makes use of both pre-existing popular and classical music alike. Indeed, the choice of music—and musical style—takes on a leitmotivic role in the film (Rodman 2006) acting intrinsically with the drama while also acting as a tool for Phil's pursuit of musical prowess (Bribitzer-Stull 2015).

Moreover, these leitmotifs take on a deeper meaning due to the inherent varied repetition of the film, which itself bears semblance to musical form. In this paper, I demonstrate how the soundtrack's strategically placed leitmotifs comprised of pre-existing music elevates the film from an endless rondo to a transformational theme and variation, reflecting Phil Connors' own spiritual conversion. While popular songs are often used as recurring refrains in the film's rondo, the use of classical music marks Phil's search for true meaning and the shift to the film's transformative variation set. Furthermore, composer George Fenton's own vernacular arrangements of traditional repertoire leads to a complex meta-trope at the film's conclusion (Neumeyer 2015) that reflects Phil's spiritual transformation while diegetically aiding him as he attempts to break free from his own personal prison and seek true happiness.

Bio: Richard Anatone is a Professor of Music Theory and Coordinator of Applied Music Lessons at Prince George's Community College in Maryland. He earned his Bachelor's degree in Piano Performance from Rhode Island College, and his Masters and Doctoral degrees in Piano Performance with cognates in Theory/Composition from Ball State University. At PGCC, he teaches a variety of music theory classes in both the traditional and commercial programs as well as piano and composition lessons. His research interests include structural unity, semiotics, and humor within video game soundtracks, and he has presented his research at a variety of conferences including the *North American Conference on Video Game Music* and *Music and the*

Moving Image, among others. He is the editor of the upcoming book *The Music of Nobuo Uematsu in the* Final Fantasy *Series*, due for publication in Spring 2022.

⬥ Kate McQuiston: "Half Past Duke: Gondry's Jazz Clock in *Mood Indigo*"

Abstract:

    In the films of director Michel Gondry, anything is possible. Gondry, who rewards the musical connoisseurship and repeated engagement of his audience, deploys music in his films with eclectic and varied technique. In the context of each film, the music may assume rhetorical modes including prophecy, contrafact, and wishful lies, to name a few.

    For the feature film *Mood Indigo* (2013) Gondry curates a selection of Duke Ellington tunes that diverges from those Boris Vian names in his source novel for the film, *L'ecume des jours* (1947). Gondry's changes increase the variety of Ellington's music, most obviously with tunes that postdate Vian's death. Other adaptations of Vian's work prominently feature jazz, or refer to it. Gondry adds an elaborate opening set piece to Vian's tale featuring Ellington's signature tune, "Take the A Train." Gondry also casts jazz musician, Bobby Few, in a small but important role. Given the slavish recreation of so much of Vian's fiction, what reasons might lie behind Gondry's conspicuous musical changes?

    This paper illuminates how Gondry's approach to *Mood Indigo* offers a nuanced musical rhetoric at the intersection of homage and surrealism. By replacing Vian's choices with a more chronological thread of Ellington tunes, and plotting the tunes among images and sounds of other black musicians, Gondry effectively traces two arcs: Vian's tale and Ellington's popularity. Gondry emphasizes mysterious and transformative aspects of music with technology and fantasy; these elements help deify the story's musical figures.

Bio: Kate McQuiston, Professor of Music at the University of Hawaii at Manoa, devotes her research to music in film, with foci on directorial and compositional style, the use of preexisting music, the concept of originality, and music in biopics. She is the author of *Music and Sound in the Worlds of Michel Gondry* (Routledge, 2020) and *"We'll Meet Again": Musical Design in the Films of Stanley Kubrick* (Oxford, 2013). She has also recently published in *Literature/Film Quarterly*, *The Routledge Companion to Screen Music and Sound*, the *Journal of the Society for American Music*, and *Music and the Moving Image*.

8:50–9:00 AM Opening Remarks (CSU)
⬥ Professor Heather Russell, Director of School of Music, CSU

9:00–10:30 AM Panel 4: Prototypical Film Genres and Pre-Existing Music (CSU)
Chair: Rebecca Fülöp

⬥ **Julin Lee: "Staging a Synthetic Western: Instrumental Covers of Pre-Existing Music in HBO's** *Westworld: The Maze* **(2016)"**

Abstract:
     In the first season of HBO's *Westworld* (2016), visitors to the American frontier-themed park Westworld interact with incredibly lifelike androids in a variety of western-based scripted scenarios. Despite the highly realistic setting and authentic feel of the park, the guests of the Mariposa Saloon are not accompanied by ragtime or parlour music but rather player piano renditions of songs by Radiohead, Soundgarden and Amy Winehouse amongst others. The series' deployment of temporally mismatched music has drawn much popular and scholarly attention, not only because of how the songs are ingeniously embedded in the story's diegesis, but also because of the striking song choices and their implications on the series' narrative. By providing access points for deeper engagement with the show's subtexts and intertexts besides serving as sites of fascination in and of themselves, the player piano covers of contemporary songs function as an effective narrative tool in what Jason Mittell (2015) terms 'complex TV'.
     In this paper, I explore how the instrumental covers of pre-existing music serve *Westworld*'s complex mode of narration. I demonstrate that on a more immediate level, the songs' unverbalised lyrics and cultural significance broaden the interpretive scope of the scenes they accompany. Meanwhile on a more sustained level, they bolster the show's capacity to support repeated viewings, since the ambiguous lyrics encourage viewers to revise their interpretations retrospectively as new revelations are unveiled throughout the season. Additionally, I draw attention to how the covers manifest the self-reflexivity at the heart of *Westworld*'s complex storytelling agenda.

Bio: Julin Lee is a PhD candidate in Musicology at the Ludwig Maximilian University of Munich, Germany. After graduating from the University of Cambridge in 2014 where she studied Chemical Engineering via Natural Sciences, she has actively cultivated her research interests at the intersection of music, media and technology. She has internationally presented and published her research on Oskar Sala, the Trautonium and Sala's soundtrack for Alfred Hitchcock's *The Birds*. Currently as Scholar in Residence at the Deutsches Museum, Munich, her research focuses on the impact of synthesizers on Hollywood film scores.

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

Abstract:

   With its stylized imagery of Los Angeles by night and its nihilistic story elements, Nicolas Winding Refn's *Drive* (2011) has been called a neo-noir film by both critics and academics. However, its hybrid score that features pre-existing but contemporary electronic tracks such as Kavinsky's 'Nightcall' (2010) differs significantly from the musical topic traditionally associated with film noir: the cool jazz idiom and its 'lone saxophone in the night' cliché (Miklitsch 2009; Butler 2013; Ivănescu 2015). Still, there is an important analogy between *Drive* and traditional neo-noir, with representatives like *Chinatown* (1974). Both function as an 'audiovisual imaginary', an 'invented tradition' (Hobsbawm & Ranger 1983) that connects musical topics to cinematic iconography: early synthesizer timbres to close-ups of gleaming muscle car hoods in the case of *Drive*, jazz idioms and instruments to fedoras and trench coats in historical neo-noirs.

   This paper characterizes the audiovisual imaginary of *Drive* by considering the role of the film's pre-existing music in the history of synthwave. Synthwave, a mostly instrumental electronic music genre centered on 1980s nostalgia (Diak 2018), relies heavily on iconography and musical features that can be traced via *Drive* to a handful of specific cinematic and televisual moments from the 1980s. Through this historical connection, *Drive*'s soundtrack has played an important role in the proliferation of a musical aesthetic in contemporary audiovisual media beyond the noir genre, as exemplified by *Thor: Ragnarok* (2017) and *Stranger Things* (2016). Much like 1970s neo-noir invented a jazz-inflected imaginary of the 1930s and 1940s, so did *Drive*'s 'neon-noir' invent a synthwave imaginary of the 1980s.

Bio: Michiel Kamp is Assistant Professor of Musicology at Utrecht University, where he teaches on music and audio-visual media. Michiel is co-founder of the UK-based Ludomusicology research group, which has organised yearly conferences on video game music in the UK and abroad since 2011, and he has co-edited a volume *Ludomusicology: Approaches to Video Game Music* based on these conferences. His research currently centres on video game music and other screen media, with a particular interest in phenomenologies and hermeneutics of listening.

◆ **Roberto Calabretto: "The Melodramatic Imagination of Visconti's Cinema"**

Abstract:

   In the complex game of cultural references that runs through Luchino Visconti's films, the operatic tradition commands attention. Beginning with *Ossessione* (1943) through *Gruppo di famiglia di un interno* (1974), numerous references to traditional opera music fill the sequences of the films' scenes, creating a sophisticated game of correspondences, not always easy to interpret. Analogous to the unfolding of the sequences these musical situations generate a process of total immersion that offer the spectators an ongoing variety of level of interpretations.

   This work aims to analyze the different ways in which repertory music becomes part of the Visconti filmography. Quite often the opera music arises as the ideal inspiration for the film

(*La caduta degli dei*, subtitled *Gotterdammerung*, 1969), or as a model to which certain sequences are related, such as the final scene of *Ossessione,* which has correctly been interpreted as a transposition of the model used in Puccini's *Manon Lescaut*. In some cases, in *Senso* (1954), the film is rooted in the representation of opera production *Il Trovatore* di Verdi, and offers an ideal continuation of a narrative giving life to a game of mirrors between what happens on the stage and the development of the film's story. In *Ludwig* (1973), Wagner's music acts on many different levels, literary-textual, diegetic and commentary, permeating the film throughout its development. These examples will show how opera music influences film narrative, and, conversely, how the music assumes new significance from its encounter with moving images.

Bio: Roberto Calabretto is currently associated professor of musical subjects (*Music in Audio-visuals* and *Forms of Musical Video Representation*) at the University of Udine. Since the Nineties, his academic interest has been focused almost exclusively on music for films, starting from a study of major film music composers and directors (Pasolini, Fellini, Antonioni, Tarkovskij; Rota, Morricone, Becce, Williams, Takemitsu…). He also concentrated specifically on issues related to the philology of music for films. Further research, recently introduced as part of the activities of the MIRAGE Laboratory at the University of Udine, is expected to lead to a system for the display of audio-visual levels of film text to facilitate its representation and analysis. He serves on the following scientific committees: «Archivio Nino Rota» (since 2016) and Luigi Nono Archive (since 2019); he chairs the scientific committee of the Foundation «Ugo e Olga Levi » in Venice (since 2019).

10:45 AM–12:15 PM Panel 5: Incongruency, Isomorphism, and Rearrangement (CSU)
Chair: Chloé Huvet

 ⬥ **David Ireland: "What a Wonderful World? Investigating the Evolution and Effect of Incongruent Post-Existing Film Music"**

Abstract:
      Following juxtaposition with war imagery in *Good Morning Vietnam* (Levinson, 1987), the tranquil 'What a Wonderful World' has repeatedly been quoted in equally incongruent filmic contexts. Such moments have resulted in parodic response, (e.g. animated film *Madagascar*, Darnell & McGrath, 2005), and the song becoming one of only three musical works to have its own page as an exemplar of soundtrack dissonance in fan-curated online community tvtropes.org. Unlike similarly placed filmic quotations of Barber's arguably more semiotically ambiguous 'Adagio for Strings', whose societal uses in memorable funereal contexts have also impacted that work's reception history (Howard, 2007; McQuinn, 2009), these uses of 'What a Wonderful World' are especially influenced by the incongruent filmic contexts, not least given the ironic relationship these often create with the song's lyrics. Consequently, these quotations demonstrate a particular facet of post-existing film music (Godsall, 2019).
      This presentation will consider influential filmic quotations, citing theories of expectation and audiovisual incongruence to specifically explore the influence of incongruent context on the song's subsequent semiotic and perceptual capability. Conceiving such quotations as

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incongruent provides rich potential to investigate the plethora of interpretative responses they might invite, and for exploring how these increasingly common types of audiovisual construction may be considered as a schematic framework that itself may nuance audience response and the future life of the quoted material (Ireland, 2017). Consequently, this paper will further scholarship on post-existing film music and evolving uses of audiovisual incongruence, via detailed analysis of a single, iconic piece of frequently-quoted film music.

Bio: David Ireland is an Associate Professor in Film Music Studies and Music Psychology at the School of Music at the University of Leeds, UK. His research addresses the role of music in the perception of meaning in, and emotional response to, film. David is particularly interested in incongruent film music, which displays a lack of shared properties with concurrent filmic images and narrative, and the ways in which approaches from music psychology and film music studies can help to understand such moments. He is the author of *Identifying and Interpreting Incongruent Film Music* (Palgrave Macmillan, 2018) and has also published on the incongruent soundtrack in *The Soundtrack* and *Music and the Moving Image* journals*.

⬥ **Dominique Nasta and Thomas Van Deursen: "Structural Isomorphism and Double-Bind Receptivity: The Affective Nexus of Classical and Popular Music Quotes in Five Contemporary Films"**

Abstract:
     Our presentation will concentrate on the concomitant uses of the popular and classical music quotes in a series of contemporary films (both mainstream and *auteur*): the consequences of such uses will be scrutinized both in terms of the films' overall narrative architecture and as far as reception mechanisms are concerned. We will demonstrate that anticipated forms of *structural isomorphism* (Donnelly, 2014) between the ongoing narrative line and the pre-existing popular or classical music quotes may be experienced in a multisensory manner (Carroll, 2016). They can either enable the audience to enter and experience the audio-visual discourse, with interesting affective consequences in terms of *acoustic imaginary* (D'Lugo, 2017), or entail a form of *aesthetic incongruence* (Ireland, 2018), as there is often a lack of shared knowledge between the uses of music in films and the wider assumptions associated with that very music. In studying the different categories of pre-existing music at work in today's cinema, we need to go beyond the assertion of sound units as autonomous factors of meaning and move towards a reinterpretation of sonic narrativity as conceived by the author <u>and</u> experienced by the audience.
     Walt Disney Studio's *The Lion King* (1995) enjoys an enduring reputation also due to its iconic soundtrack, with a score by Hans Zimmer featuring the orchestral grandeur of great epics, songs by Elton John and music inspired by African folk tunes. The (in)famous scene depicting Mufasa's death features the inconspicuous use of a quote from the canon of western classical music, Mozart's "Ave Verum Corpus", actually a case of *deferred musical analogy* (Nasta, 2004 &2018): it often passes unnoticed if one ignores the source material. Among the proliferation of adaptations that took full advantage of digital sound effects so as to reach a new and younger audience in the 90s, Richard Loncraine's *Richard III* retains all the thrills of the original text, while taking many cues from the history of cinema, in the best postmodern vein. In the film, Shakespearean devices and characters exist solely as ghosts issued from the sound

design, intimating the assimilation of the play into a cinematographic form, and culminating in an indelible musical quote from the popular music *repertoire*: Al Jolson's *"I'm sitting on the top of the world"* acts as a conceptually layered synthesis of the main character's attitudes as mirrored by the director's intention.

While *The Kid with a Bike* (2011) does not deviate from the Dardenne brothers' earlier works in terms of theme and overall structure, it surprisingly also uses music. The Dardennes' gingerly use of pre-existing music enhances an extremely original occurrence of controlled pathos echoing a young boy's constant emotional turmoil: a very brief ascending phrase from the Adagio un poco mosso from Beethoven's Piano Concerto No. 5 (Emperor) is heard and quickly suspended at three emotional highpoints, continuing to play over the end credits. Referencing the devastating human consequences of orphanages from Ceaușescu's despotic era, Cristian Mungiu's *Beyond The Hills* (*După dealuri*, 2012) faces a challenging enterprise, considering the Romanian minimalists' refusal to resort to scoring. Thus, mid-way through the film, one of the leading female figures almost whispers *a capella* a popular lullaby in Romanian about an angel who promises to forever watch over her beloved friend. The closing credits subsequently provide the instrumental counterpart of the melody, a famous classical music piece by Bernhard Flies reworked by W.A. Mozart, "Wiegenlied: Schlafe mein Prinzchen, schlaf ein" (K530, 1803), which also contains some chorus lines. What may sound as a simple postmodern twist ultimately serves as a cathartic revival of eternal soothing principles.

Finally, Lulu Wang's *The Farewell* (2018) could be described as a new kind of post-globalization melodrama featuring the identity crisis of a new generation of Asian-American artists. Universal themes are used to engage the many while representing the few with an equally wide-ranging soundtrack and musical quotes from the operatic to the popular. Most of what the characters cannot express by words finds its way in these quotes, the end credits illustrating brilliantly the affective performativity of familiar karaoke songs.

Bios: **Dominique Nasta** is Full Professor of Film Studies at the Université libre de Bruxelles. She chaired the Film Studies Department for more than twenty years and was Visiting Professor at the Universities of Montréal (2013), Strasbourg (2015) and Buenos Aires (2019). She is the author of *Contemporary Romanian Cinema: The History of an Unexpected Miracle* (2013) and of *Meaning in Film: Relevant Structures in Soundtrack and Narrative* (1992). Dominique Nasta has co-edited *Revisiting Film Melodrama* (2014), *New Perspectives in Sound Studies* (2004) and *La chanson dans les cinémas d'Europe et d'Amérique Latine*(1960-2010) (2019). She has published widely on the aesthetics of silent melodramas, emotions and music in films, Romanian cinema (most recently chapters of *The Global Auteur* 2017 and *The New Romanian Cinema* 2019), East-European cinemas, the films of Michelangelo Antonioni. She is series editor for *Rethinking Cinema* a bilingual collection published by Peter Lang.

Holder of a M.A. in scriptwriting and film analysis at ULB where he is currently completing a PhD on the soundscape from Shakespeare's film adaptations, **Thomas Van Deursen** has been Content Writer for the Théâtre de la Monnaie since 2018. He has published in the Swiss journal *Trafic: Home Cinema* (2015) and presented at international conferences such as *Analyse et créations musicales pour l'image* (Société Française d'Analyse Musicale, Paris, 2017) and *Mapping Spaces, Sounding Places: Geographies of Sound in Audiovisual Media* (University of Pavia Cremona, 2019). In addition to his professional and academic activities, he has directed

several plays for the Students' Theatre Group and is working on numerous writing projects which include a collection of short stories, a novel, a play, and three short films.

◆ **James Mc Glynn: "Rearrangement of Pre-existing Music in the Film Score: Narratological Possibilities, Deliberate Ambiguities and Questions of 'Originality'"**

Abstract:

The anachronous use of pre-existing music in period films, playfully rearranged to befit the era into which it protrudes, has become a well-established postmodern cinematic trope: whether heard amid the 19th-century American frontier of *Westworld* (2016) or 1920s jazz clubs of *Babylon Berlin* (2017). This idiom's most prominent exponent is undoubtedly Baz Luhrmann who, since his directorial debut, has combined rearranged anachronistic pop music with original scoring, often actively involving himself in the process of rearrangement (Psujek 2016). However, while *Moulin Rouge!* (2001) meets extensive scholarly scrutiny (Yang 2008; Van der Merwe 2010)*,* Luhrmann's most recent film *The Great Gatsby* (2013) receives noticeably less critical attention, often appearing as a one-line namecheck in scholarship (Halfyard 2016; Sapiro 2016).

In this paper, I frame *Gatsby* as an important exemplar of pre-existing music's functionality in the soundtrack. I examine the score's ambiguously interchangeable *autosonic/allosonic* quotation (Godsall 2019), the varying degrees of appropriation pre-existing material undergoes, and its use of postproduction editing as an additional means of rearrangement. I also highlight other ramifications of rearrangement specific to *Gatsby*: memorably, the score affords its composer (and quoted artists) a profoundly augmented sense of narrative agency and, interacting with cartoonish CG, cultivates a prominently hyperreal aesthetic, framing the narrative as the hazy reminiscences of an alcoholic narrator. Overall, I offer a revaluation of this film which, through its radical oscillation between scoring modes, consciously highlights the narrational functions its soundtrack offers, erodes boundaries between original and pre-existing music, and "draws attention to itself"

Bio: James Denis Mc Glynn is a film music scholar and Assistant Lecturer at the School of Film, Music and Theatre, University College Cork, Ireland. His doctoral thesis, which he successfully defended in January of this year, explored the adaptation and rearrangement of pre-existing music in recent film and television scores. He serves on the editorial board for the journal *Sonic Scope: New Approaches to Audiovisual Media* (MIT Press / Goldsmiths, University of London).

Mc Glynn is an alumnus of the Quercus Talented Students Programme, having been awarded a coveted Quercus Creative & Performing Arts Scholarship in 2015. His receipt of a PhD Excellence Scholarship in 2017 enabled him to pursue his doctoral research at University College Cork. Soon after, Mc Glynn was invited to work as an instrumental tutor at the Tianmu Institute (Suzhou, China) and, in 2018, he completed a research residency at the Irish Cultural Centre in Paris' Latin Quarter. As a performer, Mc Glynn served as conductor, arranger and creative director of the UCC Orchestra for several years. As a member of the Irish Gamelan Orchestra, he has performed widely throughout Ireland and in Indonesia. In 2019, the group performed the score for Gare St. Lazare's production of Samuel Beckett's "How It Is (Part 2)," starring Conor Lovett and Stephen Dillane (*Game of Thrones*, *The Crown*). The production is set to begin a

residency in London later this year. Mc Glynn has presented his work throughout Ireland, Europe and the USA, including this year's Music and the Moving Image Conference.

1:15–2:15 PM Keynote Address II (RRHOF)
◆ Carol Vernallis: "Music Video and the Multisensory"
Chair: Michael Baumgartner

2:45–4:15 PM Panel 6: Advertising, Branding, Franchising (CSU)
Chair: Ewelina Boczkowska

◆ **Stefan Greenfield-Casas: "From the Screen (to the Screen) to the Concert Hall: Musical Adaptation and Worldbuilding in the *Kingdom Hearts* Series"**

Abstract:
The now-classic PlayStation 2 game *Kingdom Hearts* (2002) was the result of a synergetic collaboration between two media powerhouses: Walt Disney Studios and the Japanese video game company SquareSoft. In the game, characters from both franchises cohabitate the many in-game "worlds" players must save from evil. These worlds are largely built upon the settings of Disney movies (e.g., the "Halloween Town" world based on Disney's *Nightmare Before Christmas* (1997)), with Kingdom Hearts composer Yoko Shimomura oftentimes arranging the original music from these films to be incorporated into the game. Here, then, preexisting music literally contributes to the process of worldbuilding.

In this paper, I draw on the Kingdom Hearts series (2002—present) to show how arrangements of preexisting music can be used as worldbuilding devices across and between franchises. I accomplish this by expanding upon James Buhler's (2017; cf. Godsall 2019) notion of musically "branding" the franchise, considering the politics of what happens when two media franchises are merged. Drawing on the writings of Robert Hatten (1994, 2014) and David Neumeyer (2015), I analyze this dialogic relationship between preexisting and newly composed music through the lenses of markedness and audiovisual troping, expanding these theories to the level of the franchise. I conclude the paper by considering how "Dearly Beloved"—Kingdom Hearts' main theme—has similarly been arranged for the concert hall, thus bridging our "real" world with the virtual world(s) of the game series through an asymmetrical and marked process of remediation.

Bio: Stefan Greenfield-Casas is a PhD student in music theory & cognition and affiliate of the Interdisciplinary Program in Critical Theory at Northwestern University. His research focuses on the intersection(s) of music, myth, and media, especially through the concertization and "classifying" of video game and film scores. He has presented papers at various conferences, including meetings of the International Association for the Study of Popular Music, the Royal Musical Association, Music and the Moving Image, and the North American Conference on Video Game Music. His publications include guest contributions to the American Musicological

Society and Ludomusicology Research Group's respective blogs, as well as an invited chapters in an anthology on Nobuo Uematsu's contributions to the Final Fantasy franchise (Intellect's Studies in Game Sound and Music series, forth.).

◆ **Matthew Tchepikova-Treon: "*The Harder They Come*: A Mercantile History of a Pulp Exploitation Musical"**

Abstract:
    As part of a project on music in exploitation cinema, this paper presents a treatment of the 1972 film *The Harder They Come*, which stars musician Jimmy Cliff as a top-ten most wanted recording artist. The first ever Jamaican-produced feature film, with a soundtrack released by Island Records, *Harder* introduced global audiences to the stylized slang, lilting patois, and diasporic sounds of roots reggae just as the genre was transforming from a local cottage industry into a social, political, and artistic movement. First, I consider how the movie formally and narratively organizes itself around the actual recording session for its own theme song, "The Harder They Come," at Kingston's famed Dynamic Sounds Studio. I then map the film's nine previously recorded hits—incorporating ska, rocksteady, early dub music, Afro-inflected liturgical songs (initially banned by the Jamaican government for overt Rastafari references), and Desmond Dekker's archetypal "rude boy" song "007 (Shanty Town)"—across home radios, car stereos, and dancehall sound systems, delineating a hi-fi neorealist soundscape that gives expression to the transformations of post-independence Jamaica during the global political drama of the Cold War. Last, I compare the shared stylistic sensibilities exhibited by a rogues' gallery of Jamaican musicians whose records (e.g., *Return of Django* by The Upsetters) likewise incorporated stories, musical styles, and melodic fragments from spaghetti westerns, gangster movies, and the reverb-drenched scores of Ennio Morricone, showing how these varied musical texts continue to circulate as intermedial repositories for exploitation cinema history.

Bio: Matthew Tchepikova-Treon is a doctoral candidate in American Studies at the University of Minnesota where he teaches courses on pop culture, cinema, and media studies. He is currently finishing his dissertation—"X-Rated Sound: Exploitation Cinema & One Hundred Years of 1972"—on the material history of exploitation films, audiovisual technologies, avant-garde sound design, and popular music in the U.S. during the late Cold War. His work has appeared in *Los Angeles Review of Books*, *Jump Cut*, *Flow*, and *The Soundtrack Album: Listening to Media* (Routledge Music and Screen Media Series, eds. Paul N. Reinsch and Laurel Westrup). He is also co-founder of the Moving Image, Media, & Sound Research Collaborative at UMN's Institute for Advanced Study.

◆ **James Deaville: "Covering their Tracks: The Use of Pre-Existing Music in Film Trailers"**

Abstract:
        Cover songs have become common features in the soundtracks of theatrical trailers in the last ten years, with a sizeable proportion of them presenting ironically reworked versions of the original (Deaville & Malkinson, 2014). Since the radical re-visioning of Radiohead's "Creep" by

the Belgian girls' choir Scala & Kolacny Brothers in the official trailer to *The Social Network* (2010), leading trailer houses have sought to reframe the narrative meanings of popular songs in conjunction with moving images, especially through slow, darkly hued interpretations (Deaville, 2017). An extreme example is represented by Lorde's chilling cover of the quintessentially '80s song "Everybody Wants to Rule the World" by Tears for Fears, which serves as the soundtrack to the official trailer for *Dracula Untold* (2014).

As Serge Lacasse remarks, these intertextual re-versions represent acts of transformation (Lacasse, 2018, 19), occupying the far end of the spectrum of covering practices as outlined by Plasketes (2005, 150). This type of divergence nevertheless can draw attention to the advertised cinematic product (Suliza, 2019), based on the creativity, quality, and degree of departure displayed in the new audiovisual intertext. In this light I will consider the recent trend of ironically repurposing Louis Armstrong's "What a Wonderful World" for use in fantasy/science fiction trailers, including *Insurgent* (2015), *Geostorm* (2017), *Godzilla: King of the Monsters* (2018), and *Joker* (2019). By examining such radically reimagined music in its intersections with moving images, I intend to uncover what this practice means for the trailer, the film, and—ultimately—the original song.

Bio: Dr. James Deaville teaches Music in the School for Studies in Art and Culture at Carleton University, Ottawa. He edited *Music in Television: Channels of Listening* (Routledge, 2010) and with Christina Baade co-edited *Music and the Broadcast Experience: Performance, Production, and Audiences* (Oxford, 2016). He has published articles on music and sound in film trailers in *Music, Sound and the Moving Image* (2014) and in the *Journal of Fandom Studies* (2016), and is author of the essay "Trailer or Leader? The Role of Music and Sound in Cinematic Previews" in the *Routledge Companion to Screen Music and Sound* (2017). He is currently publishing the article "The Trailer Ear" in *The Oxford Handbook of Cinematic Listening*, edited by Carlo Cenciarelli. He is co-editing with Ron Rodman and Siu-Lan Tan the *Oxford Handbook of Music and Advertising*, in which he has contributed a chapter on television promos.

4:15–4:45 Wrap-Up Session (CSU)

* All times are in Eastern Daylight Time (EDT) (United States East Coast).

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