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Film Music and Film Genre

Mark Brownrigg

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FILM MUSIC AND FILM GENRE

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Abstract

This thesis explores the rôle that film genre plays in the construction of, predominantly, Hollywood movie scores. It begins with the simple assumption that each genre has its own set of musical conventions, its signature "paradigm", with the result that Westerns sound different from Horror films, which sound different from Romantic Melodramas and so on. It demonstrates that while this is broadly speaking so, the true picture is more complex, the essentially hybrid nature of most Hollywood films on a narrative level resulting in scores that are similarly hybrid in nature.

To begin with, the various functions of film music are described, and that of generic location is isolated as being of key importance. The concept of film genre is then discussed, with particular reference to the notion of hybridity. The substance and sources of the musical paradigms of the Western, Horror film and Romantic Melodrama are described in depth; specific aspects of the War Film, Gangster, Thriller and Action paradigms are addressed more briefly. The thesis concludes with a cue by cue analysis of John Barry's score for *Dances with Wolves* (1990), demonstrating that while the dominant paradigm the music draws on is indeed that of the Western, the score also incorporates elements from a variety of other generic paradigms, shifts in musical emphasis that are dictated by the changing requirements of the narrative.

Film music is shown to be profoundly influenced by film genre, but that the use of generically specific music is as complex and nuanced as cinema's negotiation of genre at narrative level. While genres do indeed have signature musical paradigms, these do not exist discretely, but in constant tension with and relation to one another.

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Chapter One
Introduction, Literature Review and Methodology

> "The vast majority of film scores… have no interest outside the cinema."
> Simon Frith, *Music for Pleasure* (1988:143)

> "Today it goes without saying that nothing concerning art goes without saying…"
> Theodor Adorno, *Aesthetic Theory* (1984:1)

Introduction

This thesis examines the influence that film genre has on film music. As we shall see, structural critiques of various genres have established that each has a singular repertoire of plots, characters, and settings, its own particular iconography, typical narrative situations and broad thematic concerns. This thesis argues that in addition to these stock elements pertaining to image and narrative, each genre has its own repertoire, or paradigm, of musical conventions, a system of melodic, harmonic, instrumental and textural devices that is specific to it. If it seems fair to assume that screenwriters, art directors and costume designers know, broadly, what is expected of them when they are asked to work on a Western, it would also seem reasonable to assert that composers are equally aware, however unconsciously, of generic convention. Thus, a Western sounds like a Western, a War film like a War film, and Romantic Melodramas sound different from Horror movies. Part of the purpose of this thesis is to establish just what the nature of these musical paradigms is.

But leaving things at that is not enough. Film genres are not wholly independent of one another. Within any one film, regardless of its dominant genre, narrative elements from other genres are at work. As we shall see, Hollywood movies are inherently hybrid in nature. Gangster movies might borrow from Thrillers, War films may include aspects more reminiscent of Action or Horror films, and Westerns might incorporate elements from Romantic Melodrama. Romantic Melodrama, in turn, is particularly promiscuous, pressing itself up against any or all of the other genres in order to find a setting, a context and a complication for its narratives.

Importantly for the present study, when these hybrid elements from other genres enter the film, the music accompanying them appears to shift generic paradigm to accommodate them. Thus, when John Wayne and Claire Trevor embrace under the desert stars in *Stagecoach* (1939), the musical conventions associated with the Western are momentarily suspended as the effusive, *divisi* violins and lush harmonies of Romantic Melodrama take over. Meanwhile, in *Gone with the Wind* (1939), when the young men dash off to sign up for the Confederacy, the music shifts from the flowing lyricism of Romantic Melodrama to the more rigid musical world of side drums and military music derived from the War paradigm. The concept of hybridisation on a musical as well as narrative level accounts for the many passages of music within a film that do not fall snugly into the requirements of the dominant paradigm. That these cues still work implies a familiarity with the conventions of the other generic paradigms on the part of both composer and audience.

It could be argued that film composers merely have a series of "buttons" they push to instantly supply a Western ambience, evoke a gangster milieu, or heighten an emotional clinch, but this seems to imply that score construction is merely contingent and ad hoc, a mode of composition with no coherent structure, with no logic behind it beyond the demands of the narrative "now". However, both *Stagecoach* and *Gone with the Wind* appear to be scored according to a pattern. In each case, the score has a dominant mode (Western, Romantic Melodrama) which is swiftly reasserted once the narrative incursion of hybrid elements is over. This thesis will argue that film scores are more than an assemblage of clichéed stock gestures, that there is something more systematic than button-pushing going on within the world of the film soundtrack, and that genre is a major force shaping the composition of film scores.

Accordingly, the musical paradigms of a number of film genres will be analysed in detail to determine both the nature of their composition and explore the provenance of their various musical elements. That done, the thesis will conclude by demonstrating how these paradigms operate not discretely but in tension with one another, shifting as the narrative emphasis of a film switches from one generic strand to another. The system of musical paradigms uncovered by the thesis will, in

effect, be seen (and heard) to operate on two levels. In the first instance, each genre will be shown to have its own series of musical conventions. But, once hybridity is factored into the equation, when grouped together the entire system of generic paradigms comprise a still larger pool of conventions constituting, in effect, a powerful musical system that plays a defining role in the way composers write film music.

Literature Review

Film Music and Genre

The concept of analysing film music by genre appears, somewhat surprisingly, to be a novel one. In the growing bibliography addressing film music it appears that, for a variety of perfectly noble reasons, critical energies have been directed elsewhere. Conversely, film scholars working within the field of genre studies have effectively ignored the soundtracks of the films they diligently pick apart in every other respect. This section will begin to examine the various critical approaches manifest in the field of film music studies, before moving on to briefly consider the broader area of genre studies. This work will be expanded on later in the thesis.

The titles, subtitles and chapter headings of books on film music can make baleful reading indeed: "Unheard Melodies" (Gorbman 1987); "A Neglected Art" (Prendergast 1992); "Did They Mention The Music?" (Smith 1998: 1). Other writers are inclined to begin with a sigh: "almost all casual movie goers and many non-casual film watchers pay little or no attention to the music" (Brown 1994: 1). It would seem that the wider filmgoing and filmmaking world is unconcerned with film music, and that the academy follows suit by offering a paucity of literature on the subject. Whereas the size of the soundtrack section in any reasonable record shop would seem to challenge the first complaint, and while some commentators would quibble with the second (Atkins discussed the "wealth of literature about film music" as long ago as the early 1980s [1983: 13]), to an extent the arguments hold water. There remains a sense that film music is at its best when audience awareness of its presence is at its least (Hitchcock in Gottlieb 1995: 244; Brown 1994: 1), and

the academic canon on the subject is, for whatever reason, slight when compared to some other areas of film study.

Standard core film textbooks make little or no mention of film music, and when they do the limitations of their form seem to preclude analysis in any detail. Monaco, while conceding that music is "an integral part of the film experience", gives little away beyond this (1981: 39, 179). Bordwell and Thompson likewise skim the surface of the subject without dipping more than a toe in the water (1993:18-20, 67, 293 etc.), an approach that contrasts vividly with their exhaustive and exemplary analyses of framing, camera movement, editing and narrative. Practical filmmaking manuals often make little or no mention of music (Lipton 1983; Katz 1991), while in others music is touched on, at best, in accounts of the technical process of mixing a soundtrack post-production, principally as a potential problem an editor might bear in mind (Thompson 1993: 116). Most surprisingly of all, in glossary-style dictionaries of media studies jargon, where even the briefest and most generalised entry would do, film music doesn't appear at all (Hayward 1996; Hayward 2000; O'Sullivan et al: 1994). Whether through slavish and monogamous devotion to the image track or through an unfamiliarity with the lexicon of musicology leading to a lack of confidence or competence in writing about music, the movie score is repeatedly pushed to the side of the plate. The cardinal emphasis falls on the supremacy of image, narrative and dialogue.

That said, the field of film music studies is an expanding one, with writing on film music slowly breaking out of the realm of the isolated monograph and beginning to be anthologised in both mainstream film studies texts (Donnelley 1998: 142-155; Gorbman 2000: 42-58; Gorbman 1998: 43-49) and in dedicated anthologies of film music writing. A wide and vibrant variety of approaches is evidenced in these last. Film music can be analysed in purely musicological terms, in relation to the images it underscores, in the context of developments in sound recording and playback technology, in relation to extra-filmic musical models, the documentary tradition and gender studies (Donnelly, ed. 2001). The field can be explored in terms of function, film history, spectatorship, postmodernity, sociology, psychoanalysis and industry (Dickinson, ed. 2002). Pop music and scored music can be separated and the former examined in terms of both American and other popular music traditions,

in relation to classical music, to genres of pop music, social class, masculinity, ethnicity and performance (Wojcik and Knight, eds. 2002). None of these wide-ranging anthologies, however, float the possibility of adopting a generic approach to film music. The restrictions imposed by the anthology form, tending as it does to encourage shorter, self-contained articles, together with a perhaps postmodern reluctance to look (and listen) for grand patterns seem to preclude any sustained search for deep structures.

Similarly, journal articles are equally constrained by space and tend to be focused works concerned with the analysis of individual scores or isolated tendencies. In terms of narrative, Stilwell (1997: 60) locates *Truly Madly Deeply* (1991) generically inside her first sentence, but while she moves on to argue the centrality of music to the film she makes no attempt to locate what she hears within a broader, musical-generic context. She isolates what makes the film a Romantic Comedy in terms of story, but not in terms of music. Garwood (2000: 282-298) likewise provides an exegesis of the various musics used in *Sleepless in Seattle* (1993), relating their orchestration to narrative, character and ideas of utopia, but not genre, despite again writing in narrative-generic terms, suggesting that some Romantic Comedies can be seen as "incomplete" Musicals (Ibid.: 291-292), the link here being a parallel use of song as amplifier of character. Even when entire issues of journals are devoted to film music (Dümling, ed. 1998; Kuszarski, ed. 2002), genre doesn't figure within the wide range of approaches demonstrated to be workable.

Book-length studies such as that by Evans (1979) adopt a composer-centred approach tempered with an impulse towards the historical, fleshing out both the personalities behind and the off-screen development of Hollywood film composition. Evans offers only a broad description of the music used in each of the many films he covers, the width of his investigation abnegating any real analysis in depth. He merely presents an interesting digest of the works and lives of the great and the good, an approach not without precedence in middlebrow musicology (Osborne 1977; Howitt 1995). Similarly, *Music Behind the Scenes* (2001), a television documentary series promising to take a generic approach by dealing programme by programme with Romance music, Horror music, Action music and so on, amounts in effect to little more than a highly anecdotal and almost completely

non-technical series of interviews with composers and filmmakers. The actual detail of the music is never addressed, presumably being deemed too abstract for the audience to grasp, and there is no attempt made to place the flow of observation and anecdote within a theoretical framework related to genre. In much the same vein, books comprising composer interviews (Morgan 2000) also offer little discussion of form and convention, tending, naturally, to concentrate on what makes a composer's work distinctive from others in the field, while this thesis, in effect, focuses more on what scores have in common with one another. Richard Davis' manual for budding composers, *Complete Guide to Film Scoring* (1999), is concerned with the history of film music, the process of score writing, orchestration and recording and the legal and business side of the industry, dwelling on the technical and industrial, rather than aesthetic or generic, conventions.

More scholarly film music monographs, too, seem not to pick up on the relevance of genre to film score composition. Gorbman's *Unheard Melodies* (1987) works well relating music to narrative (Ibid.: 11-31) and her analysis of the classical Hollywood model of Max Steiner (Ibid.: 53-70) begins to furnish both a critical terminology and an analytic framework for film music. For Gorbman, music behaves synergistically in films, and it must be studied, initially at least, in relation to the other elements in the textual system (Ibid.: 30). Likewise, this thesis seeks to relate a film's music to the rest of the film system it accompanies, but, in addition, it will place the scores examined in a wider context still, that of film genre. If scores should not be divorced from the images and narratives they accompany, they need to be considered in turn in relation to other film scores. Kalinak (1992), also focusing mainly on classical era Hollywood scores, likewise fails to place a generic framework around her findings, using a binary approach mixing historical with textual analysis in order to demonstrate the articulatory power of film music and the considerable influence the classical model exerts even today. This last is an important point, as one thing the present thesis demonstrates is how enduring the musical conventions of genre appear to be. The level of continuity existing between scores written in the 1930s and those written today is surprising.

Some other writers, however, hint at the possibility of adopting a generic approach to film score analysis without ever really performing it. Kassabian (2001) moves

more up to date than Gorbman and Kalinak, analysing orchestral and compilation scores drawn predominantly from movies from the 1980s-1990s in both semiotic and gendered terms, demonstrating how film music (of all kinds, though to varying degrees) positions us as viewers in relation to what we are watching (Ibid.: 138). While she periodically attempts to delineate the generic with examples such as that encapsulating the Epic impulse of John Williams' music for *Indiana Jones and the Temple of Doom* (1984) (Ibid.: 105), in no sense does she attempt to move from this perfectly valid impressionistic account to formulating a deeper, systematic musical profile for the Epic as a genre, nor does her analysis account for the many passages in this score that do not fit in with her formulation of the Epic as realised in music.

Sandwiched between a more extensive section on film history and another on the technical process of the recording and editing of film music, Prendergast includes an analysis of music in cartoons and experimental animated films (1992: 180-210), thereby also hinting that film music might legitimately be analysed by genre. Nevertheless he doesn't push this idea beyond the world of the animated image, and it is one thing to use the word genre in a broad sense, differentiating moving images that are morphed, drawn and painted from those sourced from live action, but quite another to apply it to the differentiation of different groups of live action narrative dramas. In any case, Prendergast is not concerned with divining a generic paradigm for the animated soundtrack, but rather with celebrating the immensely creative minds of composers like Scott Bradley and investigating the particular possibilities animation offers composers.

Mundy (1999) is sensitive to the use of music in the Musical, a protean genre that tends bizarrely and quite self-consciously to be excluded from both Internet discussion groups (see FILMMUSL out of the University of Indiana) and scholarly analyses of film music (including this one, albeit on grounds of space rather than prejudice). Like Prendergast, however, Mundy makes no real attempt to construct a musical paradigm for the genre, or to relate it to other genres.

Smith (1998), in his predominantly industrial-economic analysis of film music, takes the example of Ennio Morricone's Spaghetti Western scores and relates them not to any real sense of an "orthodox" Western score, but to the industrial conditions

that facilitated and showcased them, arguing persuasively that just as the scores enhanced the movies they accompanied, the movies in turn acted as a shop window for the sell-through wares of Morricone on record. For Smith, Morricone is aware of "generic elements" in the narrative and imagery of Leone's movies (Ibid.: 131), and blends an awareness of "certain classical principles" with a musical sensibility finely attuned to what works well on a soundtrack album (Ibid.: 132). What Smith never really develops, though, is the idea that Morricone is responding to an established musical paradigm for the Western, in other words the "certain classical principles" he mentions. What are these principles? Why are they there? What twist does Morricone give them? Although his musicological analysis of the score for *The Good, The Bad and the Ugly* (1966) is penetrating, he never attempts to relate this music to any broader sense of the way Westerns "sound".

Two writers, however, come closer to offering a generic reading of film music. Flinn (1992) attempts to work an account of music in *Film Noir* and Maternal Melodrama into her exploration of the Romanticism and nostalgia she argues inheres in Hollywood scores. However, she focuses her analysis of *Noir* on just one film, *Detour* (1945) and, after working her way through an extensive analysis of the film's use of narrative and character within a psychoanalytic framework proceeds, merely, to discuss this film's specific use of music, once again in relation to narrative and character. At no point does she try to enunciate what, if anything, in *Detour*'s sound world constitutes *Noir* music. Flinn, then, is not writing about music and *Film Noir*, but about music in just one *Film Noir*. Similarly, her study of music and Maternal Melodrama concentrates on just one picture, *Penny Serenade* (1941) as she builds an analysis of how the music works specifically there, without attempting to formulate any sort of generic paradigm for Melodrama as a whole.

The work of Tagg (1990: 19-42), too, seems to steer in the direction of a genre-based approach to the analysis of television music, isolating a series of musical "stereotypes" perhaps indicative of genre. Adopting a semiotic approach, Tagg works from a series of TV title tunes, both real and fanciful (Deep Purple are included impulsively amongst a raft of other cues drawn from actual TV shows). Reception studies were then carried out, a variety of audiences being asked to note their reactions to the music, which was played to them blind, without its

accompanying image tracks. Tagg then maps these responses back on to the music that had generated them, allowing an accurate picture to be drawn up of how and what the music had communicated to its listeners. From work like this, he begins to draw together a theory of how some musemes (the smallest units of musical meaning), or groups of musemes, suggest certain things to their auditors, largely through an awareness of their conventional use. Thus, certain chords, instruments and melodic figures suggest certain moods and narrative expectations. But, having established that certain groups of musemes, by convention, trigger certain associations linked, on occasion, to film and television genres (Action, Crime, Romance), no systematic attempt is made thereafter to draw up a full and comprehensive account of these generic paradigms, or to suggest ways in which they might interact with one another. Detailed and compelling as this work is, it has, as yet, not been able to offer a perspective on the bigger picture and, in privileging the musical moment (the signifying group of musemes), loses a sense of the overall shape and structure of scores as they operate throughout the narratives they accompany.

To sum up, past analyses have approached film music from a variety of different perspectives, including a musicological approach, a function-based approach, an auteurist, composer-centred approach with its roots in traditional musicology, a historical approach closely linked to this, a psychoanalytic approach and a semiotics-centred approach that again feeds out from traditional musicology. Beside these, a genre-based analysis seems surprisingly novel, particularly because it would appear to be so obvious an angle to take on the subject. In Gorbman's raft of nine "framing" questions she poses at the start of her synopsis of film music analysis (1998: 43), she fails to make mention of the analysis of film music in relation to discourses of either race or gender (cf. Flinn 1992; Tagg 1990). She also fails to question the relationship between film music and film genre. She *almost* does, asking how film music works "in film genres such as animated, documentary, and experimental film" (Ibid.), but this would seem to imply that the music in standard narrative cinema is more homogenous that it actually is. In one sense she is right: film music operates in a broadly similar way from genre to genre, shading and anchoring meaning, enhancing mood, positioning the viewer in relation to the action and so on. But in a profound and obvious sense, all film music is *not* the

same. Westerns do sound different from Horror movies; War films are scored differently to Melodramas. Gorbman's frame of questions fails to take account of this.

While Nicholas Cook (2000) is absolutely right to argue for a joined-up approach to the analysis of music and the moving image, linking the study of film scores with that of TV programmes, advertisements and pop videos, it's clear that there is still much important work to be done, stand-alone, in the field of film music. This thesis will attempt to address just one outstanding issue by performing an analysis of the way film music is influenced by film genre. The hole relating to this that has been found within the literature on film music is, as we shall now move on to see, echoed by a corresponding hole in the broader field of genre studies.

Genre and Film Music

In the literature of genre studies, as in the non-specialised scholarly writings on film in general discussed above, film music remains a sorely neglected field. Steve Neale's prescriptive text *Genre* recommends that aside from the economic and industrial aspects of genre, issues of narrative, editing, space and special effects should be concentrated on (1980: 64), along with an examination of genre in relation to gender and sexuality (Ibid.: 56). No mention is made here of the musical component of the genre film, and this practice has carried on pretty much up to the present. In *Genre and Hollywood* (2000), the same author touches on music often, but never in more than a passing way and certainly not as a generic marker. He cites Porfirio's work on sound and music in *Noir* (Ibid.:173), which moves only to allege that in the *Noir* style "music is used to compliment (sic) the psychological states of the characters," as if it doesn't do this anywhere else. For Neale, genre remains a concept relating to narrative, character, industry, culture and reception (2002: 2). Tomes such as *Film Genre Reader II* (Grant ed. 1995) isolate and analyse practically every aspect of genre filmmaking but the rôle music plays in the articulation of genre. The list of theoretical approaches in the volume covers familiar territory: gender, ideology, auteur theory, film history, performance, social implications and so on; no room is made for analysis outwith the customary worlds

of the production and reception of image, character and narrative. Lacey touches on music's role in narrative development (2000: 43-44), but ignores it altogether when discussing genre. *Reconfiguring American Film Genres* (Browne, ed. 1998) also fails to reconfigure genre studies enough contain a systematic discussion of the function of music.

On occasion, anthologies dealing with genre carry pieces on the Musical (Feuer in Grant ed. 1995: 441; Collins in Gehring ed. 1988: 269-284). Collins takes a typically historical approach to the genre, tracing the rise, fall and tentative rise again (interestingly via the then new phenomenon of the pop video) without really attempting to talk about the music, privileging accounts of key performers, filmmakers and a discussion of thematics over a musicological approach. As you'd expect from the author of "In Defence of Disco" (2002: 151-160), Richard Dyer moves closer to the music in his socio-political reading of *The Sound of Music* (1965) (Ibid: 46-59) but, like Flinn (1992) on *Detour* and *Penny Serenade*, accounts predominantly for its specific use in this one picture, notwithstanding his comparison of the distribution of its musical numbers with other Rogers and Hammerstein musicals. The same author, in his vivid description of the sensory overload of *Speed* (1994) and other Action movies, neglects to mention the contribution the pounding soundtrack makes to the experience (Ibid.: 64-69). Neale (2000: 196) writes of the important rôle non-diegetic music plays in the genre, but beyond this nod doesn't go much further. Other work focuses on the changing modes of incorporation of song and dance numbers (Telotte 2002).

More extended works dedicated to specific genres also omit consideration of the music. Will Wright's structural study of the Western *Six Guns and Society* (1975) may contain the dedication "To my mother who taught me to love music", but the body of the text contains no dedicated section on the music associated with the genre. Similarly, other structural approaches to the genre extensively list the stock characters, plot mechanisms, locations and iconography of the Western but manage to overlook the score. Cawelti (1984; 1999) delves deep into the constituency of the Western hero, but doesn't talk about the music that underscores his actions and so often links him to the land he traverses. Philip French mentions the music, but only in passing as part of a list of other aural staples of the Western, horse's hooves,

cracking Winchesters, and hissing arrows (1977: 10). This may still be selling the score short, but would seem to imply that the music accompanying the movie is as at least as evocative of the genre as the sound effects.

While many studies have been made of the various important figures behind the Western, composers again get short shrift, work on directors and stars typifying this aspect of genre criticism. While Baxter (1971) writes extensively on the work of John Ford, Thomas (1996: 75) on John Wayne and Pye (1996: 111) on Anthony Mann, the only composer to achieve anything like comparable attention is Ennio Morricone for his landmark scores for the Spaghetti Westerns of Sergio Leone (Frayling 1998: 196-197; Frith 1988: 141; Smith op. cit.). All find Morricone's work different, but never really demonstrate what the difference is, what it differs from, other than orchestral film music in general. In addition, some scholarly work has been done on the genesis and significance of the Singing Cowboy, explaining the phenomenon in terms of genealogy, social history, gender and commerce (Stanfield 1996: 22; Stanfield 1998: 96), but this work is highly specific, detailing just one small aspect of genre's musical profile. No attempt is made to draw up a musical paradigm for the genre as a whole.

Fenin and Everson's *The Western From Silents To Seventies* also touches on the Singing Cowboy, but very much in relation to the coming of sound (1973: 173-8), discussing such characters in the context of Hollywood's reluctance to make musical Westerns. Again, they make no mention of music in their structural chapters. Jim Kitses' auteurist approach (1969) obviates discussion of either the composer of the music, and in his structural chapter (Ibid.: 7-29) he rounds up the usual iconic suspects drawn exclusively from the mythic and mise en scene aspects of the genre. Sociological studies of the Western (Lenihan, 1980; Newman 1990; Churchill 1998) are naturally more concerned with the political, social and cultural trends behind the development of the genre, leaving little room for consideration of the music. Churchill in particular attacks the image and dialogue tracks of the Western with aplomb, and his omission of the musical stereotyping of the American Indian is a gaping hole in an otherwise dazzling piece (Ibid.: 167-224).

The relegation of music not just to the back burner but often off the stove altogether is a process not limited to the Western. A similar pattern can be discerned in all the other genres that form part of the present study. Kim Williams' critical history of the Horror film (1984) foregrounds analyses of narrative, effects, sub-genre and auteur directors in the genre, with major composers working in the field, such as Bernard Herrmann, merely namechecked (Ibid.: 99, 184), their contributions acknowledged but not explored. Image and narrative are given precedence by Creed (1993) when there is ample scope for her analysis to be followed through on the soundtracks of many of the Horror films she discusses.

Feminist scholars approaching Melodrama similarly tend to do so with narrative, character and mise en scene in mind (see Basinger 1993). Of the psychoanalytic critics, Silverman (1988) does deal with the movie soundtrack, but nevertheless still privileges dialogue and vocal timbre (narrative and character again) over sound effects and, in particular, music. Flinn (1995), however, returns to music in Melodrama, a subject she also touches on in her monograph (1992). Here, she comes closer to treating the genre's music as a related body of scores, but never moves deeply enough into a musicological analysis to get beyond generalised assertions of the music's surfeit and saturation, which she quite rightly links to the excessive mise en scene of Romantic Melodrama but makes little effort to build on in detail. Gorbman (2000:42-58), contributing to an anthologised exegesis of *The Piano* (1993), performs a fine analysis of Michael Nyman's score, but doesn't feel the need to sustain a comparison between this music with what one might customarily expect from Romantic Melodrama, surely one of the reasons implicit behind the impact the score had on its release. Not much, then, appears to have been written by either genre theorists or film music scholars about the music associated with the genre with some of the biggest tunes of them all (*Gone with the Wind*; *Brief Encounter* [1945]).

In his wide-ranging analysis of the Thriller, Rubin (1999) follows a pattern consistent with much work in genre studies, furnishing a timeline by breaking the genre into discrete historical periods before moving into an in depth analysis of narrative, camera and mise en scene via a series of case studies, finishing with a discussion of hybridity. Also following the pattern set by so many other genre

scholars, he omits to mention the music in his stressing of the conventionalised construction of genre (Ibid.:1-2). Similarly, Arroyo's *Action/Spectacle Cinema* (2000) might be published as a "Sight and Sound Reader", but emphatically privileges sight over sound throughout. Peter Wollen's piece on *Jurassic Park* (1993) is a case in point (Ibid.: 182-187). Here, Wollen manages to connect *King Kong* (1933) (the "first" film score ever written), *Psycho* (1960) (remember the shower scene), *Jaws* (1975) (remember the shark theme), *The Birds* (1963) (remarkable for its lack of an orthodox score) and *Jurassic Park* (an acme score of the Williams/Spielberg collaboration) on a variety of visual, character, narrative and thematic levels, yet not mention their landmark scores once. Fruitful connections are nevertheless there to be made, many of them generic in nature. Similarly, both Tom Ryall's work on the Gangster film (n.d.) and John Raeburn's (1988: 47-63) neglect the contribution music has to make to the genre, and the same goes for Kathryn Kane's overview of the War film (1988: 85-102).

Finally, we need to come full circle and return to the Western. Two recent pieces of writing on this have dealt in detail with specific aspects of its musical paradigm. Kalinak (in Walker, ed. 2001: 151-176) provides a fascinating account of the influence of blackface music and more general minstrelsy on the genre. In the same volume, Gorbman (Ibid.: 177-195) works up a paradigm for Hollywood's scoring of the Indian and charts its historical development. Both of these pieces are by film music scholars, at last invited to contribute to broader-based anthologies of genre studies writing. There are signs, then, that it is possible to think of film music in generic terms, and the work of Gorbman in particular cries out to be extended into an exploration of the genre's music as a whole. Such advances, however, are balanced out by books such as *John Ford's Stagecoach* (Grant, ed. 2003), which contrives to cover the classic Western in depth from every conceivable angle other than analysing its score (which won an Oscar). *Stagecoach* may well be "a motion picture that sings a song of camera" (Frank S Nugent, cited in Walker, ed. 1999: 779), but it also boasts a soundtrack that sings a song of America.

Overall, then, it seems that the critical approaches taken by the academy when examining a genre almost by default avoid discussion of the music. As we shall see, many of the conventions of film music are highly genre-specific, which is not

surprising given how conventionalised genres are, by definition. Some composers themselves appear to lament the highly conventionalised aspect of their job. As Ennio Morricone glumly puts it, "The public cannot understand a new musical message in the cinema. Unfortunately it has to find confirmation in what it already knows" (Smith 1998: 134). When Dmitri Tiomkin was questioned on Hollywood's stereotypical music for Indians in Westerns he responded that the audience wouldn't understand who was who on the screen otherwise (Gorbman 2001: 187). While these statements may or may not be true, both of these composers, and many others besides, demonstrate through their work two things. Firstly, that film music is a highly conventionalised mode of composition, and secondly that convention, as with all formal constraints in music, can be a door that opens on creativity as well as one that closes. As Stravinsky put it in a different context: "In borrowing a form already established and consecrated, the creative artist is not in the least restricting the manifestations of his personality" (1962:132). Through unearthing many of these conventions, this thesis aims to assert that film music, far from being incidental, has a key role to play in both the articulation and negotiation of genre.

Methodology

As we have seen, film music can be approached from a wide variety of standpoints ranging from the psychoanalytic (Flinn 1992) to the semiotic (Tagg 1990), the industrial (Smith 1998) to the sociological (Mundy 1999). Many of these have antecedents and correspondents in the field of music studies in general, such as Coker's tackling music from a semiotic angle (1972), endeavouring to provide a comprehensive theory of musical meaning, and the work of Shepherd and Wicke (1997), who argue that music is not merely a diversionary entertainment, but that rather a cultural process that lies at the heart of society. While the rigours of these writers will be borne in mind, this thesis will adopt an aesthetic approach to the subject, and the primary method adopted will be that of textual analysis.

When it comes to the close analysis of film music, such an approach is not unproblematic. In traditional musicology the score is the primary locus of authority, and scholars like Whittall use notated music as a gateway to performing deep

analysis, thereby charting in detail, say, the tonal structure of Nielsen's Fifth Symphony (1988: 11-18). Film scores, however, are very difficult to obtain, being primarily functional objects for film composers, conductors and musicians and not intended for publication, distribution and study in the way that classical music scores are. By the same token, the film score might never have existed, in the traditional sense, in the first place, as with either compilation scores comprising sequences of needle-dropped pop records or, increasingly, today's digital-era electronic scores, such as Michael Andrews' for *Donnie Darko* (2001). Without access to a score, the depth of musicological analysis is necessarily restricted, although, as the concluding study of John Barry's music for *Dances with Wolves* (1990) demonstrates, it is still perfectly possible, by ear, to chart the evolution of tonal centres should one wish to. The kind of musical detail this thesis works with is likewise easily discernible without recourse to a written score. Much good work on instrumentation, melody, harmony, rhythm and texture can be done readily by ear and, as McClary and Walser suggest, the absence of a score ought not to be counted an insurmountable problem when studying non-high culture musical phenomena (1990: 282-283).

In the absence of a score, the primary locus of authority for students of film music becomes the film itself. As noted above, this thesis will continually relate film music to the images it underscores. Discussion of music, therefore, will never become too abstract or, rather, abstracted from the film texts in question. Equally, every effort has been made to ensure that the discussion of music does not fall into the trap of unsubstantiability, as with Ted Andrews, who memorably asserts that essential meanings and therapeutic properties inhere in music: Ravel's Sonata for Violin and Piano and, indeed, anything at all by Billie Holiday, are good, apparently, for the body's eliminatory processes (1997: 118-119).

To some extent, aesthetic studies of film music are often inclined to fall, one way or another, into the "great and the good" trap. While Kassabian (2001) offers a valuable alternative, discussing audience identifications with music drawn predominantly from the explosion in compilation scores in the 1980s-90s, Gorbman (1987), Prendergast (1992) and Kalinak (1992), for example, draw almost exclusively from the established canon of classical Hollywood cinema or from

celebrated films from European cinema of the analogous period. Without ignoring these great figures, and films, the present study will endeavour to cast the net beyond these already charted waters, considering movies up to and including the most recent releases. In addition, the work of less celebrated film composers will also be covered. It is completely appropriate that some studies should focus on the work of trail-blazing composers from the Golden Age of Hollywood, but this trend often means that more recent work, or work deemed to be either in some way non-canonic or of inferior musical quality, is neglected. It is hoped that the choice of a generic approach will facilitate analysis of a dynamic body of films from the coming of sound to the present day, canonic movies and potboilers alike.

The thesis focuses predominantly on Hollywood films and film music, but from time to time discusses movies coming from outwith this tradition. There are several reasons for this. In the first instance, the Hollywood mode of soundtrack construction, be it orchestral in nature or utilising pop songs, is essentially the dominant model in world cinema. The near-global hegemony of the Hollywood aesthetic in production, image and narrative terms is echoed by the dominance of its soundtrack methods. Kurosawa's *Ran* (1985) might have a score heavily inflected by Japanese traditional music, but for the jaw-dropping attack on the mountain fortress Toru Takemitsu opts for a western-style symphony orchestra playing in the neo-Romantic idiom of Hollywood film music. While there has been no systematic attempt to bring in films made outwith the Hollywood system, from time to time it has proved valuable to do so. A discussion of music in the Western would not be complete without addressing Ennio Morricone's great scores for the Spaghettis, and the chapter on Romantic Melodrama would likewise be impoverished without an account of Michael Nyman's work on *The Piano*. In turn, historically, the Hollywood style itself has of course been consistently enriched by both ideas and talent emanating from elsewhere. On the whole, then, the emphasis of this thesis is on Hollywood film music, but when there is clear value to be found in the inclusion of films made outside Hollywood, then they are drawn, readily, into the fold.

The range of genres covered has had to be, by necessity, restricted. In an ideal world a far broader range of genres would be examined but, owing to pressure of space, I have narrowed the field down to include, in detail, the Western, the Horror

film and Romantic Melodrama. Subsequently, War films and a variety pack of Thrillers ranging from Gangster pictures to Action movies are also covered, but in less detail. While, obviously, this leaves out a number of key genres (Comedy, Science Fiction and the Musical to name but three), and hardly does the War Film and the Thriller justice, it was felt important that the music of a hard core of genres was analysed in some detail. The Western was chosen as a start point in part because of its traditional popularity with genre scholars, but also in response to the work beginning to be done by Stanfield (1996; 1998), Kalinak (2001) and Gorbman (2001) which, while interesting and informative, is highly specific and doesn't move to give a broader impression of the genre's use of music. From there, Horror seemed an obvious choice, being again popular with film academics and somewhat neglected in terms of its music world. In addition, the genre's conventions on the image track tend towards the florid, and the soundtrack backs this up in a very distinctive way. Romantic Melodrama was also somewhat self-selecting, being home to some of the most memorable melodies in film music and, also, remarkable for the quantity of music in its films. Music seems to lie at the heart of Melodrama, to be an integral part of our experience of these narratives of suffering and desire. The question then became which genres to work with in lesser detail in a catch-all chapter intended, primarily, to demonstrate that similarly distinctive musical paradigms were discernible for a variety of other genres. In the end War Films and a range of genres broadly coming under the umbrella of the Thriller (Rubin 1999) were chosen, their action and exteriority contrasting well with the Melodrama section.

Having established in the thesis up to this point that individual genres do have their own distinctive musical paradigms, it seemed necessary to factor generic hybridity back into the equation. Notions of hybridity are discussed at the close of each of the chapters dealing with genres in detail, but the thesis concludes with an appendix featuring a detailed, cue by cue study of *Dances with Wolves* that serves three main purposes. Firstly, it demonstrates clearly the hybridity at the heart of the Hollywood film, and shows plainly how John Barry's score shifts generic paradigm in perfect tandem with the film's narrative. Secondly, this score draws on many of the musical paradigms discussed previously in the thesis, being predominantly a hybrid of Western, Romantic Melodrama and War film cues, with the odd dash of Horror and

Thriller thrown in for good measure. Finally, it has the merit of being a substantial score without being a saturation score, allowing for worthwhile work to be performed on each of its cues without the sheer amount of music involved meaning this section mushrooms into a thesis-length analysis by itself. The *Dances with Wolves* case study, then, both demonstrates the hybrid nature of Hollywood films (and film music) and pulls together many of the strands of the thesis.

In each of the chapters between sixty and eighty films are dealt with in varying degrees of detail. Inevitably, some films are dealt with in more depth than others, but it was felt that this was a necessary and valuable approach to take, accommodating the desire to perform detailed analysis while retaining coverage of a reasonably wide and representative range of films. Preliminary research made it plain that it would be perfectly possible to write an entire thesis on the use of music in each of the individual chosen genres, but this, too, had to be traded off in order to accommodate the important concept of hybridity.

The selection of individual films was governed by a number of motivations. Some are included owing to their generally attested positions of importance in their genres: it's difficult to write a chapter on music in the Western without referring to *Stagecoach* or other of the John Ford Westerns. In other instances, films were selected because of either the quality or high profile of their scores: Elmer Bernstein's music for *The Magnificent Seven* (1960) is a case in point here, and Morricone's music for *Once Upon a Time in the West* (1969) is also a clear stand-out. But, by the same token, room is also made for potboilers (*The Tall Men* [1955]), primarily for the sake of representative inclusivity but also because "lesser" pictures can often be particularly forthright, and instructive, with their use of convention. Still others are simply personal favourites (*Destry Rides Again* [1939]). Many are included as they happened to be broadcast on television at the time of the chapter's writing (*Geronimo: An American Legend* [1994]). On some occasions the desire to track down a film out of sheer curiosity won out, as with *Heaven's Gate* (1980). Whatever and however, the films covered have not been selected to fit the hypothesis. As a bottom line it ought not to matter how the films in the study were selected. If the thesis is correct in its argument that film genres have their own distinctive musical paradigms, any film from the genre in question should do, and

should conform to the paradigm. To this end, in each of the main chapters, efforts were made to find films that weren't scored in accordance with the paradigms. This often proved a difficult task. In the case of the Horror chapter, the only film that could be found to be truly anomalous was deeply ineffective as a Horror movie, in no small measure as a consequence of its avoidance of conventional Horror cues.

On occasion, the inclusion of films within specific generic categories will inevitably be open to contestation. If we take the example of James Cameron's *Titanic* (1997), the problem becomes clear: is it an Epic, a Romantic Melodrama, a Disaster Movie, a Period Drama, or an effects-driven Action Movie? In the end, analysis of the score seems to locate it as a hybrid of Romantic Melodrama and Action Movie with pretty clear cut-off points, although if space had allowed for a full exploration of the musical paradigms of the Epic and the Period Drama we'd be sure to find evidence of these in the movie's musical mix as well.

Along with a description of the main characteristics of its specific musical paradigm, each of the main chapters includes sections on their possible antecedence. On one level, this appears to raise the idea that these genres do not in fact have their own musical paradigms, but merely hijack musical conventions from elsewhere. Mitigating against this analysis are two factors. Firstly, these conventions are not just picked up and used by film composers, but amplified and sustained from film to film within the genre, and through using and reusing these elements, composers in effect weave them into a fully functioning musical paradigm for the genre independent, to an extent, of their original source. The inspiration for the convention may come from elsewhere, but the enshrining of the convention emanates from rapidly standardised film practice. Secondly, and perhaps more tellingly, there are, as we shall see, other conventions particular to the musical paradigms that are entirely film-specific and really have nothing to do with notions of antecedence at all.

Finally, all types of film music will be addressed by this thesis. The field of film music studies seems sadly, if informally and not exclusively, to be divided into those who deal with orchestral scores and those who deal with pop music. Working in an inter-disciplinary area, with one foot in the camp of film studies and the other

in musicology, it is quite possible to feel, simultaneously, both irredeemably old fashioned and reactionary by talking about orchestral scores and hopelessly facile and ephemeral by talking about pop music. Both idioms, along with those of Folk, Jazz, World Music and many others, make vibrant and creative contributions to the cinema, and all will be covered without prejudice in the present work. It is also customary to begin by dividing film music into two types: diegetic and non-diegetic. For the purposes of this thesis such a divide is not necessary as music from both diegetic and non-diegetic worlds adds to the flavour and character of the generic paradigms under discussion. A vital part of the music world of the War Film is the popular music of the day the characters listen to on the radio or dance to in bars and night clubs; similarly, the hoe-down and its "other", the ceremonial chanting of the Indians, are key elements in our musical experience of the Western. All music is grist to the mill here, as all music is important in the formulation and articulation of meaning on the screen.

Chapter Two
Film Music: Form and Function

"Ladies and gentlemen… I like to make some kind of appreciation to a very important factor which makes me successful and adds to the quality of this town. I like to thank Johannes Brahms, Johann Strauss, Richard Strauss and Richard Wagner…"

Dmitri Tiomkin, accepting an Academy Award for Best Score, 1955 (Flinn 1992:3)

Introduction

It is a commonplace for critics and analysts to link film music with the symphonic music of the late Romantic period. Kalinak (1992: 79) and Gorbman (1987: 78) both suggest that soundtrack music is essentially modelled on a Nineteenth Century blueprint. The argument of Adorno and Eisler (1994) is predicated on the dominance of the Romantic idiom, and Flinn (1992) goes as far as calling film music "The New Romanticism", using the idea as a cornerstone of an argument tracing and interpreting the journey of Romanticism into the heart of the Hollywood motion picture.

This chapter seeks if not to challenge this fundamental assumption then to at least qualify it. The repeated linking of film music to late Romanticism both limits the discussion of film soundtrack music and talks down the cultural status of the form. Film music is not merely the derivative and nostalgic shade of an out-moded musical tradition, the final resting place of an exhausted aesthetic, but, rather, a vibrant idiom in its own right, a thriving amalgam of the musical language not just of the Nineteenth Century Romantics, but of the Impressionists, the Modernists, the second Viennese School, jazz music and pop music. Into this mix can be tossed, today at any rate, ambient music of the New Age, and elements of musical traditions from all around the world.

This argument will hopefully solve some of the problems analysts have encountered with the form. Film music is at once too lowbrow to be considered important by

high culture and too highbrow to be classed as pop culture. James Horner's score for *Titanic* (1997) looks odd at the top of either the classical or the pop album charts, and not just because its music is so glumly unremarkable. Film music doesn't fit into either of these commercial/cultural brackets. As we shall see, this is principally because it *is* neither fish nor fowl in this respect: it exists as a musical genre in its own right.

For sure, film music, and especially film music from the Classical Era of Hollywood filmmaking, owes a sizeable debt to Brahms, the Strausses and Wagner (amongst other sources less-often cited by film music scholars, Mahler for one). But even the most cursory listen to Max Steiner's extraordinary score for *King Kong* (1933), often cited as an acme of its period (Brown 1994: 62; Gorbman 1987: 74), reveals something startlingly obvious: this music sounds absolutely nothing like the late Romantics. The orchestral forces deployed may be the same, but the raw urgency of Steiner's primal rhythms owes as much to Modernism as anything else, and the shape of his music is influenced overwhelmingly by the shape of the film itself. The debt of thanks, to follow on from Tiomkin above, is perhaps owed to a wider circle of influences.

This chapter begins by discussing film music's undoubted debt to Romanticism, before ameliorating this with a quick trip through film music's history. It then considers the functions that music performs in film before closing with an attempt to describe what I consider to be film music's unique form.

The Link with Romanticism

It is extremely tempting to see Romanticism as the dominant influence of film music. For Jacobs (1997: 371), Nineteenth Century Romantic music is concerned with "the vivid depiction of an emotional state", an impulse which clearly sits easily with the character-driven needs of a film drama. In addition, music in the Nineteenth Century was often "linked with a narrative or some other extra-musical element" (Ibid.), that is to say it was programmatic in nature. Programme music, in essence, tells a story or paints a picture in sound, and this illustrative aspect of Romantic music presented early film composers with a musical language that could

be readily shaped and graded to fit the twists and turns of film narrative. Leading on from this, composers also found an accessible library of musical effects with recognisable extra-musical meanings: what kind of music said "happy", what kind "sad", what a storm sounded like in orchestral terms and so on.

The Romantic manipulation of music for illustrative effects was extremely sophisticated, moving far beyond the simple juxtaposition of major and minor modes and a loud roll on the timpani to suggest thunder. While there is a certain gruesome onomatopoeia in using a xylophone to represent a skeleton, as in Saint-Saëns' *Danse Macabre*, many other sound effects were purely conventional in nature. Beethoven's *Sixth Symphony* set the tone for pastoral writing as we still know it today; it would take another century before Messaien incorporated faithful transcriptions of birdsong into music rather than the stylised trilling of woodwinds. In *Pohjola's Daughter* Sibelius induces the orchestra to perform a musical sneeze, and in his piano score for *Pictures at an Exhibition* Mussorgsky translated paintings into music with not just pictorial but psychological finesse (consider the contrasting Jews *Samuel Goldenberg and Schmuyle*). Screenwriter Robert McKee may note wryly that the IQ of a cinema audience jumps 25 points the moment the lights go down (1998: 7), but nevertheless it remains a testament to the power of these and other Romantic illustrative conventions that filmgoers with neither formal musical training nor a predisposition towards orchestral music can appreciate and respond to a score effortlessly, often without being consciously aware of the process. It's even arguable that film music doesn't just harness these conventions but, moreover, does much to sustain them in an era where the majority's most consistent exposure to orchestral music at concert volume is at the movies.

As well as being a rich source of evocative sound effects, the Romantic idiom is also, of course, an inherently dramatic one. From Beethoven and Berlioz on through Wagner's vast music dramas to Mahler and the early works of Schoenberg, Nineteenth Century music harnessed the power of the symphonic orchestra to create music of immense emotional force and dynamism. For Flinn (1992), the tripartite Wagnerian concepts of *Gesamstkunstwerk*, the *unendliche Melodie* and *Leitmotif* are central to film music practice. She sees *Gesamtkunstwerk*, the drive to unify large and unwieldy works by conceiving all textual components as working toward the

same dramatic end, as linking with Hollywood's penchant for the seamless, unified text. The "unending melody", music that never stops but merely evolves from phase to phase, is characteristic of the continuity flow of silent film music, and also of the "saturation" scores of melodrama where the orchestra plays almost constantly in the background. Following on from these, the *Leitmotif* technique of composition is a direct hangover from the Romantics that will be discussed in more detail below. Clearly, the Nineteenth Century music drama model had much aesthetically to offer the Twentieth Century film drama.

In addition, perhaps because of its pervasion, the Romantic patina of film music remains temporally "neutral" to the ears of an audience. It is equally applicable as backing to films set in the present day, in the distant future, in the historical past and indeed in pre-history (the opening sequence of *2001: A Space Odyssey* [1968], for example). In contrast, a score derived from the Baroque style evokes a Baroque milieu (*Dangerous Liaisons* [1988]) and the stark tone row that introduces James Dean's Cal in *East of Eden* (1955) signals the boy's very modern sense of alienation and dislocation from society, despite the film's period setting. The neo-Romantic style seems not to evoke period in the same way: when the orchestra strikes up at the start of *Star Wars* (1977) the audience doesn't think: "Ah, here we are in the Nineteenth Century!" The idiom is a time-neutral one.

So, Romanticism would seem to have much to offer film music. Its emotionalism and narrative-illustrative impulses sit well with Hollywood's style of filmmaking, and the various Wagnerian concepts of dramatic, unified music would also seem useful. There are other more prosaic reasons for the apparent adoption of Romanticism's tonal vocabulary. The Nineteenth Century idiom is a European invention, and largely an Austro-German one, which is precisely where many composers, such as Max Steiner, Franz Waxman and Erich Wolfgang Korngold, emigrated to Hollywood from in the years leading up to World War II (Evans 1979: 22). It would seem to follow naturally that a European aesthetic perspective would be simultaneously smuggled in with their luggage.

But it shouldn't be forgotten that Romanticism was never the be-all and end-all of film music. This take on film music history ignores the tension from the outset

between the Nineteenth Century European model and the more locally-inflected neo-Romanticism of American-born composers such as Samuel Barber, Leonard Bernstein and Aaron Copland, all of whom have either left their mark directly on the Hollywood soundtrack or been tomb-raided by subsequent composers (Barber, for example, is never far from John Williams' elbow: compare the *Second Essay for Orchestra* with the Williams sound in general, and the climax of the *Third Essay for Orchestra* with the score for *E.T. The Extra-Terrestrial* [1982] in particular). In addition, it seems quite bizarre to suggest that composers arriving from Europe in the 1920s and early 1930s knew nothing of Impressionism, of Modernism, of the Second Viennese school. Arguing that Romanticism is all-important also leaves out, quite scandalously, the contributions of contemporaneous popular and folk music to film scores which were, as we shall see, significant. Also, and with equal significance, this argument fails to take account of the beginnings of film music itself back in the days of silent cinema. In order to explain film music's plural form, we need to explore both its origins and its functions.

The Silent Film and Beyond

There never was any such thing as a silent movie. From the first series of shorts presented by the Lumière brothers at the Grand Café, Paris in 1897 the moving image was accompanied by music (Brown 1994: 12). In the US, silent movies were a popular part of vaudeville entertainment: musicians were on-hand in the pit and were being paid by the call anyway, so why shouldn't they accompany the pictures? Music may additionally have allayed the fears of an audience confronted with the mute, ghostly images that flickered before them (Eisler & Adorno 1947: 75), but this idea is open to criticism as hokum. As Kivy rather implausibly asserts in developing this critique, music might have been used to fill the "vacuum of silence" (1997: 312). There was, of course, very little in the way of silence in early movie theatres. While a silent image may have been disconcerting in some way for viewers (as it remains to this day), the sound of the projection equipment alone was deafening, and the audiences little quieter (Eyman 1999: 26). Invoking the principle of Ockham's Razor, it seems simplest to say that music hitched up with the movies because musicians were on-hand in the music halls and the unblimped equipment was distracting.

The music that was chosen to accompany silent films was manifold in nature. Whether the archetypal pianist's ad-lib or an orchestra in the pit following either cue sheets from the distributor or the tastes of their conductor, silent film music was from the outset a hotchpotch of popular standards, folk songs, light classics and gestural clichés. The Romantic music of the Nineteenth Century was part and parcel of the cinema-going experience long before it became institutionalised by the influx of émigrés from Europe in the late 1920s, but it was by no means the only constituent. The *Moonlight Sonata* and the *William Tell Overture* underscored many a nocturnal dalliance and chase sequence long before the coming of sound (Adorno & Eisler 1994: 15), but so did the songs of Stephen Foster, the wilder music of ragtime and various staples drawn from hymn tunes and well-known psalms.

Nevertheless, the high culture music of the Nineteenth Century sounded classy, and cinema owners, music directors and, later, studio heads enjoyed surrounding their product with opulence in terms of both metropolitan theatre design and the presentation of the films themselves. Many picture houses got the jump on their competitors by running live symphonic music alongside top grade silent pictures: on Sunday mornings the eighty-five piece orchestra at the Capitol Theatre, New York, might turn up the houselights and treat customers to a full Mahler concert for a dollar a ticket (Eyman 1999: 39). To this day, an orchestral score subliminally talks up the status of a film: the string quartet or solo cello playing away on the soundtrack is a hallmark of the low budget art movie just as the lone pianist was emblematic of the movie house in the sticks.

This is more than mere window dressing: quasi-symphonic music raised the tone of the movies above the cheap burlesque of variety and vaudeville. Orchestral music was a move up-market for the film companies and as such it lay close to the heart of the drive to create the sound picture. Paternalistic movie bosses like the Warner Bros. felt they could edify the masses with "classical" music whilst slipping them the popular entertainment they were looking for at the same time. "The greatest artists of the operatic and musical field can be heard in the smallest of theatres as well as the largest! Millions of people will be educated to a finer appreciation of the

best music that has ever been written by the finest composers!" gushed their company newsletter in 1926 (Ibid.: 90). Pragmatically enough, the Nineteenth Century idiom was immediately recognisable as a marker of quality with the bonus of a mass appeal that would elude Twentieth Century art music. More people will sit through a movie that sounds like Liszt rather than one that sounds like *Pierrot Lunaire*.

The musical language used had to be kept "simple" and accessible for not just the audiences but the film community itself. Highly trained composers (Max Steiner studied under Mahler) found themselves slotted into a studio system that understood little about the practice of composition and music making. One composer tells of being taken aside by a producer and instructed that as the movie he was working on was set in France it needed "lots of French Horns" (Flinn 1992: 19). The studio system of the 1930s swiftly standardised the piecemeal construction of movie music within the rigid, production-line demands of the time, and that decade too saw Europe's falling into step with the US model of film-scoring (McCann 1994: li).

Film music, then, emerged from the primordial swamp of cue sheets, ensemble directors and lone pianists with the birth of effective sound pictures in the late 1920s. From here the Classical phase of its history begins, covering the 1930s, 1940s and early 1950s, a period roughly coinciding with the Classical Era of the Hollywood studio system. There then follows what might be termed a Modernist period covering the 1950s, 1960s and 1970s during which the orchestral score was, gradually, almost eclipsed by the rise of the jazz/pop score (Smith 1998). After this interregnum, with John Williams' double-header of *Close Encounters of the Third Kind* and *Star Wars* in 1977 the neo-Romantic orchestral soundtrack was rescued and reinvigorated, and has since undergone a renaissance.

In this Postmodern, post-*Star Wars* era of scoring and soundtrack construction, filmmakers are free to underscore their images with a variety of pop songs ("needledrops"), synthesised music, jazz music, world music, orchestral music and so on, returning in spirit, perhaps, to the earliest days of the collated soundtrack and, in the case of the synth virtuoso Vangelis and other Digital Era composers, even to the lone keyboard player accompanying the film. Today, the types of film

soundtrack are more varied than ever before, and the boundaries between the various approaches entirely fluid. Digital recording and musical editing facilities, together with an increasingly important rôle being allotted to digital instruments ranging from synths to samplers, have given contemporary film scores a unique and distinctive sound. This stylistic fluidity is not, though, merely a symptom of Postmodernism. As has been shown above, film scores have always been highly inclusive creations, from the silent days on. This eclecticism is not merely the product of historical accident or slipshod compositional technique. It is also a direct result of the various functions that film music is called upon to perform.

The Function of Film Music

After the coming of sound, the precise rôle that film music would adopt was swiftly established. Again, precedents would be taken from the silent days, and also from the transition period where it was not uncommon for hybrid movies to be made, dramas filmed as silent pictures then overdubbed with a running score and spotted sound effects. This practice survived until 1929 at MGM and, indeed, beyond in the work of Chaplin (Eyman 1994: 342). According to Gorbman (1987: 73) Classical Era Hollywood film music was used as a signifier of emotion, a narrative cueing mechanism, and a means of interpreting events on the screen. It provided formal and rhythmic continuity between shots and in transitions between scenes and, developing this, via repetition and variation music aided the construction of formal and narrative unity within a text. According to Hitchcock, speaking in 1933 during the initial period of studio institutionalisation of film music, the purpose of the soundtrack was, like editing, "to create the tempo and mood of the scene" (Gottlieb 1997: 244).

Music was used over the opening titles of the film, much as it would be used in the theatre by way of an overture. The early talkie *All Quiet on the Western Front* (1930), for example, uses music in just such a way and then never again until the very close of the picture; the original release of *Dracula* (1931) does the same. As we shall see in the next chapter, Classical Era opening title sequences tended to be big and blaring in nature, often featuring the presentation of the principal melodies to be deployed in the ensuing drama, again in the style of a theatrical overture.

Music was used to ease the audience to the world of the film, preparing them for what was to come.

It has already been mentioned that music can locate a film's setting temporally, but it can also locate the film geographically. Several stock devices give films an instant sense of place, such as national anthems: a couple of bars of *La Marseillaise*, for example, is enough to relocate the action of a film from Morocco to Paris (*Casablanca* [1942]). Similarly, popular melodies and folk tunes conjure certain locations. A cue derived from the chimes of Big Ben underscores the heroine's opening rush through London in *Mrs Miniver* (1942). More technical musical devices can have a similar function. Depending on instrumentation, a pentatonic scale can suggest either the Oriental or the Native American, and droning fifths, presumably in imitation of the bagpipes, impart a Scottish flavour (this gesture gives the Scottish feel to the verses of "Come Ye to the Fair" in *Brigadoon* [1954]; when abandoned for the chorus the sense of musical Scottishness is immediately lost). Dance forms such as the Waltz can locate the action in a complex way, in terms of geography (Austro-German Europe), time (Nineteenth Century/pre-First World War Twentieth Century) or even social class (bourgeoisie/aristocracy). A Tango rhythm, equally, imparts both a South American and a sexual charge (Valentino in *The Four Horsemen of the Apocalypse* [1921] embodies both; the Latin American dance forms of *Last Tango in Paris* [1972] merely the latter). Like the bagpipe for Scotland, instruments exotic to the standard symphony orchestra can also evoke a specific place: mandolins tend to indicate Italy (Tom arrives in Mongibello in *The Talented Mr Ripley* [1999]), the cheng China (the young Pu Yi is wet-nursed in *The Last Emperor* [1987]), the didgeridoo rural Australia (joining in with "I Will Survive" in *The Adventures of Priscilla, Queen of the Desert* [1994]) and balalaikas Russia (almost anywhere in *Dr Zhivago* [1965]). Philip Glass augments a standard western orchestra with a battery of authentic Tibetan instruments for *Kundun* (1997). These few thumbnail sketches alone reveal the importance to film music of idioms lying outwith the Romantic tradition.

Within the body of the film, two different scoring approaches are possible. Saturation scoring, already touched upon, is a mode of composition that fills almost every scene in a picture with backing music. Max Steiner's *Gone With the Wind*

(1939) is a good example, and John William's epic scores for the *Star Wars* (1977-2002) and *Indiana Jones* (1981-1989) series carry on the tradition. Soundtracks such as these rely heavily on the unending melody concept, the music sinuously moving and evolving with each twist and turn of the narrative. They tend to use the quasi-symphonic techniques of variation, reorchestration and modulation, also displaying an intricate and impressive use of the *leitmotif*.

In simple terms, the *leitmotif* technique requires the composer to give a specific musical "signature" to different characters, places, emotions and so on. On a logical basis, whenever the character reappears, their musical motif appears with them. Developing this further, the state of mind of the character, or the condition of whatever is referred to, can be indicated by manipulation of this musical gesture: the hero may be described by a noble, major key arpeggio on French horn, but in defeat or *extremis* his predicament can be indicated by the repetition of the figure in a subdued minor key or at a noisy, discordant *forte* respectively. Clearly, motifs have to be consistent with the characters they describe. It would be laughable for Darth Vader to sweep on screen to a brisk little trill on the piccolo. Fittingly, he is given an impressive, booming motif scored for dense, quadraphonic brass.

An alternative to the saturation technique of scoring might be termed "spot" scoring, where a series of discrete cues strategically appear on the soundtrack to heighten emotion, tension or or any of a number of other functions. Intervals between scored sections are left, naturally, without music. While the spot score may lack some of the flow and intensive development of the saturation score, this doesn't mean that it is constructed any less logically, or that it eschews the *leitmotif* technique. Rather, it is simply conceived on a smaller scale and rejects any sense of musical padding, and there may also be less repetition and variation of thematic material. Perhaps because of its Wagnerian ancestry, a grand saturation score suits a grand, epic subject rather than a kitchen sink drama.

The musical hyperbole typical of much of the writing of the Classical Era might lead one to suppose that music merely plugs the cracks of poor picture construction. While this is often (to this day) the case, music making the scary scarier, the emotional more affecting, it is by no means the whole story. Picking up on

Hitchcock's early observation, music helps control the pace of a picture and its "mood". An important facet of film music is its dependence on and development of diatonic harmony. Through simple manipulation of the rules of diatonic harmony, film music can create and deflate tension by, for example, delaying the resolution of a cadence, by stringing together a series of swift modulations, or by spinning a single unchanging note out for an inordinate length of time. Despite their exotic whoops and rumblings, large sections of the electronic score for *Forbidden Planet* sound lifeless and undynamic precisely because the composers have chosen to jettison diatonic harmony and the dramatic possibilities inherent in the form. In that film's instance, drama is created largely by manipulation of volume and density of sound, the music lacking the third dimension of harmonic development. While Romanticism ultimately chose to undermine diatonic harmony altogether, film music largely sticks to the earlier, more conservative manipulation of the system: for motion pictures, the rules need to be maintained in order for the illustrative conventions to work. Of course, this marks as different whatever excursions scores make into non-diatonic – and non-western – harmony.

Similarly, fast-paced music cranks up chase scenes; slow-paced music can turn the emphasis of the picture away from action towards the emotional. Noisy music tends to goose up dramatic action scenes or moments of intense emotion, and quiet or muted music underscores reflection or circumspection. A sudden surge in volume and density can indicate a surge in passion or emotion (Almasy and Katherine enjoy a Yuletide knee-trembler in *The English Patient* [1996]). In sum, music moves to help shape the drama as it unfolds, flexing then relaxing its muscles to heighten or slacken the tension.

The functions that film music is called upon to perform are, as can be seen, many and varied. From the outset, film composers have drawn on a wide range of musical styles and traditions in order to satisfy the demands of film narrative. This eclecticism lies at the very heart of film music form. The mixture of styles and idioms is one reason why film music sounds the way it does, and what ultimately provides the strongest challenge to the argument that Romanticism is the dominant discourse of the film soundtrack.

Film Music Form

Western music has traditionally organised itself around a series of formal models. The symphony, the concerto and the opera are all generic organising structures for the creation of music. Within these, other formal elements are at work: sonata form, rondo form, theme and variations and so on. In the main, western classical music is dominated by these structures, and has been for the better part of three centuries. Pop, of course, has its own musical form, most commonly that of the combination of verse, chorus and bridge within individual songs, beneath the rubric of the concept of the album as a larger formalising structure. As well as incorporating larger-scale compositional structures, especially from the late 1950s/early 1960s on, jazz utilises a similar song form to pop's, and to it yokes the theme and variations form from the classical canon.

Although they sound widely different, what the various strands of Western music all have in common, then, is that they are organised around abstract concepts. From Renaissance times, the abstraction of high culture music's form began to be fetishised by composers. Music fought church and state to be allowed to unfold according to its own internal logic, the logic of the form it had assumed (fugue perhaps, or motet) and according to the artistry of its composer (Brown and Stein 1999). From the formal blueprints laid down in Renaissance, Baroque and then Classical times, western music could proceed on its uniquely developmental journey.

There was, however, no real precedent for film music as a compositional form. Plays had overtures, interludes and scene change music written for them, but generally when the actors were talking and the action unfolding what orchestra there was remained silent. Opera combined drama and music, but the music was of far more central importance to the art form than it ever would be in cinema, often taking over from the narrative elements altogether. The difference between film music and operatic music can be easily adjudged. Opera is similar to film only in the respect that its librettists are treated with similar disinterest by critics and audiences as screenwriters; on screen the director takes the credit, in opera it's the composer.

Kivy locates possible roots for film music in the short-lived late Eighteenth Century vogue for *mélodrame* (1997: 312), a probable red herring also hooked by Gorbman (1987: 33). Neither author can explain satisfactorily why the idea died quietly in the past only to be resurrected so effectively in the populist Twentieth Century world of cinema, nor can they suggest how early cinema owners might have been aware of the concept at all. In commercial terms, resuscitating a moribund genre from Eighteenth Century Europe would hardly seem an appetising proposition. Nevertheless, despite its lack of formal antecedence, the use of film music swiftly became established.

As one would expect of a new idiom, film music jettisons the formal tropes of the other music genres. It doesn't move like a pop song from verse to chorus to bridge to chorus; it doesn't move with the fluid logic of a symphony or a concerto. It doesn't occupy the same central position as music does in opera, nor does it move from theme to variations to restatement of theme like jazz. Film music is a beast in its own field because it moves to its own set of formal rules. We've already noted the importance of suitable illustrative music to film scoring; unless a comic effect is sought. most often the music must be appropriate, in programmatic terms, to the images it underscores. But two other sets of rules underpin the form of film music: rules of timing and rules of type.

Responding to a commission from the marvellously named Elizabeth Sprague Coolidge, Stravinsky composed his *Apollo* in 1928. His sponsor had asked for half an hour of music, and that was precisely what she got, on the nose. Here is how the composer records the music's genesis: "Mrs Coolidge asked for a work of thirty minutes duration – a condition I satisfied with the exactitude of a film composer" (Stravinsky and Craft 1968: 32). Film cues are overwhelmingly shaped and structured by the demands of time: when to come in, when to "sneak out", when to go "Boom!" with the explosion, when to totter with the drunk ("Mickey-Mousing") and for how long. The intricacies of film composition are such that Max Steiner found he had to invent a device, the "click track", to formulate and control exact tempos and timings (Prendergast 1992: 183). Experience of any of (click track co-creator) Scott Bradley's scores for the *Tom and Jerry* cartoons reveals at a stroke

just how complex this business can be, and just how gleefully composers with a mind to could fetishise the process.

Film music's slavish adherence to extra-musical time cues is unique. Although the relationship between ballet music and choreography can be a complex one, it is generally the case that the former precedes the latter. In opera, although the music is at the behest of the drama unfolding, the composer still controls the speed at which the libretto is delivered, indeed most of the dramatic dynamic of the work. It is a formal trope of film music that it is continually at the behest of something beyond itself: the image it underscores. Only on rare occasion (the closing reels of *Close Encounters of the Third Kind*, for example [Spielberg 1990: 1]) does the composition of a soundtrack precede and inspire the images it supports. More often, perhaps, editing can cut a picture to fit the beat of a pop song, or to the *Ride of the Valkyries*. But, overwhelmingly, film music is subject to the image's dominance. Rhythmic editing remains a device, rather than a formal system: a whole picture of it would be maddening to watch.

The other formal system shaping film music is one that will prove to be central to this thesis: that of type, or, in another word, genre. As we shall see, each of the film genres has its own set of musical conventions governing instrumentation, harmony, and melody. The genres also have their own conventions indicating which narrative events are underscored and which are not, and they each support varying proportions of diegetic and non-diegetic music. All of these and more are factors that give each genre its musical identity, providing each with its own distinctive sound.

In a Western, for example, simple diatonic harmony is used. The dominant mode is an affirmative major key, obviously shifting to minor when the narrative demands it. Melodies tend to be arpeggiated, with brass and horns foregrounded. Pastoral strings often support such melodic statements. The overwhelming style is a simple and uncomplicated one, with an additionally wide use of folk melodies mostly related to the United States. South-of-the-border Westerns evince their particular local flavour by augmenting the above with trumpet solos, Spanish scales and strumming guitars, the basic paraphernalia of a *mariachi* band. Indians have their

own distinctive *ostinato* percussion sounds and have characteristic pentatonic figures.

In contrast, the Horror film, for example, tends to withhold melody. Instruments are deployed at the very limits of their *tessituras*, and are often used unconventionally (vibraphones bowed, strings using the backs of their bows etc.). During periods of crisis, the tonal centre drops out of the music. Pitch becomes destabilised, *glissandi* being scored for a wide range of instruments. Discord and *bruitism* are perfectly acceptable, the overwhelming style is florid and expressionistic, a defining motif being the big orchestral "BOOM!" from nowhere, to make one jump. The minor key is dominant.

So, film music's form, then, is not shaped along the same lines as symphonic form, or pop song form. One need only consider the widely differing listening experiences offered from the same thematic material in the two versions available of Nyman's music for The Piano, the soundtrack album and *The Piano Concerto*, the latter being a radical restructuring of the material along the symphonic lines of a concerto. The "lack" of formal structure, in symphonic terms, gives film music some of its innate characteristics. There is of necessity a certain "now-ness" about film music. Without the luxury of development sections and linking mechanisms, film music is called upon to be instantly dramatic, instantly scary, instantly emotional. Although, consequently, accusations of hyperbole may be made, film music is required to be essentialist at times. Musical ideas do not unfold according to their own momentum or the composer's better judgement, but as and when the narrative requires them. Consequently, film soundtracks tend to be visceral and fragmented; this is one of the most enjoyable things about them. As Richard Strauss, *King Kong* would measure up badly, but as film music it is little short of sensational.

The form of film music is extremely open to influences from outside itself, perhaps more so than any other type of music in the West. Romanticism was amenable to the inclusion of music from outside the high culture domain, principally folk music. In part in response to the musical nationalism that swept Europe in the Nineteenth Century, folk themes became self-consciously incorporated into music from

Beethoven on, reaching a particularly florid manifestation in the music of Dvorak and Smetana, or the association of Sibelius with the Finnish folk tradition and political nationalism. But nothing in Romanticism, not even the grandiose, inclusive aspirations of Mahler, comes close to the openness of film music form to the incorporation of widely differing musical elements.

Conclusion

While it is a commonplace to link film music with Nineteenth Century Romanticism, on reflection it is plain that while this idiom is an important one, for a variety of aesthetic, historical and industrial reasons, composers and other filmmakers work with a broad collection of musical elements drawn from a cultural reservoir far deeper and wider than that which was available to the Romantics. The hungry eclecticism of the film soundtrack is one of its defining elements. Rather than saying that film music is Romantic at heart, it seems more plausible to suggest that it is film music at heart, and move forward from there.

As an idiom, film music is shaped by formal conventions differing from those that organise classical, pop or jazz music. Film music is governed by three main structuring devices. In the first instance, the music must be appropriate, in programmatic and functional terms, to the images it underscores. Secondly, film music needs to be highly responsive to questions of timing, and the need to give voice a specific idea at a specific time informs much of the development of any given cue. Thirdly, film music is coloured by ideas of genre. Different types of film are scored with different types of music, and this thesis explores the rôle that film genre plays within the formal system of film music. As we shall see, genre is one of the most powerful organising forces at work on the film soundtrack.

Chapter Three
Film Music and Film Genre

> "… whatever else it is, Hollywood is surely a cinema of genres, a cinema of westerns, gangster films, musicals, melodramas and thrillers."
>
> Tom Ryall *Genre and Hollywood* (1998: 327)

Introduction

The previous chapter concluded with the assertion that film music's particular form is shaped by three main forces: necessities of timing, considerations of appropriate programmatic illustration and conventions of film type, or genre. It is this last that will be the focus of the present chapter and, indeed, of the subsequent thesis.

While film music is undoubtedly written with allusion to models and texts outwith the realm of cinema, movies and their music are also constructed with reference to one another. This is especially true in relation to genre films, where the intertextual nature of the movies, their signalling a sense of "belonging" to a genre, of having elements in common with certain other films, is highly conventionalised. In a War film, a montage sequence of troops preparing for battle could sensibly be underscored by a purposeful march played on brass and percussion. This might be in part because this is what military music sounds like, and again it might be because the Romantic tradition of illustrative music signalled a military milieu in this way (cf. Mahler). But also, and importantly, the scene is scored like this because "that is how it's done in other movies". In other words, filmic conventions are in operation, in this case those of the War movie. When Matthew Broderick and Maria Pitillo are reunited in *Godzilla* (1998), the piano and strings don't play in the background because "this is what love sounds like", or because of the romantic connotations of the slow movement of, say, a Mozart piano concerto, they play because that's what happens in other movies when people fall in love. The scene might be part of a Science Fiction blockbuster, but the music is alluding to a musical combination that proliferates in Romantic Melodramas from *Brief Encounter* (1945)

and *Love Story* (1970). The musical conventions of one genre, the Romance, have been transplanted, briefly, into another, Science Fiction.

In essence, this thesis will exemplify and qualify a single hypothesis: film genres have their own distinctive musical paradigms that exist in tension with one another. This is built on a deceptively simple assumption: a Western sounds like a Western, a War film like a War film and so on. While this will be seen to be broadly so, that the Western does indeed have a set of musical conventions that differentiate it from the War film, it will be seen that it is also true that these conventions are not always, or indeed often, manifest *throughout* individual films. This chapter will attempt to resolve this seeming paradox.

Traditional genre theory tends to break the output of Hollywood up into several discrete types of film which are then studied in isolation. This process enables scholars to place the Romance, the Horror Movie or the Thriller under the microscope, and much critical mileage is to be gained from working this way. But, as we shall see, the problem with this approach is that films are only very rarely constructed to be purely Romances, Horror Movies or Thrillers. The "love interest" strand, for example, is a narrative commonplace that pops up in most movies, and in general the subplots necessitated by an hour and a half's running time tend to weave in storylines contrasting with the dominant generic drift of the movie. Genre movies can also be more fundamentally hybrid in form: a Romance can take place against the backdrop of bloody international conflict, the traditional domain of the War film, or perhaps the love affair blossoms in a period setting, home of the Historical Drama. These varying settings do not, ultimately, make the Romance in question any less a Romance, but they do impart their own distinctive flavours to the mix of the particular movie. If genre theory is to be workable at all, it needs to take account of films' fluidity in crossing genre boundaries.

One argument this chapter will advance is that many genres have their own distinctive groups of musical conventions, particular ideas of orchestration, melody, rhythm, harmony and deployment that amount to a paradigm that composers draw from in order to furnish the movies they score with an appropriate sound. However, bearing in mind the fluidity of genre boundaries, it will also be argued that as

narrative and thematic elements from one genre "cross over" into another in the course of a film, the musical paradigm shifts to accommodate this change, thereby ensuring that the music being used remains motivated and appropriate to the demands of the narrative.

Although this chapter begins by problematising the categorisation of cultural texts, the thesis will assume that ultimately the categorisation of films by genre is not only possible but also helpful. Breaking the hypothesis in two, this chapter moves on to deal with genre theory's traditional isolation of genres and their defining characteristics; this needs to be teased out theoretically if we are to be able to accept that film genres might have their own distinct musical paradigms. The second part will begin to deal with the ways in which these paradigms exist in tension with one another. The recent work of Rick Altman (1999) will be drawn from here, much of which runs counter to the prevailing wind of preceding genre theory.

Neither "orthodox" genre theorists nor Altman (strangely, given his personal connections with the form) bring film music into their respective arguments. Arguably, this neglect is indicative not of music's unsuitability for inclusion in genre theory, but is, rather, symptomatic of a more endemic neglect of music in film theory. Through music, I hope to be able to reconcile the approaches of traditional genre theory and Altman. This synthesis of perspectives will be illustrated with a consideration of opening title sequences from a wide range of films from the 1930s and 1940s.

The pattern for the generic operation of film music that the thesis will seek to identify is at all times a fluid one. No model can ever hope to account for the diversity and unpredictability of cultural texts. What I hope to isolate is a broad series of tendencies, of conventions rather than rules, for the way that music is used in genre pictures. As we shall see in the chapters that follow, music and its uses in film have evolved only very slowly compared to other aspects of filmmaking. Techniques and gestures used by composers in the 1930s remain as effective in today's movies as they ever were. In this highly conventionalised setting, then, when sought for patterns are bound to emerge.

As a final caveat, in the course of this chapter I have somewhat precipitously attached generic labels to certain musical gestures; many of these associations will obviously be fleshed out in considerably more detail in the genre-by-genre chapters in the body of the thesis.

Problems of Classification

"... it is written that animals are divided into (a) those that belong to the Emperor, (b) embalmed ones, (c) those that are trained, (d) suckling pigs, (e) mermaids, (f) fabulous ones, (g) stray dogs, (h) those that are included in this classification, (i) those that tremble as if they were mad, (j) innumerable ones, (k) those drawn with a very fine camel's hair brush, (l) others, (m) those that have just broken a flower vase, (n) those that resemble flies at a distance..."

> From a Chinese encyclopaedia *Celestial Emporium of Benevolent Knowledge*
> (Maltby 1996: 107)

The concept of categorisation by genre is two things at once: helpful and unhelpful. As an aid to classification or a shorthand description it is elegant in its simplicity, serving to structure and clarify the analysis of creative texts. Its unhelpfulness lies, however, in this same lack of complication. Cultural texts, be they pictorial, literary, musical or filmic, seldom fall neatly into the discrete categories demanded by genre theory, or indeed of prescriptive categorisation of any kind.

Even broad categorisation can be problematic. With the musical output of Stravinsky, spanning as it does some sixty-one years from 1908 to 1969, it is customary for critics to divide the corpus of work into three periods: Russian, Neo-classical and Serial (Westrup and Harrison 1984: 524-525). This categorisation is neat and helpful, making broad sense of a long creative life teaming with works that profoundly altered the cultural course of the century (Eksteins 1989: 32). The stability of the venerable categories, however, begins to wobble when the music in question is actually listened to. Despite their common roots in folk music, no two

pieces of music could differ more obviously than the lush, spectacular *Firebird* and the sparse and motific *Les Noces*, yet both are considered to belong to the composer's Russian period. Further problematising the accepted divisions of Stravinsky's work, *Les Noces* reached its final form and first performance fully three years after *Pulcinella*, the landmark reworking of fragments by Pergolesi which is generally taken to be the inception of Stravinsky's neo-classical period. Neither stylistically nor temporally, then, does *Les Noces* fit the standard classification of its composer's work.

What becomes apparent when Stravinsky's music is looked at in this way is that when cultural texts are divided into neat little blocks that make analytical sense, it doesn't necessarily follow that the results make common sense. A general manhandling of the works under discussion is needed, akin to the forcing of clothes into a suitcase that's too small: they'll fit but not of their own volition. At the risk of labouring the analogy, having the clothes inside the suitcase remains helpful (you can take them to interesting places); what is unhelpful is the crushing of the garments' finer points caused by their rough handling.

Rick Altman (1999) argues that the categorisation of films by genre is likewise problematic. For him, much of genre theory is a discourse that follows a certain academic logic but doesn't actually match up to the evidence of the films themselves. He argues that film genres are not the fixed, discrete categories they have been taken for, and never have been. Instead, Hollywood's standard practice is to mix genres within individual films, in essence broadening the audience appeal of their product. The notion of a quasi-Platonic form for each genre, a pure blueprint from which each film is somehow struck, is replaced by a more fluid model emphasising the logistics of film production and consumption over the "logic" of critical discourse.

Nevertheless, much of value is still to be found in the work of previous scholars principally in terms of the analytical breakdown of specific genre profiles (what makes a Western a Western, a Horror film a Horror film and so on). Film genres in practice may not be the tidy constructs of critical pigeonholing, but that doesn't mean that the concept of genre is entirely without meaning or merit.

Film and Genre Theory

Buscombe (1995: 11) puts a fundamental question: "do genres in cinema really exist, and if so, can they be defined?" Evidently, they do and they can be, for the volume runs for nearly six hundred pages and is by no means alone in either its chosen focus or its girth (Grant 1995). It is beyond the scope of this thesis to embark on an ontological debate regarding genre theory. Rather, I would like to propose at the outset that the existence of film genres is taken for granted, and that they can indeed be defined; the primary emphasis of this study should, after all, fall on film music, not abstract genre theory.

For John G. Cawelti genres are "groupings of films which become recognised by creators, critics and audiences over the course of time and which are seen in terms of complex structures of conventions, consisting of things like recurrent plots, stereotyped characters, accepted ideas, commonly-known metaphors and other linguistic and narrative devices" (1999: 14). Films within any one genre therefore display a common iconography, stock locations, settings and character types, narrative clichés and conceits, even similar "iconic" sounds. In the context of the Western, the visual iconography includes six-guns, ten gallon hats, Indians in distinctive feathered head dresses, chaps and spurs and so on. Common locations and settings range from the archetypal Monument Valley panorama through to wooden frontier towns, ranch houses and saloons. Among the stock character types are cowboys, Indians, sheriffs, schoolmarms and showgirls. Recurrent narrative devices range from the wagon train being drawn into a circle to fend off Indian attack to the climactic shoot-out at the picture's close. Sounds iconic to the Western include the crack of six-guns, the whoop of Indians and sound of massed horses' hooves. Together, these make up a distinctive filmic profile. Whenever we come across them they are evocative of the genre, even when we find them in unusual places: think of Robert Duvall's cavalry hat and scarf in *Apocalypse Now* (1979), the yodelling that opens *My Own Private Idaho* (1991), the night drive through Monument Valley in *Thelma and Louise* (1991), even the Roughnecks' canyon approach to the massacre at the fort in *Starship Troopers* (1997).

For Dudley Andrew, "Genre is a shorthand for 'convention'" (1984: 116). Similarly, for Thomas Schatz genre films are "repeated and varied until certain basic structural features... [are] clearly understood by both filmmakers and audiences alike" (1988: 26). Thomas Sobchack regards genre films as being "particularised by certain plot formulas, settings, character networks, icons and conventions of actions" (1988: 9). Contrary to this, John Hartley may attempt to discount this approach by arguing that "you cannot describe [genre films] by their intrinsic properties" (O'Sullivan et al 1994: 128), but this seems to be a mechanism used by him to move the argument away from textual analysis in favour of an elucidation of a production/economic-centred approach. While the business sphere is, of course, central to the organisation and production of Hollywood films, and performs an important role in instigating and underpinning the idea of genre in the first place, there is still the matter of the films themselves to be dealt with. Certainly, they are there to make money, but they are also cultural texts constructed in particular ways, and if we are not to link two Westerns through their "intrinsic properties" then how are we to manage it? Through their box office receipts?

As Schatz puts it, a genre operates as "a distinct cluster of narrative, thematic and iconographical patterns which have been refined through exposure and familiarity into systems of reasonably well-defined expectations" (1977: 91). Cameron Pye also isolates typical plot mechanisms, characters, iconography and recurrent themes in the identification of specific genres (1995: 189-190), but while genre critics seldom limit themselves to a simple "naming of the parts", for most of the theorists above genre films are nevertheless quantifiable things: they are constructs that can be broken down into a set of constituent elements. The nature of these elements, and they way they are assembled, determines the nature of the film on show. While I am about to move the argument on, via Altman, to qualify this perspective, it is important to keep in mind that these constituent parts are very serviceable indeed when it comes to identifying and locating a genre film. The specific iconography, the plot devices, settings and characters are all there in genre movies, and they all recur from film to film within a given genre. What also recurs, although no-one seems to want to talk about it, is the music.

Altman and Genre Theory

Northrop Frye's *Anatomy of Criticism* (1954) proposed a systematic view of literature as a whole, shifting the emphasis away from the single text, favouring the examination of works in the wider contexts of cultural and literary history. For Dudley Andrew this led scholars, in the context of film studies, "to work under the supposition that a genre ought to be a static construct" (Andrew 1984: 109), and that "individual films... become sensible and interpretable, not to say worthy, only in their interaction with the genre". It is this essentialist approach to genre films that will be questioned in this section.

The current critical drift appears to be moving away from ideas of genre stability. "Hollywood films have never been pure," suggests Janet Staiger (cited in Rubin 1999: 262). For Rubin himself "the label *thriller* is... highly problematic" (Ibid.: 3), but this doesn't stop him from using it, or indeed naming his book after it. For him, a genre remains, as it does for Cawelti, a "set of conventions and shared characteristics that have historically evolved into a distinct, widely recognised type of composition within an art form" (Ibid.). But, while admitting to a certain fluidity within the boundaries of genre in the sense of hybridisation (Horror-Science Fiction, for example [Ibid.: 262]), he still appears to turn a blind eye to the shifting and negotiation of narrative strands within individual films themselves.

Critiquing both literary genre theory and film genre theorists such as Neale (1980), Lang (1989), Wright (1975), Feuer (1982) and Schatz (1981), Altman advances the argument that film genres are not the stable, discrete entities they are often conceived of as being. Genre is seen by many scholars as a concept that provides a blueprint for industry production, a label central to the policies of distributors and exhibitors, and a contract between filmmakers and audience signifying the "viewing position required by each genre film" (Altman 1999: 14).

In the first instance, Altman disputes that genres have clear, stable identities and borders (Ibid.: 16). This implies that each film was produced according to a recognised generic blueprint, and that each film displays the basic structures and characteristics identified with its genre. Following on from this, it is implied that

during its release the film is marketed and sold according to its generic label, and that audiences systematically recognise genre films as such and interpret them accordingly (ibid.: 17). Challenging this, Altman posits that this simple modelling of genre is an academic construct that is not borne out by analyses of the films themselves.

While traditional scholars suggest that genres come into being, are named and sustained through a tripartite process of negotiation between filmmakers and the film industry, academics and critics, and the audience, for Altman these academics hypothesise incorrectly by producing theses elegant in their neatness but untrue to film history. Genres are commonly conceptualised as neat, manageable and stable by writers limiting their analysis to a select filmography that fits their argument (Westerns grossing over $4 million [Wright 1975], musicals produced only by MGM's Freed unit [Feuer 1982]), and by subdividing broad genres into smaller units (Hollywood comedy reduced to six comedies of remarriage [Cavell 1981]).

Central to this critical process is the sense that individual films belong wholly and permanently to a single genre (Altman 1999: 18). The academy admits to a certain plurality in the construction of filmic texts in terms of lighting and camera styles, which can vary during a film for effect. Individual films can also use radically different sound models, or can mix studio, location and process images, and this, too, is acknowledged by scholarly analysis. When it comes to notions of genre and of generic belonging, however, films seem to be treated either as Westerns or *Noirs*, as Musicals or as Melodramas. In this "type/token" model, "each film is imaged as an example of the overall genre, replicating the generic prototype in all basic characteristics" (Ibid.) In such a way, films are "typed for life", and the classification of Hollywood's output into lists ("Major and representative Westerns" [Cawelti 1975], "Musicals by sub-genre" [Altman 1987], "Biopics by studio" [Custen 1992]) amounts to what Altman calls a "doctrine of genre exclusivity" which is unacceptable (Ibid.: 19).

Altman points to Hollywood's marketing of films as an indicator of its ambivalence towards producing single-genre films. While the poster for *Only Angels Have Wings* (1939) foregrounds the stars' names (Cary Grant and Jean Arthur) over the

title, the taglines are constructed to cover as many generic bases as possible: "EACH DAY a Rendezvous with Peril! EACH NIGHT a Meeting with Romance! Set against the mighty tapestry of the FOG-SHROUDED ANDES!" Action/Adventure, Romance and Travel Film are all alluded to in an attempt to maximise the appeal of the movie (Altman 1999: 55). In contrast, allying a film with just one genre, say Action/Adventure, would necessarily cut out whole sections of the audience that might not be interested in the given genre. Rather than do this, the poster for *The Three Musketeers* (1939) blares: "CLASHING BLADES AND LOVEABLE MAIDS! RINGING TUNES AND BALMY BUFFOONS!", mobilising audience expectations that the movie will contain Action, Romance, be a Musical and a Comedy (Ibid.: 57).

This process isn't confined to the heyday of the studio era. Today's film posters, and their miniature equivalent the video box cover, display similar transgeneric tendencies. The poster for *Cinema Paradiso* (1989) promises "All the tears, all the laughter and all the kisses you never saw" (Drama, Comedy, Romance). *The Sheltering Sky* (1990) is "A woman's dangerous and erotic journey beneath... *The Sheltering Sky*" (Action/Adventure, Romance). *Bullets Over Broadway* (1994) is, simply, "A Killer Comedy!" (Action/Adventure, Comedy) and *Braveheart* (1996) is, according to the blurb on its back cover, "... an epic tale of love, country and personal sacrifice" (Epic, Romance, Drama). Cross-genre appeal can sometimes be more subtly encoded. *True Lies* (1994) wears the slogan "When he said I do, he never said what he did", giving away both the movie's McGuffin and a sense of Romance ("I do" and the marriage ceremony); beyond the tagline, a hand grenade is embedded between the two words of the film's logo (Action/Adventure).

Not all movies do this, of course - *Last Action Hero* (1993) simply crows "Action! Action! Action!", and some movies lead not with taglines but with hyperbolic quotes from the press – but a significant number of them do, and while it is in the nature of marketing to be less than honest about the product it's selling it is clear that the movies in question are indeed intended to be sold to fans of more than one genre. The most common addition to the generic mix seems to be the love story and there is a sense that many taglines are constructed to appeal across (unreconstructed) gender lines, commonly pairing, say, Action/Adventure with Romance, attempting

to ensnare both a "male" and a "female" audience (Altman 1999: 57). *True Lies* backs this up by citing in addition two previous films from its director's canon on its front cover, *Terminator 2* (1991) and *Aliens* (1986), the former being a vehicle for a strong man, the latter for a strong woman.

What this suggests, then, is that Hollywood tends neither to make nor to market films according to just one generic "blueprint". For Altman, when critics attempt to locate a film in just one genre the classification process often involves an active forgetting of the parts of the film in question that don't slot in quite so neatly. *Titanic* (1997) is not simply a Disaster Movie, nor is it just a Romance. It is, as we have seen, a concatenation of elements borrowed from these genres, and also from others such as Period Drama and Epic. Each of these narrative impulses is hinted at in the film's publicity. On the poster and video box, the name of the picture encapsulates the Disaster Movie strand (we all know what happened to the ship); the Romance element is shown with the clinch between the two stars that sits above the massive prow of the ship (Epic). The hair, costume and jewellery indicate the film's Period Drama nature. *Titanic* was a major budget picture designed to appeal to as broad an audience as possible; part of this appeal is to fans of not just one genre but of others too. The film's press and TV publicity was careful to stress not just the romantic aspects of the young stars and their on-screen love story, but the film's dramatic action sequences, period accuracy and its fetishisation of digital technology.

As well as doing individual films an injustice by pigeonholing them into one single genre, traditional genre theory's retroactive critical identification of certain films with certain genres can play fast and loose with film history. *The Great Train Robbery* (1903) is often taken as the first Western, but was made rather as part of a (then) profitable subgenre of the Travel Film, the Railway Drama (Ibid.: 34). Likewise, the George Arliss vehicle *Disraeli* (1929), while critically taken to be the first ever Bio-Pic, was in fact originally made as part of an ongoing cycle of films concerned with British politics and political oratory (Ibid.: 39). Hollywood films, then, are very rarely constructed to be located in just one genre, and often the location of their films under the aegis of a given genre is a critical event occurring long after the fact. The evidence of the films themselves seems to indicate that

filmmakers construct their texts to appeal to as broad a spectrum of their potential audience as possible. This process is evident both from the films themselves and from their packaging and marketing.

All of this, however, doesn't mean that genres don't exist, but merely suggests that the waters are muddier than was originally thought. Altman concludes his book with an index of around one hundred generic and sub-generic possibilities, ranging from Western, Musical and Road Movie through to Blaxploitation, Video Nasty and Zombie picture. It would, after all, be foolish to argue that there's no such thing as a Western, or a War Film or a Romance. The labels are too serviceable.

Taking on board, then, the notions of generic fluidity, and guarding against taking critical liberties with film history, the notions of what makes a genre a genre nevertheless remain important. Although Westerns are often hitched up with Romances, and Romances with War Movies, the key identifiers of each genre remain very different: without demarcation, hybridisation is not possible. And, after all, common sense has a contribution to make here. To argue that *Dances With Wolves* (1991) is not a Western would be foolish, that *Brief Encounter* (1945) is not a Romance equally so. As Barry Grant writes, generic criticism must often "lean on a common cultural consensus" to proceed (Grant1995: 5), and this is what I intend to do.

What I want to suggest is that, in addition to the iconic, narrative and thematic "ingredients" isolated by genre critics above and recurring over and over in genre films, many genres have highly distinctive musical profiles that evoke their fictional worlds just as readily. Furthermore, as movies encompass elements from more than one genre, as their narratives progress, so they use music drawn from an appropriate mix of generic paradigms.

Film Music and Genre

As is suggested above, genre is one of the key shapers and dictators of film music form. The music underscoring a scene must, like much else in the world of the Hollywood picture, be both appropriate and motivated. It is inappropriate to score a

Western shoot-out with music culled from a disco album by the Bee Gees; if a filmmaker chooses to do this then there will usually be a motivation for him or her doing so, even if it's only to raise a laugh. Similarly, if lovers are embracing in front of a rhododendron and the soundtrack is cueing in discords the audience will not be concerned about the kiss, but will be enormously apprehensive of whatever is about to leap out at them from behind the bush. If film music operates to "anchor" the meaning of a shot in much the way that a caption anchors the meaning of a photograph in a newspaper, it contextualises the action not just in terms of the narrative of the film itself, but often locates it within the broader context of generic musical conventions.

This thesis will argue that each genre has its own musical paradigm, evocative of its own film-world. It is, however, one thing to isolate a series of orchestrations, gestures and other musical tropes associated with the Western, for example, but quite another to find a film that uses *only* these. Close listening soon reveals that Westerns sound like Westerns for *most* of their running time, but not *all* of their running time. Once we factor in the sobbing strings for the love scenes, the bugle calls and snare drums for the cavalry scenes, the discord and sudden *sforzandos* for the scary scenes, and so on, one might be left with the conclusion that films from different genres all sound pretty much the same after all. But this can't be so. Parodic films (*Ed Wood* [1994], *Mars Attacks* [1996], *Carry On Cowboy* [1965], *Blazing Saddles* [1974] and *High Anxiety* [1977]) spoof not only the narrative, setting and character clichés of a given genre, but also camp up the music associated with the orthodox canon. This would seem to indicate that genre-specific conventions do indeed exist; they would have to to be manipulated so.

If we bring together, however, the theories of both the "traditional" genre critics and of Altman, then a plausible explanation begins to emerge. Certainly, the genres have distinctive musical profiles, but if genre films are seldom discrete, if they exist in hybrid tension with one another, then it is only logical that they shift musical paradigms as they shift narrative emphasis. If there is a moving love scene in a Western (an element from Romantic Melodrama built into the film), it would make little sense for a composer to underscore the clinch with a riotous hoe-down or the pentatonic scale associated with the Indians. Instead, the composer shifts paradigms

to that of the Romance: we hear lyrical, divided strings playing warm harmonies and longline melodies, the tempo drops to make the moment poignant and so on. Once the film moves back onto the trail again, the music shifts back to the Western style. The shift in music both bolsters and makes seamless the narrative change. This crossover process notwithstanding, however, just as each movie has its dominant genre affiliation (*Dances With Wolves* = Western; *Brief Encounter* = Romance), so it has its dominant musical paradigm, a set of conventions that it always returns to after its excursions into other generic territories.

This transgeneric process of musical hybridisation could be characterised as "stranding", analogous with the various strands of twine that make up a length of cord. While not implying for a moment that Hollywood movies are a load of old rope, in any given movie there will be a dominant strand drawn from by the filmmakers that locates their movie ostensibly in a certain genre ("*Dances With Wolves* is a Western"). Woven in with this are other narrative strands associated with other genres ("*Dances With Wolves* features a love story, and it also features battle scenes"). The relevance that this has to the consideration of the use of music in genre films is simple: as the narrative shifts, the music shifts with it. Sure enough, as will be found in the in-depth analysis of it, in *Dances With Wolves* the overall patina of the score is that of the Western, but as the storyline moves into the realms of Romance the music moves with it; similarly, the Civil War scenes that open the movie and the cavalry scenes that follow draw from the War Film's musical paradigm. In *The Sands of Iwo Jima* (1949), the dominant musical paradigm drawn from is that of the War Movie, and it would be silly to categorise the film as anything else. But whenever romance raises its head or there is as moment of great sentimentality (Wayne's letter being read out posthumously at the close, for example) the music shifts to the paradigm of the Romantic Melodrama to accommodate this change.

Conversely, and perhaps in slight rebuttal of Altman, one could consider many of the films of Stanley Kubrick, a director with a reputation for producing landmark, if not definitive, genre films (*2001: A Space Odyssey* [1968], *The Shining* [1980], *Full Metal Jacket* [1987]). Arguably, this is because Kubrick chooses more often than not to render the filmic "aspirations" of any one genre in a very pure form,

unadulterated and unameliorated by the other, transgeneric elements that Hollywood customarily builds into its films. There is no love story in *Paths of Glory* (1957), nor is there a redeeming coming-of-age transformation in *The Shining*. An alien invasion/war sub-plot does not mar *2001*'s unremitting fascination with space, exploration and man's place in the universe. This lack of "frippery" intruding from other genres may even be what compels critics and audiences to take his films so seriously: we are presented with sleek, pure, single-minded meditations on the genres on which Kubrick has chosen to turn his eye. Accordingly, as we shall see in the body of the thesis, the music in each of these films bears a similar high degree of homogeneity and faithfulness to its generic model, no matter how quirky the selections may originally seem.

Finally, the hybrid musical mixture of the typical Hollywood movie doesn't simply appear on an *ad hoc* basis in the course of the picture. It is often signalled unequivocally before the event, in the movie's opening title sequence.

Opening Titles and Generic Location

The studio era in Hollywood was one typified by standardisation of product, not least around notions of genre (Izod 1988: 85). Many filmic conventions still in operation today were formalised in this period, in particular those relating to sound and music: the late 1920s, the 1930s and 1940s were the first decades of the sound film, and standard practice then had an enormous impact on what followed. It was at this time that the genres became indelibly associated with certain kinds of music. While undoubtedly there was continuity between musical practice in the silent days and musical practice in the early sound era, it was with the coming of sound that musical conventions became if not set in stone then cast in wax or printed in the waves of optical soundtracks.

An opening title sequence introduces the vast majority of Hollywood movies from the 1930s or '40s. It is the first experience the audience has of a film. Visually, there are several types of Hollywood opening title from this period. Most commonly, appropriately designed title cards either cut or dissolve from one to the next. The illustrations used and indeed the overall graphic design of the cards range

from the baroquely ornate to the really rather plain. Alternatively, title information can appear not over an illustrated background, but over a filmed one (*Stagecoach* (1939), *Fort Apache* [1948]). Finally, there is the curio of what could be termed the "human agent" type of credit sequence, where the pages of a book are turned or title cards lifted one by one off an easel by an unseen hand (affectionately recreated in the film-within-a-film in *The Purple Rose of Cairo* [1984]). What formally characterises title sequences from this period most of all, however, is their detachment from the body of the film proper: only once a title sequence is over can the action of the film "begin". Smoothing over this jump, linking the title sequence to the body of the film, is achieved in two ways: visually, by making the graphic style of the sequence appropriate to the film that follows, and aurally, by presenting the audience with a musical overture that commonly features thematic material which will be heard again later on, but also, importantly, is presented in an appropriate musical style to the film the audience is about to see. Firstly, in the films of the classic era, the opening title music is almost unerringly dramatic in style. The musical hyperbole suggests to the audience that they are about to witness an exciting, dynamic picture, that they made the right decision in coming to see this picture. Concomitantly, the entire orchestra is involved: Classical Era title sequences are seldom played by anything other than *tutti* ensembles. The scale of the forces deployed implies that no expense has been spared, and that the entertainment on offer will be similarly extravagant. But secondly, and importantly, the music from the opening title sequence operates as a generic locator for the audience. The audience's decoding of generic information is a complex process that begins with the film's marketing and publicity and with critical reviews. The audience's first experience of the film itself – its opening title sequence – operates to reinforce these impressions.

If there are several visual styles of opening title, there would seem to be two principal musical models available. After an opening fanfare or orchestral flourish (excitement! grandeur! importance!), the first is that of a "single" musical utterance, a theme or collection of themes that are similar in character and developed in the same style (A-A'-A''...). The second is that of a "compound" utterance entirely in keeping with the episodic nature of an overture. Here, typically, after the flourish a

first theme and orchestration will give way to a second, contrasting subject, before the first, or one similar to the first, reasserts itself at the close (A-B-A).

An examination of some opening title sequences from the Studio Era will show that in the case of a simple, monothematic utterance the music tends to be generically "appropriate" to the movie, while in the case of compound sequences the music is often written to evoke the mixture of genres Altman so correctly diagnoses as being present in so many Hollywood movies.

Wuthering Heights (1939) connotes a mix of two different genres in its opening title music: Horror and Romance. An opening fanfare for brass and timpani cast in a minor key, a hallmark of the Horror genre, gives way to a lyrical, longline melody on strings accompanied by harp arpeggios and muted brass, very much the preserve of Romance. Without a break, the doomily Gothic fanfare returns over the scene-setting intertitle that follows hot on the heels of William Wyler's director's credit. The overall feel suggested by the cue is one of Horror and Romance, a generic conjunction happily echoed in the movie's publicity tagline: "Torn with desire... Twisted with hate!" (Walker 1999: 924).

Max Steiner's landmark score for *King Kong* (1933) begins, like *Wuthering Heights,* with a macabre minor-key fanfare (Horror), replete with hectic strings and crashing cymbals. From here the excitement never seems to let up: brass intone a strutting, modal melody over pounding timpani (Action/Adventure), and a fanfare sounds again heralding King Kong's title card ("The Eighth Wonder of the World!"). From here, the music takes a surprising turn as lush strings play a lyrical, longline melody (Romantic Melodrama) over the scene-setting intertitle: "And lo the beast looked upon the face of beauty..." The music for this title sequence appears to have a foot in three camps, and hints beautifully at the character of the film to come.

In *Bringing Up Baby* (1938), after a fanfare the movie's recurrent tune "I Can't Give You Anything But Love" is played first in a wryly amusing waltz pastiche (Comedy), then in a helter-skelter up-beat arrangement (Comedy again). Over Howard Hawks' title card, however, the tone suddenly shifts to slower-tempo, lush divided strings (Romantic Melodrama), reminding us that the tune is, after all, a love

song. The movie's delightful blend of fast-moving comedy and glamorous romance is thereby neatly encapsulated in music.

Charlie Chaplin's title cue for *City Lights* (1933) also begins with an up-beat waltz, this time somewhat dervish-like in cast, orchestrated for urgent, *staccato* brass, cymbals and strings (Drama). From here, Chaplin moves into a second section where strings play a minor key lyrical melody (Romantic Melodrama) before the sequence concludes with a Gershwin-esque clarinet glissando into a bluesy big-band stomp over the neon legend "City Lights". The use of jazz will become aurally iconic of Urban America, especially its seamier side, from *Film Noir* in the 1940s through into the metropolitan dramas of the 1950s. The metropolitan link with jazz remains strong: in *Taxi Driver* (1976) the saxophone still evokes the "City" of Chaplin's title and in Spike Lee's movies jazz is as evocative of urban space as Hip Hop (*Do the Right Thing* [1989], *Mo' Better Blues* [1990]).

The opening of *Casablanca* (1942) displays a surprising mixture of music, and has a title cue notable as much for what is left out as what is put in. After the customary fanfare, Max Steiner's score moves via a primitivistic gong and drum ostinato into a savage and exotic melody on wailing woodwinds, an allophone for the aerophonic instruments associated with Muslim Northern Africa (Karolyi 1998: 85). Steiner follows this powerful musical locator with another: a brass band striking up the *Marseillaise*. Without break, the music drops down under the opening voice-over/montage underscored by yearning strings, underlining the plight of Europe, before the action begins proper with a swift switch to Arab-sounding oboes, drums and finger-cymbals. Clearly, some of the musical conventions associated with war films (National Anthems, brass and percussion, elegiac strings) are being mobilised, but nowhere is there resonance of the Romance element so important to modern readings/viewings of the film. The music is resolutely unsentimental at this point; it gives nothing away regarding what is to come. "As Time Goes By" isn't even obliquely hinted at. What is provided in a high dosage, however, is a sense of the exotic, designed perhaps to appeal to those in the audience with a taste for travel (the exotic "location" movie being a hardy perennial [Altman 1999: 57]). This aspect of the music may be doubly important as *Casablanca*, whatever else it may

be, is a studio-bound production: the movie needs all the help it can get to lift it out of a series of soundstages in California.

Part of a title card in *Stagecoach* (1939) informs us the movie has a score "based on American Folk Songs", a staple of the musical profile of its genre, and the credit sequence is no exception to this. It opens with a purposeful, upbeat rendition of "O Bury Me Not on the Lone Prairie" on unison horns before modulating up for a lyrical snatch of "I Dream of Jeannie with the Light Brown Hair". The music then modulates down into the drum ostinato and pentatonic brass chords that typify the American Indian in Westerns, before moving back up into the affirmative, all-American theme it opened with. This title sequence evokes the music associated with the Western and the Romance, echoing the movie's main narrative strands, the journey through the West, the escape from the Indian menace and the love story that blossoms between John Wayne and Claire Trevor.

The flagwaving *Fort Apache* (1948) mixes two masculine genres in its opening title sequence. It starts with a flourish and a bugle call (War movie) before plunging us straight into the drum ostinato and pentatonic brass associated with the American Indians (Western). From here the music moves into a medley of American folk tunes (Western) on brass, strings and then full orchestra before a brief reprise of both the Indian theme and the opening bugle flourish. John Wayne's closing speech immortalising the American soldier throughout history underlines the film's patriotic mélange of War movie and Western. *My Darling Clementine* (1946) opens with a male choir singing the eponymous song. This mobilises the Western paradigm (American folk song), but simultaneously evokes Romantic Melodrama: it is, after all, a love song as well. From here the music segues into a rambunctious hoe-down (Western), before returning to the title song.

Not all films of the period, of course, adopt precisely this compound model of title cue. *The Body Snatcher* (1945) follows a macabre fanfare (Horror) with a Scottish folk melody, a simple geographical locator for the action that follows. As in *Casablanca*, the music seems to be operating to locate the film geographically as much if not more than it is generically, its pervasive minor tonality notwithstanding. *The Wizard of Oz* (1939), however, opens with a fanfare that develops into a

dramatic clash of cymbals and wordless soprano glissandi up and down (Drama). From here, the music moves into a lyrical rendition of "Somewhere Over the Rainbow" (Romantic Melodrama) which is followed by a cartoonish, Munchkin-like march scored for piccolo (Comedy). The sequence closes with another dramatic fanfare.

The compound form, when it is used, does appear to be strictly organised. It seems not to be the case that composers and filmmakers have simply produced a *mélange* of music associated with the various narrative impulses of their films to Romance, Horror, the West and so on. One element normally outweighs the other, either through its prominence in terms of screen time, or through the weighting an ABA structure can give to the sequence. *Wuthering Heights* brings together Horror and Romance in its title sequence in an ABA structure, but gives the preference in terms of screen time to Romance; *Stagecoach* sandwiches its Romance in between two slices of Western music, but on this occasion, in terms of screen time, the Western paradigm is dominant. These title sequences, then, both intimate to the audience what to expect (Romance with a twist of the Gothic; Western spiced up by a love story) but nevertheless locate their films effectively in one dominant genre: Romantic Melodrama and Western respectively.

By the end of the 1940s, this classic studio-era approach to opening title sequences was beginning to be modified. The influential *The Naked City* (1948) dispenses with a conventional opening title sequence altogether, preferring credits spoken by producer Mark Hellinger introducing his picture and its crew over a series of panoramic views of New York. We have to wait until the end of the movie for a more conventional, card-based title sequence where the accompanying music, rather than hinting at what is to come, carries over from the end scene of the film, underlining what has just occurred.

By the 1950s, the character of opening titles music begins a more general change. The credit sequence remains an important generic locator for the films, but as a new generation of filmmakers move into Hollywood, the compound, overture style of titles cue begins to be replaced by a variety of strategies. The process becomes clear if we briefly examine this famous trilogy of early-50s Brando vehicles.

A Streetcar Named Desire (1951) rejects the compound overture-style score in favour of a single idea, a minor blues played by a jazzy orchestra, strings voicing a yearning melody over brass slides and pacing piano and bass. The B section of Alex North's melody is handed over to a floridly bluesy solo trumpet, complete with wailing clarinet *glissandi*, before the strings return once more. Variation, then, is created not through stringing together different generic paradigms, or even tempos, melodies and alternating major/minor keys, but through orchestration. As well as locating the film geographically in the jazzy New Orleans of bowling, boozing and gambling, the music locates the film in just one genre: Urban drama, downbeat and seamy. This is close to the filmic soundworld that would become associated with films adjudged to be *Noir*.

The opening credits for *The Wild One* (1954) offer a formal filmic development: they don't precede the movie as a separate entity consisting of a sequence of title cards, but are integrated into its action. After a menacing, minor key fanfare on unison brass (Horror), sax-based jazz music (Urban/*Noir*) underscores Brando's opening confessional voiceover. As a gang of motorcyclists race towards the camera Leith Steven's score furnishes us with a string "hurry" in contrary motion (Action/Adventure), which builds to a Dionysian jazz big band that plays over our first look at Brando. The titles, delayed, play over these images. The big band sound changes to a lyrical theme on strings (Romantic Melodrama), before the music sneaks out as the bikers arrive in town. The tripartite mixture of genres here is highly salient to a film intended to scare, excite and move audiences, but the musical form is different to accommodate the new filmic form of the sequence. The jazz band setting also declares the film's (then) topicality.

On the Waterfront (1954) sports a low-key, reflective title sequence. Altogether gone is the arresting musical hyperbole of the classic era. Replacing the fanfare is a solo line for French horn, evoking, perhaps, the Coplandesque sound world of the Western. Its melancholy, however, locates the picture in an emphatically different kind of America. The clear and simple canonic use of flute and trombone add to the atmosphere of Americana (Copland again, and indeed Bernstein, whose music this is) as the brass gradually join in. This is a most unexpected introduction to a picture

inhabiting a brutal dockland milieu. Over the opening montage, however, the orchestration suddenly changes to quick-time, threatening syncopated drums and piano ostinato; saxes and brass articulate a hard-as-nails jazz sound much more in keeping with the film's urban setting. The actual credits music, though, deliberately plays against these genre expectations, and is, like *Streetcar*, not compound in its construction.

The strengths of the conventions of '30s/'40s credit-scoring are evidenced by these breaks from the norm: in search of realism and a sense of modernity, in locating themselves apart from Hollywood "escapism", these 1950s movies play with the conventions of opening credits cues in doing so. *Singin' in the Rain* (1952) in contrast boasts something of a throwback opening title sequence, perhaps because of its status as a musical (a form which on stage traditionally deploys an overt, medley-style Overture), its nostalgic harking back to the golden age of Hollywood, and its far from revolutionary tenor. The blueprint is by now familiar: an opening "hurry" on strings gives swiftly to a fanfare on brass before a delicious switch into a wildly up-beat rendition of the title song, its playfulness of orchestration denoting Comedy. The music then slows for a lyrical rendition of "You Are My Lucky Star" on divided strings (Romantic Melodrama) before returning to a fanfare to close.

The movies of the 50s, then, begin a sea change in opening titles music, echoing perhaps the historic developments in film scoring in general, as the orchestral model begins to give way to the rise of the jazz and pop score. For sure, examples exist, both then and subsequently, of the overture model being reused, but by '60s and '70s title music could easily be dispensed with altogether (*Close Encounters of the Third Kind* [1977]) . This is, however, not entirely without precedent. At the other end of the '40s from *The Naked City,* Orson Welles and Bernard Herrmann presciently dispensed with opening title music completely for *Citizen Kane* (1941). After two silent title cards ("A Mercury production by Orson Welles"/"Citizen Kane") the film plunges us directly into its Xanadu sequence, and from there we move into the March of Time newsreel. The music may be ever present, but the film offers an altogether different model for its deployment. The dominant tenor of Herrmann's opening is, fittingly, that of Horror.

What all of this would seem to suggest, then, is that there is some methodical shape behind the deployment of music in motion pictures. Certain musical flavours have been deemed to go well with certain types of film, and their uses have become institutionalised into a raft of genre-specific conventions, perhaps first hinted at during the golden age of the Studio Era.

On the other hand, it could be put that there is no such "deep" method behind film scoring, that composers merely hit a certain musical button for one scene, and another lever for the next. Musicians and filmmakers might react to filmic stimuli in an entirely unsystematic way. This seems to me to be unlikely; much else in the genre pot is classically worked out to "formula", and it is precisely in this recurrent set of generic conventions that our enjoyment of the films themselves might even lie (Gehring 1988: 2). Certainly, musical button-pushing does occur. In order to differentiate it from the generic model, however, I will discuss two specific examples: the music of madness and the music of the religious.

Mental instability is a perennial in motion pictures, whether in the mind of the troubled heroine or the evil genius. Its manifestation can be realised musically in many ways, but one of the most common is a thrum of harp arpeggios supporting glockenspiel or vibraphone motifs and a solo violin playing in a high-range vibrato. Robert Walker is followed everywhere by just such an arrangement in Dmitri Tiomkin's score for *Strangers on a Train* (1951), as is Jim Carrey's comically disturbed Riddler in Elliot Goldenthal's Postmodern score *Batman Forever* (1995). In the more prosaic world of TV's *Dynasty*, Krystle Carrington's nervous breakdown was similarly underscored. The religious button is pushed whenever we get an establishing shot of a church and we hear an orchestral bell toll (*I Confess* [1953]). This is often followed up by hushed progressions on organ, giving a churchy atmosphere without making dialogue hard to hear (*The Nun's Story* [1959]), or by having communal singing in the background of the sound mix (a choir if the film is set in a Catholic milieu, a congregation singing a hymn if we are in a Presbyterian world). These musical arrangements are shorthand conventions that operate throughout cinema to denote either madness (or, interestingly, its sister conditions of being bewitched or spellbound) or the religious. Doubtless, these musical gestures would move beyond mere "button pushing" if ever Hollywood

established genres dealing specifically with the insane and the spiritual, but their current sporadic deployment lacks the systematic coherence that we shall discover in many of the generic musical paradigms described the chapters that follow.

Conclusion

Although the classification of films by genre is highly problematic, genre theory remains, potentially, a productive and illuminating way of analysing and categorising Hollywood's vast output. The various film genres can be isolated and analysed in terms of a series of recurring factors particular to each, but while salvaging this notion from genre theory it is important to understand that it is only very rarely that Hollywood produces films located in just one genre, preferring to mix genres in an attempt to broaden their appeal.

Different types of music are in turn associated with different types of film, and these musical paradigms became formally associated with their particular genres with the coming of sound to the Hollywood film. Given that films are seldom made as pure enunciations of just one genre, the music shifts to accommodate the narrative as its emphasis shifts from one genre to another. This happens not just in the body of the film, as and when the storyline requires it to, but is often flagged up explicitly during the opening titles. For audiences to recognise this, albeit subliminally, the music played must have specific associations with specific genres. There must therefore be a set of generic conventions that govern the use of music in Hollywood films.

The task of this thesis will be to discover what these conventions are.

Chapter Four
Music and the Western

"Do you only know how to play, or do you know how to shoot? [Slides Harmonica a gun along the bar] You know how to blow music from that?"

Cheyenne in *Once Upon a Time in the West* (1969)

"The word that came to mind was 'harmony'."

John Dunbar in *Dances with Wolves* (1990)

Introduction

This chapter describes how the Western's musical paradigm functions aesthetically and, in keeping with *Dances with Wolves*' appropriation of harmony as metaphor, ideologically. It begins by briefly contextualising the Western as a channel for the construction and negotiation of American national and cultural identity, and from there moves on to discuss the influence of the music of that most American-sounding composer Aaron Copland on the formulation of the genre's classic paradigm. It explores the importance of folk, religious and other popular musics to the genre before evaluating the importance (or otherwise) of the figure of the singing cowboy, as this is one aspect of music-making in the Western that has received scholarly attention (Stanfield 1996, 1998). From there, the important rôles played by certain musical instruments in the genre's sound are noted. The way that Native Americans are shown musically in the Western is examined, and compared with their varied musical cultures outwith the world of Hollywood cinema. The specific variations on the main paradigm provided by several popular subgenres are delineated: Cavalry and Civil War Westerns, those set "Down Mexico Way" and Pastoral and Family Westerns.

Thus, the first half of this chapter will examine the classic musical paradigm of the genre, and will accordingly be focused mainly on Westerns from the classic period of the 1930s – early 1960s. The Western, however, is a remarkably long-lived genre, and it has undergone several transformations and reformulations, particularly over the last three or four decades. The second half of the chapter, then, will seek to

assess the impact of these various re-visions of the genre on its soundtrack. To do this it will first consider the Spaghetti Westerns of Sergio Leone, so memorably and influentially scored by Ennio Morricone. It will then look at several "revisionist" Westerns from the late 1960s up to the generic *bête noir* (or, if you will, high-spot) *Heaven's Gate* (1980), before examining a group of what Cawelti refers to as "Post-Westerns" (1999: 99), made principally in the 1990s. The musical profile of some "present day" Westerns, as opposed to those with the customary period setting, will be explored before we finish with a consideration of the Western's musical influence on films in other genres.

Through doing this I intend to demonstrate a little of the resilience, the adaptability and the cultural resonance of the genre's musical paradigm.

The Western and American Identity: The Influence of Aaron Copland

Whether profound, trashy, or someplace between, the Western is about, amongst many other things, America. "By using the past as constructed through the Western," writes Stanfield, "Americans were given the opportunity to define themselves... as Americans" (1996: 33). The importance of this simultaneous imaging and imagining of America on celluloid is summed up neatly by the closing voice-over of *She Wore A Yellow Ribbon* (1949): "From Fort Reno to Fort Apache, from Sheridan to Stark, men in dirty-shirt blue had only a gold page in the history books to mark their passing. But wherever they rode, and whatever they fought for, that place became the United States." Music, as we shall see, has an important part to play in the process of the formation of American national identity.

If America was negotiating its cultural identity through the mass art of cinema, it was doing pretty much the same thing in the seemingly remote world of classical music. Leaving the music of its indigenous people to one side for now, America was, for its white settlers, a land "without musical tradition" in a high culture sense (Karolyi 1996: 1). Attempts to forge a truly American art music would be essentially, like cinema, a Twentieth Century endeavour.

American high culture music emerged from a musical tradition suspicious, even antipathetic towards the bourgeois, Old World apparatus necessary for the production of a vibrant art music culture: orchestras, conservatories, concert halls and so on (Ibid.). Rather, early American music culture constituted an informal blend of psalms, hymns, English, Irish, Scottish and other European folk musics, the first stirrings of American popular song, and Afro-American music. It was not until the extraordinary works of Charles Ives (1874-1954), who combined a vigorous, home-grown modernism with liberal quotations from American folk themes, that American classical music began to truly make its own way in the world. This syncretistic approach, bringing elements of high and popular music cultures together in a free-flowing, unselfconscious way, would influence at least one strand of the American musical future.

Characteristically American though it is, it was not, however, Ives' model that Hollywood chose to draw from for its scores underpinning the Western. Rather, the studios would look to the work of a more conservative successor to Ives, whose work retained his blend of high and popular culture, but who rejected, at least in the first period of his musical maturity, many of the less immediate machinations of modernism: Aaron Copland.

From early in his career, Copland had sought to compose a music that was uniquely American in character (Copland 1968: 158). As composition titles such as *Lincoln Portrait* and *Fanfare For The Common Man* suggest, Copland's mission was to create a national musical style of the maximum relevance and appeal to a mass audience. Having trained in Paris, on his return to America he sought to turn his back on the European tradition. While not deserting the Old World's music in his pedagogical and conducting work, in his own compositions he felt the need to assert a form of American "musical independence" (Ibid.: 162). Faced with the Depression, he believed that an American composer had a responsibility to engage with the masses, that there was a market "for music evocative of the American scene... landscapes of the Far West and so forth" (Ibid.). His response was to develop a style that was energetic, programmatic, nationalistic, popular and immediate.

The connections between Copland and film music go beyond the evocative scores he wrote for Hollywood such as *Of Mice And Men* (1939) and *The Red Pony* (1948). *Appalachian Spring* was written in the small hours on the deserted lot of the Samuel Goldwyn Studios (Ibid.: 163), and is a perfect enunciation of the style which made him a national celebrity. The new audience for orchestral music created by radio, the gramophone and the cinema fired Copland's imagination, and it was with them that he sought to engage, as much as with the traditional concert-going elite (Ibid.: 162). Copland's impact on motion picture music has been considerable (Prendergast 1992: 94). While the muted arrangements of the *Lincoln Portrait* are clearly a model for John Williams' score for *Saving Private Ryan* (1998) and the noble Americana of the opening of *JFK* (1991), it is perhaps in the Western genre that his influence is most keenly felt. The exuberant "Solo Dance of the Bride" from *Appalachian Spring* clearly serves as the inspiration for a sizeable chunk of Elmer Bernstein's *Magnificent Seven* (1960), and the aforementioned *Fanfare For The Common Man* is given a reflective twist in Thomas Newman's score for *The Horse Whisperer* (1998). Andre Previn's music for the modern-day Western *Bad Day At Black Rock* (1955), bar a couple of thriller twists and the odd jazz-inflected cue, also amounts to a paraphrase of the Copland style. *El Salon Mexico* (1936) and, more directly, *Billy The Kid* (1938) pre-date Hageman et al's Oscar-winning score for *Stagecoach* (1939), and, as hugely successful works, set the model: free-flowing, accessible, folk-inspired outpourings of characteristically Western colour and melody. The style was immediately popular with audiences and other American composers alike (Schonberg 1998: 654). In Copland's music, melody takes precedent over texture, and it remains true that Western scores are among the most melodic in the Hollywood canon. Romantic Melodramas and War films may have their big themes, but there simply isn't the deluge of up-front, hummable melody that, as we shall see, characterises many Western soundtracks.

Copland's music "about" the American landscape and the people that animate it remains potent. For Prendergast, the Copland sound offers the model for "the image of America, past and present" (1992: xvii), and Michael Gibbs' orchestration of Joni Mitchell's sprawling "Paprika Plains" (1977), for example, is absolutely "land music" in the Copland idiom. It is not, perhaps, until the distilled essences of Ennio Morricone's spaghetti soundtracks or the shimmering electronic landscapes of John

Adams' *Hoodoo Zephyr* (1993) that a serious programmatic alternative to the full-throated Copland style is ventured. It is only against Copland's blueprint that the novelty of soundtracks like that of *Easy Rider* (1969) can be registered. *Rodeo*, quite simply, sounds to us like "The Wild West", and Copland's mission, to forge a unique American sound with popular appeal and emotional depth, enjoyed a popular success to match that of the Western genre.

In effect, then, the Western canon represents a simultaneous imaging of America both on celluloid and on manuscript paper. Lending the genre a sound that is explicitly linked with America, the Copland mix of energy, nostalgia, patriotic melody, comparatively transparent harmony and evocative orchestration provides a foundation for the Western's musical paradigm.

Folk Music, Religious Music and Popular Song

For the Lomax brothers, writing in the 1930s, "the frontier ha[d] been beaten back to the accompaniment of singing (1994: xxvii). Folk songs, ballads and hymns were central to the pioneer tradition (Milner, O'Connor and Sandweiss 1994: 784) and, in turn, the American folk song is another cornerstone of the Western soundtrack.

Hollywood Westerns from the 1930s to the '60s often begin with a folk song, and if the film's opening title doesn't quote an authentic folk theme, then its composer constructs a new one to the blueprint of the old. Typically, these songs are either played, medley-style, by orchestra or sung by male voices, either solo or in various group permutations. Among those that open movies with pre-existing tunes, *Stagecoach* is one, *My Darling Clementine* (1946) and *Shenandoah* (1965) others. In *Red River* (1948), Dmitri Tiomkin furnishes a creation of his own, "Settle Down", but interweaves it with examples of the genuine article, as in the inclusion of "Oh Susannah" (plucked out on banjo, naturally) as the cattle drive enters Abeline. After a dramatic burst of Max Steiner's orchestral score, the opening title of *The Searchers* (1956) switches to a trio of male voices singing "The Searchers", written for the film by Stan Jones, accompanied by strumming guitar, fiddle and accordion.

Dmitri Tiomkin's score for *High Noon* (1952) begins with Tex Ritter singing "High Noon", later renamed "Do Not Forsake Me Oh My Darlin'". Penned by Tiomkin and lyricist Ned Washington, the ballad became a hit in its own right. The huge success of this number in terms of record sales, the shifting of sheet music and the synergistic promotion of the movie itself, led to the more deliberate studio manipulation of soundtrack music as both a commercial product and a marketing device in the later 1950s and '60s (Smith 1998: 60). The song makes its first appearance over the opening title. Softly clip-clopping percussion leads on to a strumming guitar and Ritter's expressive baritone, the lyrics foreshadowing the plot of the film. The song effectively mythologizes the story in the way that genuine folk ballads mythologize their subjects, displaying a simple, pared down feel, an accordion joining the mix to add a further dash of Western flavour. The melodic material of this number goes on to form the backbone of the film's score, fragments and motifs drawn from it and varied to suit the action. Tiomkin's soundtrack isn't, however, "monothematic" as Smith curiously suggests (Ibid.), nor does it ring "the death knell for intelligent use of music in films" as Prendergast writes (1992: 102). In terms of records sold, chart position and cross marketing the movie may have been a revelation, but in aesthetic terms its score fits snugly into the Western repertoire, as we'll see as this chapter progresses.

Elvis Presley reinvigorates the opening folk song idea with the up-tempo title number for *Flaming Star* (1960). The arrangement of the song neatly locates the film as a Western but simultaneously preserves key elements of Elvis' extra-filmic personality. As with *High Noon*, the sound is pared down, but here the emphasis is on rock 'n' roll. Tom toms open, both hinting at the Indian action to come (and the Indian blood in Elvis' character's Kiowa veins) and giving the number an exciting beat. The *High Noon*'s grouping of acoustic guitar and accordion is augmented with an electric guitar and double bass. Elvis' vocal is given its customary backing by the Jordanaires, who fill in for the male choir that frequently opens Westerns but also provide a crucial link between this and Elvis' wider repertoire. The melody is written on a pentatonic scale, which, while not immediately apparent in this rendition, is underlined through the theme's use in the body of Cyril J Mockridge's score. Elvis sings of the "Flaming Star of Death", a concept that will return later in the movie with both Neddy's death and Pacer's noble self-sacrifice at the film's

astonishingly downbeat ending. Although the performance of the song is contemporary, it plays over classic Western iconography during the title sequence: huge landscapes, a smallholding with a watermill and two riders on horseback emerging from the heart of the country.

The use of folk songs is not limited to the musical scene setting of opening title sequences. Stan Jones furnishes three for John Ford's *Rio Grande* (1950), a highly musical Western making extensive use of many forms of popular song. Soldiers sing "You're In The Army Now" as the new recruits arrive at the fort and a prominent rôle is given to the Regimental Chorus, who serenade Colonel York and his estranged wife Kathleen with the reconciliation song "I'll Take You Home Again Kathleen". This song initially appears played by a music box but subsequently signals its importance by crossing over into the non-diegetic score, permeating the remainder of the film. The Chorus also performs a lonesome cowboy song and the folk ballad "The Erie Canal". A cheerful Irish jig accompanies Kathleen (Maureen O'Hara) as she takes in laundry from some of the soldiers. In one remarkable musical interlude at the heart of the film, we move from a sequence of four consecutive songs sung in various quarters of the fort to the piercing plains falsetto of an Apache religious rite. The film also features "The Gal I Left Behind Me", a staple of the Cavalry Western, and a stirring rendition of "Dixie" to round the movie off and heal any old wounds that need healing.

This eclectic mixture of musical traditions, then, might be read as representative of the diverse music-mix of America's cultural infancy. Folk songs in Westerns, though, seem to be remarkably homogenous in character. The overwhelming majority of folk-inspired music in Westerns is white Anglo-Saxon or white American in origin. While Kalinak is right to signal the importance of the blackface song to the Western (2001: 151-176), both writers and performers of these songs were white: colour was a matter of make-up and hammed up accent. Strong motivation, such as geographical location, is needed for the incorporation of folk material from other, non-white traditions (see below). The actual West was, of course, a cultural melting pot that expressed itself in many ways, music being one of them. At the annual fur-trappers' rendezvous, running for fifteen years at the peak of the fur trade in the mid-Nineteenth Century, mountain men, Indians and traders

met to exchange furs, gamble and make merry. There, French-Canadian songs would mix with Highland flings and Mexican music (Hine & Faragher 2000: 154). According to Richard Abel the Western, practically since inception, has operated "to privilege the 'Anglo-Saxon' ... as dominant in any conception of American national identity" (1998: 78). In actuality, European immigrants tended to group-settle the West, often binding themselves into close-knit communities retaining the language, culture and religion of the Old Country well into their second generations (Hine and Farragher 2000: 383-4). The constant inscription of Anglo-Saxon folk culture in the Western genre serves, in a way, to write these important communities out of the History of the West altogether. This discourse is also evidenced in the soundtracks of the movies. There is very little evidence of authentic black music in the Western, save for the rag-like numbers that accompany bordello scenes and suchlike. Here, non-white music is stigmatised by association as "degenerate" locations are brought to life with "degenerate" music.

Songs sung in the actual West were drawn from all of the folk traditions imported along with those emigrating to the States during its foundation. Added to this was a new treasury of material generated by the various occupations the frontier was home to, trapping, forestry, the search for gold and so on (Lomax and Lomax 1994: xxvii). Phil Hardy argues that cowboys sang about their own profession, too, to while away the hours on the trail and to soothe the cattle (1998: 193). "In a different, gentler way," he adds, "they offer romantic descriptions of the cowboy's life" (Ibid.: 194). An all-male environment, dislocated from the mores of Nineteenth Century society, is unlikely to produce an entirely gentle lyric tradition, however. Before America's geography was cleaned up and officially standardised, even place names could be colourful: Lunenberg County in Virginia once boasted a Fucking Creek and a Tickle Cunt Branch and Washington featured a Whiskey Dick Mountain (Bryson 1995: 130-1). Regarding the marathon ballad "The Old Chizzum Trail", the Lomax brothers somewhat ruefully note that "There remain hundreds of unprintable stanzas" (1994: 376). Hine and Farragher also mention the routine bowdlerisation of material by early folklorists and historians (2000: 313), and one compendium of "unprintable" Ozark folk songs runs to multiple volumes (Randolph 1992).

We've seen that original songs can encapsulate the story of a film, but pre-existing folk songs can also comment on the action. "Lorena", a song popular with soldiers on both sides during the Civil War, unifies Steiner's music for *The Searchers* in much the same way as "As Time Goes By" watermarks his score for *Casablanca* (1942). Discussing the passing of time and the durability of love, the lyric seems singularly apt. "The years creep slowly by, Lorena/The snow is on the grass again" might even echo the film's striking winter scenes, and "A hundred months have passed, Lorena/Since I last held that hand in mine" underlines the length of the search undertaken, or the distance separating Ethan from his brother's wife. Steiner introduces the theme right after the folk song of the opening credits finishes, and it plays again as Ethan gives little Debbie his war medal. It often underscores Ethan and Martin's searching journeys, and reappears in a minor key as Wayne finds Martha and Erin's bodies in the outhouse. As Debbie runs down the slope to find Ethan and Martin camped outside Scar's village it plays again in the major, and is brought together with Stan Jones' "The Searchers" theme at the close of the movie to lend a sense of both reunion and conclusion to the score.

Simple, clear, down-home and uncomplicated, a folk song sounds "natural"; there is an appearance of ease, of uncomplicated, inevitable logic to a melody like "Shenandoah", disguising any sense that it has to be practised, learnt, constructed. In such a way, the use of folk song encapsulates the down-home, unpretentious feel of the genre itself. It is also a plainly nationalistic musical force. By inscribing the American land with American music a statement of ownership is being made, and by privileging a WASPy musical tradition, the Western once more nails its colours to the mast of the white (Abel 1998: 81).

The importance of music in the process of the formulation of American-ness is plainly evinced in the soundtrack of John Ford's Eastern-Western *Drums Along The Mohawk* (1939). This movie, which culminates in the Stars and Stripes being held aloft in a remote fort, deals with the battle for American independence seen through the eyes of a rural community ravaged by waves of attacks by Indians and "Tories" (i.e. the British). The battle for American supremacy over the forces of the Old World and the aboriginal inhabitants of the New plays itself out not just on screen, but in Alfred Newman's score. The film begins back East with the wedding of Gil

and Lana, and the music which plays for much of the first reel either quotes or is derived from "An English Country Garden". The strings of melodrama dominate much of this part movie, as the narrative displays a penchant for this over conventional Western action: we follow the couple as they set up home, lose it, endure a miscarriage, have to take on domestic servitude to get by and so on. But as the movie wears on, the soundtrack gradually loses its "Englishness" and an American flavour begins to assert itself. We hear "Yankee Doodle" as Gil marches off to war, the simple pioneer sound of a melodeon plays as he takes his baby in his arms for the first time, a hoe-down with two fiddlers celebrates the wedding of John and Mary. Folk-style tunes begin to creep into the farming sequences. By the time of the climactic attack on the fort we're in familiar territory. Indian music plays (see below), with drum ostinato and *fortissimo* brass pentatonic melodies harmonised in fourths. These are interwoven with snatches of "Yankee Doodle" as three Indians pursue Gil across country as he races for help at Fort Dayton. Victory assured over the British, the closing tune is an emphatic rendition of "My Country 'Tis Of Thee, Sweet Land Of Liberty" on full orchestra. This tune has been wrested, like independence itself, from the British, who know it better as their national anthem "God Save The Queen".

Hymns form another important part of America's musical tradition, and hymn-singing is a common trope of the Western. From film to film, various congregations struggle their way through worship in far-flung churches and boneyards the length of the frontier. Commonly, indoors, a harmonium provides the accompaniment for the unison singing of the hymn, a style echoing the easy unpretentiousness of the folk idiom. At the start of *High Noon*, a harmonium gently underscores Will and Amy's civil wedding. Outside, more portable instruments accompany singing, the accordion being particularly popular, as in *She Wore A Yellow Ribbon*. Erin and Martha's funeral in *The Searchers* features mixed voices singing "Shall We Gather At The River" accompanied by accordion, a hymn that seems to haunt Ford's films. As Ethan breaks up the service, it is left to Max Steiner's non-diegetic score to provide a brief reprise on muted strings and the few chimes on an orchestral bell that makes plain the absence of a church in this isolated community. In other filmmakers' work, "Shall We Gather At The River" is contrasted with Beethoven's "Für Elise" in *The Red Pony* (1949), providing a musical snapshot of a family

caught in transition between the spirit of the pioneering days and that of a settled, agricultural lifestyle, and returns in a nightmare version for the start of *The Wild Bunch* (1969).

Voices seem chosen to cover the full spectrum from the incredibly deep to the quaveringly high, and both uncertainties of pitch and the wide range of vocal proficiency underline the simple sincerity and the homespun aspects of the proceedings (and the hero, who's often nervously out of place in church). There is little room here for either the Old World grandiosity of an organ or the luxury of a spot-on choir. *Shenandoah* plays its church services largely for laughs, but the scenes operate not just to send up the local community but to reveal it as "ordinary" and "decent" as well, and the humour quietly undercuts some of the sentimentality of the closing service. In *Shenandoah*, the various visits to the church for Sunday "meet" and Sam and Jenny's wedding are underscored by the customary rag-tag of untrained voices and a harmonium with no bass pedals and only a single manual.

High Noon, however, shows us that the rural community of Hadleyville is settled and civilised enough to have a choir sing in church, who punch out "Mine Eyes Have Seen The Glory" smartly as the residents swelter in the rising heat of the day. Hine and Farragher point out the centrality of religion's rôle is bringing together and sustaining small communities in the West (2000: 365). In the Western, the inclusion of so many scenes depicting various rites of passage (Christenings, weddings, funerals) has an ideological function as well, operating to strengthen the claim of the incoming Americans to the land they have taken. Home is, after all, where one is born, where one lives and eventually dies. Music, as we've seen, has an important part to play in these rituals asserting ownership and belonging. This doesn't mean, however, that hymns and hymn-singing are "sacred" in Westerns; fun, gentle and otherwise, can be poked at them. In *Stagecoach*, as the Law and Order League run Claire Trevor out of town, "Shall We Gather At The River" is heard initially on a harmonium, then rearranged in a comic march for woodwind, muted trumpet, bass clarinet and triangle.

Melody, familiar and hummable, is central to the soundtrack of the Western. Leaving aside Scott Bradley's maniacally referential tune-dropping in the cartoon

world, no other genre places such an emphasis on song melody. Many films from other genres have important themes, but the larger part of their scores comprise the manipulation of musical texture, flowing cues where the orchestra shades and nuances the action often unobtrusively. The classic Western, on the other hand, revels in its tunefulness, and while the passing of time may dull the currency and name-ability of the tunes used, this tunefulness remains, optimistic and wholesome, inscribing the land as indelibly American.

It is not just the melodies that make the Western so distinctive, but often what the melodies are played on, and who is doing the playing is also typical to the genre's musical paradigm. Accordingly, I'll turn to these questions next.

The Singing Cowboy, the Guitar and other Instruments Evocative of the West

Arguably, the Singing Cowboy is something of a red herring. To concentrate on this phenomenon is to examine what is really only a backwater of the vast river of music that flows through the soundtracks of Hollywood Westerns. Cowboys songs, obviously, could only feature explicitly in Westerns after the coming of sound, and they did pop up "humbly mumbled" in films like *The Virginian* (1929) and *Billy The Kid* (1930) (Stanfield 1998: 96). The phenomenal success of Gene Autry in the mid-1930s lodged the idea of the cowboy "strumming and yodelling his way across the high prairie" in the minds of cinemagoers (Ibid.). Within two years of his first film, Autry was Hollywood's number one Western star, and cinema owners clamoured for more of the same (Ibid.: 109). Although claims are made that cowboys in the real West sang to calm the cattle, it seems that the true antecedence of the figure is more prosaic. For Stanfield, the Singing Cowboy is bound up in the sideshow *spiel* of travelling salesmen, and the subsequent popularisation of the figure was myth-making by Twentieth Century record companies intent on disassociating Country music from its roots in the then unfashionable Hillbilly culture and relocating it in the more wholesome milieu of the West (Ibid.: 98, 100). Autry was the first of many over the next couple of decades who would sing their way to Western stardom, Bing Crosby ("I'm An Old Cowhand"), Tex Ritter and Roy Rogers to name but three others.

Male voices singing either solo, in small close harmony groups or in full-blown choir formation are recurrent in the genre. The opening title of *Red River* features an all-male choir singing Dmitri Tiomkin's song-of-the-film "Settle Down" (a request presumably directed at the cattle rather than the cowboys), and the singers reappear throughout the film, goosing up cattle drive sequences and underlining the happy import of the cowboys' arrival in Abilene at the film's close. Other Westerns that open with a male choir include *She Wore A Yellow Ribbon*, *The Searchers* and *The Man From Laramie* (1955).

But although non-diegetic male vocals remain popular, outwith the star vehicles of Autry and Rogers the character of the singing cowboy appears only rarely. Charlie in *The Searchers* arrives at the Jorgensens' toting a guitar, which he strums periodically and eventually serenades Laurie with "Skip To My Lou", and cowboys sing to the cattle in *Red River*. Stanfield's studies of the Singing Cowboy, however, and indeed the presence of Elvis singing in *Flaming Star*, do much to remind us that the Western doesn't exist in an artistic vacuum, and that it developed in tandem with a range of other media and commercial concerns (Stanfield 1996: 22). But the debate bears shifting from the pages of *Billboard* back to the flickering of the silver screen and needs broadening out. The figure is not that common in the genre, where other types of musician feature far more regularly.

One instrument real cowboys didn't make music with is the ubiquitous guitar, which wasn't popularised in America until after 1900 (Hardy 1988: 193). Nevertheless, just as the crack of sixguns and the racket of hooves and hollers instantly evokes the West in the opening title of *Destry Rides Again* (1939), so it and certain other instruments seem evocative of its milieu. Among these we could number the fiddle, the jew's-harp, the banjo, the harmonica and the accordion. Accordions crop up in Westerns constantly, in tribute perhaps to the Viennese instrument's remarkable penetration of folk cultures throughout the world. The world's first portable keyboard, and incredibly durable to boot, the accordion never lost its factory-determined pitch so never needed tuning. Importantly, it was loud, giving a full sound supporting both melody and harmony. Wedding and dance music benefited greatly from its presence, and the West would have been no stranger to this (Goodall 2000: 144).

All of these instruments have a simple and direct appeal. They are all eminently portable (a must for footloose cowboys or travellers of any kind) and they don't require a virtuoso's ability to play convincingly. As we shall see, it's also noticeable that when we are presented with more settled Western communities, the instruments change to less portable pianos and harmoniums, and double basses suddenly appear. The honky-tonk piano, slick and showy, differentiates the soundworld of the Town from that of the Country. The instrument is fixed, emblematic of community. Its flamboyant playing style contrasts with the simple, laid back folk-style strumming of the countryside.

In the movies, we often see cowboys and assorted other Westerners relaxing and the production and consumption of music is an important part of this. In *Red River*, cowboys are shown drinking and gambling in their mess hall, accompanied by a four-piece gathered around a bar table: voice, harmonica, strummed guitar and jew's-harp. In Nicholas Ray's outrageously camp *Johnny Guitar* (1953), the title character entertains us with burst of Appalachian-style guitar playing rivalling the "Duelling Banjos" sequence from *Deliverance* (1972), despite hailing (apparently) from Albuquerque.

The opening quarter of an hour of *Destry Rides Again* coasts along on a tide of music, as fiddle, piano, guitar, banjo and accordion entertain the revellers at the Last Chance Saloon with up-tempo Scots-inflected melodies backed with piano and guitar comping. Only Frenchie's opening number, a risqué drinking song entitled "Little Joe", halts the protean medley. This is later followed up with the more incongruous "You've Got That Look", which sounds as if it belongs to an era more contemporaneous with the 1930s than the action and appears to be backed (mysteriously) by a full orchestra. A halt is finally called to this remarkable passage of music as the Mayor announces to the town that they need a new sheriff; the scene-setting is over and the story can begin. One of the movie's many later high spots is Dietrich's rendition of "See What The Boys In The Backroom Will Have" which, to Lord Beaverbrook, was "a greater work of art than the Venus de Milo" (Walker 1999: 221).

Bars and saloons are prominent social spaces in the Western, and more often than not they come complete with musicians and other performers. The honky-tonk style ostensibly evolved from the work of the predominantly black pianists of bordellos and honky-tonk bars, places which tended to be cheap and disreputable (Bolcom 1980: 537-8). The music was used to both impart a racy, good-time feel and, presumably, drown out the noises coming from upstairs. The sound of a bar-room piano permeates Lordsburg at the end of *Stagecoach*, as the folk tunes that have peppered the movie are given a honky-tonk twist. The pianist himself is the focus of several shots, and as Luke gets up from his card game the player pauses to mark the moment before resuming with another tune, his cheerful playing effectively at odds with the storm that's brewing. His style, emphasising a rapid turnover of melodies with simple rhythmic accompaniment and modulations to signal thematic changes, is picked up by the musicians of the bordellos as Ringo takes Dallas home past a series of houses from which pianos and an erratically tuned fiddle play. In short, the town is alive with music.

In *High Noon*, a cheerful honky-tonk piano halts as the outlaw Ben walks in, and later resumes, again at odds with the growing tension in the saloon. We may begin to discern a common pattern here. In *The Tall Men* (1955), Ben and Clint's arrival at the Black Nugget saloon offers a classic honky-tonk sequence. We hear the customary flow of proto-rag and folk tunes, but their function shifts gradually as the scene progresses. As the men arrive, the music implies the colourful milieu of a saloon anywhere in the West. As we learn the shady business that they are about to embark on, the cheerful, good-time drive of the music starts to sound a little incongruous, adding to the tension of the scene. By the time the men hold up Stark in the stables out back, the honky-tonk now sounds alarmingly out of place, taking on an active and unsettling role in the growing drama. The honky-tonk medley, here, has moved from being a simple ambient touch to taking on a higher profile function in the scene. In *My Darling Clementine* a similar pattern can be traced, only here the arc spans the film as a whole. We first hear the sounds of a bar-room piano as we enter Tombstone towards the start of the film, evoking a racy night-time milieu. Several saloon scenes later its playing changes for the reflective moment as Thorndike recites from Hamlet: high culture and bar culture are brought together. Later, the pianist strikes up an optimistic tune to diffuse the atmosphere after Wyatt

lays Doc out at the bar, their confrontation hitherto being played out to an unnatural silence in the room. An implacably cheerful honky-tonk backdrop sounds out of place as Doc Holliday sits alone in his room, assimilating Clem's appearance in Tombstone. This ironic use of bar-room piano returns as Holliday operates on Chihuahua in the darkened saloon, an up-tempo medley leaking in inappropriately from a nearby establishment.

Another diegetic musical element of the Western is, of course, the hoe-down or, at any rate, the bout of communal dancing that features in many of the films. Like the *ceilidh* that pops up in so many films about Scotland, the hoe-down reinforces the simple, folksy rural milieu of the film, with its emphasis on both the traditional and the amorous, both of which reveal themselves in the music that is played. Furthermore, the hoe-down or dance meet also underline the period nature of the film in question, formal and informal dance scenes being a commonplace of Costume Dramas (the ironically clichéed plotting sarabande in *Shakespeare in Love* [1998], the rambunctious party in steerage in *Titanic* [1997]). Accordion, fiddle, guitar and yipping vocals provide the wagon train hoe-down in *Red River*, and in *The Searchers* Laurie's near-miss wedding to Charlie features an in-house band comprising two guitars, vocalists, fiddle, accordion and double bass.

In *Flaming Star*, Elvis performs "A Cane And A High Starched Collar" for Clint's birthday hoe-down. Ordinarily in hoe-down scenes, the musicians are relegated to the background, but, here, Elvis is the centre of the camera's attention and the dancers secondary. Whether in bars, round campfires, at local shindigs or their high class equivalent the cavalry officer's dance, communal music and dancing features regularly in Westerns, like religious music giving a sense of community in the face of the frequent proximity to the wilderness.

"Westering"

Many Westerns feature journeys, typically from one outpost of civilisation to another via a wilderness fraught with danger. These many fictional journeys can be read as indices of the grand historical American Westwards advance, referred to by Hine and Farragher as "westering" (2000: 333). This westward progress is equally

often underscored with up-tempo, optimistic music intended, presumably, to connote the hopeful movement west and indicate the joy and goodness that lies at the heart of advancing American society. These sequences in films are frequently exciting ones, not just because of the hopefulness of the music. Here we get many of the landscape shots so characteristic of the genre, linked together into a montage sequence in which they are intercut with closer shots of the travellers on the wagon train, on horseback or what-have-you. The music that gums these sequences together might be called "Westering with hope" music, major key, up-beat, *tutti* passages that are typically highly melodic, affirmative compositions. The sense of a young and vigorous nation striking out is thereby conveyed.

The technique is used to considerable effect in the Oscar-winning score for *Stagecoach* . The opening title in part encapsulates the idea, offering a sequence of shots of movement and travel underscored by a medley of folk tunes. This recurs, brisk and breezy, as the stagecoach pulls out of town, pausing only for the banker Gatewood to get on, before resuming as the journey does. The music moves through an exciting series of three upward modulations as the stagecoach rides into Monument Valley, and continues to spool on under dialogue scenes inside and on top of the vehicle. Extreme long shots of Monument Valley are intercut between these, and on the reestablishing of both the landscape and the journey the loud, optimistic main theme, "O Bury Me Not on the Lone Prairie", swells in the mix. The cue continues for a remarkable length of time, its ending combining with Ford's spectacular track in to point up the introduction of John Wayne. Elsewhere, "O Bury Me Not" reappears throughout the film, always linked with the progress of the characters on their journey, occasionally tweaked to suit the narrative, recast in the minor during the dust storm, for example. The music is spurred on by both an insatiable rhythm and the constant clatter of horses' hooves in the mix, adding to the sense of energy, verve and dynamism.

An atmospheric variation on this device can be found in Dmitri Tiomkin's score for *Red River.* Before the inaugural cattle drive on the Chisholm Trail, a series of "dawn" shots show the massive herd and the cowboys awaiting the signal to move off. Tiomkin underscores these dark, eerie images with a spooky electric organ and uncertain, chromatic strings. The order given, the screen bursts into life with the

movement of the livestock and the whooping of the cowboys, and the score breaks out into a rambunctious *tutti* complete with male choir singing "We'll Be In Missouri Some Day".

In *She Wore A Yellow Ribbon*, Westering music enters as Captain Brittles and his patrol leave their fort on Wayne's final mission as full orchestra and choir join for an up-beat, extensive medley of "She Wore A Yellow Ribbon" and "The Girl I Left Behind Me". As in *Stagecoach*, the music dips in the mix for dialogue between those moving out, swelling once more as we are given a series of long and extreme long shots of the travellers' progress. The up-tempo wagon train music in the first reel of *Red River* imparts a considerable spirit of optimism, and James Stewart's stagecoach ride in *Destry Rides Again* is likewise accompanied with cheerful music played at the gallop.

Not all journeys are so enthusiastically heralded by their accompanying scores, however. In *Dance With Wolves*, the nostalgic aspect of Costner's sunset Western underlined with more reflective music, and in *The Searchers* the journey's accompaniment is muted, in keeping with the thematic concerns of this brooding Western: this is not a journey of hope but of growing despair. As Grandfather reminisces about the Westering progress of his wagon train in *The Red Pony* (1949), Aaron Copland echoes both his doubts about the period and disappointment with its passing with a inexorable stalking on cellos and basses layered over with muted, discordant brass.

"Indian" Music

Up until now, this chapter has concentrated on the music of white America. From the outset, it is necessary to draw a working distinction between Native American music as mediated to us via Hollywood's filter (referred to as Indian in this text) and genuine Native American music culture. This I will discuss briefly anon, to throw the simple gestures recurrent in the Western into some sort of relief.

Indian music has a long history of its own in American cinema (Gorbman 2001). In the silent days, *Red Man's Way* (1907) featured "Indian rites" which were to be

accompanied by specific incidental music (Abel 1998: 84). Melodrama aside, one aim of the Kalem studios was authenticity, and presumably they didn't want their "careful research" and "attention to detail" spoiled by inappropriate music chosen by some pianist in the sticks (Ibid.: 85).

An archetypal music cue intended to evoke the Indians consists of a primal drum ostinato on timpani, bass drum or a hide drum or some kind, parallel fourths or fifths sounded on bass instruments, and a melody frequently but not exclusively based on notes drawn from the pentatonic scale, likewise voiced in parallel fifths or fourths. Crucially missing is the voicing of the interval of the third, which would soften the bare fifth into a more comfortable triad. Often, longline melody is rejected in favour of a simple two-, three- or four-note motif, which is then repeated over and over. Crucially, the melody-motif often enters fortissimo and is played without emotional inflection at a constant blare.

The inclusion of passages of Indian music in the title sequences of many Westerns, such as *Stagecoach*, *Fort Apache* and *Drums Along The Mohawk*, not only promises dramatic Indian action during the course of the movie, but is also a key marker for the Indian Western subgenre. During the course of these films the non-diegetic soundtrack tends to breaks off from its customary flow of occidental diatonic harmonies and melodies whenever Indians are present, shifting is rhythmic, harmonic and melodic style accordingly. Indian music can also act as an index for the presence or imminence of Native Americans (hiding in a canyon, for example), or for their guilt or responsibility for certain happenings (the discovery by whites of a burnt-out wagon).

In *Red River* the Indians become a point of reference as the head of the wagon train reminds Wayne he's in Comanche territory. Instantly the score responds with a drum ostinato at odds with the cheerful, free-flowing style of the music which, up to that point, has been cast in the westering mould. *Stagecoach* promises the audience Indian action in the opening title, as a drum ostinato abruptly cuts into the folk medley and brass and woodwind articulate a two-note motif in parallel fifths. This interval occurs again as Geronimo is mentioned in the telegraph office, and the same drums and motifs act as an index for the responsibility of the Apache for the burning

of the ferry. At the start of the Indian attack that climaxes the journey, Ford repeats a camera movement, giving us an extreme long shot of the coach then whip-panning left to Apache on the mountainside watching its progress. The footage of the coach is on each occasion underscored by folk tunes, the pan emphasised by a sudden change in the soundtrack to Indian music (the same musical device accompanies a similar camera move in *Fort Apache* [1948]). Throughout the ensuing chase and battle, the actual confrontation of the whites and the Apache is realised on the soundtrack by a corresponding battle between "white" music and the Indian material. The whole is underpinned by a constant Indian drum ostinato, the music swinging back and forth above it like the ebb and flow of a battle. Musically, neither side seems to have the upper hand as the two harmonic systems, one diatonic, one pentatonic, slug it out on the soundtrack. The *deus ex machina* intervention of the cavalry is signalled by a dramatic upward modulation with the bugle calls of the soldiers and a subsequent outpouring of up-beat folk melody for their rescue charge. The Indian music is thus dramatically vanquished.

At the climax of *The Tall Men*, as the whites, the Mexicans and the cattle run the gauntlet of the Oglala Sioux, this cultural shorthand is taken a step further. The score swings from the folk-style main theme of the movie to Indian music to "Mexican" passages reminding us of the *vaqueros*' presence. Indian music enters either as underscore or as an index for the presence or culpability of Indians in *She Wore A Yellow Ribbon*, and *Drums Along The Mohawk* substitutes its fanfare for a primal flourish of Indian music at the start of its title sequence; Max Steiner does the same with the hugely exciting opening bars of *The Searchers*.

Introduced to us via a series of bird and animal cries as John Wayne and Walter Brennan camp for the night, the Comanche in *Red River* are linked indelibly with nature, a common device. Similarly, the drum sound that is cast both by them and their shadow throughout this movie is marked as "primitive" and of "nature", the drum being one of the earliest instruments devised by man (Karolyi 1965: 142). Cowboy instruments such as the guitar, the harmonica and the accordion may be down-home and folksy, but they are still the products of civilisation. The music that accompanies the whites is complex and orchestral, the result of the weaving together of many parts and ideas, responsive to the action, "civilised" and pleasing to the ear.

In contrast, the Indian music in *Red River* comes across as being less sophisticated all round: as the first wagon train burns the tribal drums are heard again, and once more as the cowboys come upon a dead steer with arrows through its neck. Here, they beat on softly throughout the campfire scene that follows, keeping the cowpokes (and the audience) on their mettle.

Given the degree of collusion between music and narrative in Hollywood filmmaking, it can be of little surprise that two-dimensional characters such as Indians, with a very limited function within many texts, are in turn underscored by two-dimensional music. Like any stereotype, mobilisation is possible with only the most rudimentary strokes from the filmmakers; ideology does the rest via the prejudices of the audience (Dyer 1993: 11).

One way in which composers humanise Indians is to shift their musical accompaniment sideways into a more pastoral idiom. We retain the rhythms, but they become gentler. The blaring brass figures are rounded into mellow passages for French horn, flute and oboe. The savage pentatonic motifs are softened into more impressionist, Debussy-esque serpentine melodies. In *Flaming Star*, Buffalo Horn is given an imposing four-note motif on French horn and much of the Indian action is played out to drums and bare fourths and fifths, but when we move into the Kiowa camp, we hear a flute playing, "the universal pastoral pipe of the shepherd" (Reck 1997: 49). This melody is then handed over to the equally pastoral, though less credibly Kiowa, sound of the oboe.

The shift to a pastoral feel is motivated by a number of factors. First, present is an element of verisimilitude, the wooden flute being an instrument common to many Native American tribes. Second, Indian music can be loud and dramatic when the Indians are threatening or violent, but the dictates of programmatic logic mean that the score has to find a way around this when the Indians are shown in a different context. It is possible to keep the music accompanying Indians shallow and stereotypical only when the Indians themselves aren't allowed much screen time. When Indians are being used merely as a kind of human special effect, a whirlwind of noise and danger that sweeps down a canyon to attack a wagon train then disappears as swiftly as it arrived, then the music isn't required to be too flexible.

When Indians are given more screen time, their characters are suddenly required to be defined and developed; we start to get more of their point of view, to understand them better and empathise with them. This has a knock on effect for the soundtrack. If there is a sizeable Indian presence in the film, it would be aggravating for the composer to score everything to the usual *fortissimo* drums and blaring brass fourths. Finally, the Indians, through pastoral conventions, become linked with the land, a connection which is, in itself, a frequent dramatic device of the pro-Indian Western.

Dances With Wolves in a way formalises this approach. Here, French horns are principally associated with the Indians, and a noble, elegiac solo trumpet with John Dunbar, an effective musical touch echoing his character's lone-voice-in-the-wilderness function. Two Socks the wolf's theme is given to flute, and the score gives a prominent rôle to strings, flutes, horns, oboes and clarinets. One of the most remarkable aspects of its score is its slow, relaxed pace. The only time we move up-tempo is for the buffalo hunt sequence, a scene scored with classic, Coplandesque rodeo music.

Not all Indians in *Dances With Wolves* are good Indians, however, and the Pawnee are given a theme of their own a little more in keeping with the classic model of Indian music. As they attack Timmonds at his campfire, a bass pedal swells as the music switches to a chilly minor key, and trumpet and unison strings intone an uncomfortable chromatic melody. In a sophisticated twist on the drum ostinato, the Pawnee leave the scene to the ominous boom of a bass drum, soft but still threatening. The Pawnee music appears during Stands With A Fist's flashback to their murder of her family, and again as their war party approaches the Lakota camp, where it is joined by a timpani *ostinato*. Use of percussion also, on occasion, extends to the Sioux. A loud roll on tom toms accompanies our first sight of Kicking Bird as he tries to steal Cisco, and a bass drum ostinato underscores the Indians' regrouping on the other side of the ridge after the death of Two Socks. But, overwhelmingly, the classic model of rhythmic ostinato, *fortissimo* brass and primitive two or four note motifs is abandoned in favour of a lyrical, pastoral approach. On occasion, John Barry toys with the clichés. As Dunbar first approaches the Sioux camp with the injured Stands With A Fist, we hear the

beginnings of an ominous timpani ostinato, backed with a pedal point. But, on viewing the camp spread out over the valley floor, the orchestra suddenly bursts into warm major key strings, expansive French horns playing over them. The ultimate Sioux attack on the Union troops transporting Dunbar to Fort Hayes and certain death is remarkable not least for its narrative positioning the audience in favour of Sioux victory, but for the music that accompanies it. Gone is the savage war music we normally hear on such occasions, replaced with triumphant melody, harmony, strings and French horns. It is only in the aftermath, with the circumspect moment of Smiles A Lot's first kill, that the music switches to the minor key and a bass drum sounds ominously.

White Feather (1955) straddles the Indian/pastoral musical divide. Very much a film sympathetic to the Indian cause, offering another progressive liberal gloss on racial politics, the movie depicts the Cheyenne as both noble warriors and human beings caught in a period of imminent defeat and unsettled transition. The classic drum ostinato runs riot through the picture, given to bass drum, timpani and tom toms, accompanied as usual by stabbing brass motifs and low strings harmonising in bare fifths. However, the score flips over to Debussy-esque pastoral not just during the romantic scenes between Tanner and Appearing Day, but also whenever the Cheyenne are shown doing something noble or wise. Principally, these cues begin with a solo oboe playing a lyrical, falling pentatonic melody, which is handed to a clarinet backed with strings, before a pentatonic flute duet carries the theme on. Broken Hand's decision to sign the treaty is so accompanied, as is Tanner's moment of communion with Little Dog's body at the film's climax.

Native American Music

The romantic stereotype of the Indian in the Western is very much that of the brave on horseback impressively crowned with a feather head-dress (Buscombe 1998: 31). The photographs of Edward S Curtis, on the other hand, attest to the vibrant and various cultures of the Native American nations (Curtis 1907). For Hollywood, while some tribes are commonly depicted as differing from the Plains stereotype, such as the Pueblos, the Mohawks and the Pawnee, by and large the rich diversity of Indian cultures simply doesn't make it through into the films themselves.

In reality, Native American music enjoys both a sacred and a secular rôle (McAllester 1994: 596). The human voice is the cornerstone of the various traditions. The singing, ranging from "the piercing falsetto of the plains to the measured bass of the Pueblos" (Ibid.: 597), is often accompanied by rattles and drums. Native American music was the first to be recorded on wax cylinders by anthropologists (Ibid.), and alongside the sacred material the various music cultures embrace love songs, jocular dance songs and many other forms (Curtis 1968). The spectrum of cultural groupings in American Indians is also broad, incorporating the Arctic and Sub-Arctic, North West Coast, Plains, Eastern Woodland and South Western zones to name but a few, a wide geographical range with a corresponding musical variety (Reck 1997: 34). Native American music making, then, is a diverse tradition. Perhaps surprisingly, something of this rich and dynamic musical culture is occasionally reflected in the soundtracks of Hollywood movies.

In *The Searchers*, there is a striking moment when Scar signals the capture of Debbie by blowing into a hollowed-out horn, and, later, Comanches sing a death song to Ethan and the rangers from across a wide river. In this case, we hear a drum ostinato and harsh, untranslated communal singing in the plains falsetto style, which in turn is aped by Old Mose (who also treated us to his version of a war dance earlier in the picture). When Steiner's score picks up again, it takes as its starting point the same Comanche tune, giving it to similarly shrill woodwind. In *She Wore A Yellow Ribbon*, Kiowa Indians play hollowed-out tree trunks with wooden sticks as John Wayne enters the war camp, remarking that the "medicine drums [are] talking". Hollowed-out tree trunks also feature as percussion played by Apaches in *Rio Grande*, a film which, too, provides several examples of the "high, tense and nasal" singing style appropriate to the area (Ibid.: 261). In *Flaming Star*, a Kiowa woman takes up a soft lament as Pacer returns Two Moons' body to the camp. Stands With A Fist laments the death of her husband when Dunbar first meets her in *Dances With Wolves*. Elsewhere in that film, we have several ceremonies accompanied with frame drums and communal singing using both male and female voices together, an unusual touch. Women sing a chorus alone in celebration of the buffalo hunt. There is also, however, a curious fire dance sequence where Dunbar

leaps around a fire in Fort Sedgewick to the New Agey strains of a drum loop, synths and orchestra, plains falsetto voices being layered in impressionistically.

In the non-diegetic world of the score, however, the Hollywood reduction of the panoply of American Indian music, whilst accurate after a fashion, is on the whole approximate and rudimentary. It is true that the interval of the fourth is important to the broad Native American musical style, as is the pentatonic scale (Ibid.: 193, 200). The rhythm ostinato is also a key element, but the genuine article differs from Hollywood's non-diegetic realisation in a more fluid approach to accompaniment, the drummer characteristically anticipating the beat of the melody by a fraction, bringing the sound alive (Ibid.: 168).

Native American music, then, tends not to fare well at the hands of film composers. The same drum ostinato, the same pentatonic motifs and sequences of parallel bare fourths and fifths tend to cue in Indians from film to film. This avoidance of triadic harmony casts them, musically, as "other". Max Steiner's score for *The Searchers* allows a little variation, with the addition of finger cymbals to the customary conventions. The "comic" sequence where Marty inadvertently purchases a Comanche bride is accompanied by a toe-tapping pentatonic tune given to oboe, piccolo and then to baritone sax (!), presumably a musical gag alluding to the ample girth of the woman in question.

Music in Indian Westerns does two jobs. First, it locates the films within the broad Western canon, using many of the conventions we would expect to hear, the folksy melodism, Westering optimism, broad music of the land and so on. Over and above this, however, the soundtrack also responds to increased screen time and narrative importance given to the Indians, giving a distinctive flavour to the Indian Western. The same holds true for many other subgenres of the Western, and it is to some of these that we will turn next.

Cavalry and Civil War Westerns

Cavalry Westerns incorporate many narrative facets of War Films, such as the arrivals and training of raw recruits, the escalation of conflict and the final

cauterising battle, and, similarly, their scores adopt some elements from the War Film paradigm: marches, fanfares, military band orchestration and so on. However, just as Cavalry Westerns remain Westerns, their soundtracks operate to effectively locate the action simultaneously within both a military and a Wild West paradigm.

Richard Hageman's music for *She Wore A Yellow Ribbon* demonstrates this perfectly. The movie opens, evoking the War paradigm, with an affirmative brass fanfare preceding the brisk march of the opening title. Tunes associated with American conflict are brought to the fore. "Garry Owen", a tune linked with Custer's 7th Cavalry, as in Max Steiner's score for*They Died With Their Boots On* (1941), plays not just when Custer is a direct point of reference, as in the opening voice-over or under John Wayne's listing of the dead of the Little Big Horn, but throughout the score. This musical gesture links Wayne's cavalry division with Custer's, implying that, although defeated, the spirit of the 7th Cavalry lives on. As Wayne puts it: "The Army is always the same. The sun and the moon change, but the Army knows no seasons." This sentiment is echoed at the close of another Cavalry Western, *Fort Apache*, and would have been loaded with meaning for an America emerging from the Second World War. "Dixie" plays as Trooper Smith dies, the melody, voiced here as a lamentation on alto flute, evoking the past conflict of the Civil War, its orchestration an articulation of the archetypal Noble Death gesture we'll find in the War paradigm. Bugle calls proliferate in both the diegetic and non-diegetic soundtracks. "The Battle Hymn of the Republic", again not without Civil War associations, plays as Wayne inspects his troops for a final time on his retirement day. In addition, though, the opening title locates the film within the Western tradition. As well as being a march, it comprises a medley of folk tunes including the Cavalry anthems "She Wore A Yellow Ribbon" and "The Girl I Left Behind Me", sung by a male choir. "O Bury Me Not on the Lone Prairie" is reprised several times, including once underscoring the progress of another stagecoach across Indian country during the opening montage sequence. The two genres are explicitly linked musically not simply during the opening title, but also for the funeral scene, where "Taps" is played after a muted rendition of the "O Bury Me Not" by male voice and accordion.

Bugle calls top and tail the opening title of *Rio Grande*, and the rest of its score makes full use of side drums and regimental songs, as does *Fort Apache.* In both films the bugles play not just in the diegetic music space, but in the non-diegetic score as well. The latter, in particular, features sequences where the various bugle calls are passed back and forth between the diegesis and the non-diegetic soundtrack, increasing the excitement of the cavalry charges. Again in *Fort Apache*, "You're In The Army Now" plays as troopers languish in jail and shovel manure, and the "Battle Hymn of the Republic" sounds at the close. In *White Feather*, as the Cavalry march on the Cheyenne through the Valley of the Dead, snares and bugles sound a march in the score, and snare drums accompany Ramon's entrance as a "cavalryman" in *For a Fistful of Dollars* (1964). The cavalry sequences in *The Searchers* feature marches, bugles, cymbals and snare drums and piccolos playing "Garry Owen" as the troops round up vanquished Indians: the spirit of Custer is evoked triumphantly. The arrival of the Cavalry at the climax of the Indian attack in *Stagecoach* is accompanied by a classic shift in music signalled principally by the sounding of a bugle call and a modulation into a rousing march. The Cavalry escort to Lordsburg is also underscored by a march.

The centring of a film around the Cavalry, or even their intervention in an otherwise non-Cavalry Western, is thus often met with a musical accommodation in the soundtrack. Elements from the War film paradigm merge with the musical markers of the Western to give a distinctive flavour to the scores of this subgenre, too, and a similar pattern emerges in Civil War Westerns. *Dances With Wolves* opens with a stand off between Union soldiers and Rebels in St David's Field, Tennessee. The martial milieu is instantly signalled via the score with the rattle of snare drums. As the Union soldiers advance across the field, a piccolo soars above the rest of the orchestra, and the customary bugle calls sound as Dunbar is found by the General after the attack. Again drawing on the War film paradigm, Civil War soundtracks also frequently feature patriotic songs. In *Shenandoah*, the Negro slave Gabriel walks to his freedom to the strains of "John Brown's Body" ("John Brown died that the slave might be free..."). A similar pattern of musical accommodation is found in other subgenres of the Western.

Down Mexico Way

The buffer zone between the US and Mexico comprising Arizona, New Mexico and southern Texas, provides a colourful location for many dusty Westerns, and the proximity to Spanish-influenced culture, and the concomitant liminal status of this zone on either side of the border, is reflected in the films' soundtracks. Music is, as we have seen, a key geographical locator of action, dashes of local colour and evocative orchestrations often completing the illusion that a soundstage an area of blighted scrub somewhere outside Hollywood is in actuality "south of the border". Mexican music (hedge this with a caveat similar to that for Indian music) is often scored with an added *mariachi* flavour, gut-strung acoustic guitar, trumpet(s)/trombone and syncopated bass featuring prominently in the orchestration. It harnesses any of a number of exotic rhythms and dance forms (flamenco, fandango etc.), and uses a Spanish scale best characterised as a Phrygian mode with the added possibilities of a flattened fourth and augmented seventh.

In *Red River* there is a Mexican flourish as Don Diego's riders confront John Wayne in his newly claimed lands in Texas, and in *Stagecoach* there is another in the form of *mariachi* trumpets as we enter Fort Apache. Here, the exotic Yakima furnishes a musical interlude comprising a slow Mexican song accompanied by solo guitar, but she doesn't just provide a diversion for the *vaqueros* as they ride off on the spare horses and some welcome local colour. The number also serves to soften up the audience as the process of healing and bonding begins for the travellers. In subsequent scenes Mrs Mallory will move closer to Dallas, Ringo will propose and Doc Boone will redeem himself and earn the respect of his fellows by delivering Mrs Mallory's baby successfully.

As Ethan and Martin's quest takes them into New Mexico in *The Searchers*, they are pestered by a young lady playing castanets in the inn where they find their vital clue. In *The Tall Men*, as the principals arrive in San Antone, our proximity to the Mexican border is reflected in the soundtrack: in Nella's hotel we hear a bar-room piano (backed with strings to hint at our move up-market from the Dark Nugget in Mineral City) playing music with a Spanish lilt, and the corresponding scene with Ben and Clint in the Mexican quarter is backed with *fiesta* music. The blessing of

the *vaqueros* by their priest prior to the cattle drive unfolds over a strumming Spanish guitar, and the Mexican cowboys often gather round campfires on the trail for a close harmony *canzon.*

The appearance of Helen Ramirez in *High Noon* is inevitably accompanied by a change to a Spanish scale in the soundtrack, complementing Katy Jurado's smokily exotic looks. In *Rio Grande*, the crossings of the cavalry into Mexico are shadowed by a matching crossover in the orchestra. The approach to the river is heralded by the incorporation of the opening notes of "La Cucaracha", and as the soldiers plough through the water the rhythms and harmonies of the score develop a markedly Spanish flavour. In *Fort Apache*, we hear Spanish inflections in the score as York and Beauford set off to talk with Cochise in his Mexican hideout. Again the crossing of the river into Mexico is backed with Spanish scales in the orchestra. The brass play figures based on both bugle calls and the arpeggiated opening notes of "La Cucaracha" as the Cavalry prepare to leave the Fort to trap Cochise. Victor Young's tenebrous score for *Johnny Guitar* brings guitar and orchestra together for a minor key Mexican feel.

Acting as something of a summation of the subgenre's musical components, Elmer Bernstein's score for *The Magnificent Seven* gives us a series of themes on Spanish scales, ranging from the simple, lyrical theme given to the farmers to the strident, more chromatic tune that appears along with the marauding bandits. Meanwhile, this Mexicana is balanced by an exciting Copland-esque theme for the Seven that both locates the movie as a Western and adds a crucial "white" flavour to the soundtrack.

Pastoral and Family Westerns

The land and the country, whether tilled or wild, have a central role to play in the Western. As we've seen, a key pictorial signifier of the West is the succession of landscape shots locating the drama in its frontier milieu. In Beethoven's *Sixth*, with roots in earlier imitative music-making in the Renaissance (Brown and Stein 1999: 354), the orchestral model for music evocative of the countryside was formalised: wholesome strings, chirping woodwind and hunting horns. This feeds through into

the Western paradigm in the context of whites associated with the land as well as Indians.

The French horn, the noble, expansive tone of which can be heard in many Westerns, plays an important rôle. *The Tall Men* makes extensive use of the instrument, principally in its "land music". Western land music is primarily characterised by the opening out of the orchestra into a grand, major key tutti to accompany an extended sequence of images depicting the vastness of the Western landscape. A big theme unfolds at a stately pace, accompanied by triadic harmonies that move in sympathy with the ripe melody. The connotation is of the epic, the magisterial, and the cornucopian, the music conveying a sense of space with its frequent recourse to pedal point and an otherwise leisurely pace of harmonic change. In *The Tall Men* the music that underscores the handsome cattle drive scenes is of this nature, and a key melodic role is given to the horn, often backed with unison strings. The opening title, a montage of winter Western shots depicting the Montana mountains, features the same folk-style theme, once more given to horn and strings.

To land music we can add horse music. In *Red River*, as we meet the wagon train at the start of the film, "clip clop" percussion apes the sound of hooves and the film's principal theme plays over on accordion. A similar percussion device runs through the rural town in *High Noon*, and the steady pace of travel on horseback is incorporated into Lee Marvin's rendition of "I Was Born Under A Wandering Star" from *Paint Your Wagon* (1969). Shoshone chief Robert Taylor's Edenic farm is accompanied by pastoral music in *Devil's Doorway* (1950), and, as we have seen, the pastoral tone palette is often drawn on in connection with sympathetic portrayals of American Indians.

The pastoral is also evinced in *The Red Pony*, which inhabits a settled West where the colonisation struggles of the continent are reduced to a grandfather's memories that bore everyone around the dinner table. Copland's music, however, is singularly Western in spirit, its harmonising in fourths in this context reminiscent of double-stopping fiddle strings from the opening of a barn dance. Although the film is given the imposing *leitmotif* of a stirring fanfare, elsewhere strings and woodwind

underline the pastoral feel of the piece. The good-natured, heavily chorded comping style of much of the orchestral accompaniment adds energy and a rural charm to a rather leaden film. Copland adds piquancy to his predominantly triadic harmonies with dashes of shrill discords lending sections of the score, particularly those that deal with the young hero Tom and his pony, an unrefined, *faux naïf* feel as well as the faintly modernistic edge typical of the composer's lyric work. Given the focus here on the family, a prominent role is also given to elements from the Romantic Melodrama paradigm (*divisi* strings, emotive solos), a characteristic repeated in other family Westerns like *Flaming Star*.

Indeed, domestic space and domestic narratives in the Western are frequently marked out musically. In *Stagecoach*, the verve of the journey West is replaced by a more reflective arrangement of "I Dream Of Jeannie" as the travellers break for a meal indoors. Elsewhere, *divisi* strings, heavy vibrato and a solo cello accompany Mrs Mallory's collapse at Apache Wells ("women's problems" are clearly the domain of Melodrama!), Doc Boone's sober preparations to deliver her baby and Dallas' presentation of the infant to the anxiously waiting guys. Full-on Melodrama is evoked by the strings and celeste that play as Ringo proposes to Dallas outside the fort. At the start of *The Searchers*, strings play as Ethan and his brother's family walk into their house. Similarly, in *The Tall Men*, as Nella and Ben talk in the storm-bound log cabin about setting up a ranch house in Texas, glowing strings play mellow in the background, joined on occasion by a celeste, hinting at the standard piano-and-strings combo of Romantic Melodrama.

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Some Westerns, of course, draw together two or more of these subgeneric concerns, and *Shenandoah* is a good example of this. The film betrays its mid-1960s origins with a storyline encompassing elements from Civil War, Family and Pastoral Western paradigms, and this mix is reflected beautifully in Frank Skinner's evocative score. Skinner uses the first four minutes of screen time to set out his stall both thematically and in terms of orchestration, effortlessly slipping from one subgeneric musical paradigm to another as the narrative unfolds.

The film's belonging to the Western genre is signalled at the start by a sequence of classic landscape establishing shots, and the homespun tones of a melodeon echo this, voicing the film's principal folk-theme "Shenandoah", accompanied by two French Horns chording quietly for support. The Civil War narrative strand is signalled by shots showing Confederate soldiers moving through the forest, and the soundtrack shifts to accommodate this, a snare drum beating a march time at odds with the folksy lyricism of the main theme. This theme is then progressively drowned out by the addition of muted trumpets and growing brass which builds to a militaristic fanfare before we cut to cannons firing on a battlefield and the caption "Virginia 1863". Bugle calls are heard as the attacks continue, and the musical metamorphosis from the score's peaceful and melodic opening to a war footing, prefiguring the movement of the film's subsequent narrative, is complete.

As the action shifts to the Anderson house, the score picks up again, enunciating in turn each of the film's subgeneric concerns. As two of the Anderson boys ride towards the house, looking over their shoulders at the sounds of distant cannonfire, muted brass play minor triads, connoting both distance and a sense of the military. As the camera tracks in for our first look at the family patriarch, Charlie Anderson, his status as a Western hero is confirmed by corresponding minor triads on the harmonica that echo the rhythm of the previous muted brass. As we are given shots of the family looking at one another and the distant source of the cannonfire, strings play, introducing an element of family Melodrama to the scene. As Charlie demands, rhetorically, "Are they on our land?" a Pastoral feel enters as the land becomes a point of reference: an oboe reprises the "Shenandoah" theme. This in turn carries through to a scene by a river where the Boy, the family's youngest member, discovers a Confederate hat floating downstream to the accompaniment of a clarinet, an oboe once again and quietly burbling strings.

Thus, with a little under four minutes on the clock, Skinner has glossed the main elements of his score, underlining deftly the various generic and subgeneric allegiances of the narrative. This process is elaborated as the film progresses. When Charlie Anderson and his daughter Jenny discuss their feelings over Martha's gravestone, the melodeon returns with the main theme backed up with the muted strings of Melodrama (Family Western). As Jenny picks out her mother's wedding

dress we hear a combination of no less than three keyboard instruments and strings, a celeste that becomes a piano that becomes an overstrung piano, taking us elegantly yet subliminally from "heaven" to "romance" to the world of the West. In an interesting twist on the Melodrama paradigm, as Ann discovers the murderous outlaws in the farmhouse we hear dark strings and a series of menacing discords on piano: domestic harmony is literally, in musical terms, suddenly complicated. The film's pastoral credentials are alluded to as Charlie calls his sons out in front of the Confederate soldiers who are asking them to enlist. As the boys appear, soft woodwind underlines their status as farmers, not soldiers, and the scene ends with a muffled yet militaristic side drum (snare off) playing as the Confederates ride away from their farm. After the ambush of these men, the family's dilemma is brought into focus by the music as they survey the scene, the strings of the Family Western being overlaid by the bugle calls of the Civil War Western. The picture, however, is repeatedly realigned within the Western paradigm by the score, with frequent use of both folk themes and folk-style melody. A solo harmonica plays as men gather around the campfire in the Confederate camp, and we even get a spot of horse music as the Anderson's search party moves through the country looking for the Boy: a French horn intones a partially arpeggiated melody over a simple, relaxed ostinato of strings playing a major triad in unison rhythm.

The musical paradigm of the classic American Western, then, foregrounds popular forms of music making such as folk songs, religious songs, and certain key instruments are used for the accompaniment of these such as guitars, accordions, harmonicas and honky-tonk pianos. Although it draws on the distinctively American orchestral model of Aaron Copland's music, it also incorporates elements of European high culture music, in particular the pastoral tradition. Separate musical accommodation is made for geographical and thematic flavourings, as in the Spanish-inflections of South of the Border Westerns and the various different styles of Indian music in Indian Westerns.

The Western, however, is a genre with a long timeline, and it has undergone several periods of re-evaluation and reformulation. It is to these that we will turn next, and attempt to ascertain what impact, if any, these various revisions of the genre have had on its classic musical paradigm.

The Spaghetti Western

In the 1960s a new type of Western burst onto the screen. Violent, fashionable, aimed at a youthful market and imbued with an Old World cynicism, the Spaghetti Western provided a reconfiguration of the genre with a cultural (and box office) resonance. In keeping with the contemporaneous rise of the pop score, Ennio Morricone's music for Sergio Leone's Westerns appears to reject the symphonic style of the classic Hollywood Western soundtrack. In its place we have a pared down sound that is clearly "new", as the inclusion of obviously anachronistic electric guitars and recording effects underlines. However, while Morricone has opted for a pop style score, his orchestrations do not come entirely out of left field, as the opening title of *A Fistful Of Dollars* attests. Over animated images, we hear iconic sounds of the West: hooves, gunshots, ricochets. These blend into the music proper, scored for acoustic guitar, human whistle, piccolo, whip, bell, anvil, electric guitar, male choir and, finally, strings that join to cap the end of the cue.

Just as Leone incorporates visual elements from the American Western into his work (the burst of sage hens preceding the massacre of the Irish family in *Once Upon A Time In The West* [1968] is drawn directly from a similar burst before the massacre at the start of *The Searchers*, for example), so Morricone distils certain elements from the Western soundtrack and deploys them anew. The acoustic guitar is an old favourite from the genre's paradigm, and the vocalisations of the male choir are merely a development of the classic male vocal that begins many Westerns. A whistling cowboy can be heard in *Red River* as Matt and Tess canoodle on the foggy plains after the hoedown, and in *The Tall Men* Clark Gable responds to Jane Russell's first rendition of "If I Were A Peach Tree" by whistling the melody back to her. Indeed, Ramon has a spirited whistling scene to perform in *Fistful* itself. The whip and the anvil are evocative if not of the West's soundtrack music then of the diegetic soundworld of the Western from urging stagecoach horses on and from blacksmiths' forges. Bells toll from white wooden steeples and adobe belfries throughout Westerns and are a key index of community, as well as a warning of impending attack (*The Magnificent Seven*, *Rio Grande*). The piccolo could be a hangover from the Civil War paradigm; this may be stretching things a

little, but the point is that there is a precedent for its use in Western soundtracks. Morricone uses it here as Joe's *leitmotif*, a puckish five-note tumble that follows him through the movie and is re-voiced slowly at the end of his beating. A harmonica features later, and a recorder underlines the rural atmosphere of San Miguel, similar to the ethnic flute sounds that accompany Pastoral Indian scenes in *Flaming Star* and *White Feather*.

Morricone's score is also remarkable for its spare textures. With the exception of the strings, the instruments all play solo, lending a chamber feel to many of the cues, emphasising a difference between this music and the full orchestra so typical of the Hollywood sound. The soloists foregrounding in the mix creates clashing, contrasting textures echoing Leone's angular composition sense, with its whooshy, exaggerated perspectives, graphic qualities and cartoonish use of deep focus. Morricone centres his score on two principal themes. The first is the upbeat, catchy tune whistled during the opening title, the second more lyrical and reflective, normally given to the mellow tones of a cor anglais. It is based on a Spanish scale, which, alongside the acoustic guitar, emphasises the southern border setting for the action. The lion's share of the rest of the score comprises suspense cues. Pedals, tremolo strings and repeated motifs build the tension as Mrs Baxter undresses or as Joe shoots four of the Baxter men. Morricone lapses into atonality as Joe is beaten up, and again as the Rojas massacre the Baxters. The whole score is capped with a mariachi trumpet joining the choir for the build to the final shoot out (the trumpet is Morricone's instrument [Frith 1988: 141]). The feel is a "produced" one: the idiosyncrasy of this music is often the result of sound treatment in the recording studio, normally not so obvious a mediator in Western film music.

Morricone follows a similar blueprint in *For A Few Dollars More* (1965). Here, the title features the familiar bullets, ricochets and human whistle, a jew's-harp, recorder, bells, snare drum, whip, the shouts of male choir, acoustic and electric guitars and strings joining in for the closing section. Again there are two principal themes, the up-beat whistled tune from the title sequence and the more reflective lyrical melody that grows from the chiming of the pocket watches. Colonel Mortimer is given a twang on jew's-harp as his motif, and Manco another puckish figure, this time on recorder rather than piccolo. Suspense cues once more

proliferate, and atonal music reappears for key dramatic moments of violence, moments of mental instability, or in the form of the treated, expressionistic watch chimes that make strange Indio's dream sequences. Again, a mariachi trumpet adds a dramatic flourish to the climactic shoot out.

The blueprint is broadly carried over into the third of the trilogy, *The Good, The Bad And The Ugly* (1966). The customarily vigorous opening title is scored for gunshots, drum, whistle, harmonica, acoustic and electric guitar, bells, recorder, male choir and piercing falsetto vocals, one of which impersonates the sound of the harmonica. A virtuoso solo trumpet provides a shiny climax, and string backing comes in, as usual, at the end of the sequence. Blondy, Angel Eyes and Tuco are assigned different instruments, a soprano recorder, bass recorder and harsh falsetto voice respectively, but interestingly their motifs are musically identical, suggesting a link between the three, that all are merely different aspects of the same thing. Atonality resurfaces during moments of extreme violence or tension, as in the high tone cluster reminiscent of Penderecki when the farmer and his son are shot by Angel Eyes at the start. Despite much idiosyncratic orchestration, such as the prominent (and unusual) use of a cor anglais in its middle and low registers, a more lyrical feel has crept into the music. This begins with the Spanish guitar melody that plays as Angel Eyes approaches the first homesteading but reaches fruition during the final Civil War reels of the film. Here, the standard, witty "spaghetti" sound is all but supplanted with a tender lyricism that Morricone would pursue into *Once Upon A Time In The West* and *A Fistful Of Dynamite* (1971). This approach would culminate in the luxuriant score for *Once Upon A Time In America* (1984), where, highly dramatically, sweet themes would counterpoint graphic scenes of violence. The spaghetti sound returns for the climax of *The Good, The Bad...*, the by now customary trumpet solo augmenting the climactic shoot-out, which also features a chiming celeste reminiscent of the watches of *For A few Dollars More* and a soprano voice hinting at cues to follow in *Once Upon A Time In The West.*

Once Upon A Time In The West revels in its sumptuous melodies and amusing textures. Indeed, Morricone's soundtrack is one of those rare scores that were created before the film was shot, the subsequent scenes being choreographed to mesh with the music (Frayling 1998: 137). Rather than brief motifs, rounded

themes are given to the protagonists. Harmonica has a harmonica solo, sometimes diegetic, sometimes non-diegetic. Frank has a theme often scored for startlingly loud electric guitar, but given a gentler turn on occasion. Cheyenne has a pleasing, horse music tune for banjo, overstrung piano and clip-clop percussion, and Morton a descending series of shiny notes on harp and glockenspiel that's filled out into a pastiche of *La Mer* for his sticky end in the muddy puddle. Jill's theme is the most expansive of them all, typically beginning on harpsichord and strings before filling out into a *tutti* passage complete with soaring soprano voice. When we hear Frank's theme outside Sweetwater towards the end of the opening massacre there, Harmonica's is embedded in it with a fatalistic touch; similarly when we hear Harmonica's theme in the saddlers *en route* from Flagstone, Frank's provides the backing. In addition, each of the themes is evocative of different values. Harmonica's is an anguished, painful sound, Frank's is frightening; Cheyenne's is playful, Morton's sparkles like gold and Jill's is nostalgic, even elegiac. The themes inform the scenes they underscore as well as cue in the characters they signify. The Westering sequence as Jill travels to Sweetwater plays to her theme scored for cor anglais then French horn, becoming land music as it goes. Foreshadowing her final triumph, Morricone chooses to gild his most nostalgic theme with a female rather than a male vocal: here, at last, a woman's voice is inscribed on the landscape.

Morricone's music for the spaghettis, then, is at once new and challenging to the orthodox Western score style, yet dependent on and drawn from it. It is also clearly a modern sound, with its bongos, electric guitars and echoed vocals, the rock music of a new generation accompanying Clint Eastwood, a Western hero for a new generation, about his business. As Leone updates the genre in visual and dramatic terms, Morricone performs a similar reinvigoration of its soundtrack.

Alan Silvestri's music for Sam Raimi's spaghetti pastiche *The Quick And The Dead* (1995) mimics in part the idiosyncratic conventions laid down by Morricone. The opening title features an overblown piccolo figure, Spanish guitar flourish and a series of pedals on strings culminating in a high-pitched discordant cluster to build suspense. Lady's theme is scored for strumming guitar, finger snaps, whip crack and human whistle. As Ace fans his cards we hear the strings of a piano being strummed (more Goldsmith than Morricone?) and in the build up to Herod's

shooting of the hired gun Cantrell we hear high synth whines, like feedback, with a timpani being stroked underneath. Yet the elements of pastiche are merely couched within the broader framework of a traditional Hollywood orchestral score. Mellow but effective, economical and discreet, the music is on the whole what you'd expect from its composer. There is no real synthesis of the two styles, Morricone's and Silvestri's, it's either one or the other. Raimi's film may challenge and revise one or two of our preconceptions of what to expect from a Western, particularly in terms of gender and race rôles, but the score is not quite so revolutionary.

"Revisionist" Westerns

"It feels like times have changed," James Coburn tells Kris Kristofferson in Sam Peckinpah's *Pat Garret And Billy The Kid* (1973), and indeed they had. Partly in response to the success of the spaghettis, and partly in reaction to broader developments in Hollywood cinema, the American Western began its own process of change (Frayling 1998: 280). These new films emerged from the social and political hothouse of the late 1960s, as America struggled to address the issues raised by the Hippy movement, the Race problem at home and Viet Nam abroad. Like Leone's, movies like Peckinpah's *The Wild Bunch* revamped and reinvigorated the genre, upping the violence quotient, muddying the morality of the characters, questioning the veracity of previous imagings of the West.

Pat Garret's declaration of changing times also echoes the previous work of that film's composer, Bob Dylan. The new Westerns had new heroes, and they also were open to new ideas in their soundtracks. Riding on the back of the surge in popularity of pop scores, and, of course, the huge impact of Morricone's music for Leone, some of the new Westerns sounded new as well. Although the symphonic score could be rejected, it was not, however, replaced by any old pop score. The purpose of this and the subsequent sections, then, is to show that although the music accompanying these more recent Westerns may often sound different from the orchestral scores of old, it remains, on various levels, true to the Western paradigm, and therefore appropriate to the images is underscores. These sections will take the form of an overview, comparing, sometimes contrasting, the new music and the old paradigm.

Dylan's music for *Pat Garret And Billy The Kid* differs from the classic Western score in terms of both form and some of its instrumentation, but it is careful retain enough ties with the genre's paradigm to not sound out of place. Gone is the orthodox score's characteristic shading of narrative and character. Dylan's cues are typically constructed from two- or three-chord riffs, which repeat, implacably, over and over. Rather than creating a powerful mood, or adding nuance to the action, this seemingly detached music adds a kind of fatalistic feel, especially in the build up to the climactic shooting of the Kid. The opening title is arranged for two acoustic guitars, electric bass and jingling finger cymbals, foreshadowing the sound of spurs that will be fetishised throughout. As the picture progresses, to this basic mix are added bongos, harmonica, harmonium, recorder and vocals, most of which are drawn from the genre's musical paradigm, the rest from either post-Beat American counter-culture or Morricone. As well as feeding into both the singing cowboy myth and male vocal commonplaces of the genre, Dylan's song-of-the-film echoes the balladeering tradition of Western heroic myth-making, immortality in the popular memory being a key spoken concern of several characters before they die.

Burt Bacharach's score for *Butch Cassidy and the Sundance Kid* (1969) also neatly illustrates the balancing act undertaken by composers endeavouring to give a new sound to the Western whilst retaining many of its key musical characteristics. The symphonic approach is jettisoned in favour of a pop-style score that nevertheless takes on board many features of the classic Western score. The overstrung bar-room piano is retained, although on occasion it sounds reminiscent of the harpsichord that there was a brief rehabilitation of in the early 1970s (see *Play It Again Sam* [1972] on screen, Ligeti's *Chamber Concerto* [1969-70] in the concert hall). Prominent rôles are also given to guitar and accordion, and the standard male chorus metamorphoses into the Swingle-style scat singing of a mixed-sex choir. The happy-go-lucky tones of BJ Thomas' inimitable rendering of "Raindrops Keep Falling On My Head" are reminiscent of the concepts of not just the singing cowboy but the rootless, carefree existence of the cowboy himself ("I'm free/Nothing's worrying me..."). When the movie heads south of the border, the soundtrack goes with it, Latin American rhythms and percussion effects creeping in, the easy-going guitar strum of the American sequences being replaced with a Jobim-esque

syncopated style. The heavy use of brass in the classic Western score is transmuted into solos for trumpet, soprano and alto sax (not as anachronistic as one might at first think, with an invention date around 1840 [Jacobs 1997: 385]), and the peculiarly Bacharach doubling of flugelhorn and flute.

Within these arrangements, much of the melodic material is evocative not of the West but of America in 1969, jazzy tunes and what, today, would be thought of as a "lounge core" feel. The essential nostalgia of the film is underlined by the downbeat music of the closing title. Following the famous freeze-frame of Butch and Sundance, a solo piano plays the film's principal theme slowly and quietly, finishing mid-phrase without a cadence on a minor chord, denying us return to the tonic. The music seems suddenly to have been frozen, just as the principal characters were moments before.

Robert Altman's *Buffalo Bill and the Indians or Sitting Bull's History Lesson* (1976) sets the audience up for a orthodox Western experience by opening with a sequence of familiar bugle calls. These are then undercut by the circus band that dominates the remainder of the film, playing Bill's absurdly cheerful De Souza-esque signature march. All the music in this film is diegetic, adding to the grainy realism of a film about truth, falsehood, history and mythology. The voices that sing here, ironically, are the painfully trained voices of the sopranos, far removed from the down-home folk style normal to the Western. The Indians, however, are given classic Indian music cues. The Indian camp itself is shown to have an ever-present drum beating time, and during the show, and the unveiling of Sitting Bull's banner by Bill, the circus band send up this tradition with a drum ostinato over which repeats a comically naïve pentatonic motif in parallel fifths.

Ry Cooder dispenses with the traditional symphonic score in favour of exciting and evocative folk-inspired arrangements for guitars, banjo, mandolin, accordion, jew's-harp, fiddle, snare drum and spoons in *The Long Riders* (1980). Here, music is flagged up as explicitly political. In a bordello scene, the resident band strike up "The Battle Cry Of Freedom" and the outlaw gang coerce them into changing their tune, literally, to "Good Old Rebel", a song originating in Reconstruction days intended to give voice to the irreconcilable spirit of the South and its antipathy

toward the Republic, the new constitution and the Yankee nation in general (Lomax and Lomax 1994: 535). This juxtaposition animates a key conflict in the movie, the outlaw/lawman divide set up in turn as a Southern/Yankee opposition, and this contrast is also realised in the soundtrack. The opening title, for folk band and snare drum, shadows "Dixie" without playing it explicitly, and the theme is a recurrent one; piccolo and side drum begin the closing title of the film. The folk music here is also tinged with a Scottish feel, reels and tunes hinting at that source tradition along with the names of many of the characters (Younger, McCorkindale). Cooder's music crosses over easily from bordello to weddings and funerals, providing the standard medleys that backdrop the bar action, the set piece dance numbers that enliven celebrations, and a muted accompaniment for mourning. A pentatonic hymn is sung by a lone male during McCorkindale's funeral, and for a moment we are truly drawn into the lives of this rural Missouri community.

Michael Cimino's flawed but nonetheless astonishing *Heaven's Gate*, which broke the back of United Artists (Bach 1986) and threw the Western out of favour for a decade (Newman 1988: 268) is perhaps the ultimate revisionist Western, at last giving a voice to the immigrant and poverty-stricken communities written out of America's history by Hollywood. A clear musical distinction is driven between the Eastern and Western states of America, with the opening scenes in Cambridge, Massachusetts, played out to the strains of a college band (a marker of Eastern society) and the lush tones of a full orchestra performing Strauss' *Blue Danube*. The music here clearly signifies order, civilisation, high society, bourgeois Old World values, the hypnotic waltz sequences graceful, elegant and refined. When the film moves West, the music moves West with it, David Mansfield's evocative score arranged predominantly for solo fiddle, viola, cello, guitar, mandocello (a guitar-like instrument covering the range of the cello) and mandolin. The frequent recurrence of waltz time and the occasional rearrangement of the Strauss for subdued acoustic guitar provide a subliminal link between the two music worlds. Crucially, Mansfield follows Cimino's lead in his sourcing of folk tunes for the movie. His score is as replete with folk themes as any Western, but here they are drawn from German, Ukrainian, Lithuanian and other Eastern European traditions. The film also boasts a virtuoso set piece hoe-down scene featuring the composer roller-

skating and playing violin at the same time! *Heaven's Gate*, then, both utilises and critiques the genre's classic paradigm, much as the film does the genre itself.

Revisionist Westerns, then, can make certain alterations to the music that accompanies them, jettisoning the full orchestra for instance, but seldom stray entirely outwith the Western paradigm altogether. All of the above examples demonstrate that the music used is still broadly appropriate to the genre. After the disaster of *Heaven's Gate*, the Western would enter a period of withdrawal before resurfacing once again in the 1990s. These more recent Westerns, like many of those of the late 1960s and 70s, would also seek to re-evaluate both the genre and indeed history itself.

The "Post-Western"

Whether because of the ramifications of the flop of *Heaven's Gate*, or because of deeper changes within American society calling into question the continuing relevance of the Western myth, the 1980s saw a hiatus in Western production (Cawelti 1999: 99). Many full-blown post-Westerns, from the production era post-dating *Heaven's Gate* when Westerns tended to be isolated one-offs rather than regular staples of studio slates, seek to critique the West, and Hollywood's response to it. To what extent, though, do Post-Westerns accompany their re-imaginings of the West with a revision of their scores?

Premiere magazine called *The Quick And The Dead* "the definitive post-modern, post-feminist, post-what-have-you Western" (Walker 1999: 674), yet, as we've seen, in the changing world of this particular movie the score remains a traditional one, with its use of mellow harmonica and hoe-down music after the Kid's first kill.

The first four sound cues in *Unforgiven* (1992), too, locate the movie firmly in the West. They feature, in succession, a solo guitar, a banjo, a honky-tonk piano and a harmonica. Here, however, the similarity with the classic model begins to wobble a little. The opening title backs up the guitar's statement of the film's nostalgic main theme with a balm of reflective strings, and this arrangement repeats itself throughout the first two thirds of the film. We hear the combination as Will Munny

takes his leave of Claudia's grave, and again as he approaches Ned's house; a French horn of dignity and nobility is gently added as the two old friends meet. Either the guitar and strings, or strings playing the same theme, continue as Will, Ned and the Scofield kid join up together, as Will sees the "angel of death" in his fever, as he turns down a "free one" with Delilah, and as he shoots Davie, a young cowboy from the Bar T. Although *Unforgiven* is a very violent film, it is also a film that reflects on violence, and the subdued feel of the score gives a sense that the heart of the movie lies in the circumspect meditation on rather than the glorification of violence. Here there are no cymbals, no bravura passages accompanying scenes of derring-do, no big *tuttis* or orchestral fireworks.

However, a note contrasting to the nostalgic lyricism of the main theme is sounded early in the movie and foreshadows where the score will end up. As Little Bill beats up English Bob, gestures from the Horror paradigm begin to feed in. Tremolo strings play, and muted brass sound. This feel returns as the lynch mob brings Ned into Big Whiskey. Although the music remains low in the mix, melody drops out of the score, we move to a minor key tonality, chromatic motifs repeat themselves and strings sound high discords. From here there is no return to the melody and warm strings of the first part of the film until the closing title crawl. As the Kid approaches the outhouse at the Bar T, the chromatic motifs return, timps sound ominously. As Will and the Kid flee the scene, new motifs build without ever breaking out of their cycling and into actual melody. They play again as Will enters Big Whiskey to avenge Ned, and are joined by brass chords as he passes Ned's boxed body. A long pedal leads up to Bill's partial revitalisation, along with quietly swarming glissandi on strings, again a classic Horror cue. This chromatic, motific writing continues as Will leaves town. We seem to have left the world of the West and been set down in a nightmarish place, as dark and inhospitable as the wet, black night that Will rides off into. *Unforgiven*'s critique of the Western is echoed in this progression from Western to Horror paradigms.

Dances With Wolves has been discussed already above in relation to the Indian Western, but it is also a post-Western, supplying a critique of the classical model via its espousal of New Age eco-politics and reinvention of the Vanishing American archetype. As well as supplying a fairly sophisticated take on Indian music, the film

also largely dispenses with the Western's reliance on folk themes. While this is primarily motivated by the film's concern with a Native American community rather than a white one, this doesn't mean that the score is any less melodic. On the contrary, it teems with melodic invention, and although the many tunes are constructed around the standard eight-measure pattern, they are lyrical, polished themes seemingly symphonic in origin rather than folksy and catchy. The over-riding influence here is that of Copland-esque Americana. This model is also adapted in other ways. The journey West on Timmonds' wagon isn't accompanied by the standard optimistic Westering music. We hear, rather, a nostalgic, reflective opening-out of land music in keeping with the sunset tone of the film. Finally, the male choir so associated with the Western genre is replaced by a choir of sopranos that vocalise wordlessly at key points in the film, such as when Dunbar attempts his second suicide run at the start of the movie, when Stands With A Fist flashes back to home and family, and when the buffalo hunt reaches its climax. Nevertheless, as Dunbar returns to Fort Sedgewick to update his journal with the news that he's in love, a harmonica plays his theme in the background. We remain very much in the West.

Ry Cooder's score for *Geronimo* (1993) chooses to soften its Indian music by taking a New Age approach, one that would be sold on later in the decade through crossover recording projects such as *Sacred Spirit* (1997). The opening title begins with a mellow, male Native American voice. Subdued strings provide both harmony and the pentatonic melody that will run through the movie as spoken and sung vocalisations continue. Cooder's music also displays elements of polytonality, as high wooden flutes are layered into the heavily treated mix, playing in a key not related to the dominant modality. Geromino's spirituality is accentuated by the fragmented yet peaceful music that envelops many of his scenes. One battle sequence plays to a collage of aspirated Native American vocals, synth drones and floating fragments on high flutes creating an impressionistic, trance-like effect.

For all its New Age attributes, however, with its arrangements for strings and woodwind Cooder's music effectively draws on the pastoral approach to music cues underscoring sympathetic sequences with Indians. Elsewhere, too, the soundtrack uses familiar devices. The Cavalry are introduced with snare drums, brass and the

regimental band play "The Girl I Left Behind Me" as the troops leave the fort. The white characters are followed by a folk-style melody, and Britton's progress West by stagecoach plays to a cheerful overstrung piano. Geronimo's final surrender is underscored by an *a cappella* hymn, and Cooder's shiny twelve-string guitar lends a South of the Border feel to the Mexican tavern sequence. A noble, Copland-esque solo trumpet plays as Gatewood tells Britton "We're trying to make a country here. It's hard."

Like all Jim Jarmusch movies, *Dead Man* (1996) is strange, beautiful and elliptical. In the main, Neil Young's soundtrack employs a heavily reverbed and distorted solo electric guitar, an anachronistic device providing an almost Brechtian effect well in keeping with Jarmusch's wry style. This disjunction aside, the music also locates itself within the Western paradigm. The movie is topped and tailed by a strumming acoustic guitar over the opening credits and Blake's death scene. Honky-tonk piano music plays in the night streets of Machine, and a wavering non-diegetic harmonium underscores Blake's interior scenes with Thel and Charlie. Indian music pops up both conventionally through Nobody's frequent recourse to pentatonic song, and unusually through the electric guitar's aping of the classic drum ostinato during Blake's peyote vision of being surrounded by Indians, over shots of a burnt out Indian village, and throughout the North West Pacific township sequence that ends the movie. In effect, Young's soundtrack both draws on and subverts the paradigm, distancing the viewer from the period feel carefully constructed in the mise-en-scene and adding to the characteristic atmosphere of Jarmusch "cool".

Post-Westerns, then, whether using orchestral-style scores or exploring the possibilities of electronic instruments and digital recording techniques, remain on the whole true to the genre's paradigm. The music always, in some way, seems appropriate, in keeping with what a Western "should" sound like.

"Modern Day" Westerns

Not all Westerns enjoy a period setting. The genre can reach beyond the Nineteenth Century on occasion and present us with stories that are, although contemporary, resonant with both the settings and the concerns of the Western. *The Misfits* (1961)

seeks to critique, amongst other things, the traditional roles assigned to honour, gender and landscape in the West, and Alex North's jazz score would appear to be at odds with the Western tradition. Cowboy music creeps in, however, for the rodeo sequences, and hoe-downs are accompanied by car radios rather than live musicians. Dramatic sequences such as the climactic herding of the ponies are scored in a Copland-eqsue idiom, with specific emphasis on the modernistic aspects of the style.

The Grapes of Wrath (1940), made just one year after *Stagecoach*, opens with an up-tempo rendition of "Red River Valley" by full orchestra and banjo, somewhat at odds with the melancholy tone of the film. Although at the outset a brief burst of big-band jazz ("A-Tisket A-Tasket") plays at the Cross Roads store, locating the film in the "present", the rest of Alfred Newman's score is drawn from the Western paradigm. The music is constructed principally around the folk melody of the opening title ("From this valley they say you are going/We will miss your bright eyes and sweet smile..."), which appears variously on a subdued solo accordion and acoustic guitar throughout the film. Other traditional melodies are incorporated along the way, to the extent that Newman takes credit only as Musical Director, not composer. As the Joads set off for California, there's a brief, optimistic burst of westering music for accordion, banjo, trumpet and full orchestra, and the subsequent travelling montage is underscored with a medley of folk tunes. A dance meet at the humanitarian government camp features a traditional hoe-down line-up of fiddle, guitar, double bass, mandolin, accordion and jew's-harp, and Rose of Sharon's husband Connie sings a lament accompanied by acoustic guitar at the first camp. By using the Western paradigm, the filmmakers not only locate the Joad family's plight geographically in the West, but emotionally within the framework of the Western genre and all that represents for Americans.

Easy Rider sets itself up as a Western on cycle-back. The opening drug deal at the La Contenta bar, down Mexico way, is heralded by some *mariachi* music, and Billy sings at the campfire, informing Captain America that they are "out here in the wilderness fighting cowboys and Indians on every side." This modern-dress outlaw picture substitutes electric guitars for acoustic and rock songs for folk songs in its

questioning and re-envisioning of a contemporary America as fragmented and dangerous as any period evocation of the country.

John Boorman's *Deliverance* puts a new twist on the civilisation/savagery binary, sending four adventure holiday townies down an Appalachian river at the mercy of various "genetically deficient" mountain people, but its music, too, is drawn from the Western paradigm. The movie is scored for acoustic guitar and banjo, the music comprising a series of variations on a racy bluegrass number "Duelling Banjos" (originally "Feudin' Banjos"). The tune and the instruments feature in both diegetic and non-diegetic cues. The music first appears at the movie's beginning, as guitar-slinging Drew strikes up an impromptu jam with a local boy on banjo. The latter wins the "duel", and this pattern is borne out as the movie unfolds, the guitar dropping out of the non-diegetic soundtrack for a considerable time after Drew dies; it is the banjo that carries on alone until the adventurers approach civilisation once more at the movie's close. The "duel" of the beginning, however, forms one of the few moments of connection between town and rural culture in a film otherwise determined to depict the mountain people as a deformed, sexually deviant and murderous "other". In addition, Horror cues creep in, with electronic distortions of the banjo notes forming pedals over suspense sequences and a treated scatter of notes as Ed tumbles down the cliff-face. The folk theme, the guitar, the banjo and the campfire song locate this soundtrack firmly, though, within the Western paradigm.

The opening title of *A River Runs Through It* (1992), set in Montana in the 1920s, is based around a folk-style tune in a halting 3:4, set for fiddle duet, harp, strings, woodwind, and, incongruously, *uilleann* pipes. This instrument is Irish in origin (Sawyers 2000: 87), and while it's in keeping with the mellow feel of the movie, doesn't fit with the highland Scots Presbyterian family the film focuses on (*Braveheart* [1995] pulls off a similar conceit, dubbing them somewhat implausibly over the silhouette of a highland bagpiper playing at Wallace's father's funeral). Elsewhere, composer Mark Isham alternates folk-style melody for montage sequences of old photos or Montana landscapes with movie-style music texture, as in the pastoral river sequences scored for rippling woodwind, piano, harp and strings. The honky-tonk backdrop of saloon life is updated to prohibition era jazz,

including a speakeasy rendition of the traditional hymn "Rugged Cross", and town fêtes and dances feature Dixieland, big band music and Tin Pan Alley standards ("Muskrat Ramble", "Bye Bye Blackbird", "The Sheik of Araby"). Although it updates the period feel of the movie, the soundtrack effectively preserves the customary contrast between the showy, urban sound of jazz and the effortless, homespun melodies of the rural sequences. The fiddle style foregrounded here, largely shorn of vibrato and incorporating folksy pitch slides, also locates the score within the Western paradigm.

Thomas Newman's score for *The Horse Whisperer* also updates the paradigm while retaining its feel. The score is constructed around four separate instrumental groupings, each with their own themes. A pastoral full orchestra with horn, woodwind and strings to the fore, play Copland-esque cues including a fanfare similar to that for the *Common Man*, but more mellow and circumspect, especially in its development. A twinning of piano and strings play a chorale like figure, a country music combo featuring acoustic guitars, fiddles and banjo, play more folk- and pop-inspired selections and a highly produced ambient synth grouping adds a New Age, Digital feel to the film. Robert Redford's movie is one of healing and reconciliation, and, indeed, the score works eventually to interweave these four instrumental groupings and their thematic material. The fanfare, in particular, is passed from group to group as the movie progresses. Much of what we'd expect from a Western is retained in the score, through the Coplandiana of the orchestra, the countrified guitars and fiddles, cowhands strumming and singing at campfires, a hoe-down sequence. The emotional centre of the film, where Clare rides Pilgrim once more, is scored for fiddle and cello duet, down-home and simple. But Redford's cowboy hero breaks the mould a little, listening to Beethoven cello sonatas and Dvorak in solitary moments late in the evening, and while the piano and strings chorale is clearly imported into the movie via its concern with Romantic Melodrama (romantic love, familial duty, the overcoming of disability), the New Age ambience of many of the cues picks up, perhaps, on Ry Cooder's similarly floaty music for *Geromino* and provides a new musical convention hinting at the spiritual aspects of the West.

Ry Cooder's score for *Paris Texas* (1984) revolves around a slide acoustic guitar, and Robert Rodriguez's *El Mariachi* (1992) and *Desperado* (1995) both draw from the South of the Border palette. It seems that the basic elements of the Western score remain popular throughout film and film music history. The musical paradigm is a distinctive one, and in appearing in non-Western films is as immediately evocative of the genre's concerns as a ten gallon hat.

Impact on films in other genres

From very early on, musical elements were crossing over from the Western into other genres. In *The Mortal Storm*, for example, James Stewart's character is introduced to us chopping logs on an Alpine mountainside, and the links with the West are not just iconic or pictorial (plaid shirt, axe, virgin land), but musical: the noble figure on French horn may be musicologically apt (Richard Strauss' *Alpine Symphony* [1915] features twenty of the instruments!), but it's also cinematically Western. Frank Borzage's film is "typical of the period before America entered the war" (Walker 1999: 565), and the casting of Stewart in the role of the decent guy spurred into action against the Nazis is no accident. That Stewart acts as an avatar of a broader American public is underlined by Edward Kane's deft appropriation of the Western sound.

The same lonesome cowboy song sung in *Red River* opens *My Own Private Idaho* (1991), and Gus van Sant's tale of modern-day, rootless rent boy/outlaws spools through to the accompaniment of a very un-gay slide guitar. In *Thelma and Louise*, Hans Zimmer also uses slide guitar, and a constant medley of pop songs invades the soundtrack like the folk songs of old. The *Star Trek* movies often toy with the Western genre. Titles such as *The Final Frontier* (1989) and *The Undiscovered Country* (1991) make plain the conceit, and in the former Kirk, Spock and Dr McCoy consume bacon, beans and whisky and sing songs cowboy-style around the campfire. Although played (largely) for laughs, scenes such as this are clearly intended to push an audience into linking these frontier heroes of the future with those of America's past. Links in Science Fiction films can, however, be more prosaic. As Dennis Nedry agrees to steal some dinosaur embryos for a rival genetic

engineering company in *Jurassic Park* (1993), a mariachi band plays merrily in the background: obviously, we're in bandit country again.

Conclusion

The musical paradigm of the Western appears constructed to appeal to the popular and the inimitably American in music culture. Aaron Copland's strong melodic sense, simple harmonies and vivid yet concise orchestration add a strong flavour to the genre's music, and folk, popular and religious songs, overwhelmingly drawn from White Anglo-Saxon Protestant musical tradition, provide a bedrock for the paradigm. Not just certain types of music, but certain types of instrument are associated with the West, ranging from the guitar of the Singing Cowboy to the fiddles and accordions of hoe-down bands and the overstrung honky-tonk pianos of the saloon scene. Certain musical gestures recur in the Western, such as the up-beat, optimistic tone of the music that accompanies journeys West and the rich, pastoral cues associated with the landscapes of the West. Specific music accompanies the appearance of Indians, a caricature of Native American musical traditions, and many other subgenres of the Western, such as the Cavalry, Mexican, Pastoral and Family Western display their own distinctive musical flavours while, nevertheless, remaining true to the dominant generic paradigm. Although not forsaking it altogether, Spaghetti Westerns provided a radical variation on the paradigm, and likewise the revisionist Hollywood Westerns of the late 1960s on provide a modernising twist on the old ideas, influenced not just by the success of the Spaghettis but by the wider trend towards the pop score in the industry. Post-Westerns make use of both the classic and revised paradigm, as do Westerns set in the present day which tend to blend elements of Western music with references to their contemporary nature. Finally, so strongly are certain musical gestures associated with the Western, that their inclusion is often enough to instantly invoke the milieu and thematic concerns of the West in films in other genres.

Equally, elements from other generic paradigms are often imported into the Western. We have seen how *Unforgiven* gradually makes the shift from Western to Horror paradigm, and it is to this latter that the thesis will now turn.

Chapter Five
Music and the Horror Film

> "Listen to them! The children of the night - what music they make..."
> *Dracula* (1931)

> "Nothing gives the orchestra a more menacing expression..."
> Berlioz, on *tremolo* double basses, *Treatise on Instrumentation*

Introduction

Horror as a film genre has been with us since the silent era. While Susan Hayward cites Feuillade's series *Les Vampyres* (1915-16) as the first instance of Horror at the movies (1996: 174), *Halliwell's Filmgoer's Companion* mentions an Edison film, *Frankenstein*, made as early as 1908 (Walker 1993: 390). This chapter will first attempt to "stake" out the territory of the Horror film. Once a workable definition has been reached it will move on to discuss the many and varied musical characteristics of the Horror genre. These will then be contextualised both within musical history and in relation to some key characteristics of the genre itself.

As it stands today, the Horror Film canon is comprised of a rich variety of subgenres. Charles Derry is cited as defining the three major strains of Horror Film as "personality" horror, "Armageddon" scenarios and the machinations of "the demonic" (Wood 1988: 222). Hayward spots another three, carving the corpus into "the unnatural", "the psychological" and "massacre movies" (1996: 175-6). Gerald C Wood prefers to break the genre up into a multiplicity of categories, illuminating as he does the fecundity of this area of filmmaking (Wood 1988: 213-219). In Monster Horror, as in *Frankenstein* (1931) and *Jaws* (1975), monsters, sometimes sentimentalised, sometimes not, threaten humanity and are most often defeated. Early Psychological Horror movies like *Cat People* (1942), meanwhile, often relied on "suggestive imagery and suspense rather than explicit horror" (Ibid.: 214), while later examples such as *Psycho* (1960) might show a little more but remain preoccupied with mental breakdown and repressed sexuality. The 1950s saw

something of a Renaissance for the genre, with Teen Horrors (*I Was A Teenage Werewolf* [1957], *The Blob* [1958]) and Roger Corman's blend of the comic and horrific (*A Bucket of Blood* [1959], *Little Shop of Horrors* [1960]) being joined by Sci-Fi Horror hybrids like *Godzilla* (1956) and *The Day the Earth Stood Still* (1951). Other strong sub-genres are Apocalyptic Horror (*The Birds* [1963]), Satanic Horror (*Rosemary's Baby* [1968], *The Exorcist* [1973]), Zombie Horror (*Night of the Living Dead* [1968]), Slasher Movies (*Halloween* [1978], *A Nightmare on Elm Street* [1984]), Rape/Revenge Movies (*Ms 45* [1981]) and Ghost Stories like *The Shining* (1980).

More recently, Barry Grant divines a new subgenre, the "Yuppie Horror" (1998: 280). This cycle covers movies made from the mid-1980s onwards where yuppie central characters are variously terrorised by psychotic lodgers (*Pacific Heights* [1990], *Single White Female* [1992]), baby-sitters (*The Hand that Rocks the Cradle* [1992]), ex-lovers (*Fatal Attraction* [1987]) and so on. For Grant, this new grouping is an example of the genre's "semantic modification within its existing syntax to accommodate a newly defined potential audience" (Ibid.: 291), signifying a new and lucrative phase for the Horror Film.

Attempts can be made to organise these subgenres along a time line, as Wood broadly tries to above. The appearance of topical new cycles like the Yuppie Horror, the gradual relaxation of censorship in the US in the late 1960s and the concomitant growth of the violent film in the 1970s would seem to suggest that this was possible. However, the continual recycling of stock characters (Dracula, Frankenstein, the Mummy...) and the recapitulation of previous themes and other old chestnuts of the genre muddy the waters of this a little. Nevertheless, a broad progression can be determined over the century from the "sentimental" monster movies of the classical era, revisited again in the 1990s, to the slasher movies and various other body horrors of the 1970s through to the special effects fests of the 1980s and beyond. What is also clear from a survey of this list is that Horror Films run the gamut of budget sizes from shoestring to blockbuster. Every effort has been made to ensure that the films cited in this chapter cover not just most of the subgenres listed above, but most levels of budget. Considerations is also made of the music used in Horror spoofs.

In spite of their obvious diversity, Horror Films have a reputation for being particularly formulaic and exploitative. They have inherited a low-brow aura that is reflected not just in the occasional grotesque sobriquet ("Splatter Movies") but also in a relatively sparse critical examination of the genre compared to, say, the long and venerable tradition of theorising the Western or the *Film Noir*. Before the revitalisation of genre theory in the 1970s and the rise of psychoanalytic criticism, scholarly work on the genre was thin on the ground indeed (Wood 1988: 220; Hayward 1996: 177). Nevertheless, Horror remains a varied and vibrant genre of filmmaking.

For the purpose of this chapter, a Horror Film will be defined as a movie that seeks to scare or unsettle its audience through the animation of the unnatural, the monstrous or the violently insane. It is clear, for example, that Thrillers also scare and unsettle; the hero hanging off a building is intended to upset the audience, and likewise the villain putting a gun against the head of the heroine is meant to frighten us. Although there is a "common sense", if hard to quantify, difference between the scares in a Horror Film and those of the Thriller, there will inevitably be some grey areas. Is *Psycho* (1960), for example, to be considered a Horror Film or a Thriller? Or Scorsese's *Cape Fear* (1991)? My definition of Horror, then, is intended only to be serviceable, not absolute.

The codes and conventions of the Horror Film are often assumed to be florid, to be more exaggerated than those of the other genres. While Horror may accurately be described as a genre of the extreme (extreme violence, extreme tension), it does not necessarily follow that as a genre it need in any way be less sophisticated than the others. Its supposed lack of finesse is perhaps exaggerated by a long tradition of highly successful low-budget frighteners, of which *Henry: Portrait of Serial Killer* (1990) and *The Blair Witch Project* (1999) are just two recent examples. Cheap, however, needn't necessarily correspond to trashy as Horror films are as richly diverse, as thematically and stylistically multifaceted as movies belonging to any other genre. Musically speaking, Horror Films are a treasure-trove of allusion, rich in both colour and exotic, expressionistic effects. Interestingly, despite the proliferation of subgenres outlined above, music for the Horror genre is remarkable

in its homogeneity. Accordingly, this chapter will not be organised on a subgeneric basis, as with the Western, but according to some of the key musical elements of its distinctive paradigm.

Tonality/Atonality

As we shall see, War films and Romantic Melodramas oscillate between music written in the major key and music in the minor, and the tension between major and minor keys is an important factor in shaping both the character of the music used and our responses to it. On occasion, indeed, a movie's soundtrack can be couched almost exclusively in the major key, even under somewhat surprising narrative circumstances. In *Thelma and Louise* (1990), for example, both Hans Zimmer's non-diegetic music and the collage of American pop that comprises the rest of the soundtrack remain resolutely and affirmatively major key in nature. The meaning of the film's ending would change fundamentally if the renegade twosome plunged off the cliff to sad, minor key music instead of the major key of the ending as it stands. In sharp contrast, in Horror the minor key dominates, and is often used throughout.

After a brash opening fanfare heralding Howard Hawks' production company, Dmitri Tiomkin's score for *The Thing* (1951) reverts instantly to the minor key. Ennio Morricone's evocative music for the otherwise disappointing *Wolf* (1994) is likewise overwhelmingly written in the minor, and Michael Kamen's deafening score for *Event Horizon* (1997), when inhabiting the realm of tonality, is written in the minor key. Use of the minor key in the Horror picture is indeed so endemic that its absence is more remarkable than its presence.

Often only at the close, if the ending of the film is a conclusive and a positive one, is the major key established. Triumph over the vegetable monster in *The Thing* is heralded by a swift change to major, and the closing credits roll over a cheerful victory march. Major key music appears for the first time, briefly, in *Wolf* as Jack Nicholson seems to have been spared the pains of transformation into a werewolf. The minor key is immediately reestablished in the next scene as evil Yuppie James Spader arrives at Michelle Pfeiffer's mansion for the movie's dénouement. Ultimately, as Pfeiffer herself exhibits the symptoms of wolfdom and goes searching

for Nicholson, the ambivalence of this "happy" ending is underscored with major key music interspersed with insistent minor figures on harpsichord. The closing credits play over a major key enunciation on soprano sax of the movie's theme, a melody we have heard until now only in the minor key.

Open or downbeat endings, on the other hand, often find soundtracks that remain in a listless minor key. *Event Horizon*, which ends disturbingly with both the survivors of the ordeal and their rescue team seemingly being sealed up in the surviving wreckage of the ship, closes with exciting minor key rave music from The Prodigy, a band whose image is in turn both dark and unsettling. *Halloween*, ending with the mysterious disappearance of the apparently inextinguishable Michael, closes in the minor key.

This preference for minor modality does not mean that Horror films eschew use of the major key for their entire duration. Roy Webb's score for *Cat People* switches beguilingly back and forth from major to minor over the course of the picture, tonality linked tightly to narrative development. The opening credits begin in the minor, but then switch to a major key. As the film begins, the music closes over the scene-setting intertitle with a chromatic drift on vibraphone and strings that takes us eerily into uncertain harmonic territory. As Oliver meets Irena for the first time, minor key strings and woodwinds underscore her tale of the cat women of her village; as the couple happily arrange to rendezvous the following day, the music changes to the major key and a lyrical cello melody is played (the trappings of Melodrama). Folk songs that appear in the diegesis reappear later cast in a minor key on the non-diegetic soundtrack: a major key tune Irena hums follows her around in the minor as she prowls the town at night. As the picture builds to a climax the tune plays on a gramophone, this time in an ironic major key, as Oliver, Alice and the psychiatrist wait to commit Irena. It returns outwith the diegesis once more in a strident minor blast as the panther/Irena stalks Oliver and Alice in their office, and plays again in the minor as Irena murders the psychiatrist. Earlier, a cheerful Serbian folk tune plays in the restaurant as the couple are married, but after a cat woman asks Irena if she is her sister the band unsettle with a shift to a minor key waltz. As Irena's crisis deepens, the minor key comes to dominate the score and the more optimistic realm of the major key gradually, and effectively, becomes lost to

her. After Irena's death, at the film's close, over an intertitle quoting one of Donne's *Holy Sonnets*, the major key is affirmatively reinstated to the soundtrack as a triumphant fanfare closes the film.

The same composer's score for the Edinburgh-set *The Body Snatcher* (1945) begins with a credit sequence in the minor key before opening out to a major key, folk-tune inspired cue as we see various views of the town. As we move into the anatomist McFarlane's house, however, the music segues into the minor, from which it subsequently only surfaces rarely. Scottish folk songs and tunes are frequently used both within and without the diegesis, in particular a selection titled "When Ye Gang Awa', Jamie" which crosses over into the orchestral soundtrack at the close. Here, the major key is barely established, appearing only over RKO's closing logo card. The minor key lilt of this final cue fits nicely with the film's downbeat ending, Fettes being left to walk home over a storm-lashed muir after McFarlane's violent death.

Although, then, as in other genres, composers move from major to minor modalities as the narratives they are illustrating progress, the dominant flavour of the Horror film is the minor key. The story, however, does not end here. Horror soundtracks can jettison tonality altogether. Moments of extreme tension are occasionally illustrated with the total collapse of diatonic harmony. As noted already, the music for *Event Horizon* makes extensive use of atonality. The arrival of the alien in the Hawks production of *The Thing* is accompanied by a deafening collapse into atonality in the orchestra. Atonal music also appears in Jerry Goldsmith's score for *Poltergeist* as Diane attempts to run down a nightmarish, stretching corridor to save Carol Anne and Robbie. The scene is built around two simultaneous track and zoom shots, and as the visual perspective distorts the harmonic centre drops out of the music. Violins play a downward glissando as basses match it with an upward one, fragmented chords are heard on piano and bell, swarming strings are joined by a microtonal pitch bend on solo violin and the contrary motion of string glissandi is heard again.

In cues like these the customary "order" of pre-modern Western music is turned on its head. Since around the ninth century, the concept of tonality has been the

bedrock of Western musical thinking (Karolyi 1965: 61). The use of atonality can be heard as the ultimate musical enunciation of the chaos depicted in many Horror films; musically, reason has been shown to have "left the building". Horror's assault on the Western musical tradition doesn't stop with the abjuring of tonality, but continues, as in *Poltergeist* above, with the destabilisation of pitch itself.

An Assault on Pitch

Blues and opera singers aside, like tonality, the integrity of the single note is another mainstay of our musical tradition. Any note not conforming to the principles of equal temperament is deemed to be, quite simply, "out of tune" and therefore incorrect. A standard *vibrato* style plays with these conventions of pitch, but only makes sense in the context of them. Equally, *glissandi* are by convention notated as running from one note to another and are often used only sparingly; the destabilisation of pitch implied by them on, say, strings, is thereby contained. Horror music, however, often enjoys taking these conventions of stable pitch and subverting them. Notes wobble and sound deliberately out of tune; glissandi are frequent and fluid. Pitch is bent and destabilised, and the "irruption of the irrational into the workaday world" that so characterises Horror for Grant (1998: 280) finds a musical expression: one of the fundamental building blocks of our musical tradition is placed under attack.

Perhaps one of the most celebrated instances of pitch destabilisation comes with Bernard Herrmann's iconic music for the shower scene in *Psycho*, the violent, screeching upward *glissandi* on violins. Their effect is electrifying. Brian de Palma recycled the idea for *Carrie* (1976): "We used a lot of the *Psycho* violins when we were screening the film before it had a score. We found it very effective, and we couldn't find anything better..." (Brown 1994: 174).

A gentle pitch slide can be just as effective as a violent one. The synth soundtrack for *Henry: Portrait of a Serial Killer* makes repeated use of pitch drops, particularly during moments of extreme stress or of narrative significance. Otis and Henry's murder of two women they're having sex with in a car, their first crime as a "double act", is immediately preceded by a menacing tracking shot around the vehicle and a

slow and deliberate pitch drop on the bass pedal note that underscores the scene. Towards the close of the film, as Becky stabs Otis in the eye and Henry finishes him off with the handle of a metal comb, the frantic, ugly and intense *ostinato* of high-pitched synth glissandi may echo the string slides in *Psycho*, but at the end of the movie, as Henry dumps Becky's body in a suitcase at a country roadside, again the bass pedal of the scene drops gently and deliberately as the camera zooms in on the case.

Graeme Revell's electronic score for *From Dusk til Dawn* (1995) makes similar use of bass and other pitch slides, providing an eerie counterpoint to the pop numbers that pepper much of the film's soundtrack. Wendy Carlos and Rachel Elkind's music for *The Shining* features tone bending not just on instruments, but with voices, particularly during the vocalisations of the opening title sequence. As the Torrances drive to the Overlook Hotel, synth tones slide above and below a minor triad, and resolve with a downward *glissando* to join the pedal bass note. In *The Hands of Orlac* (1960) as Steven Orlac, a virtuoso pianist, regards the bandaged hands of a murderer that have replaced his own following an air crash, a trumpet slides around a minor key fanfare on brass. A scatter of string and synth glissandi underscores Sam Neil's mesmeric moments with the gravity drive in *Event Horizon*. In *Halloween*, when Annie shouts "Speed kills!" after Michael's sinister car as it prowls the streets of Haddonfield, the vehicle stops and the music is cranked up a little in pitch, providing a delicious increase in the tension.

Regular Use of Discord

As Horror's interest in atonality and pitch destabilisation would imply, the genre makes extensive room for discord in its soundtracks. In War Films and Romances, excursions into discord are relatively rare, and generally point up a cataclysmic narrative event. In the Horror film, however, the use of discord is extremely common, presumably because the cataclysmic events come thick and fast. Just as tonality and the concept of stable pitch is attacked by Horror music, so harmony is frequently "deformed" through the sustained use of discord. If harmony can be read, like tonality, as representative of musical "order", any attempt to destabilise this, as through the intrusion of excessive discord, can be seen similarly as an

evocation of the troubled or the chaotic. At moments of stress in a Horror film, harmony is among the first things to give way.

In *Village of the Damned* (1995) an archetypal use of Horror discord occurs as Barbara's baby's eyes glow unnaturally for the first time. A bassy murk is heard, together with some synth noise. As the baby psychically forces Barbara to put her arm into a pan of boiling water, the discord swells in both volume and tone density as the mental struggle between them comes to a climax. As Barbara gives in and does her daughter's bidding the discord reaches its loudest and most harmonically complex. When the glowing light leaves the child's eyes, the discord fades out too.

In *Hellraiser* (1987) our first montage of the full complement of Cenobite nasties is accompanied by a gong, sleighbells, discordant piano bass, timpani, growing brass crescendos and a high pedal held on strings that combine to produce a highly discordant sound texture, aural horrors echoing the visual horrors on screen. Extensive use of discord also features as Kirsty throws Frank's puzzle box out of the attic window, and again as a many-handed monster pursues her down the mysterious corridor that opens up in the wall of her hospital room.

Such discords in Horror films are often so sustained that in effect they amount to bruitism: musical noise. In addition, Horror's predilection for highly complex harmonies such as minor sevenths, ninths, both diminished and augmented, mean that the genre spends much of its time hovering on the brink of discord even while the rules of harmony are, technically, being observed.

Noise itself is a frequent adjunct to the Horror soundtrack, particularly after the invention of the synthesiser. Here, processed sound augments the conventional music of the soundtrack. In *Village of the Damned* fragmented music and a many-voiced, echoed whispering of indistinct words accompany the dark and mysterious cloud that travels across Midwich, reminiscent of the manic whispering that fills the white noise of the TV in *Poltergeist* (1982). In *Hellraiser* wind sounds and the echoed screams of adults and babies colour many of the more frightening scenes and form an essential part of the musical mix. Our first look at Pinhead examining the

strips and scraps of flesh in the torture chamber, piecing together the quarters of Frank's torn off face, are accompanied by rolling waves of synth noise.

Fragmentation

In line with the destabilisation of pitch and of the notions of conventional diatonic harmony, our sense of musical unity is also often undermined. Listeners of all levels of musical literacy are accustomed to hearing music as a logical, temporal progression of sound events, underpinned by rules of form. Melodies have beginnings and endings, and a movement between them; music proceeds with a sense of its own "virtual causality", that one thing follows another in a quasi-logical way (Scruton 1999: 39). Harmonies have certain familiar resolutions and directions of travel, and we are used to instruments in an orchestra combining to provide a seamless, almost organic whole. This sense of textual unity, that under ordinary circumstances tunes lead somewhere and are supported by appropriate harmonisation, is shattered when sound is broken up into a series of seemingly unrelated fragments lacking, in a sense, a musical "causality".

As the various expectant mums in *Village of the Damned* share a dream of maternity that convinces them not to terminate their pregnancies, their feelings of fevered confusion are realised in a musical accompaniment comprising a synth pedal point over which various disconnected musical utterances, synth sounds and babies' cries and screams are heard. As they awake and "normality" returns, the music smoothes out into a pattern of simpler harmonies, defusing the tension.

Fragmentation, like excessive discord or atonality, can convey a powerful sense that "order" has been supplanted by chaos, and as such is one of the defining characteristics of Michael Kamen's score for *Event Horizon*. Here, the fragmentation takes on frequently Dionysian proportions. As Weir hallucinates leaving the immersion tanks at the start of the voyage to the lost ship, a highly fragmented soundworld is created from synth snippets, pitch bends, unresolved harp arpeggios and isolated motifs on other instruments. Later, the synth fragments return over a bass drone as the Event Horizon's original distress message is retranslated as "Save yourself from Hell."

Climactic sequences from *Hellraiser* also feature fragmented music. As the Cenobites possess Kirsty's hospital room discordant chords are heard on prepared piano and orchestral bell, disconnected synth noises and discords, a repetitive feedback figure from the TV, the ringing of sleighbells and wind effects. The sound texture ebbs and flows as Pinhead speaks, and just as things appear to happen by themselves in this scene, like the drip filling itself with blood and the TV flashing on and off, so the music moves in a disconnected way, apparently without the conventional motivations of logical harmony, organised rhythm and structured melody.

Chromaticism

Returning to the realm of tonality, chromatic writing is also very common in Horror music. Bernard Herrmann's highly motific score for *Psycho* is intensely chromatic in nature. In *Killer Bees* (1973) a chromatic turn on strings makes a serviceable motif for the insects, in manic, swarmy imitation of their buzzing and evocative of Rimsky Korsakov's famous *Flight of the Bumblebee.* On some cues its motor repetition is cheekily reminiscent of the opening title for *Psycho.* Elsewhere in the soundtrack, David Shore provides music that oscillates back and forth between two chords a semitone apart, underlining the chromatic nature of much of the score. In *Jaws* the motif associated with the shark is constructed from a repeated staccato of two notes a semitone apart, at first on bass then on brass and strings. In *Piranha* (1978), Joe Dante's knowing, spoofy exploitation of that blockbuster, piranha attacks are intimated by a chromatic, four-note motif on harp repeated over and over.

In Horror films the chromatic nature of the music is not simply limited to the composition of a suitably spiky motif. Whole scenes are underscored with drifting, chromatic writing, as in the various synth patterns and textures of *Henry: Portrait of a Serial Killer.* Some of the slower cues in *Halloween* make use of a repeating motif that drops a semitone with each cycle. In *Piranha*, the opening scene in which the unfortunate hikers David and Barbara stumble upon the army test site and skinny-dip in the fishes' holding pool plays over a series of chromatic synth

progressions and a discord on harp. The piranha attack on David features rising chromatic runs on basses with high strings intoning chromatic chord progressions above. The pattern is repeated as Barbara, too, gets eatèn, the orchestra Mickey-Mousing the bites of the fish with loud, sharp discords. Chromatic writing returns as Maggie and Paul arrive at the test site, continuing darkly and uncertainly on bass and synth as they snoop through a laboratory filled with the pickled cadavers of mutant fish. When Jack and Brandy the dog are attacked by the fish further downstream, we hear the repeated four-note motif on harp that precedes all the attacks, such as the one on the boy and his father fishing in a canoe. Here the four-note motif sounds over and over, only to be replaced as the attack wears on by a new one, equally chromatic, constructed from four descending semitones on strings.

The Avoidance of Melody

Horror movies also often operate to eschew longline melody in favour of either musical texture or highly motific writing. Conventional, "hum-able" melody, through its common reliance on the establishment of functioning diatonic harmony, can be seen once again as evocative of order, and the withholding of melody within a film's score consequently as an attempt to undermine this. The theme for *The Silence of the Lambs* (1990), for example, is based on a series of seven notes that are stated, developed and answered by a descending line of seven more notes. There is little notion that the notes follow each other with the sense of self-generation that characterises the free-flowing melody of, say, *Gone with the Wind* (1939). The feel is on the contrary, and for want of a better word, an almost cerebral, intellectual one. We are hearing a series of progressions that have been worked out, a logical progression rather than a spontaneous outpouring. The material is neither chromatic nor motific in nature, but there is no sense of *cantabile* in its sombre, minor key line. The idea of the non-melodic theme, the sense of the compositional exercise of logic, is a one common to both Horror films and many Thrillers and will be explored further in the chapter on the latter genre. *Bram Stoker's Dracula* (1992) bucks this trend, however, with Wojciech Kilar furnishing a lyrical yet highly chromatic score that chimes, perhaps, with the film's privileging of Gothic Romance over Horror.

Tessitura in extremis and Unorthodox Playing Techniques

Instruments played at the limits of their ranges can often make for uncomfortable listening, and Horror abounds with grumbling basses playing way down low and piccolos playing piercingly loud and high. The exploitation of the extremes of the orchestral dynamic is often effective, either darkening the overall sound of the music or making it uncomfortable to listen to. Horror often foregrounds depth of pitch, leading with the basses to give a dark, sinister feel: this explains the inordinate number of bass pedal notes described above. Conversely, the arrival of the spirits in *Poltergeist* ("They're here!") features a high pitched whine on synth and then violins. The two extremes of pitch, high and low, can be combined with little or nothing filling the void between them, creating a bare and unsettling sound, as in *Halloween* where Michael kills Bob accompanied by a low bass drone and an extremely high synth whine.

As well as distorting the sound of instruments by having them play at the limits of the ranges, Horror often calls for instruments to be played in unconventional ways. A common example of this is strings being played *sul ponticello* (close to the bridge). This can be achieved either during *legato* playing or, equally effectively via a *tremolo* as in the opening title of *Cape Fear* (1991). Strings can also be required to play a fragmented and scattered pizzicato, as they are in some of the Penderecki sequences of the score of *The Shining*, or asked to play *con arco* as in *Nightbreed* (1990). A cymbal being scraped rather than struck producing a piercing, whining effect turns up in *Poltergeist* as the spirits arrive, and flutes can be played *Flatterzunge* style ("flutter-tonguing") as in the sequence where Tangina, the medium, calls on Carol Anne during the exorcism scene in the same movie.

Turning a convention of Melodrama on its head, Horror also uses the piano, but in an unusual way. While, as we'll see, Melodrama emphasises the lyrical, melodic side of the instrument, Horror reminds us of its place as part of the percussion section of the orchestra. A common device is a rapid series of staccato notes in the bass register of the keyboard, as in *Halloween* when Michael strangles Lynda with the telephone cord, or as he advances towards Laurie in the closet. In *The Thing* a

staccato piano bass line forms part of the overwhelming sound texture as the soldiers approach the landing site of the spacecraft.

Similarly, other instruments can be effectively cast "against type". Horror soundtracks frequently use harps and celeste, normally associated with the heavenly and the sonorous, in deliberately menacing ways. Common uses of the harp, which we all get to play in Heaven, include sustained writing for its darker bass strings and the playing of complex, discordant arpeggios, often in hypnotic or repetitive sequences. The harp is used in just such a way in *The Thing* and in *Wolf*, and both harp and celeste play prominent roles in the music for *The Shining* and *Event Horizon*. In *Killer Bees*, celeste and harp make another appearance, the celeste belying its name's origin in the word "celestial" by chiming a minor key, chromatic solo passage as Gloria Swanson gets in touch with her sinister side and entices a bee to land on her finger. Repeated, minor key or discordant arpeggios on harp are another prominent feature of this soundtrack.

As one might expect from a Jerry Goldsmith score (*Chinatown* [1974], *Planet of the Apes* [1968]), *Poltergeist* features a whole battery of exotic and unconventional orchestral effects. When the spirits arrive through the TV set, we hear white noise, indistinct whisperings, a synth pitch drop, cymbal scrapes, glissandi on muted trombone and uneasy tremolo cellos. As Carol Anne tells everyone "They're here!" we hear a simple, *faux naïf* tune on harp and celeste. The whole is made sinister by a high pitched whine on synth and violins: an inverted pedal point.

Pedal Point

Although Horror may be fond of the harmonic complications of chromaticism, it also makes extensive use of pedal points. Meshing with the use of instruments at the limits of their ranges, the classic Horror pedal can be either low on basses, for example, or inverted, perhaps on high register violins. Pedal point is a musical device of considerable power. In tonal music we are used to the interplay of chords, the continual shift of harmonic movement that shapes our listening experience. Pedal point removes this sense of harmonic movement, and in doing so creates a variety of effects, among them a sense of brooding power. The opening credits of

Wolf, for example, make use of an greatly extended bass pedal over which Ennio Morricone arranges his theme. There is a powerful sense of imminence: what will happen next? This has obvious uses for the generation of suspense.

Village of the Damned makes particularly effective use of the device. Its opening title, showing idyllic vistas of the countryside around Midwich intercut with tilted helicopter shots of hillsides and coastlines reminiscent of *The Shining*'s beginning, plays over a bass pedal drone on synth. Over this John Carpenter lays chromatic string harmonies and processed voices and whisperings, and although the bass range of the tone spectrum becomes gradually filled by a muddy tone cluster, the original pedal is unchanging. This bass pedal and its attendant sound textures returns throughout the film, as in the montage scenes of the townspeople and animals lying unconscious during the visitation. It stands in stark contrast to the warm, homespun feel of the acoustic guitar strumming that underscores the village fête and Bob's welcome home party. *Henry: Portrait of a Serial Killer* makes frequent use of bass pedals, as does *From Dusk til Dawn. The Shining* opens with one, and returns to it regularly. Low pedal points also emphasise Horror's tendency to "lead with the basses", to foreground the lower-pitched, darker timbred instruments of the orchestra before introducing the others.

In *Halloween*, another John Carpenter soundtrack, effective use is made of a piercingly high pedal point consisting of two notes a jarring semitone apart as six year old Michael paces around the Myers' house at the beginning. This inverted pedal will often act as an index for his presence throughout the film. Use of a high pedal point is also found a little into *Village of the Damned* as a woman stumbles around her house subsequent to awakening from "the blackout". A high, spare, unchanging fourth is heard on synth strings as she moves from room to room in a daze. Suspense builds until a man in a radiation suit pops out at her with a suitably sudden and startling splash of synth noise on the soundtrack.

BOOM!

One of the most iconic sounds of the horror score is this sudden *sforzando tutti* crash, designed baldly to make the audience jump in their seats. It most often

happens as a bolt from the blue in the midst of a musical silence or after a pedal note as above, and tends to accompany sudden, shocking events on screen. In *The Shining*, for example, two major BOOM!s are heard first when Wendy catches sight of the slogan "REDRUM" in a mirror and reads it as "MURDER", and then via a percussion explosion as Hallorann gets an axe in his chest from Jack. *Henry: Portrait of a Serial Killer* uses the effect similarly sparingly, in keeping with its overall low-key grimness. One crash is played on hi-pitched synth as Otis goes to kiss Becky and Henry grabs him by the hair, another as Otis puts his hand on the knee of the sporty boy he sells drugs to and gets punched in the face. As Becky stabs Otis with the metal comb we hear another, and a final one comes as Otis' hands and feet are dumped into the water of a river in a bin bag.

Event Horizon has a particular obsessive recourse to BOOM!s, of which the following are only a selection. At the climax of Weir's vision in the immersion tanks at the start of the picture, the orchestra goes BOOM! as Clare's eyes open to reveal they have been gouged out and her hand grabs his shoulder. A BOOM! makes us jump as a bloody, eyeless corpse floats into the medical officer, and another sounds as she whips the screening sheets off a mysterious body that has materialised in one of the beds in sick bay. As pretty-boy Justin goes into an uncontrollable fit ("He's coming! The Dark!") we hear another BOOM!, this time on industrial-sounding metal and synths. Finally, as Weir leaps out to throttle TJ, we have another BOOM!, this time followed by a minor key fanfare and chromatic brass figures.

Minor Key Fanfare

The minor key fanfare is another musical gesture archetypal to the Horror paradigm. Here, the brass intone a simple, often dark-timbred fanfare in a minor key. Just as a major key fanfare connotes power, the impression created with a minor key fanfare is a similarly forceful one, although the feel is, of course, more menacing in intention. *The Thing* opens with one, as do *Dracula*, *Frankenstein* and *The Wolf Man* (1941). The first enunciation on synth of the Dies Irae in the opening titles of *The Shining* can be heard similarly, and in *Event Horizon* we hear a perfect one as the rescue ship descends towards the eponymous vessel. A minor fanfare plays in

Wolf as the police inform Michelle Pfeiffer that Jack Nicholson's saliva sample contains canine DNA. In *The Hands of Orlac* a jazzed up version of the same is heard as the stricken pianist first catches sight of his bandaged hands. In *Piranha*, as Betsy the summer camp helper gets it from the hungry piscids, a minor fanfare is intoned that is balanced by the major key fanfare that sounds towards the close of the picture as Paul is dragged free from the submerged refinery. Both versions of *Cape Fear* (1961, 1991) feature a splendid one from the pen of Bernard Herrmann built on a descending, darkly chromatic series of four notes.

Related to both the BOOM! and the minor key fanfare, blaring brass chords are a common feature of the genre, symptomatic, perhaps, of the expressionistic approach taken to orchestration in Horror soundtracks as a whole. On a very simple and primal level, "noisy" equates with "scary", and the brass are amongst the noisiest instruments of the orchestra. In *Piranha* we are treated to brassy blares as Dr Hoke swims out through the fish-infested waters to save the little boy stranded on the overturned canoe, and blares figure again as Paul and Maggie's raft is attacked by piranhas snapping at the rope binding its logs together. Brass blares are also common whenever the horrors on screen reach Dionysian proportions and a *forte* orchestral sequence needs to be maintained or augmented. They are frequently timed to Mickey-Mouse sudden violent events, as in the repeated piranha strikes on the raft described above.

Horror effects from Romanticism

The minor key fanfare is not the only device in the genre that heralds the horrific. For Berlioz, the gong is especially suited to "dramatic scenes of the utmost horror." Combined with a brass chord it produces the most "awful effect", and *pianissimo* strokes of the instrument are "no less frightening" (Berlioz rev. Strauss 1948: 395). The opening titles for James Whale's *Frankenstein* include a passage for gong *ostinato* and pentatonic woodwinds. A gong crescendo underpins a series of jump cuts in on the bridge of the ship in *Event Horizon*, and gongs also turn up in the opening and closing title music of *Henry: Portrait of a Serial Killer*. *Nightbreed* (1990) features multiple gongs being struck one after the other, augmented by

cymbal *crescendi*, most often heard over establishing shots of the graveyard ("for whom the bell tolls?").

Again according to Berlioz, the *tremolo* can express "unrest, excitement or terror in all nuances of *piano*, *mezzoforte* or *fortissimo*" (Ibid.: 8), and composers of Horror soundtracks have been quick to annexe this staple of the Romantic repertoire. With *tremolo* being Italian for shaking or trembling, Horror seems to make a metaphor out of the physical action of this style of bowing. As the monsters take Aaron in *Nightbreed* we hear *tremolo* violins arranged at discordant, chromatic intervals. A *tremolo* also plays as we're introduced to the crew of the Lewis and Clark in *Event Horizon*, as Julia casts an eye over the remains of Frank's first meal in *Hellraiser*, and during the spirits' arrival sequence in *Poltergeist*. In addition, *tremolo* effects on two notes, such as a broken *tremolo* or an extended trill, can set up an ambivalence of tone that relates once more to Horror's fondness for ambivalence of tonality. *The Wolf Man* makes extensive use of extended trills as well as *tremolo* strings, picking up subliminally, perhaps, on the trill's other name, the "shake" (Taylor 1989: 90). Extended trills, of course, have much in common with and can be used as pedal sequences.

Tone Clusters

As has been noted already, harmony in Horror is frequently complex in nature. As the simple triadic basis of diatonic harmony is rejected by the Horror score, composers are freed to choose other methods of combining notes to form the complicated chords this genre often uses. Straightforward discord and dense harmony are two options open, but tone clusters, groups of adjacent notes that are sounded together, are another way of synthesising vivid and exotic harmonies freed from the shackles of major and minor keys. In Horror, tone clusters often operate to create clouds of musical "texture" on which other ideas are floated. Tone clusters can, like extended trills, be mated with the genre's tradition of pedal point to create very interesting effects. Penderecki and Ligeti, whose music makes extensive use of tone clusters, are used heavily in *The Shining*, particularly in the reels leading up to the film's climax, where their atonal sound worlds effectively supplant Bartok's chromatic diatonic harmonies as the film

wears on, and chaotic Penderecki also features in *The Exorcist*. In *Event Horizon* clusters pop up as Weir shaves, as he approaches Clare during his submersion tank dream sequence, as the descent of the rescue vessel to the Event Horizon reaches its climax, during the first expedition onto the stricken ship, as the distress signal is finally translated correctly and as Miller searches for Weir at the film's climax. In *Village of the Damned* a tone cluster accompanies the film's opening track in on Alan and Barbara asleep in bed.

Pop as Prosaic

Leaving aside the orchestral soundtrack for a moment, popular music can also be used in a variety of ways in the Horror film. Pop music can be deployed as an index of the mundane, of a prosaic "real" life in stark contrast with the aberrant events of the standard Horror plot. *Henry: Portrait of a Serial Killer* surrounds its characters with a wallpaper of pop music that infuses their lives, playing away ignored as they sit at the dinner table, in cars, hairdresser's and diners. "You wanna listen to the radio?" asks Henry as he and Becky drive away from their murder of Otis, an odd request not just under the circumstances but considering the way that for all that pop provides a backdrop to these people's lives only once have we seen them actually *listening* to it, in the scene where they dance to some rock 'n' roll after acquiring a video camera. Elsewhere, Henry testily turns his car radio over from music to a talk show after his murder of a woman with his bug-spray cylinder. An acoustic guitar that he steals from a female hitch-hiker victim is tuned, somewhat erratically, by Otis in one scene, and one chord is strummed on it by Becky in the motel room at the end. Her final words in the film are "This is a nice guitar. I used to play a little, but I'm out of practice." In this film, love songs spool away unnoticed in the background, and in these disconnected, dysfunctional lives the creation of music is also impossible. Becky's single chord, with no progression, is about as close to harmony as the threesome can get.

From Dusk Til Dawn uses popular music in a number of ways. It makes an effective geographical locator, Country and Western playing in Texas, Mariachi music entering the soundtrack as the action shifts to Mexico. It also operates as a (crude) social locator, loud guitar rock pounding through the infernal, misogynist

trucker joint the Titty Twister. The Country and Western, meanwhile, with its customary focus on the domestic sphere, typically underpins the family sequences with Jacob and the kids. The film's use of pop and rock also amounts to a signifier of the film's authorship, echoing as it does the feel of other pictures in the Tarantino/Rodriguez cycle such as *Reservoir Dogs* (1991) and *Desperado* (1995). These associations add a veneer of "cool" to the proceedings, as in the laconic vocal singing "Dark Night" over the opening credits. Like in *Henry: Portrait of a Serial Killer*, pop provides a sense of realism, playing in diners and on car radios, and plays again in ironic counterpoint to the action, as in the cut to Jacob and the kids listening to "Foolish Heart" subsequent to the previous hostage scene. A walking blues accompanies Jacob's detached detailing of the circumstances of his wife's death in a car accident (my woman done left me?). Pop can also be used as a shot of musical adrenaline to goose up action and montage sequences, such as the bravura introduction to the Titty Twister. Curiously, though, just as in *Henry*, pop is not left alone to carry the film; a non-diegetic soundtrack is also deemed necessary, presumably to realise the Horror feel more directly. After all, *Reservoir Dogs* and *Pulp Fiction* (1994) both operate without a conventional score.

The Corruption of Innocence

It is not just pop music which is imported into the world of the Horror film. Horror soundtracks often take various elements from religious music and rework them in a sinister way. In much the same way as the devil can be symbolised by the iconic inverted cross, so the musical trappings of Christianity can be fashioned anew, their meanings subverted. The medieval plainsong melody *Dies Irae*, Latin for "Day of Wrath" and a section of the Requiem Mass, is often quoted and indeed is the opening gambit of *The Shining*'s soundtrack. It also figures in *Village of the Damned* just before Susan tells Alan that the alien children plan to destroy the town. The infernal Lucius Malfoy is given it as *leitmotif* in *Harry Potter and the Chamber of Secrets* (2002). A celebrated use of the choir in Horror films is in *The Omen* (1976), where Carl Orff's "O Fortuna" from *Carmina Burana* figures influentially; choral murmering, too, is scored for the opening of the film's dog attack sequence. Again in *The Shining*, a highly dramatic choral chant from Ligeti's *Requiem Mass* is heard repeatedly at the film's climax ("*libera me*"), and choral writing also features

in *Nightbreed* (1990). Key moments in *Bram Stoker's Dracula* are augmented with choir, such as during the parallel sequence between Mina and Jonathan's wedding and Lucy's more demonic consummation with the Count. Building on this subversion of religiosity, church bells often toll on the soundtrack when we approach graveyards (*The Body Snatcher*), and Lurch is discovered playing the organ in the kooky mansion in *The Addams Family* (1991).

The music of childhood, simple rounds, songs and nursery rhymes, is also often made sinister. In *Village of the Damned*, the montage showing the diagnosis of the *en masse* pregnancies in Midwich is accompanied by a simple, childlike tune that plays on piano and synth strings with a few minor twists thrown in at is cadences. This tune is then passed through a variety of keyboard textures, including on organ in church, with a variety of harmonic distortions continuing to make it sound sinister. The tune returns, complete with deformities, in another scene showing the women at ante-natal classes, and again as the mothers give birth together. As the children force Bob to drive his truck into a gas tank, it plays in all innocence on a shiny synthesiser, reminiscent perhaps of the glockenspiels and other simple tuned percussion of school music rooms and childhood toys. In *Piranha*, meanwhile, our first glimpse of the children's summer camp is accompanied by kids singing as they splash about in water that we suspect is infested with nasty fish. A children's choir sings the theme from *Poltergeist* over the closing credits, and finishes the film off with a spooky round of echoed laughter.

Another symbol of childhood or romantic innocence is repeatedly given a twist in Horror films: the music box. At the climax of *Hellraiser*, as Pinhead and his Cenobite friends arrive in the attic to reclaim Frank, the music of the fateful puzzle box is sinisterised by a bass pedal beneath it, its chiming distorted by an echo and by its being speeded up and slowed down, thus bending its pitch. In this scene, too, the choral tradition is called on as a synth intones a low pedal that sounds like massed basses. As detailed above, in *Poltergeist* we hear a similar music box effect on harp and celeste, a tune that is often given the creeps by its musical adjuncts but, reorchestrated to feature solo oboe, returns in a softer form during moments of great sentiment in the film ("Your daughter is alive and in this house").

Silence

Finally, not all Horror films have music. Tod Browning's *Dracula*, bar the opening titles, hasn't any non-diegetic music at all. The title sequence is accompanied by a rescoring of the opening of Tchaikovky's *Swan Lake*, a ballet in which a wicked magician transforms maidens into swans. In the film this plot line finds certain echoes in the transformation of a succession of young women into vampires by Lugosi's bite. Elsewhere, Tchaikovsky returns, in the major key, for the scene set in the concert hall where the Count meets Mina and Lucy for the first time. This major tonality is swiftly undermined by the dropping bass figure over the fade to black that engulfs Lugosi's final close-up of the scene as the orchestra strikes up again. Save from a short tinkling from Lucy's music box that immediately follows the bass tail-off in the theatre sequence, major key tonality is only re-established at the end with the closing peal on bells as Jonathan and Mina leave the basement of Carfax abbey for the freedom above. The absence of non-diegetic music gives many of the scenes in the picture a quasi-silent feel. Today, the musical silence lends many shots a curious and unsettling sense of time standing still, particularly the striking close ups of Dracula going for Mina's neck and Mina going for Jonathan's. Opening and closing titles aside, James Whale's *Frankenstein* (1931) is similarly music-less in its original print, with a score by David Broekman dubbed on, presumably, for a subsequent reissue.

An altogether more conscious use of musical silence in a Horror film is to be found in Hitchcock's *The Birds*, which foregoes a conventional score in favour of a *musique concrete* of electronic birdsong, Bernard Herrmann being credited as "sound consultant." The director "did not want music in the ordinary sense of the term" but with his composer "worked out a complete pattern of evocative sound and 'silence' which was then realised in Germany by Remi Gassman and Oskar Sala..." (Brown 1994: 171). The effect seems to add focus to the camera's unblinking eye in sequences such as the silent series of jump cuts in on the dead face of the farmer and the growing tension of the climbing frame scene. The absence of conventional music adds both to the film's mesmerism and, perhaps, its bleakness as the more tuneful aspects of birdsong are side-stepped in favour of the harsher squawkings and twitterings of the creatures. Arguably, these sounds could be heard in turn as echoes

of the characteristic music of Horror films, with bruitistic noise rushes and cry-like pitch bends. The closing drive through the low hubbub of cooing and fluttering operates a little like a pedal point, a monotonic sound texture over which the scene floats. The film's use of artificial sound generation also prefigures the genre's fascination with synthesisers and other electronic instruments discussed below.

The Blair Witch Project (1999), too, runs without conventional music. Bar a brief burst of indie pop band the Digginlillies on a car radio at the start, the *verité* feel is maintained by, amongst all the other visual codes and sound distortions, an absence of music. Although a composer is credited, the soundtrack is an ambient one of synth atmospherics figuring most prominently towards the climax of the film and during the closing credits. Elsewhere, as in the scene where Heather reads from her book on the witch in the cave, the insertion of the Doppler effect of passing planes effectively mimics pitch drops.

Finally, silence can also be used to great effect in the middle of pictures that otherwise make extensive use of music. One extraordinarily tense episode in *Poltergeist* plays with no music at all for around four minutes. The scene falls after the climactic rescue of Carol Anne from the nasties, and makes the most of the suspense created by the presentation of a series of entirely mundane events. Diane puts the kids to bed and dyes her hair in the bath and the scene is so prosaic that she even reads aloud to us the full directions for the hair dye. A tremendous sense of imminence is created by the ensuing silence as the kids try to get to sleep and Diane relaxes through a series of disturbingly slow tracking shots of her in the bath. A clown doll appears on Robbie's chair, Carol Anne's doll's head is shown to have been pulled off and drops down as she rolls over in bed. The musical silence continues through Robbie's discovery of the clown, then of its sudden disappearance and his checking for it under the bed. With the tension screwed up to breaking point, the orchestra finally floods in with a BOOM! as the clown grabs him from behind and the final possession scene begins.

Horror and the Music of Modernism

At the beginning of this chapter I noted that Horror films are frequently presumed to belong to a lower order of cinema. As recently as 1990, Derek Malcolm could allege that *The Silence of the Lambs* was "an exceptionally good film... in which the horror genre is *elevated* into the kind of cinema that can at least be argued about as a treatise for its unsettling times" (Walker 1999: 750, my italics). It is a pleasing irony that a genre so swiftly written off as the low-brow domain of the cheap-thrill exploitation picture is also the one which has most consistently assimilated, indeed revelled in, some of the fondest tenets of high culture musical modernism. Many of the key characteristics of Horror's musical paradigm are styles and gestures that are drawn from *avant-garde* classical music. Excessive discord, atonality and fragmentation, for example, are defining characteristics of much Twentieth Century orchestral music, and while chromaticism may have been pushed to the limits by the late Romantics, Horror's classic use of the technique surely owes more to Bartók than it does to Wagner. Liszt's *Totentanz* (1849) provides an archetypal Romantic take on the macabre, with its opening on bass register piano, low brass and timpani ostinato. The piece is a free set of variations on the first eight measures of the "Dies Irae", the same phrases obsessed over by Berlioz and Saint-Saëns amongst others and which turn up at the start of *The Shining*. Elsewhere in the work, Liszt furnishes extended trills, *con arco* strings, *sforzando tutti* chords, pedal points and piano glissandi. The feel, though, remains resolutely a Nineteenth Century one, and although the writing is typically chromatic in nature the effect is virtuoso rather than introverted, unsettling, even alienating, as it is in the first movement of Bartòk's *Music for Strings, Percussion and Celeste*, for example.

Mention has already been made above of Kubrick's use of Bartók's night-music, and indeed a considerable amount of Horror's densely textured, modernist feel comes from an appropriation of some of his eerier musical effects. The third movement of *Music for Strings, Percussion and Celeste* uses the following, amongst others: timpani and string glissandi, repetitive chromatic motifs, discord, tremolo strings, tone clusters, discordant arpeggios on celeste, a *sforzando* crash on cymbals after a tensely hatched crescendo on strings, the bass register of the piano being played *staccato*, pedal point, Bartók's own trademark *sforzando pizzicato* causing

the strings to slap percussively off the fingerboard, and an eerily disembodied xylophone palindrome that plays over low timpani. First performed in1936, this and other examples of Bartók's tense and evocative non-*barbaro* writing seem to have excited and inspired Hollywood composers in search of new ideas. Bartók also provides us with his very own haunted house story, *Duke Bluebeard's Castle*, which, written in 1911, is poised on the very cusp between illustrative late Romanticism and nascent Modernism, offering a graphic selection of orchestral sound effects that are particularly attuned to the needs of the Horror film. The orchestra effectively evokes the various grisly and surprising sights to be found behind the various doors of the castle, including a torture chamber, a garden watered with blood, a river of tears, and the spectral appearance of Bluebeard's three imprisoned wives.

Clearly, it is not just the Mummy's tomb that is raided in Horror films, but also Bartók's. In *Hellraiser*, much of Christopher Young's score is drawn directly from Bartók. During the opening title a series of descending chords on strings, piano and horns echoes parts of the *Concerto for Orchestra*. Elsewhere, the highly chromatic string writing of the first movement of the *Music for Strings, Percussion and Celeste* is mimicked as Kirsty arranges her hair in the bathroom during her dad's dinner party, and again as Julia picks up her first victim in the pub. The music returns as Frank and Julia have sex once he has finally been "reconstituted": the effect is far from romantic.

Horror also finds an occasional use for an aspect of modern music that is native to America itself: minimalism. Hollywood's avoidance of a type of music originating in America seems odd, with the harnessing of minimalism generally confined, if we leave out post-Greenaway Michael Nyman's recent crossing-over into the mainstream, to the art-house in pictures like *Koyaanisqatsi* (1983) and *Kundun* (1997). Horror, however, provides another home for the style. Although there is an occasional use of Reichian "pulse" chords in the Science Fiction-Horror *Sphere* (1998) it is perhaps in films like *Halloween* that the use of this technique is at its most florid.

In Horror, minimalism is shorn of its meditative, quasi-religious associations (Schwartz 1996: 10), and instead its harmonic simplicity, steady pulse and rhythmic, motific drive are used to unsettle the audience. In much the same way as Horror uses the unchanging focus of pedal point to create a sense of unease through the absence of harmonic movement, so the steady, repetitive figures of minimalism unsettle through their mesmeric fixity. Finding his rough cut of *Halloween* too tame, John Carpenter, as director and composer, determined to "save it with the music" (Carpenter 1983: 1). What he produced was a "minimalistic, rhythm-inspired score" for keyboards and synths (Ibid.). Over a quiet but steady 5:4 beat (an irregular time signature disconcerting in itself) a fast-moving, minor key, repetitive piano figure loops and modulates over and over accompanied by twin synth hi-hats. A bass synth drone joins in to darken the otherwise shiny sound, and chord washes on synth "strings" complete the instrumentation. The music is spare and implacable, a series of motor rhythms that vary with the needs of the narrative. Other cues make use of slower, but equally repetitive, piano figures, and Carpenter's use of minimalist techniques creates a tremendous sense of energy, of the inevitable, the unstoppable and perhaps even of the obsessive/compulsive. The music locks itself into a set pattern, progressing without altering itself, detached, almost, in its arithmetical preciseness.

Elsewhere in *Halloween*'s soundtrack, many of the standard conventions of the Horror paradigm are mobilised. The music is written exclusively in the minor key, and there is a frequent use of sudden bruitistic synth effects designed to startle the audience ("I'm now ashamed to admit that I recorded quite so many stingers for this one picture" (Ibid.: 2), and
a synth bass line is foregrounded. Renewing the acquaintance between minimalism and the Horror film, Philip Glass recently composed a darkly intense soundtrack for string quartet for a re-release of the largely music-less 1931 *Dracula*.

One of the few differences between Horror music in the 1930s and that of today is the degree to which elements of modernism have been brought into the paradigm. A key part of the historical development of Horror music is its accretion of modernist techniques as they appear in non-filmic high culture music. Crucially, however, it must be noted that the genre seldom uses the techniques of modernism for their own

sake, but rather yokes them to cinema's broader concern with the programmatic use of music. Discord and atonality are not present in the Horror film because they are considered beautiful or pure, as they might be in a Webèrn *Bagatelle* or in Schoenberg' s *Die glückliche Hand.* They are there to serve an illustrative purpose, and trade on the audience's general dislike of Twentieth Century music. The illustrative associations of modernism with the demonic are made clear in *Poltergeist* as Tangina names the demon in the house as "The Beast". A minor key fanfare is followed by a gong sound, and a collapse into atonality with *ponticello tremolo* strings furnishing a series of upward *glissandi*, a fragmented chiming on celeste and a closing high broken tremolo on solo violin. The cue is powerfully atmospheric and instantly effective. Meanwhile, the perceived violence of atonality is encapsulated in the music that underscores Marty's hallucination that he is tearing the flesh off his own face at the kitchen sink.

Horror Music and the Genre's Timeline

Nevertheless, despite this accretion of modernist gesture, Horror scores today still have much in common with those from many decades ago. As with many other genres with distinctive musical profiles, few aspects of Horror's musical paradigm seem to have changed since the studio era. The layout of this chapter shows how easily one can skip from a film made in the 1940s to one from the 1990s and still find many of the same conventions operative. Clearly, Martin Scorsese felt that Bernard Herrmann's 1961 music for the original *Cape Fear* remained effective enough to underscore his version of the chiller some thirty years later, with only minor reorchestrations to match the new cue timings. While it would be foolish to suggest that the soundtracks to the early Universal Horrors sound the same as that for, say, *Event Horizon*, arguably this difference is as much a result of the gradual accumulation of modernist techniques accruing as Twentieth Century music evolved. Many of the staples of Horror's musical paradigm appear to remain constant throughout the genre's time line as the following evolutionary series of analyses shows.

Bernard Kaun's opening and closing title music for *Frankenstein* shows that as early as 1931 many of the key characteristics of Horror music were already in place. The

film begins with a minor key fanfare, and the music that follows is similarly cast in the minor, foregrounding chromatic, motific writing for basses and bass clarinet, and featuring tremolo strings, a piano glissando and a pentatonic passage complete with gong. The music that plays over the closing credits is, naturally, in the major key, including a triumphant fanfare balancing the minor key one that opened the picture and providing the film with a positive sense of conclusion.

A further example of the durability of the musical elements of the Horror paradigm is to be found in Max Steiner's landmark score for *King Kong* (1933). John Williams was able to recycle both thematic material from the film and the idea of an intensely percussive score for *The Lost World: Jurassic Park* (1997). The picture itself begins with a minor key fanfare, and trilling, chromatic strings and woodwind vie to be heard over exciting brass blares. The music builds to another dark fanfare over Kong's title card before the music calms down for the Arabic quote of the scene setting intertitle. Here we hear Kong's motif for the first time: a chromatic series of three descending semitones. The picture is then musically silent throughout the plot set up and the journey to the southern seas. Only when the ship approaches Kong's fog-bound island does the music begin: minor key held chords on strings and a harp playing a repeated arpeggio. We hear Kong' chromatic motif and the complex, dark string harmonies give way to the drums emanating from the island itself. Our first sight of Skull Mountain is accompanied by lower brass and a timpani ostinato that stretches so long it amounts to a pedal point around which the rest of the music revolves. A downward glissando on harp accompanies the party's landfall. Basses and lower brass tend to lead the underscore for the dialogue with the chief, adding an air of menace to the proceedings. That night, as tribesmen stealthily approach the ship to kidnap Anne, we hear a tremolo pedal on strings and a minor key fanfare cuts through the ever-present drums as she is taken. The sequence where she is led to the altar to Kong is scored with highly chromatic, densely textured writing, and Kong is summoned with a gong sound. His appearance is Mickey-Moused on the soundtrack by a chromatic pacing motif timed to his footfalls, and we also hear his three-note motif. Our first close up of his face is accompanied by a brass blare, and we hear a loud series of repeated discords as he beats his chest. Steiner builds the tension of his approach to Anne by modulating through a rising sequence of semitones. As the whites chase after Kong and Anne,

the stegosaurus attack is scored for bass woodwind, lower brass and tremolo strings. There's a noisy discord as the animal dies and timpani glissandi accompany the final listless twitchings of its tail. As the monster from the swamp chases the men we hear a pedal point, chromatic strings, loud discords and brass blares as it picks the men off. Back in New York, absurdly cheerful popular music is played by the theatre band on Broadway as Denham introduces the principals to the press before revealing Kong. As he breaks free from his restraints and leaves the theatre we hear his motif as a minor key fanfare. A massive discord accentuates his snatching of a sleeping woman from her bed and tossing her to the ground. The muddy tones of tenor and baritone saxes join the sound mix as the planes take off to attack the Kong, and the major key is only established in the score at the very last moment over RKO's closing title card through a four-note cadence, three of which comprise a brief triplet.

By 1941, Salter and Skinner's score for *The Wolf Man* shows that pretty much all the elements of the Horror paradigm are in place. The opening title kicks off with a three note chromatic motif that not only runs throughout the score here, but that also is picked up and dusted down by Ennio Morricone and used recurrently in his music for *Wolf*. This figure is followed by a harshly discordant passage of vertiginous contrary motion scored for *tutti*, which in turn gives way to a further chromatic sequence. An extended trill on violins builds to a loud minor key fanfare, and the music closes on the descending chromatic figure that it began with. The minor key is the dominant flavour of the score, but some interesting things happen with the cues that are written in the major. An organ plays in the major key as Larry and his father enter the local church for Sunday service, but as the congregation turn to stare out the former the music imperceptibly slides into the minor. A cheerful *tziganerie* at the gypsy fare is undercut by an extraordinary, soon to become clichéed, figure on electric organ as Larry freezes at the shooting gallery before the target of a wolf. A glissando and tone cluster is followed by a downward tone bend on the instrument as the diegetic gypsy music continues banally in the background.

As Larry, Gwen and Jenny first walk through the misty wood to Bela's gypsy camp to have their fortunes read, extended trills on strings are accompanied by celeste and chromatic clarinets. This, coupled with the minor key of the cue, provides more of a

textural effect than a melodic one. As Jenny goes in for her palm reading and Larry focuses his attention on Gwen, the lyrical, melodic strings of melodrama briefly take over, but threat remains in the gentle pedal point that underscores them. Finally, Larry's transformation scene, again in the minor, begins with a BOOM! before trilling strings, woodwind and timpani accompany an insistent, one-note brass figure. As Larry hallucinates we hear a strange sound on bowed vibraphone swarming, chromatic strings. The sequence resolves into a minor key Romany-esque passage on strings over a timpani ostinato that forms a pedal point.

George Romero's seminal *Night of the Living Dead* (1968) has not just classic status but a classic, if uncredited, score. In the opening title, minor chromatic brass and winds build to an extended trill on violins, then tremolo strings that rise in increments of a semitone. A constant bass pedal is maintained throughout, accented by the incessant plucking of a lower register harp string. As Barbra and Johnny leave their car to approach their father's grave their good spirits are undercut by tremolo strings, chromatic woodwind and another pedal point. The first zombie attack on the pair is preceded by a stalking bass pizzicato with a high pedal over it, a discordant celeste arpeggio adding to the mix. The attack itself is accompanied by a brass blare that is extended, presumably, by looping. As the zombie pursues Barbra we hear a minor fanfare, and a timpani *ostinato* and growing brass discord is backed with chromatic strings, extended trills on strings and the stalking bass figure from before. Once Barbra is inside the seemingly deserted house, there is a BOOM! as she stumbles into a room the walls of which are lined with the disembodied heads of animal hunting trophies, and another BOOM! as we zoom in on the partially consumed head of the late lady of the house at the top of the stairs. Essentially, the film's score comprises a series of elements that are reused and brought together as the narrative requires: a heavy reliance on chromatic motifs and discord, *legato*, *pizzicato* and *tremolo* strings, blaring brass, pedal points, timpani, harp and celeste. In the film's one moment of tenderness, when Tom and Judy comfort another before their ill-fated attempt to refuel the van, the strings and woodwind are smoothed out in a cue that nevertheless remains highly chromatic. The music wavers between major and minor, but the occasional warmth of the harmonies used is undercut by an imperfect closing cadence giving a suspended, unresolved feel to the scene.

The Wicker Man was made in 1973, and its soundtrack bears the imprint of the fashions of the day, attesting to both a contemporary interest in folk music and the growing popularity of non-orchestral film soundtracks. Just as in *The Body Snatcher*, music is a key signifier of the film's Scottishness as the hapless Sergeant Howie lands on the remote island of Summerisle and finds himself at the mercy of a community of phallocentric diabolists. In the opening title sequence traditional Scottish music shifts seamlessly into more contemporary acoustic guitar folk music. The music remains resolutely upbeat for the first part of the film, and the essential sound palette for the soundtrack is established via the ceilidh band in The Green Man pub: guitar, recorders, melodeon, fiddle, *bodhrán* and voices. Once the strangeness of the island becomes apparent, however, these same instruments cross over into a non-diegetic soundtrack that retains many of the hallmarks of the Horror paradigm. As Howie catches sight of his first orgy in a graveyard, serpentine recorders weave a gentle minor key pattern that makes strange the pagan sexuality of the scene they underscore. When he discovers a stag beetle tethered to a nail in a school desk we hear a repetitive series of pitch bends on guitar, the recorders sound again and a fiddle provides a low pedal note on its G string. His walk through the graveyard by day is accompanied by a descending minor scale on guitar and a trumpet duet that ends a jarring semitone apart. As Howie enters the Chemist's by night to search for photographs of the May Day ceremonies, we hear wide pitch bends emitting from guitar strings being tightened and slackened by their tuning pegs. When masked figures appear from behind a wall watching him being rowed out to his seaplane we hear a percussive BOOM! on all instruments. When he discovers the plane has been disabled pitch bends sound again and intensify, a tremolo figure on fiddle joining them. The nursery rhyme "Baa Baa Black Sheep" is made sinister as he searches the houses for the missing girl, and we hear another BOOM! as he finds a burning model of a disembodied hand beside his bed. As he in turn burns inside the Wicker Man, the climax of the film features a discordant coming together of the torch-bearing mob singing "Summer Is Icumen In", Howie singing the Twenty-Third Psalm and the howls and squeals of the animals roasting with him. The closing credits feature a spare, modal melody on trumpets that ends with a piercing three-note discord. The conventions of the Horror soundtrack are adhered to even although the orchestration many be unusual and the score folk-style in inspiration.

If folk music can be corralled into servicing the Horror paradigm, so can music produced using newer technology, in particular that involved in generating electronic music, which has been swiftly yoked to the same generic ends as traditional instruments. Horror has embraced the synthesiser warmly, seeming to revel in the manipulation and potential disfigurement of sound inherent in much electronic music. In the case of films like *Halloween* and *Henry: Portrait of a Serial Killer* a synth score also allows for an effective soundtrack that comes considerably cheaper than a full-size orchestra and yet provides a different, more malleable option than a pop score or the needle-dropping of existing records.

The score for *Night of the Living Dead* moves stealthily from the orchestral to the electronic. As we have seen, the early stages of the soundtrack rely heavily on standard elements from the Horror paradigm, *tremolo*, pedal point, *sforzando* crashes and so on. However, when Ben is finishing up barricading himself and Barbra inside the house we hear a Thérémin play, at first sounding like a soprano vocalisation before revealing itself to the discerning ear with a long, held, uninflected high note. Introduced thus, the electronic component of the score proceeds to occupy a progressively more important position. When the zombies feed on Tom and Judy's flesh in the burnt out car, a bassy pedal is joined by a heavily echoed electronic bass pulse. As the sequence continues, electronic sounds are heard looping over the grisly images. As the lights fail inside the house, a synth drone is heard, and as Helen is dispatched with a trowel by her daughter we hear a *bruitage* of heavily treated screams and electronic squeaks. Further echoed electronic music accompanies Ben's fighting off of the newly zombified Coopers in the basement, and by the time "help" arrives via a helicopter and the civilian militia the orchestra has been supplanted entirely by electronic and organ textures, disconnected, discordant, chromatic and fragmented. Eerie pitch slides underscore the closing photomontage of bodies and meathooks, providing an atonal, numb soundworld for the movie's pessimistic, downbeat ending.

In a more light-hearted vein, in *Piranha* a Thérémin accompanies the telling of a ghost story in summer camp before we cut fondly and gracefully to a scene from

The Creature from the Black Lagoon (1954) playing on TV. The deadly fish are in turn given a strange whirring, cooing synth sound as they attack people.

A large scale orchestral score such as that for *Bram Stoker's Dracula* demonstrates the continuing hold of the conventions of the genre, which it takes on board fully without sounding old fashioned in any way. Danny Elfman's music for *Nightbreed* underlines this. After a minor fanfare, a choir vocalises over the montage of monsters that kicks off the opening title. Gongs and cymbals are heard along with, somewhat exotically but perhaps picking upon the minimalist strain of horror writing, a gamelan (Schwarz 1996: 78). Unusually, the cue resolves in the major key, but this is a balancing act that Elfman will perform throughout the score and for good reason. The monsters comprising the Nightbreed are not, in fact, the baddies at all, but rather an eccentrically gothic *Grande Guignol* of freaks worthy of our sympathy. Dr Decker assumes the mantle of true evil and it is the music that accompanies this character that is habitually fragmented, discordant and minor key. This modal ambivalence aside, many of the standard techniques of Horror writing are pressed into action. When a hotel receptionist finds the severed head of a porter on her desk, a staccato piano bass line joins a high-pitched broken tremolo on violins, a growing tone cluster and a gong crescendo before a percussion explosion, reminiscent of another hotel murder in *The Shining*, provides the BOOM! for the head shot. The build up to Lorrie and Aaron's discovery of the mass murder in the room adjacent to theirs is scored for tremolo strings, an obsessive harp figure, choir, gong, glissandi on timpani and a high pedal on violins before the percussion takes over, as before, for the gore shots. Elfman provides a wittily macabre minor key march for the *grotesquerie* of monsters witnessed by Lorrie as she walks through the catacombs. *Con arco* strings accompany Decker's arrival at the hospital, a gong inevitably heralds establishing shots of the graveyard, tone bends on cellos accompany Peloquin's initial attack on Aaron and an extensive pedal point underscores the hero's ceremonial acceptance into the strange world of Midian. In fact, much of Elfman's customarily dark, cartoonish sound may be a result of his adroit, even whimsical manipulation of the conventions of Horror music. His music for *Batman* (1989), *Batman Returns* (1992) and *Edward Scissorhands* (1990) are cases in point, brooding, amusing and effective pieces of work.

Perhaps unsurprisingly, Horror spoofs, too, embrace the various conventions of the Horror soundtrack. At the start of *Carry On Screaming* (1966), Albert and Doris canoodle in the woods to the accompaniment of tremolo chromatic strings and woodwind. As Odd-Bod appears to snatch Doris we hear a minor key fanfare, and when Albert returns to the clearing to find her gone his realisation is marked by a discordant harp arpeggio. The fanfare sounds again as he picks up Odd-Bod's detached finger, and there's a loud blare on brass as Albert recoils from it and flees the scene. The knowing *Scream* (1996) features an archetypal Horror score, mobilising almost every element of the paradigm in the opening set piece alone. Even a celebrated turkey like Ed Wood's *Bride of the Monster* (1953) can muster various of the more hyperborean elements of the paradigm in a vain attempt to inject some drama into the proceedings.

One reason for the persistence of the various elements of the Horror paradigm may be that they are simply highly conventionalised. They are there because they work and because they have always been there. But it may also be suggested that the devices are used because they are somehow seen as appropriate, that they match in some essential way with the action on screen.

The Scream, the Storm and the Night

As *The Shining* nears its climax, Jack Nicholson famously attempts to break Shelley Duvall's bathroom door down with an axe. Helpless and terrified in the face of this violent attack, she does what has come naturally to people in Horror pictures since their inception: she screams.

The scream is the ultimate aural icon for the Horror genre. We hear it and we have a good idea where we are. We even see it before the coming of sound (*Nosferatu* [1921]), and the word itself provides the title for Wes Craven's mini-cycle *Scream*, *Scream 2* (1997) and *Scream 3* (2000). As a commonplace of the screen its sound bears some analysis. It is sudden, loud, piercing. It is the sound of the human voice at the uppermost limit of its range, the sound of a voice being used in an exceptional way. It is wordless, yet highly communicative. It intones over a range of pitches, sliding microtonally from one to the next. If language, pitch intonation and volume

are three ways in which we normally communicate verbal meaning, in the case of the scream they are all sent haywire.

It could be argued that screams like Shelley Duvall's, the standard human vocal response to extreme stress, give Horror music much of its distinctive character. Composers and filmmakers on occasion simply translate the sound of the scream into its musical equivalent. As we've seen, in another bathroom assault, this time in *Psycho*, Bernard Herrmann employs a vicious, repetitive string glissando to echo Janet Leigh's screams and creates one of the most celebrated music cues in film history. In *Rosemary's Baby*, when Mia Farrow pulls back the covers to look at the child in the pram, a loud wail on wah-wah trumpet mimics both the cries of an infant and the silent scream of the dumbstruck heroine, as well as providing a mocking edge to the cue. Moving on from this, sudden volume and pitch-sliding are two other elements Horror music shares with the scream. The primal wordlessness of the cry may also find an echo in Horror's frequent shedding of the skin of musical form, harmony, concord, melody and tonality.

Storms of all kinds proliferate in Horror Films. In *Event Horizon* the eponymous stranded spaceship is surrounded by a perpetual thunderstorm, and in *The Shining* a tremendous snowstorm cuts the hotel off from civilisation. In orchestral terms, storms are suggested by use of timpani ("thunder") and cymbals ("lightning"), both effects endemic to Horror soundtracks; wind is implied by hasty chromatic runs up and down the strings or on woodwind, or by cymbal *crescendi*. Dmitri Tiomkin evokes the snowstorm in *The Thing* through frantic chromatic rushes on woodwind, and the climax of the storm montage in *Bram Stoker's Dracula* features an extended roll on cymbals. In more modern soundtracks, like Ennio Morricone's score for *Wolf*, a synthesiser imitates the sound of wind blowing and is incorporated into the music, and wind effects also find their way into *Hellraiser*'s soundtrack. The orchestral storm of discord, of course, stalks its way throughout the Horror canon.

Another key element of the Horror genre is the night. The visual darkness of night-time not only conjures mood and obscures things from the view of the audience but suggests, via pathetic fallacy, the moral and spiritual darkness of many of the goings on in the realm of Horror. This darkness also finds its way into the music of Horror

films. Soundtracks abound with darker timbres, tenebrous basses, cellos, harps and pianos playing in their lower register, not to mention recurrent muddy harmonies and the pervasive minor key feel of much of the music.

The Horror paradigm may work, and be constant, because of its effectiveness, but this effectiveness in turn feeds in from the some of the genre's strongest flavours: the scream, the storm and the night.

The Horror Paradigm as Hybrid Element

Oliver Twist (1948) may not be a Horror film, but it begins with a thunderstorm and finishes with a torch-carrying mob rushing Fagin's hideaway. In between times, this powerful and violent work embraces several music cues drawn from the Horror paradigm. In the impressive opening sequence, the first music cue is an eerie, *tremolo glissando* up and down on violins as lightning illuminates a thorny briar. As Oliver discovers that his bed in the undertaker's is located in the coffin-making workshop, Arnold Bax underscores the moment with a dark, minor key fanfare; this is followed by a xylophone solo, the stock Romantic analogue for "skeleton". Later, as we approach Sykes' house, we hear tremolo violins bowing close to the bridge. Elsewhere, dark orchestral timbres often match the dark, low-key visual world of much of the picture.

Night of the Hunter (1955) also features a torch-carrying mob towards its conclusion. Here, Walter Schumann gives Robert Mitchum's psychotic preacher an impressively scary minor key fanfare as a leitmotif, standing in stark contrast to the hymn tune "Leaning on the Everlasting Arms of the Lord" that seems always to be on his lips. The appearance of the ghost in Kenneth Branagh's *Hamlet* (1996) is accompanied by a vocal glissando on the soundtrack. Todd Haynes' slow-burning social issue movie *Safe* (1995), telling the story of a California housewife's growing allergic reaction to the sprays and chemicals of modern life, comes replete with a synth soundtrack featuring many conventions drawn from the Horror paradigm. In between shining, trebly passages echoing the heroine's luxuriant chrome-and-onyx lifestyle, composer Ed Tomney uses bent pitch, bass drones and pedals, two of which swell into one-note crescendos, both placed as her illness takes a further

horrific twist. The electronic sections of the soundtrack to *Apocalypse Now* (1979) use tone bends, drones, pedals and discord to underline the horrific aspects of that particular world.

These are all instances of musical elements associated with the Horror paradigm crossing over into other film genres. In common with many other genres, Horror has a set of musical conventions that are instantly evocative of its concerns. When a narrative strand in a non-Horror film calls upon the Horrific, the musical conventions of the Horror paradigm can be mobilised by composers to back up the allusion. When the episode of Horror passes, the soundtrack shifts back to its original register, returning once again to its dominant tone.

Conclusion

Horror's musical identity appears to be highly homogenous. Every film surveyed for this chapter, however, displayed the musical characteristics one would expect from the genre. The closest to a mismatch found was *The Hands of Orlac*, although even it bears some of the hallmarks of the Horror soundtrack. This picture is also a truly dreadful film. Its music doesn't play with the conventions of the genre, but is merely inappropriate to it, resulting in a stultifying lack of tension and coherence that is only matched by the film's many other problems.

The minor key dominates the Horror soundtrack, the major often only being established at the picture's close. Discord is very common, and moments of extreme tension or disruption can be accompanied by a move into complete atonality. Pitch is commonly destabilised, and much use is made of pedal point. Instruments are played in unusual ways, or at the limits of their range. Much writing for the genre is highly chromatic in nature, and lyrical, longline melody is dropped in favour of either a highly motific style, fragmented writing or else banks of musical texture. The tone of the music is also often murky and bassy. Minor key fanfares on brass and booming gongs proliferate, as do sudden *sforzando* crashes designed to make the audience jump. Tone clusters, *tremolos* and extended trills are also common. Horror makes great use of electronic music and a battery of other treated sound effects. It incorporates pop music into its soundtracks for a variety of

reasons, often as an index of the mundane, and also "makes strange" aspects of religious music and many of the musical trappings of childhood. There is also a key role to be played by musical silence.

The musical patterns of the genre are remarkably constant throughout its timeline. Advances in recording technology aside, the principal differences between early scores and their later counterparts lie in the necessarily cumulative accretion of the techniques of high culture musical modernism. The building blocks of the Horror soundtrack and their associations are highly portable and frequently called upon by films in other genres, finding themselves interpolated into War films, Thrillers and Melodramas. It is to this last, by way of contrast, that the thesis turns next.

Chapter Six
Music and Romantic Melodrama

"...the tone of the piano has an alluring charm, it is full of the calm of freshness – the very image of grace..."

Berlioz *Treatise on Instrumentation* (Berlioz, rev. Strauss 1948: 154)

"Tender and slow melodies... are never rendered better than by a mass of violins... Here is the true female voice of the orchestra, a voice at once passionate and chaste, penetrating and soft; whether it weeps, laments, prays or jubilates – no other voice possesses its range of expression."

Berlioz *Treatise on Instrumentation* (Ibid.: 55)

Introduction

Of all generic definitions drawn from in this thesis, that of Romantic Melodrama will be by far the most arbitrary. Up until now the thesis has examined the musical conventions associated with Westerns and Horror films, and the boundaries of both genres have been fairly self-evident. The term Melodrama will encompass several different, but related, types of film, including the love story and the family drama. It will include movies that might have at one time been referred to as "women's pictures" by critics such as Basinger (1993: 5) and Haskell (1974: 154-5), but in line with Altman's critique of this concept (1999: 72-77) I will also cover Melodramas not quite so identifiable as female-centred.

Films that deal with affairs of the heart, romantic or familial, then, cover widely differing ground (Doane 1987: 34), and in practice this chapter will entail something of a wide cast of the net. Such an approach is not entirely without precedent (Belton 1994: 119-121). The generic definition will require to be broad enough to encompass films as diverse as *Now, Voyager* (1942) and *The Magnificent Ambersons* (1942), Jane Campion's *The Piano* (1993) and Michael Powell's *The Edge of the World* (1937). As this short list might imply, the term Melodrama will not be used in a pejorative sense, as in the haughtily dismissive adjective "Melodramatic". This concept, communicating a naïve sense of the overblown,

over-stated and over-wrought will not enter the present analysis. The definition will be a broad one capable of including a wide range of movies shot in an equally wide range of dramatic registers. The bottom line will be that they all deal centrally with affairs of the heart or the hearth.

After suggesting the genre's musical fingerprint in the usual way, noting the characteristic gestures of melody, harmony and instrumentation associated with it and pointing to some extra-filmic models for these, I will move on to examine the role of traditional musicology's notions of gender and orchestral music in relation to film, briefly exploring the ways in which the music of Melodrama might, curiously, be "typed" feminine in those unreconstructed terms. Some questions will also be raised relating to the rôle music has to play in relation to the frequent emotional masochism of the genre (Hayward 1996: 205). The first half of the chapter will, in general, deal with Romantic Melodramas of free-flowing, expressive emotionalism, while, in contrast, the second part will look at a series of Melodramas of repression. Finally, the music of Romantic Melodrama will be linked to other types of Hollywood film. Romance seems to be a particularly promiscuous genre, plastering itself up against a wide variety of backdrops often associated with other genres, and the "love interest" strand is one frequently stitched into films primarily associated with other genres.

Melody and Melodrama

Firstly, we can look at that musical word apparently buried in the term "Melodrama": melody. The term "Melodrama" first appears via Rousseau relating to a short-lived cultural phenomenon in Eighteenth Century France pairing music with spoken lines, as opposed to sung dialogue as in the pre-existing artform of opera (Kivy 1999: 311; Altman 1999: 70). In the Nineteenth Century the term began to cross over into territory more familiar to us today: "a romantic drama characterised by sensational incident, music and song" (CED 1991: 974). As all three definitions seem to imply, music lies at the heart of our experience of Melodrama. By the time we get to the Twentieth Century, the "invisibility" of film music ensures that music seems no longer thought of as a key component of the form. While Doane acknowledges its important rôle ("Music is the register of the

sign which bears the greatest burden in this type of text – its function is no less than representing that which is unrepresentable"), this said she quickly retreats, via music within the diegesis in Melodrama, to the world of narrative and characterisation (1987: 97-8). Lang manages to discuss a series of musical Melodramas by Vincente Minnelli without mentioning the music at all (1989: 170-2), narrative, characterisation and aesthetics stealing the attention again. Today, we take the term "Melodrama" to imply a certain dramatic or narrative world, "a play, film, etc., characterised by extravagant action and emotion" (CED 1991: 974), but although the music may have sneaked out of the dictionary definition, it remains very much present in the films themselves. Indeed, in many cases it's a key player: is it possible to imagine *Gone With The Wind* (1939) without the music, or *Doctor Zhivago* (1965)? When we think of these two movies, their dramatic and lyrical melodies come swiftly and indelibly to mind.

Lyrical, Longline Melody

The Western as a genre might teem with tunes (listen to how they tumble over one another throughout *Stagecoach* [1939]), but there appears to be a qualitative difference between the folk tunes of that genre and the grand-standing, full-throated melodies of Melodrama. In Melodrama we get big, symphonic melodies, lyrical and longline in construction, tunes that unfold luxuriantly, often dominating the action they underscore. Max Steiner's melody for *Gone With The Wind* is a case in point: it is huge and overwhelming, its wide melodic leaps, the opening interval of an octave repeated four times in just one cycle of the tune, highly dramatic. It's a massive melody, full of the grandeur and glamour of the movies.

Many other Melodramas foreground lyrical, longline melodies. Francis Lai won an Oscar for upstaging Bach, Mozart and Handel with his theme for *Love Story* (1970) (six-note leaps), and after the opening minor key fanfare, Alfred Newman's title cue for *Wuthering Heights* (1939) evolves into another grand melody (octave leaps again). Franz Waxman's music for *Rebecca* (1940) likewise begins with a minor key, highly chromatic sequence for rumbling timpani, *sul ponticello* strings and ghostly flutes hinting at the unsettling nature of what is to come, but then metamorphoses via a modulation into a stately, major key longline melody on

strings backed with tumbling harp arpeggios. James Cameron's *Titanic* (1997) is a typical blockbuster hybrid, combining elements from Melodrama and Action/Adventure movies (amongst many others), and James Horner's score reflects this, beginning with a slow, lyrical longline melody, one of two interwoven throughout the first part of the film depicting the love story of Rose and Jack; once the iceberg hits, Action cues dominate as the movie shifts genre and slow, longline melody is replaced with fast, rhythmic, motific writing. Tellingly, melody returns with the Melodrama for their parting at the lifeboat, for Jack's death scene and for the movie's present day coda.

Many Melodramas feature big melodies that run through them like the name in a stick of rock, woven into and out of the fabric of the movies they underscore, acting as leitmotifs for a character, a couple or their romance. "An Affair to Remember" is the eponymous song of Leo McCarey's now classic (thanks in part, at least, to its Postmodern incorporation into *Sleepless In Seattle* [1993]) 1957 romance. McCarey co-wrote the lyrics to Harry Warren's memorable tune, which first appears sung by heart-throb crooner Vic Damone over the snowy New York scene of the opening title. The tune becomes emblematic of Nicky and Terry's love, fragments of its melody interwoven throughout the first act of the movie, surfacing a little more completely during the chapel scene where they first truly connect before receiving its first full-blown reprise by Grandmother at the piano. Terry joins in with the melody, humming then picking up some sheet music and singing the lyrics through in French, a romantic moment interrupted (so cruelly!) by a series of blasts from the cruise ship's hooter in the harbour below. From here the tune is almost ever-present in the non-diegetic score, culminating in the spectral echo of Grandmother's piano and Terry's voice as a chastened Nicky returns to Italy after the former's death. Similarly, Max Steiner's love theme for Charlotte and Jerry runs through his score for *Now, Voyager*, a *leitmotif* for their romance, swelling to a climax as an index of their passions as they kisses and embrace, cast in a minor key when things are not going well. The same composer laces "As Time Goes By" into *Casablanca* (1941) extensively following its first diegetic voicing by Dooley Wilson.

So, melody is important to Melodrama. Moreover, it can be heard that it is a certain type of melody that predominates: medium-to-slow paced, longline and lyrical.

Love songs, from high opera through Tin Pan Alley to pop and rock music today, are frequently slower paced, the reflective ballad recording the wistful sigh after the beloved. This tempo seems to be picked up on by Melodrama and its melodies tend to be fashioned accordingly. Gone are the short motifs of Thriller and Horror music, the motor basses from *Jaws* (1975) or the four-square rattle of snare drum marches we might find in a War movie, replaced instead with long, fluid, drawn out *cantabile* melodies, such as that which dominates the opening title for *Now, Voyager*. The theme from *The Great Escape* (1963), for example, moves at a sprightly pace, its crisp notes often bordering on the *staccato*. It's a memorable tune, but it moves differently from, say, Alfred Newman's theme from *Stella Dallas* (1937), where the tempo is relaxed, the tune given to *legato* strings, the brass supporting with extended chordal harmonies. Melody here is longline and lyrical, developing constantly, moving organically from its opening register to a higher octave for its climax. Bernard Herrmann's opening theme for *The Ghost and Mrs Muir* (1947) is again slow in pace, *legato* in style, lyrical and longline in form. A little more atypically, in the overture-style opening title for *The Red Shoes* (1948), we find another a *legato* melody passed this time from section to section of the orchestra and through a fragmentary series of tempos, disguised on occasion by colouristic orchestration. The romantic ballad, then, might provide one model for the lyrical, longline melodies of Melodrama.

The model of the love song, though, can be broken down further. Love songs, from Tristan and Isolde's "O sink hernieder, Nacht der Liebe" to Frankie Goes to Hollywood's "The Power of Love", tend to foreground lyrical melodies, with some link presumably intended between the beauty of the tune and the beauty of either the beloved or of the feelings felt by the lover. Beautiful music and love have long been linked in the Western tradition. "If music be the food of love, play on," wrote Shakespeare, the inference made by the serenade tradition that music can open not just hearts but layers of clothing as well; beautiful music engages the emotions and intoxicates the senses. The hallmarks of the love song melody, then, are imported into the music of Melodrama, the lyrical tune structured around both the stepwise progression of notes facilitating ease of singing and the sudden larger intervallic leaps perhaps drawing from Mahlerian indications of yearning, anguish or high passion in *lieder*.

In addition, love songs often break cover and appear fully formed in romances. As we've seen, Vic Damone croons the title song in *An Affair to Remember*, Diane Keaton limps her way through jazz standards in a noisy restaurant in *Annie Hall* (1977), a performance movingly reprised at the film's close, and Annie Lennox renders the slow-paced ballad "Requiem for a Vampire" over the end credits of *Bram Stoker's Dracula* (1992), a film whose tagline "Love Never Dies" underlines the privileging of Gothic Romance over Horror in Coppola's picture. Derek Jarman's *Edward II* (1991) is a lot of things, but also an ill-starred romance between Edward and Gaviston, and Lennox appears again in a marvellously anachronistic moment to sing Cole Porter's "Every Time We Say Goodbye". *Four Weddings and a Funeral* (1994) features love songs not just from Wet Wet Wet ("Love is All Around"), but from Swing Out Sister, Elton John, Sting, Gloria Gaynor and many others. *Dying Young* (1991) finds room for the Cahn and Van Heusen standard "All the Way", Steven Spielberg's fire fighting Melodrama *Always* (1990) puns musically with a foregrounded spot for "Smoke Gets in your Eyes" and *Ghost* (1990) incorporates "Unchained Melody". While these inclusions are certainly informed by commercial imperatives, as Jeff Smith points out pop music has an aesthetic rôle to play within film as well as an economic one in terms of soundtrack sales and cross promotion (Smith 1998: 154-172; Wojcik and Knight 2001: 8).

If the love song can play such a central rôle in Melodrama, then it is perhaps not surprising that the kind of melodies favoured by love songs also crop up in the music that underscores movie romances. Indeed, one strand of Michael Kamen's score for Vincent Ward's *What Dreams May Come* (1998) is essentially a series variations on a love song Kamen had written in the past, "Beside You", bearing somewhat appropriately a more than a passing resemblance to the traditional English romantic ballad "O Waly, Waly". But there could be another, perhaps complimentary, model for this particular melodic style: the slow movement of the classical symphony or, better still, concerto. Though both are related to sonata form, the model of the concerto slow movement might be favourable over that of the symphonic because, as we shall see, Melodrama also makes ready use of a solo instrumentalist sounding above the supporting orchestra.

The traditional, post-Baroque concerto tends to be ternary in nature: a fast opening movement followed by a more reflective slow movement, varying the pace and tone of the piece and enabling the performer to both demonstrate another facet of the mastery of their instrument and take a breather before the concluding dash of the final movement (Macpherson 1930: 115). This slow movement is, of course, the home once again of the lyrical, longline melody. The slow pace of the music allows composer and performer to draw out the full expressive qualities of the music, and here, typically, we find melodies teasing our emotions out, moving us. The same can be said of the slow movements of symphonies (see Wilson 1995: 128 for Isaak Glikman's eye witness account of the effect on the audience of the *Largo* at the premiere of Shostakovich's *Fifth Symphony*). The piano concertos of Mozart are perhaps a case in point here, with their tender, beautiful slow movements; the slow movement of No. 21 somewhat iconically provided the music for Bo Widerberg's *Elvira Madigan* (1967), a soft focus romance that can be viewed as either the most beautiful or most nauseating film ever made, depending on one's taste (Milne 1989: 178).

Piano and Strings

The echo of the Mozart piano concerto slow movement sounds more widely in Melodrama through the prominent use of the instrumental combination of foregrounded solo piano and supportive strings, very much a signature sound of the genre. From the swirling Rachmaninov of *Brief Encounter* (1945) through to the opening titles of *On Golden Pond* (1981) and *Sense and Sensibility* (1995), the piano and strings combination occurs very often indeed, even in artier entries in the canon such as Jane Campion's *The Piano*. In *Truly Madly Deeply* (1990), Nina and Jamie play piano and cello respectively, a combination of sounds picked up by composer Barrington Pheloung and amplified to piano and full strings on the film's score, at first fragmented and discordant to echo Nina's distraught loneliness, then more harmoniously as her life rights itself again. A simple commutation test demonstrates the romantic resonance of string instruments and piano: if Nina and Jamie had been playing tuba and drums the effect of their scenes together would have been quite different, and the same goes for the piano and cello match in *Deception* (1947). Piano and strings are used extensively by filmmakers and

composers in romantic Melodrama in films as diverse as *The Unbearable Lightness of Being* (1987), drawing on the piano music of Leos Janāček, *Betty Blue* (1986), where Betty and Zorg spend some time running (and dueting in) a piano shop, in *The Sheltering Sky* (1990) where John Malkovich plays a composer, and Ingmar Bergman's *Fanny and Alexander* (1992). Lambent piano and strings are teamed as Archer and Olenska are introduced for the first time in *Age of Innocence* (1993). A tinkling piano sounds as the old Rose Calvert is reacquainted with her state room possessions at the start of *Titanic*, and again as she takes us into the flashback of the liner's launch. Piano and strings sound as young Rose changes her mind and meets up with Jack at the prow of the ship, and a piano ripples as Rose disrobes to be drawn by Jack, achieving more form and purpose as he begins to sketch, the melody becoming lyrical and longline in form, evolving into the main love theme of the movie. The piano enters again as Rose takes Jack's surname at the Statue of Liberty, recalling their earlier romantic moments. The expressive possibilities of the combination of piano and strings structure the scores of *The End of the Affair* (1999) and Edward Shearmur's score for *The Wings of the Dove* (1997), which is arranged for chamber strings and piano. Piano and strings combine in *Love Story*, and a digital equivalent of the combination provides Thomas Newman with his distinctive sound as Lester gets shot in *American Beauty* (1999), and for the mystical opening title of Robert Redford's Western-Melodrama *The Horse Whisperer* (1998) a muffled, treated piano chimes a chorale over a sonorous backdrop of cloudy *legato* synth strings, often with suspended "real" strings intoning inverted pedals above.

Expressivity was a central concern in the piano's genesis, Bartolomeo Cristofiori's keyboard that was "capable of playing soft and loud" being invented precisely to circumvent the sonic limitations of the harpsichord (Goodall 2000: 163). In addition, the piano is somewhat self-sufficient, capable of producing not just melody, as with a solo cello, but accompaniment as well. Also, compared to the accordion, which is mentioned in the same context within the Western chapter, the scope for emotional inflection in performance is far greater. Leading on from this, in terms of the Occidental musical tradition the piano is a repository for much emotional baggage. Just as the passions of Schubert and Schumann are translated so perfectly onto the piano, the Nineteenth Century in general has a strong tradition of using the piano as an agent of charged emotional expression, particularly as the

technology behind the construction of the instrument evolved (Westrup and Harrison 1984: 420). One need only think of Chopin's music for the instrument, at turns delicate and melancholy then passionate and turbulent, or of Liszt, described as the "orgasmatron of the concert platform" (Howitt 1995: 195) and his ability to cause heavily corseted ladies to faint upon hearing his virtuoso chromatic runs on the keyboard. Bertrand Blier's acidic, satirical Melodrama *Trop Belle Pour Toi!* (1989) features a running joke whereby the lovelorn Gerard Depardieu is stalked by the piano music of Schubert; meanwhile, Depardieu wins Andie MacDowell's heart playing the piano in *Green Card* (1990). In *The Age of Innocence*, Beethoven's "Pathétique" Piano Sonata, No. 8 in C minor, plays as Archer and Olenska have their first intimate talk. Their connection is made as they discuss whether Archer's match with May is a true romance or an arranged alliance; the formal melancholy of the Beethoven lends the beginnings of this new romance a tragic tone. Beethoven's F minor sonata, Op.57, "Appassionata" is played by Christine in *Deception*. The sustaining of this Romantic tradition of piano playing in the Twentieth Century enables Rachmaninov's Piano Concerto No. 2 to do much of the "feeling" for Laura and Alec in *Brief Encounter*, and his No. 3 at the heart of *Shine* (1996), where Geoffrey Rush plays unstable concert pianist David Helfgott; Richard Addinsell adopts a similar tone to score a hit with his "Warsaw Concerto" played by Anton Walbrook in *Dangerous Moonlight* (1941). Outwith the high culture tradition, the piano has crossed over easily to become an instrument key to jazz and pop music, both as a solo instrument and as an accompaniment to the voice, and here, too, it has been used expressively; in *Now, Voyager* Charlotte and Jerry bump into each other at a cocktail party with Cole Porter's "Night and Day" playing on piano in the background creating a mood as romantic as any high culture music. The piano repertoire, then, is home to much emotional, even sexual, music in the Western tradition, which might explain its prominent rôle in the Melodrama paradigm.

Perhaps once again via Schubert, there is also the sense that the piano is also something of a confessional instrument, an agent used to off-load feeling as much as to articulate it, and the articulation (or non-articulation)of emotion lies at the core of Melodrama. As Ada, Holly Hunter in *The Piano*, to which we will return, arguably uses the instrument in just this way. Mute, she allows her piano music to do the talking for her, drawing from the instrument music beautiful to our ears but typed as

dangerous by the women around her in the film. In this film, Michael Nyman takes a group of traditional Scottish tunes and runs them through a series of arrangements disconcertingly drawing from both Nineteenth and Twentieth Century idioms (late Romanticism and Minimalism), both of which are anachronistic in the film's setting, allowing Hunter to be painted as a woman caught out of time. That Hunter performs the music herself in the film (but not, interestingly, on the soundtrack album where Nyman takes over) underlines the intimacy of both the music and its sounding in the movie. The music's performance is central to her performance – they are one and the same; there is no room here for the conventional cutting from actor's face to professional pianist's hands at the keyboard (Gorbman 2000: 47). The individuality of the "voice" with which Ada in a sense thereby speaks is not restricted to the tunes she plays from memory, everything she does at the piano is coloured by her personality. At Baines' first piano lesson she begins by teaching scales, and at that with the simplest of them all: C major. Having established this tonality in the mind of the viewer by running up and down the scale a few times, she then startles us by harmonising the notes with a dark A minor chord, followed up with others drawn from this new tonality, turning the C major run into a surprising mode of A minor. The piano, then, is the instrument of Ada's expression, and this articulating, quasi-vocal quality is underlined by the Maori left trying to play the amputated piano key as Stewart returns to lop off Ada's finger: "It's lost its voice," he says, "It can't sing."

So the piano, then, is an important agent in the articulation of emotion in the Western tradition. Also, historically, the piano has been a musical instrument acceptable for women to play; on the instrument's arrival in London, around 1766, "the piano was on every young madam's Christmas list" (Goodall 2000: 169). Indeed, even today the piano can (somewhat contentiously) be perceived as being something of a gendered instrument, novelist Patrick Gale describing one character thus: "Her only remotely feminine skill was playing the piano" (Gale 2000: 44). In *Wuthering Heights*, upon her transformation into "lady of the manor" Cathy is discovered listening to Isabella at the keyboard; Hana knows her way around the "Aria" from the Goldberg Variations in *The English Patient* (1996); a listless Lily picks out a tune at the keyboard in *The House of Mirth* (2000); Jenny in *Love Story* is a gifted piano student; Christine in *Deception* has a grand piano she occasionally

plays. Not withstanding Jenny in *Love Story* and Ingrid Bergman's troubled concert pianist in *Intermezzo* (1939), the woman pianists here tend to be amateurs, and the males listed above presented as geniuses.

The piano also has a key role to play in *Sense and Sensibility.* Our first glimpse of the Dashwood women is a shot of Marianne practising at the piano, providing a link with the piano music of the opening title and also reminding us of the rôle of parlour music in this society. In addition, this image is privileged as the image upon which Ang Lee's directorial credit is superimposed, and the music Marianne plays is expressive, slow and heart-felt, so much so that her sister asks her to change the tune to save their mother's tears. Ang Lee places his name over a shot that sums up, musically, a quintessential aspect of the Melodrama paradigm. As much as the film revolves around the stifled romances of the Dashwood sisters, it returns again and again to the instrument of the pianoforte. Marianne plays a piano solo version of the opening theme, which is identified as their late father's favourite, as Edward discovers Eleanor, again weeping, in the drawing room doorway. This crosses over onto the non-diegetic soundtrack as they continue their discussion and is ultimately joined by the orchestra. Marianne breaks with table etiquette by asking to play Sir John's piano, which is where she is found singing by future suitor Colonel Brandon. Brandon in turn has an excellent Broadwood grand, over which Marianne enthuses at the prospect of playing, and his thoughtful gift of an upright piano appears to seal their bond. The extent of the use of the piano in Melodrama, then, might be tied into cultural baggage associated with it in the Western musical tradition.

There are a number of reasons, then, relating to Western musical history hinting at why the piano should fulfil such an important function in Melodrama's generic paradigm, but there may well be also some other, more lateral, ones. First, we mustn't forget that the piano is a mechanical tool, a complicated technological invention, more complex than the "simple" physics of valves and strings (Goodall 2000: 150), capable nevertheless of arousing profound passions and emotions. Cinema, with its cameras, chemicals, celluloid and projectors, is just the same: a complicated technological phenomenon often harnessed to engender and manipulate our emotions.

Secondly, and perhaps more cogently, Melodrama often inhabits the realm of the domestic (Hayward 1996: 203; Lipkin in Gehring 1988: 285; Elsaesser in Grant 1995: 360). The domestic sphere is the social space traditionally conceptualised as "feminine", hearth, home and family important as opposed to the more "masculine" domains of the open range, the battlefield, outer space, and so on. In *Gone with the Wind* we are repeatedly reminded that it is Tara that is more important to Scarlet than anything else, the house even being given a female name; we never see Rhett at work, and when he enters the domestic sphere he surrenders much of the power he would be accustomed to wielding in the course of his job. Be it the Thames-bank cottage of *Mrs Miniver* (1942) or Manderlay in *Rebecca*, stories tracing the affairs of the heart, or the fortunes of families, tend to be domestic dramas, and traditionally, at any rate, the instrument to be found at the heart of many homes was the piano, providing both a focal point for family entertainment and an emblem of bourgeois (or aspirant) values as well as the outlet for emotional expression described above (Goodall 2000: 149). The piano, then, an instrument with associations with the home as well as the concert platform, should easily fit into the domestic genre of Melodrama.

The Expressive Solo

The piano, though, is not indispensable as the expressive possibilities of the solo performance of other instruments can be harnessed. After Stewart sells Ada's piano to Baines in *The Piano*, an oboe trembles, frail and lonely, as she contemplates her loss in the jungle. A solo clarinet haunts the score of *The English Patient*, and a lone oboe sounds as Jack catches his first glimpse of Rose in *Titanic*, a line swiftly shored up by piano accompaniment. Later, as Rose and Jack settle into the stored car in which they'll make love, a solo piano plays, which is then joined by a lone oboe playing the love theme. Although the orchestration will develop as the scene progresses, its opening is scored initially for two performers on the soundtrack playing as the two characters on screen connect. Solo cellos add a melancholy tinge to many passages in *Gone with the Wind*, also as Edgar revives Cathy before the fireplace in the Grange in *Wuthering Heights*; a vibrato solo cello plays Heathcliff and Cathy's theme as she lies dying and sees Heathcliff approach her bed, and again as we first meet the unstable Charlotte in *Now, Voyager*. Reminiscent of Sibelius'

"Swan of Tuonela", Joan Fontaine's opening voice-over in *Rebecca* is underscored by a lengthy solo for cor anglais supported by *tremolo* strings and harp, which are eventually joined by a throbbing solo cello and the timbral illumination of a solo flute for the lights coming on in Manderlay. The echo of Rebecca's presence in the morning room and the cottage in the cove is realised by a reverberating figure on an unearthly novachord. One final solo instrument that has a strong rôle to play in Melodrama is the harp, its sonority adding an extra dimension to the lushness of the scores of *Gone with the Wind*, *Wuthering Heights*, *Rebecca*, *Now, Voyager* and many others. Like the piano, the harp is able to furnish both melody and accompanying harmony, and, tonally, it is also an instrument capable of great emotional expression (Berlioz, Ed. Strauss 1948: 141).

Divisi, *Vibrato* Strings, Lush Harmonies

Moving on from the featured solo instrument, whether it be piano, guitar, harp or whatever, the use of strings in Melodrama bears some investigation, as they seem to be deployed in particular ways, again their expressive qualities, as noted by Berlioz, foregrounded. Melodrama Strings are often orchestrated *divisi*-style, that is to say divided into sub-groups of the customary first and second violins, violas, cellos and basses. Violins, violas and cellos in particular are subdivided into "desks", groups of two or three players to a part, often with a solo violin sailing over the top of this, expressively reanimating the solo performer gesture described above. The velvety sheen of this multi-layered approach, coupled with a throbbing *vibrato* playing style particularly in the upper register gives a key sound to the genre, particularly during the Golden Age scores of the studio era. Alfred Newman was particularly good at coaxing what became known as "the Fox sound" out of players (Evans 1979: 52), comprising divided, *vibrato* strings playing lush chords harmonised in colour-chord fourths, sixths, major sevenths and so on. The multi-layering of parts given over to instruments as gentle-sounding as strings allows full voice to be given to such warm and complex harmonies. In *An Affair to Remember*, Hugo Friedhoffer surrounds Nicky and Terry with a mist of romantic strings as they acknowledge that they are heading into choppy waters; James Horner's score for *Titanic* does just the same for its considerably younger lovers on the deck of another ship as Jack finally dissuades Rose from throwing herself overboard; expressive strings hold their own in Craig

Armstrong's contribution to the eclectic music world of Baz Luhrmann's *Romeo + Juliet* (1996). In *Black Narcissus* (1947) Sister Clodagh's confession to Dean about her lost love Con is accompanied by supportive strings, and that section of the orchestra is later called on again to accompany Sister's Ruth's prowling through Dean's house, lending her deranged actions a romantic pathos. In *Gone with the Wind*, Scarlet's post-barbecue confrontation with Ashleigh in the library of Twelve Oaks is accompanied by throbbing *divisi* strings in such an archetypal arrangement it's no surprise that Rhett drops into movie parlance when emerging from behind the sofa, refusing to apologise for eavesdropping on "that beautiful love scene". Just a few minutes later, her impulsive and vengeful engagement to Charles is likewise scored, the strings creating mood music in a late-Romantic idiom perched on the cusp of chromaticism, modulating fluidly upwards over harp arpeggios. A lone violin soars over the backdrop of strings and muted woodwind as she watches Ashleigh bend down from his saddle to kiss Melanie.

Alfred Newman gives the opening melody of *Wuthering Heights* to *divisi* strings, which swell throughout the more romantic or emotional episodes of the film, as young Heathcliff creates Cathy Queen of Yorkshire, as Cathy's father dies, and as the newly grown-up Heathcliff and Cathy reconvene on their rocky cliff top, a solo violin sounding over all. Indeed, as they gather heather there the strings soar and throb with *vibrato*, brief, expressive *glissandi* emphasising the melodic leaps, the harmonies again warm thirds, fourths, fifths, sixths, major sevenths. Strings dominate Newman's orchestrations for the romance segments of this film, contrasting with the dark and brassy gothic passages; *divisi* chamber strings glow as Heathcliff embraces Cathy on her deathbed, again as she lies dead and he implores her to haunt and torment him, the romantic yet to be supplanted by the gothic in Heathcliffe's world.

It has already been noted that in *Titanic*, once the iceberg strikes, longline melody deserts the score, being replaced by rhythmic, motific writing; at the same time, the dominance of the strings is challenged with more emphasis being placed on brass and percussion. In *Rebecca*, the future second Mrs De Winter's halting of Maxim's suicidal cliff-top contemplation is followed not by dramatic music, but by harp arpeggios and *divisi* strings soaring into their upper register, luminous with *vibrato*;

as Maxim asks her to marry her they enter again, the odd, heart-fluttering *glissando* adding a little extra syrup to the orchestration, a solo fiddle laid on top. The strings lose their seductive gloss, however, as Mrs Danvers first speaks with the second Mrs De Winter in the newly decorated East Wing and walks her through the house, the *tremolo* returning, and with it echoed harps and a chromatic style, the mood changing to minor key, solo cello taking over from solo violin. Strings appear, muted and *divisi*, as Manderlay awaits the second inquest, but rise entwined in sinuous parallel motion as the De Winters finally share their first truly passionate kiss at the fireside, just as Charlotte's kisses with Leslie on deck at the start of *Now, Voyager* are accompanied by a swell of strings echoing the urgency of rising passion.

The ability of stringed instruments to sound delicate, warm and emotional is picked up by Berlioz in his Treatise on Instrumentation: "They possess the greatest power of expression and an indisputable wealth of timbres" (Berlioz rev. Strauss 1948: 55). Coming more up to date, Mitchell can still assert that strings are "are associated with such human preoccupations as passion, lyricism and exalted love" (2002: 6). Melodramas make free use of many expressive string techniques, dividing them into many parts, having them play with *vibrato*, even with slight *glissandi* to add a Mahlerian emotional catch to a melodic line. In all, the strings seem used in Melodrama primarily to create a sense of aural richness and emotional depth. Strings are used differently in Westerns (folksy fiddles), War movies (triadic, regular, unison), and Horror movies (percussive, discordant). It is perhaps against Melodrama's velvety lushness and beauty that Bernard Herrmann's score for *Psycho* (1960) effectively stands out, casting strings against type, savage, screaming, plucked percussively, struck, noisy, angry. In *Jaws*, John Williams does something similar, using cellos and basses percussively and motifically to provide the theme for the shark. In Melodrama, however, it is the strings' expressive, emotional aspect that's foregrounded, as with the cello concerto played by Novak in *Deception* or, indeed, Lori Singer's cello playing in *Short Cuts* (1993).

Music, Melodrama and Gender

Berlioz also argues that the strings are "the true female voice of the orchestra" (Berlioz rev. Strauss 1948: 55), an assertion which it might be possible, if tendentiously, to relate to the traditionally "female" gender-typing of Melodrama. Notwithstanding Flinn (1992: 51-69), much of what has been noted above can be formalised theoretically by a consideration of traditional musicology's notions of the "masculine" and "feminine" in music. Karolyi, for example, characterises the first subject of a sonata as "a short, concise melody of marked rhythmic interest, and of masculine character" (1965: 108). The *con brio* illustration he gives is from Beethoven's C minor Sonata, Op 10, no.1. The contrasting second subject of the same movement is his example of the musically "feminine", where "usually [it is] the melodic interest which is predominant" (Ibid.: 109). Karolyi completes the gender analogy by characterising the bridge passage between the two as "a new character, a friend of both husband and wife" (Ibid.). "Masculine" music, in the (unreconstructed) eyes of traditional musicology, then, can be thought of as being music which is thrusting, rhythmic, motific, fast, urgent and loud. The musical "feminine", on the other hand, is drawn in contrast as lyrical, reflective, slower, quieter, melodic, not motific.

It is tempting to conclude that much of Melodrama's musical paradigm fits into just such a gendered musical discourse. The mid- to slow-paced longline melodies, the warm harmonies, the expressive qualities of instruments such as piano and strings being brought out, all point to the musically "feminine" taking precedence over the musically "masculine". In *Letter from an Unknown Woman* (1948), Daniele Amfitheatrof allows strings to introduce and dominate the slow-paced, longline melody of the opening title. As we move into the film proper, via discussion of a duel in the male world of the drawn carriage, the brass push themselves forward. As the letter from Lisa is opened by Stefan, the score reverts to a soft, lush, "feminine" sound: a flute enters, and muted, *vibrato-divisi* strings sound gently under her voice-over, as they do throughout when it returns, playing an arrangement of his piano piece. As Johann asserts his patriarchal control of her, warning her that he will do everything within his power to prevent her running off with Stefan, a loud horn sounds over the strings. In contrast, it can also be noted that the Action movie, a

genre that tends to be organised around a male "structure of feeling" (Dyer 2002: 68), features a preponderance of loud, motific, brassy, energetic scores as with Don Davis' hugely exciting musical hyperbole for *The Matrix* (1999). The transformation of *Titanic*'s score into loud, percussive and motific writing once the action/adventure strand of the film kicks in has been noted above.

The gendering of film music might also take on a more literal cast, with biological, as opposed to musicological, origins. Composers and orchestrators may pick up on the differences in voice pitch between men and women, and translate these directly into the instruments of the orchestra, typing as "female" high pitched instruments and "male" those lower in pitch. Thus, in *Star Wars* (1977) Darth Vader is introduced to us with a booming, bassy blast on quadraphonic brass, and Princess Leia appears moments later with a demure voicing of her motif on solo flute (high in pitch, lyrical, soft, gentle). If we relate these orchestrations back to opera, Vader is given the bass part, Leia the soprano; Luke's theme first sounds on the heroic *Heldentenor* analogue of the French horn. Similarly, Jean Simmons dances an alluringly exotic dance in *Black Narcissus* to the accompaniment of flutes and other high pitched instruments, but when Sabu gate-crashes the scene the music changes to a cello, the bass strings on a harp and a bassoon to accommodate his masculinity. The conventions seem strong enough to enable composers to manipulate them for comic effect. As we've seen, Max Steiner accompanies a fat Indian squaw in *The Searchers* (1956) with a parping baritone sax for ungainly laughs, and first Bruce Montgomery and then, with distinction, Eric Rogers' music for the *Carry On...* films (1958-1978) characterise plump Joan Sims and Hattie Jacques with a battery of bassoons, tubas and trombones, and, meanwhile, undercut the masculinity of Kenneth Williams and Charles Hawtrey with, in the case of *...Don't Lose Your Head* (1966) a series of officious marches for piccolos, the instrument's tiny dimensions perhaps being related to the lack of phallic power embodied by the men.

Such musical encoding of gender has been self-consciously practised since Nineteenth Century Romanticism's refinement of programme music. In 1904 Richard Strauss felt able to point to a particular string passage in Wagner as revealing "the human bliss of motherlove", (Berlioz, ed. Strauss 1948: 55) or to a solo violin in "Rheingold" as "unveil[ing] the innermost secrets of a woman's heart"

(Ibid.: 58). These were some of the musical values that were imported directly into Hollywood after the coming of sound, becoming standardised as "film music" during the subsequent Studio Era (Adorno and Eisler 1994: *lii*). Much of Hollywood-style film music can be heard as being filtered through this type of gendered discourse, largely inherited through the teachings of traditional musicology, imported into film music with the coming of sound and exported with the movies to film music traditions across the world. Yasujiro Ozu's meticulously crafted family dramas, such as *Tokyo Story* (1953) and *An Autumn Afternoon* (1962), for example, draw largely from the same musical paradigm as the Hollywood Melodrama, augmented by some local colour, attesting not only to the director's long youthful love affair with American cinema (Katz 2001: 1049) but also to the influence of Hollywood scoring practise on world cinema .

The Female Voice

Moving away from abstract notions of gendered music, a final gendered gesture may type Melodrama as being female generically as well as musically: the use of female voices in the score. While, clearly, male voices also have a part to play in the genre's music (Vic Damone, Frank Sinatra, Bing Crosby, Fred Astaire or Elvis crooning away), we could note that many Melodramas feature female voices not just foregrounded, but as a choral accompaniment, part of the score rather than the focus of our attention. In *Black Narcissus*, the non-diegetic choir is led by female singers, but after opening statements they are strengthened by the additional weight of tenors and basses, their intrusions frequently occurring at moments of high drama in the picture. Michael Powell's extraordinary *The Edge of the World* may be a lot of things but dealing as it does with the trials and tribulations of a family, and of a love story which turns on the birth of a baby out of wedlock, it's clear that a fair helping of Melodrama is incorporated into the Flaherty-esque proceedings; here the women of Glasgow's Orpheus Choir provide vocal support for the film. A soprano voice opens the love duet from Gounod's "Faust" in *The Age of Innocence*, and is swiftly joined by Joanne Woodward's speech on the movie's celebrated omniscient voice-over; later in the film, Enya will perform a track called "Marble Halls", and the soprano will be returned to as an index of the passing of time. A soprano also rounds off *Sense and Sensibility*, and female voices lead the choir in at the start of

Gone with the Wind. The first cues of *Wuthering Heights* are drawn from the Horror paradigm, featuring tremolo strings, the dominance of the minor key, pedal notes, jarringly chromatic; in this snowbound, godforsaken world, the first hint of past romance is signalled on the soundtrack, as lost tenant Lockwood sleeps restlessly in the dusty bridal chamber. Soft strings sound, a lyrical solo violin plays the movie's love theme and a female choir vocalises: Cathy is at the window banging in the gale. Celine Dion sings "My Heart Will Go On" in *Titanic*, elsewhere in which our introduction to the ship and its launch are backed with a female *vocalise*, which returns for the iconic moment of Jack and Rose "flying" at the prow of the ship, as they make love in the car, as Rose decides to jump out of the lifeboat to return to Jack, again as Old Rose drops the Heart of the Ocean in the sea, and finally supported by piano and strings at the film's close. Aimee Mann sings the big song in *Magnolia* (1999).

The female voice, then, can be called upon as a gender signature for the genre, in much the same way that masculine genres like the Western are typed "male" by the male choirs that often sing in opening title sequences, or by Tex Ritter's booming baritone in *High Noon* (1952). A male choir also opens many War Films from the studio era, such as *The Sands of Iwo Jima* (1949), for example. Indeed, as noted in the chapter on music and the Western, when Claudia Cardinale steps down off the train into a dusty Monument Valley in *Once Upon A Time In The West* (1969), Edda Dell'Orso's soprano voice in the background is an exceptional moment, inscribing the feminine on the landscape of the frontier in a way that the diegetic singing of Marlene Dietrich in *Destry Rides Again* (1939) and Doris Day in *Calamity Jane* (1953) does not.

Dancing and Waltz Time

Cathy calls for music and dancing at the start of *Wuthering Heights*, and dances, like serenades and love songs part of the traditional courtship ritual, litter period Melodramas in particular. Cathy makes this remark as she and Heathcliff gaze longingly through a window at the Lintons' dance party in *Wuthering Heights*, and a second ball at the Grange finds Heathcliff arriving for Isabella, a 3:4 Irish tune playing; momentarily he evades her during a waltz to ask Cathy to step outside with

him. The merry tune plays in counterpoint to their troubled conversation; it is followed by a jig that does little to lighten Heathcliff's mood or stop the gathering wind blowing.

Formal dance-style cues also colour many of the more optimistic sequences in *Gone with the Wind*, such as those in the underscore of the opening sequences. These tend to be 4:4 in nature, as with the later dance at Atlanta's Monster Bazaar which features a medley of three tunes in common time before Rhett and Scarlet dance to a flagrant reel. 4:4 gives way to the seduction of 3:4, though, as the pair waltz the night away and Rhett challenges Scarlet to say she loves him. *Shakespeare in Love* (1998) features an archly scheming Sarabande sequence, and *The English Patient* finds the International Sand Club dancing after a banquet at the Ambassador's residence in Cairo. A diegetic waltz plays during a trip to the cinema for the lovers in *The End of the Affair*. In *Carrington* (1995), an awkward Charleston is executed by Lady Ottoline's guests on her lawns to the accompaniment of a harmonium, much to Lytton's disgust; he's happy, however, to comply at another society dance, after the war and the successful publication of "Eminent Victorians". Various dances from various times clearly give a sense of period, as well as romance. Especially in period Melodramas, the costume ball with its attendant waltzing is often a focal point for the drama, and the associations with grace, courtship and romantic spectacle attending the 3:4 tempo are often carried over onto the non-diegetic soundtrack. Although common time is frequently observed there is, however, a special place in the genre's paradigm for the 3:4 lilt of waltz time.

As well as up-front waltzing, the 3:4 time signature is also frequently smuggled into both the background score and music played within the diegesis. *The Magnificent Ambersons* begins in 3:4, and *Gods and Monsters* (1998) ends with it. Triple time appears throughout *An Affair to Remember*, the song itself, from which so much of the score derives, being cast in 3:4. Both Ada's main theme in *The Piano* and a secondary melody "Big My Secret" are written in 3:4, and it is with a Chopin waltz that she embarks on her key-by-key *quid pro quo* with Baines and later rebuffs his shirtless advances. Colonel Brandon discovers Marianne performing a 3:4 song in *Sense and Sensibility*, and the non-diegetic orchestra play in muted 3:4 as Eleanor tells Marianne of Willoughby's amorous dealings with Beth. Our introduction to

life on the monied decks in *Titanic* features a chamber strings playing a waltz, contrasting with the rambunctious Celtic pipe music of below decks, and the waltz returns as Rose's voiceover recalls the stifling mindlessness of upper class society during an elaborate shot of the dining room. "The Blue Danube" is played by the band as the newly brushed up Jack walks to dinner in the upper decks, another waltz playing as supper wears on, again contrasted with the hedonism of the *ceileidh* below decks. As Stefan and Lisa meet and talk for the first time in *Letter from an Unknown Woman*, street musicians play a waltz, and as their relationship grows, 3:4 asserts itself exclusively in the score in the club, restaurant and park he takes her to, both within and without the diegesis, providing what is in effect a montage sequence sketching the start of their relationship scored in turn for a montage of waltzes on strings and street organs, ultimately for Stephan on piano, the salon orchestra having deserted them. Bookending this romantic interlude of waltzes are two anti-romantic ones, the first sounding on emotionless brass band as Lisa is proposed to in Linz, the second disorderly as Lisa is propositioned by a drunken soldier. The absence of romance in Lisa's new life with Johann is subtly hinted at by little Stephan playing a 4:4 tune on harmonica; as Stefan senior pursues her at the opera the past magic of 3:4 ghosts back in from *The Magic Flute* playing within the hall. Caught on the cusp of abandoning her new life to return to Stefan, 3:4 crashes in discordantly from the street through a window, momentarily destabilising the *rubato* 4:4 strings and sobbing solo violin, and as Stefan remembers Lisa at last, a ghostly, echoed waltz plays for the montage of scenes from their past. The opening scenes at the Monte Carlo hotel in *Rebecca* are accompanied by a sequence of waltzes for piano and strings, and 3:4 subtly asserts itself as the newly-wed Mr and Mrs De Winter drive up to Manderlay for the first time. The second Mrs De Winter's fateful descent of the staircase for the fancy dress ball is likewise timed 3:4. In *Now, Voyager*, as Charlotte thanks Jerry for his understanding on board the cruiser towards the start of their relationship, her loosening up is accompanied by the first voicing of the film's love theme, scored for 3:4 *divisi* strings as romance enters her life.

3:4 is practically the default setting for Elmer Bernstein's score for Martin Scorsese's *Age of Innocence*. Whilst not figuring at all in the opening title, from the audio dissolve into Gounod's "Faust" at the beginning of the movie proper, triple time asserts itself. As Archer is first presented to the Countess Olenska, another

audio dissolve feeds in a non-diegetic cue from Bernstein, layered over the top of the Gounod in a very striking way. Once more the tempo is 3:4, only at a markedly slower tempo making the disjunction between the two musical elements still more bewildering, seeming to locate the Countess in a mysterious hypnotic world of her own, literally "out of time". From here the picture moves directly to the Beaufort's Annual Opera Ball, where after an initial cleansing of the rhythmic palate with the exuberant 4:4 of Johan Strauss II's "Radzetsky March", a sequence of grand waltzes, by turns glittering and nostalgic, plays itself out as the dancers dance and the camera itself seems to waltz through the labyrinth of drawing rooms surrounding the Beaufort ballroom. The guided tour we're given of Mrs Mingott's Aladdin's Cave residence is scored with a lavish Bernstein waltz, a melody and arrangement which will gradually change from major to minor key as the Archer and Olenska's story progresses. Olenska's late arrival to the Van der Luyten's face-saving dinner is accompanied by a non-diegetic string waltz; 3:4 tempo operates as Archer arranges yellow roses to be sent to her, as he attempts to dissuade her of her scandalous divorce plans, and throughout the sequence where he searches in vain for yellow roses a second time, Olenska recites her letter of invitation to him to camera and he joins her in the country.

Unhappier moments, too, are scored in 3:4 time, the signature losing its lilt and becoming instead more unsettling in its irregularity, as when Archer takes no comfort in his books from London and decides to forget his dalliance with Olenska and flee to his fiancée, May, in Florida. Likewise, Bernstein's main waltz subject is translated into the minor key for their wedding preparations, the music acting in effective counterpoint to the festivities on show as the wedding photographs are taken, the wedding presents are perused by a floating camera, and we see Archer and May on their honeymoon tour of Europe. Indeed, the movie seems under the spell of 3:4 time, using it to underscore situations as varied as May's victory at the Newport Archery Club, Archer's iconic vision of Olenska silhouetted by the sparkling sea, for their passionate carriage trip, for the montage of important life events taking place in Archer's drawing room, and as the Van der Luytens whisk Olenska away from him after the farewell dinner party in her honour. So incessant is the tempo, and its metamorphosis from up-beat and spectacular to minor key and tragic, that it becomes almost an aural prison, the characters in Scorsese's film as

trapped within it as the dancers are in Ravel's *La Valse*. At the film's close the time signature completes its journey as Archer walks away from the Countess' Paris apartment, sounding more stately and dignified than exuberant or tragic.

Music and Excess

Susan Hayward notes that in terms of *mise en scène* Melodrama often relies on excess, the obsessive attention given to domestic *décor* in the genre relating not just to consumerism or a female target audience, but to the expression of what cannot be said on the level of sexuality and repressed desire (1996: 92, 201). In this context, excess relates to a sense of *de trop*, of the overwrought, the over-designed, the over-furnished. If we watch some Melodramas with ears as well as eyes open, we can find the same aesthetic of excess at work on the soundtrack as well. Accordingly, we'll turn now to this aspect of the Melodrama paradigm, paying particular attention to Max Steiner's score for *Gone with the Wind*, using it to both relate back to the paradigm thus far described and to begin to formulate an idea of musical excess in terms of volume, orchestration, harmony, melody and form. While musical excess is by no means limited to Melodrama, as Danny Elfman's score for *Batman Returns* (1992) attests, it nevertheless has an important rôle to play, particularly in more florid emotional dramas.

The overture begins with throbbing *divisi* strings, joined by a harp playing rising broken chords and a somewhat melancholy solo cello using heavy *vibrato*, which is briefly joined by a second cello in duet. The tempo is slow and sedate. A chord on celeste shifts the register of the melody from solo cello to the upper strings, which divide further as it progresses. Without modulation, the tempo picks up for a second melody, jauntier and happier, and eventually this moves into an Western-style wholesomely American folk theme, by inference locating the action in a rural setting, which is followed by the sedate harp and strings again, the violins this time soaring into their upper register. The overture finishes with an extended cadence for harp and *divisi* strings, drawing out every last moment of harmonic tension before resolution in a major chord, a radiant top note being played by a glistening solo violin.

Unusually, the overture has made no room for the big theme of the score: Steiner saves this for the opening title. When this begins, it immediately announces itself in the most excessive terms possible. Percussion and *tutti* orchestra provide a dramatic opening fanfare even grander than that for Selznick's studio identifier. After a brief, folksy passage again indicating a rural American setting, Steiner begins the build up to the main theme with a contrary motion figure using *rallentando* descending brass and ascending string scales that also take us through an upwards modulation. The theme then hits, beginning with a dramatic octave jump. In all, just one pass through the theme yields no less than four such octave leaps. This melody is cast in the grand mould of the romantic climax of Tchaikovsky's *Romeo and Juliet*, but here we're given it instantly, up front with only the most rudimentary preparation. The whole orchestra belts it out, united violins eventually doubling in octaves taking the upper melody, French horns providing a grand countermelody, brass, woodwind and bass strings furnishing the proud, chordal accompaniment. After a quieter rendition of the theme for harmonising strings supported by bass brass, the volume is cranked up again as the melody is transferred to unison brass, the strings providing powerful backing. *Divisi* strings provide another less intense passage taking the theme through a series of downward modulations over Victor Fleming's direction credit, but the *tutti* orchestra, echoing both the opening fanfare and the initial contrary motion build once more to the main theme, ushering it in via a sudden modulation up. This time the violins carry it in their upper register, and are ultimately joined by an accordion.

Almost everything about this opening is marked by excess: the *tutti* orchestra announcing the enormous forces the score has at its disposal immediately; the huge fanfare, topped only by the grandeur of the main theme; the floridly high frequency of key modulation; the incredible volume, audibly pushing the recording equipment to its limit. The octave jumps in the theme are the very height of melodic drama and the whole contrasts excitingly with the laid-back, nostalgic melancholy of the overture. The trump card is played by Steiner at the end of the cue, over the contextualisation crawl: a massed choir is introduced, quietly vocalising "Dixie" over elegiac, filtered sunset shots of the pastoral south, female voices to the fore accompanied by muted orchestra and vibrato solo fiddle. This sudden switch to the musicians and singers performing quietly and within themselves paradoxically adds

to the drama of what can only described as a musical spectacle, and there always seems to be *more* on hand: "Look, here's a choir now".

A further ingredient in the excess of the score is the sheer amount of music there is in the film. Steiner provides what amounts to a saturation score, the orchestra never seeming far away, the music shifting constantly to accommodate the action. In the first twenty minutes of the film proper Steiner is called upon to score all but a minute and a half, the music briefly halting for the slaves in the field winding up work for the day, the first part of which features the diegetic musical element of a bell ringing, then sneaking out for an extended period as Scarlet overhears the men discussing the imminent war with the Yankees. Bar these two interludes, Scarlet's teenage world exists in a state of permanent underscore. Playful orchestrations, based on the up-tempo folk-style theme heard briefly at the start of the opening title, provide backing for the first scene where Scarlet entertains her beaux on her doorstep, shading into a more melancholy mood foregrounding solo cello as she learns of Ashleigh's pending engagement to Melanie. Coplandesque Western-style Americana underscores Pa's exuberant arrival on horseback (shades of the Western visually as well as aurally), his subsequent conversation with Scarlet backed with minuet-style strings giving a sense of (albeit anachronistic) period. His scolding her over Ashleigh is accompanied by a switch to dramatic *divisi* strings, the main theme entering as we move into the first iconic track back revealing Scarlet, Pa and the old tree in silhouette, Tara visible in the background in the last light of the day. The playful orchestration reasserts itself as Mammy organises the servants in the house, and in general the speed with which the score reacts to narrative events is instantaneous and seamless, a pedal point underscoring the death of a child, a sudden shift in idiom from formal dance music to dramatic strings as Scarlet catches a glimpse of Ashleigh and Melanie together. Steiner's music constantly rings the changes in style, tempo, melody, mood and orchestration. The amount of music, however, in the opening eighteen minutes up to the political discussion is extraordinary: the score lets up for just twenty four seconds.

As we have seen, part of the lush extravagance of the music of Melodrama is the harmonic palette drawn from by the genre, which tends to be warm, supportive and complex, as opposed to the simple triadic harmony of war films or the jarring

discords of Horror. Warm major sevenths, colourful sixths, fourths and even seconds dominate, sounding quietly, lyrically, not jarringly strident. These lush colour chords are drawn from a Romantic harmonic palette, augmented with a dash of dreamy Impressionism; accompanied thus, the ghosts we see in *Truly Madly Deeply* and *What Dreams May Come* are clearly not intended to scare us, but rather to move us. Like the *cantabile* melodies, these warm, lush harmonies are a musical analogue of "beauty", and as the melodic pace of the music tends to be medium to slow in nature, so the speed of harmonic progression inclines to be leisurely as well, allowing full voice to be given to the sonorous, complex chords. Thus, in *Gone with the Wind*, as Scarlet watches Melanie and Ashleigh retire after Christmas dinner, the simple triadic harmonies of "Hark the Herald Angels Sing" evolve into warm, complex second, fourth, sixth and seventh chords topped with yearning ninths.

In addition, the gently chromatic style of much of this expressive writing opens up a world of rich harmonic possibilities for the manipulation of mood through mode and harmony where a full-formed melody might be too obtrusive, as when Scarlet presents Ashleigh with a gold sash before he leaves for the front for a second time then breaks down, unable to let him go. So subtle is the chromaticism of this constantly modulating cue that the intruding triadic harmony of the doorbell alarms with the contrast of its simplicity as well as its volume. The complex emotions of Rhett's confession of love for Scarlet before joining up for the Confederate's last stand, the scene saturated with orange light motivated by the burning of Atlanta, are matched by the complexity of the chromaticism of the score, resolving to something approaching simple harmony for their kiss, before the chromatics sweep back in as Scarlet turns on him and slaps him. There is something gloriously overwrought in this cue, baroque with a small "b", an excess of harmonies and constantly shifting tonal centres. The chromaticism is given an eerier tone for Scarlet's return to the bombed out Twelve Oaks, and the discovery of her mother laid out dead, and it urgently drives and deflates the tension throughout Scarlet's begging Ashleigh to run away to Mexico with her during Reconstruction. The intricacies of chromaticism appear to allow Steiner to alter mood and tone on a note-by-note basis, and his use of the effect leads not to the alienating claustrophpobia of Horror's chromaticism, but rather to an emotionally involving sense of permanent harmonic "becoming".

Although a little more sparing in its use of music, Erich Wolfgang Korngold's score for *Deception* is cast in much the same vein. From the outset a lyrical, longline melody on strings is accompanied by *tutti* orchestra complete with bells, massed harp arpeggios and crashing cymbals, in stark contrast with the sober formality of the cello concerto that starts the film. The opening reunion of the lovers plays out as the off-screen diegetic orchestra work through a highly dramatic symphonic composition alternating between the darkly brooding and the tempestuously emphatic. A highly chromatic and dramatic cue plays as Novak begins to suspect that all is not what it seems in Christine's apartment, and *divisi* strings and harp throb lushly as Christine allays his fears and settles him on her sofa. Diegetic and non-diegetic music combine to furnish this film with a soundworld to match the opulence of the interiors. The first we hear of Don Juan Louis Jourdan's piano playing in *Letter from an Unknown Woman* is a deeply Romantic, highly chromatic piece by Liszt (Howitt's "orgasmatron", remember [1995: 195]) which gets more fiendishly complicated as it progresses. As Lisa takes her clandestine tour of Stefan's apartment, strings play nostalgically in the tonally supple style of Schoenberg's late Romanticism, neatly echoing the setting in Vienna, 1900. The effusive fluidity of Stefan's playing is contrasted with the stiff, formal *Ländler* of the military band's concert in Linz as Lisa is courted by her young lieutenant: true romance and passion clearly come with musical excess in tow.

Music and Masochism: how beautiful tragedy sounds

In *Gone with the Wind*, in possibly the most tragic moment of a film well stocked with them, Melanie dies, but not before sharing some final words with Scarlet. Here we might expect the music to sound sad, to use the minor key, to strike a funereal chord. It doesn't do this, however. Instead, we hear muted *divisi* strings, sonorous, rich harmonies, throbbing *vibrato* and an angelic upper line for solo violin, a melancholy counter-statement given to solo cello. A choir vocalises quietly, foregrounding sopranos, quiet harp arpeggios mark time, and with the exception of one or two bars as the two women part where an uncertain minor key is struck, the rest of the cue, including its close, is written in the major. Thus, when the film is at its saddest, the music is at its most self-consciously beautiful. Why, when things are

at their worst, when we sit there with lips trembling and tears forming, is the music at its prettiest?

In a sense this is the musical equivalent of the impossible and recurrent teardrop glistening at the end of Bette Davis' eyelashes in soft focus in *Deception*, or that perched pendulously and beautifully lit on Joseph Mazzello's eyelash at the close of *Shadowlands* (1993): the aestheticising of suffering. In Melodrama, images of tragedy, suffering and pain seem often to be transmuted by the cinematic apparatus into images of a radiant beauty at odds with what they ought to be. Lighting and lenses are two instruments filmmakers have at their disposal to effect this strange alchemy; music appears to be a further tool. When Charlotte and Jerry have a cigarette on it and accept both the stars and necessary separation at the end of *Now, Voyager*, again the music is at its most beautiful. In *The House of Mirth*, the final tragic tableau of Lily and Lawrence is accompanied by a swelling in the orchestra to include a tinkling harpsichord, beautiful, shimmering music underscoring the film's most abject moment of pathos and desperation. In *Titanic* a soft female *vocalise* accompanies Jack's death, and a wistful Celtic recorder plays over muted strings as his body sinks, sweet melodies accompanying his chilly demise. As Tomas and Tereza take what we know to be their fatal truck ride in *The Unbearable Lightness of Being*, the piano plays a delicate and lyrical Janáček melody, the chords of its lilting cadence underscoring the final fade to white. In *The English Patient*, when Almásy carries the dead Katherine out of the cave and into the Palace of Winds, the music doesn't scream empathetically with his silent cries; rather than respond with an amplification of his inner state, a customary function of film music after all, Bach-like piano and supportive strings play slow, quiet, limpidly beautiful music. The closing voice-over in *Shadowlands* makes this paradox plain as Anthony Hopkins intones: "Why love, if losing hurts so much?... The child chooses safety. The man chooses suffering..." Warm harmonies on strings, softly supportive brass and solo flute play slowly and lyrically beneath, and on the word "suffering" a boy soprano enters in *vocalise*, his melody building and soaring as the words continue; pain exists, but the music renders it exquisite, positive, a thing of beauty.

*

The musical paradigm that has been discussed thus far, then, presents us with a series of musical gestures associated with Melodrama such as lyrical, longline melody, a relaxed tempo, the use of the piano, both solo and accompanied by supportive strings, and the harnessing of the emotional power of other solo instruments. Strings, we have seen, are used extensively, often subdivided and played using free use of expressive techniques such as *vibrato* and brief, accentuating *glissandi*. Waltz time and 3:4 tempo in general is also common, but not exclusive. Various of these gestures can be related to a gendered approach to music and the music of Melodrama can also be considered in terms of excess, and in respect to the aestheticising of suffering. Not all Melodramas draw from this paradigm exclusively, though. Up until now, most of the gestures described have been designed to move, to articulate emotion and feeling. When emotions are repressed and feelings kept under wraps, however, a change often takes place on the soundtrack to accommodate this.

Melodramas of Repression

Towards the beginning of this thesis it was noted that film music has a rôle both as an articulator and amplifier of emotion, making romance more romantic, horror scarier and so on. It was also noted that an important, but by no means only, idiom for this emotional heightening was Nineteenth Century Romanticism. The dramatic outpouring of musically codified emotion associated with the Romantics seems ideally suited to the conveying of emotion in motion pictures, and, as we've seen, it is from this well-spring that much of the most overtly emotional film music arises: Max Steiner's scores for *Gone With The Wind*, and *Now Voyager*, for example. In addition, the formal fluidity of especially late Romantic music might also be seen to suit the needs of marrying music to image, a certain amount of elasticity being necessary to accommodate the exigencies of timing; as Schumann put it towards the beginning of the project: "Romanticism is not a question of figures and forms, but of the composer's being a poet or not" (Westrup and Harrison 1984: 463). The Romantic idiom, then, would seem to be a key way of articulating grand passions and emotions on the soundtrack.

Conversely, however, some Melodramas that deal with either the socially or psychologically enforced repression or denial of emotions reflect this in using extremely form-conscious, controlled music, often drawing on the stylistic palette not of Straussian bluster, but of Mozartian Classicism or, going one stage further back along the timeline of Western musical development, the Baroque. There is no implication here that Baroque or Classical era music are in any way emotionally stilted or devoid of expression; Bach, after all, is described by Pablo Casals as a "volcano" (Hawley 2000), chthonic passions swelling below an ordered surface, and the slow movement of the Mozartian piano concerto has been fingered above as a possible inspiration for film music intended to move profoundly. Rather, this section will suggest that these idioms' more precise formal characteristics can be contrasted with the fluid style of neo-Romanticism more customarily associated with film music, and used programmatically in order to connote a sense of the rigid, restricted and constrained. Indeed, in many cases Casals' volcano metaphor is an apt one, with many of the films examined below dealing with inner turmoil masked by outer composure. In addition, we will also find that other formalist idioms, in particular Minimalism, can be drawn on for similar effect.

Terence Davies' hypnotic *The House of Mirth* seems remarkably music-light when compared to the earlier *Distant Voices: Still Lives* (1988) and *The Long Day Closes* (1992), but its use of music is no less pointed and purposeful. The film opens with the slow movement of a D minor Oboe Concerto by Alessandro Marcello (c.1684-c.1750), the oboe floating over four-square, triadic violin chords marking each beat, the increasing ornamentation of the solo rising above its strict and controlled accompaniment. The minor key setting lends the start of the film an air of listless melancholy it never really shakes off. This use of the Baroque, anachronistic in a costume drama set in New York, 1907, alludes to a pre-Romantic musical discourse, and the film that follows will trace a musical evolution from the Baroque era through to the Romantic before returning to where it began for its close.

The formalism of the Oboe Concerto allows the emotional element of the music to be strictly controlled and contained. The rigid structure of this opening cue perhaps equates, then, with the strictly policed emotions of the social circle the film depicts. In addition, the tension between beauty and regulation as heard in the music is one

elaborated further by the *mise en scène*, the beautiful interiors, country estate vistas and extravagant hats continually at odds with the stifling restrictions of the characters' lives. The pretty, brittle artifice of Marcello's music is immediately taken up in the opening exchange between Lily and Lawrence, mannered, shorn of all emotion beyond a duplicitous politeness, giving nothing away. They organise a liaison at Lawrence's flat, buttoned-up and constricted by their costumes as much as their culture, a repression underlined by the music, at once beautiful and formally controlled. Nevertheless, just as in Baroque music emotions are of course present, negotiated through form and order rather than through effusive outpouring, so the emotions in this repressed society are never far away, and are articulated through the social structures and customs of the group. In addition, the use of the Baroque in *The House of Mirth* sets up a complex series of associations regarding social class, "civilisation" and nostalgia, and it also underlines an underlying tension within the movie between control, emotion and the imparting of deeper meaning via a set of outwardly formal conventions.

Time travelling forward to Classicism, the overture to *Cosi fan Tutte* forms the backdrop to an elaborate opera sequence recalling that of *The Age of Innocence*, and even that of *Dangerous Liaisons* (1988), two other tales of society scheming and ostracism. In the present context, Mozart's title ominously translates as "Thus Do All Women", and the alternative title given by its composer, "The School for Lovers", also resonates in a somewhat cautionary way regarding Lily and Lawrence's narrative. Once more though, the formalism of pre-Romantic music is drawn from to underscore life in this staid society. After Grace spills the beans about Lily's bridge debts and dalliances with Wall Street businessmen, Aunt Julia politely thanks her, but spits that "this unwelcome information has completely ruined the Mozart for me." More is heard from *Cosi fan Tutte* during an extraordinary montage sequence of Aunt Julia's house, deserted and mothballed as its inhabitants journey for the season, the mansion's furniture, like its occupants' feelings, under wraps.

Significantly, though, when emotions do start to get the better of the protagonists in the picture, as when Lily and Lawrence meet under a tree in the country and then kiss at a plush *soirée*, a nostalgic quasi-Baroque/Classical line given to cello in the

former, and for violin in the latter, is grafted on over a more conventionally Romantic string backdrop, the late Seventeenth and early Eighteenth Century melodic intervals being put through occasionally surprising modulations. The soundtrack's transition to the Romantic era is also eased by a couple of mournful cello figures and the occasional ominous rumble on timpani as Lily's crisis deepens. While the music here is still very much subdued, the tonal language of Romanticism begins to creep in as the repression of emotion is undermined.

The progression from Baroque through Classical to Romantic is completed late in the movie as Lily drinks from a bottle of sleeping potion and drifts off, the camera executing a slow pan left to look out of the window of her rented room as we hear a crackling seventy-eight of a woman singing *Lieder*. Even though this source music comes from the Nineteenth Century tradition, the piano *Lied* tradition is hardly one of the more florid discourses of Romanticism: again, emotion engages with the restrictive discipline of musical form, struggling for the clarity of perfect voicing. At the film's denouement, when Lily drinks her fatal draught of poison, the original Baroque reasserts itself with a recapitulation of the Marcello Oboe Concerto. The final victory of the strictures of society over the emotions of Lily and Lawrence is summed up by a return to the rigid Baroque form of the opening.

Although the Baroque idiom can be used in scores as a marker of excess, as in George Fenton's for *Dangerous Liaisons*, elsewhere in Melodrama it can be found to be associated with the repression of emotion. In *Truly Madly Deeply*, deep in mourning, denial and maintaining a self-imposed distance from a coterie of male admirers, Nina wraps herself in the widow's weeds of a Bach piano and cello duet. In *The English Patient*, following the loss of boyfriend and best friend, Hana likewise finds consolation in the opening *aria* of the *Goldberg Variations*. On both occasions, the order and precision of the music acts as a perfect foil for the emotions circulating beneath its surface. The music is at once posed and poignant, formal and humane. Once more, by means of a commutation test, we might have the characters play a particularly turbulent passage from Liszt, say, quite fittingly expressing the passions and desperation of the heroines, and the effect would be markedly different. It seems that both the Baroque and the Classical can be drawn from in order to echo the formal, contained worlds of many Melodramas of repression.

This process can be seen at work in *Sense and Sensibility*. Ang Lee's film begins by embracing fully the aesthetic of the first subject of a slow movement of the Mozartian piano concerto. A *cantabile* melody line on right hand, beginning in the piano's middle register and building to sweet climax an octave above, is accompanied by gentle quavers on the left playing in uncomplicated, broken chord triadic harmony. Another period touch delivers a right hand trill. *Legato* string chords support the soloist, and a flute ghosts in a simple countermelody above. Relaxed as the cue sounds, it nevertheless sets up a subtle yet rigid formal system favouring strict common time and the contained expression of emotion; this cue is a world away from the neo-Romantic bluster of a 1940s Melodrama opening title, its prettiness, like the costumes the women wear, masking its formal restraint. Indeed, the subsequent film will move on to examine precisely this controlled expression and non-expression of feelings. As Margaret puts it in relation to Mrs Jennings: "I like her, she talks about things. We never talk about things."

The title cue also operates to locate the action not perhaps in Mozart's day, but certainly in a society where the implicit values of restraint, prettiness and decorum were to be observed. To extend the concerto analogy, as we move to some town shots as the credit sequence continues, composer Patrick Doyle's quasi-Mozart sounds again, a little more sprightly and dominated by the strings this time, in effect constituting a contrasting second subject. Piano and orchestra maintain their Classical style as Marianne reads poetry to Eleanor in bed. The song Marianne sings for Sir John and Mrs Jennings is both emotional lyrically and restrained musically, the melody accompanied by strict five-note arpeggios. Similar concern for the formal regulation of sentiment is found elsewhere in the text, as Willoughby and Marianne connect over a Shakespeare sonnet. The five-note arpeggios return on non-diegetic harp as Marianne draws Willoughby's silhouette, a Classical-style flute melody sounding over.

When the feel of the music moves from Mozart to pastoral Elgar as the four women travel to their new cottage on Sir John's estate and settle into their new surroundings, again as rain falls following Willoughby's departure for London, once more as Marianne recites the sonnet in the rain outside Willoughby's manor, and

again as Brandon retrieves her from this storm, there is a sense on each occasion that the Classical cast of much of the rest of the soundtrack does not provide the necessary emotional impact in these scenes; a shift to neo-Romanticism fulfils this. While the Classical idiom returns as Eleanor, Marianne and Lucy depart for London with Mrs Jennings, and the music that plays at the society ball is likewise Mozartian in character, the broad shape of the soundtrack traces a general loosening up of the musical style, with the pretty but staid formalism of the Classical elements gradually giving way to more emotive neo-Romantic passages. Something of an alliance between the score's two impulses is reached during the final wedding scene, with the music at once happy and pastoral yet grounded in a structured 4:4, contrapuntal feel, but the closing title crawl presents us with full-blown Romanticism, complete with expressive and operatic soprano an era away from the studied Classicism of the opening title. Given that part of the subtext of the film is the change in society permitting both marriages for love and unions struck between those occupying differing strata in high society, this shift in musical paradigm may point up not just a easing in the expression of emotion (*viz*. Eleanor's spontaneous and out of character breakdown when Edward announces he has not married Lucy), but a broader historical change in the culture of the story world.

Richard Robbins uses rigid forms of a different order in his score for *The Remains of the Day* (1993). Here Anthony Hopkins plays Mr Stevens, a man so obsessed with impersonal routine and the choking off of his emotions that he carries on working as normal when his father dies and is unable to accept the love of Miss Kenton (Emma Thompson), even although her feelings appear reciprocated by him. "Why, Mr Stevens, do you always have to hide what you feel?", she asks him in exasperation at one point. The daily rounds of ritual and repression at Darlington Manor find their way into the score firstly through a somewhat homogenous approach to the writing, individual cues sounding very similar with only a little in the way of variation of either tone or texture, and secondly through repetitive, bubbling figures on synth. In the opening title, a slow falling minor scale on solo cello is quickly joined by obsessive synth sextuplets, creating a tension between the instrumentation (traditional and electronic, period and anachronistic) and the notes played (fast and slow, *legato* and tumbling, falling and rising). A bell tree and a cymbal crescendo usher in a more expansive orchestration featuring fuller strings,

but the essential tensions of the music remain. The cue neatly sums up much of what the film will be about: the *legato* strings provide a serene surface beneath which much else bubbles and boils away. As the opening auction proceeds, following a series of upward modulations the strings take over the synth sextuplets, this time a musical tension being struck by an emphasis of the contrasting 4:4 tempo by a stalking harp and bass clarinet. The synth figure returns as we get our first glimpse of Stevens. The *legato* strings and incessant synth ripples carry on through Stevens' lonely walk through the manor. There has been very little change in the character of the music, and even the respite of the alternative orchestration for the interlude of the strings and the harp has been undercut by an effective *da capo* on the appearance of Stevens. As he imagines Miss Kenton approaching down a long corridor the music anchors on a stable series of synth figures without chord change; they are joined in their obsessive repetition by a second synth shadowing the first, heightening both the focusing effect of this passage and underlining the obsessive compulsive nature of its repetitions.

The second cue is much the same as the first as Stevens sets off on his journey to Miss Kenton in the borrowed Daimler. As Stevens carries his father's case up the stairs after securing him employment as under-butler, the character of the music changes briefly, but remains absolutely methodical: string quavers sound a repetitive motif over a steady crotchet accompaniment. As we see Miss Kenton approach for real down the same corridor as before, the opening synth music returns instantly, supplanting the new string idea, the strings now relegated to accompaniment, a melancholy oboe and flute alternating on the former string line above. With each appearance of the material from the opening title cue, the arrangement might be altered a little but the overall feel remains absolutely constant.

As Miss Kenton discovers Stevens Senior's abandoned dustpan and brush, we return to the synth sextuplets; they take centre stage again as Miss Kenton points out Stevens Senior's subsequent slips to his son in the trophy room and their first confrontation develops. They also resurface as preparations are made for the international conference at the manor, and sound quietly beneath strings as Kenton and Stevens observe his father at the "crooked" paving stones. The obsessive figure is also picked up by *pizzicato* violins, harp and shiny glockenspiel during the final

montage of the preparations for the conference. The homogeneity of the score, and the level of repetition of the *moto perpetuo* sextuplets, is remarkable. In all, this amounts to a similar formal self-consciousness to that imposed by other films' adoption of Baroque and Classical idioms. The easy, fluid approach to form that is a tendency of neo-Romantic writing is replaced by self-imposed constraints for dramatic effect.

More orthodox techniques are employed by Robbins elsewhere in the film. As Steven Senior puts down a dustpan and brush and leaves his duties an ominous timpani sounds repetitively in a classic suspense cue; grand brass play as the delegates arrive at the Darlington conference; the orchestra opens out into a grand and expansive *tutti* as we see the manor in its finest glory, the conference underway; uncertain *tremolo* violins play as Stevens Senior is discovered in a catatonic state outside the Chinese bedroom; manic xylophones and untuned percussion Mickey Mouse the ringing bells in the servants' quarters during the conference's first morning; sympathetic strings sound as Stevens is spoken to by his dying father for the last time. Nevertheless, all of these cues take place during the Appeasers' conference, an exceptional event in the Manor's history. The instant the conference sequence is over, the initial scoring returns with its original ideas: the *legato* pitched against the synth sextuplets. The suffocating routine of the every-day that Stevens uses as a buffer between himself, life and emotion returns, and with its suppression of his humanity comes the self-limiting discipline of Robbins' music. At one of the most dramatic moments in the film, as Miss Kenton attempts to prise a book out from Stevens' grasp, the orthodox and unusual aspects of the score are brought together: the string *legato* moves ever upward, cranking up the tension, and the synth figures bubble away like passions beneath the surface. Stevens is unable to give anything away, and the cue ends without resolving itself, violins tracing a deflating, descending scale that peters out without reaching its tonic.

On first hearing, Elmer Bernstein's score for *The Age of Innocence* appears to couch its own obsessive/repressive love story in a standard neo-Romantic idiom, but, on closer inspection, formal structure and, in addition, the constraining device of motific repetition have a powerful rôle to play. Formalism is signalled around half way through the opening title, when the orchestration is suddenly reduced to a single

line for cellos. The strings then embark on a four part *fugato* passage based on their melancholy statement, which is then harmonised by brass and a woodwind counter-melody. This contrapuntal writing becomes increasingly urgent as the credit sequence approaches its climax, with Elaine and Saul Bass' unfolding, unfurling flowers blossoming over and over, the formal polyphony contrasting with the lush and abandoned display of stamens and petals. Once more, rigid musical convention hints at the stifling conventions of Archer's society.

Like Robbins, Bernstein also uses the form-conscious device of the repeating motif. In the aviary as May stalls over Archer's request that they marry speedily, anxious strings gnaw away at a repeating four-note motif; a flute repeats sextuplets as Archer tunes out May's small talk in her Florida garden; a clarinet obsesses over a falling minor third *ostinato* as Archers declares his love for Olenska, returning again as they build for their first kiss. Upon this kiss the motific repetition resolves into a troublingly chromatic variation of the movie's principal waltz theme, the feel of which is more that of a formal, academic exercise than an exuberant outburst of passion; the clarinet *ostinato* returns as Archers hopelessly kisses her feet and prostrates himself on her lap. The iconic image of Olenska by the sea is built up to with harp and flute picking out repeating motif of a falling tone, the clarinet playing a recurring triplet figure as he turns away. Archer's fetishistic inhaling of the parasol he mistakes for hers at the Blenker's house is underscored by repeating harp arpeggios. The motif of the repeating falling tone resurfaces during an expressionistic fade to red in Archer's drawing room after the Countess' farewell dinner, and as he sits alone outside her Paris apartment at the end of the movie. As Archer contemplates a Japanese book and watches May embroider a sampler, his willing her to die in order to "set him free" is accompanied by a revolving six-note harp figure. While some of these repetition figures, arguably, have rôle to play in the creation of suspense, most of them don't: their repeating formal patterns scotch Romanticism and hint at the strict controls that operate in tyranny over the would-be lovers. A boom up on camera during the farewell dinner is accompanied not just by the voice-over explaining how Archer felt like "a prisoner in the centre of an armed camp", but with the repetition of a three-note motif on lower strings. Over and above all of this lies the score's aforementioned obsession with 3:4 time, which has already been noted to have its own ultimately restricting effect. Similarly, 3:4 time

stalks through Umebayashi and Galasso's score for Wong Kar Wai's tale of Hong Kong-style repression *In the Mood for Love* (2000).

Both Robbins' and Bernstein's recourse to constantly repeating patterns is reminiscent not of the Baroque, the Classical or even the neo-Romantic idiom, but of Minimalism, a style of music to which we will now turn in order to examine the rôle that its strict sense of formal restraint and control can play in Melodramas of repression. Minimalism is, ostensibly, predicated on the creation and manipulation of rigid formal units, and we will now examine the use of one brand of this music in several films scored by Michael Nyman.

Neil Jordan's *The End of the Affair* deals with a couple, Sarah and Bendrix, required to keep their obsessive and jealous liaison secret from her husband Henry, who happens to be Bendrix's friend. Along the way they also battle with British guilt and reserve, together with the stasis of their lives: "Henry prefers habit to happiness," Sarah confides at the lovers' first meeting. In this affair, even the extra-marital relationship becomes a stifling one constricted by jealousy and hatred. Nyman opens his score with a slow-to-mid-paced cue constructed entirely from crotchets on violins over a steady accompaniment constructed on the whole from minim chords. There are no pauses, no use of *rubato* or *rallentando* playing, no accented notes nor any other stylistic gestures connoting expressivity, such as excessive *vibrato*. Although the melody, as such, is longline, lyrical and melancholy given its minor key setting, it is also tightly controlled by the rigidly repetitive progression of crotchet blocks. Thus it manages to capture the mood of the movie perfectly; like the characters, it manages to be at once expressive, contained and tightly restricted, locating itself both within the Melodrama paradigm (slow, longline melody on strings) and outside it (eschewing of expressivity, rigid formal control).

The second subject of the film, first encountered when Bendrix enters Henry and Sarah's house during the opening rainstorm, is a little more relaxed in terms of form. The melody is again slow, lyrical and in the minor key, but now the crotchets are joined by quavers, reflecting the freeing of the emotions Bendrix and Sarah find together. The overall feel, though, is still one of blocks of music, progressing in a

logical and ordered fashion, with none of the spontaneous emotional inflections associated with late or neo-Romanticism. As the romantic triangle are pictured together in the movie for the first time, the opening subject returns, the dominance of the repeating crotchets accenting their entrapment. Dotted rhythms creep in and the strings are joined by solo oboe as Bendrix and Sarah kiss for the first time, the music again loosening up as the characters loosen up, but once more the rigid feel of Nyman's style undercuts this new-found freedom as the accompaniment to the now dotted melody retains its earlier unchanging minim-based feel. This, too, changes as the lovers approach the bed, a solo violin taking over the dotted melody, the chords changing in duration to three beats followed by one beat. Nyman rings the changes in the accompaniment as they have sex, adding an insistent crotchet pulse on cello as they approach orgasm, then ebbing away as Henry is heard entering the house. As the characters shake themselves free of the restraints of their life situations, then, Nyman frees up the music a little to echo this. The overall style, though, in its geometric insistence, remains very much Nyman's and Minimalist; there is no move into the idiom of neo-Romanticism here. As Henry and Bendrix count their losses on a bench in the rain, the sympathetic strings of Melodrama play, but are circumscribed by their non-*divisi* triadic harmonies and minim repetition.

As Bendrix begins to attempt to control Sarah himself, his approach to the private investigator's office is accompanied by a repeating nine-note motif worrying over an anxious, crotchet *pizzicato ostinato*, formal control returning likewise to the soundtrack. Parkis' boy's search of Sarah's house for clues to her additional infidelities is also underscored by equally anxious, motific and repetitive music. Bendrix and the investigators' staking out of Father Smythe's apartment features the earlier nine-note motif and *pizzicato ostinato*, an accompaniment over which thin string chords play as the priest is accused of conducting a relationship with Sarah. In turn, Nyman's formally regulated score contrasts with Jordan's use of period pop and jazz standards from the 1940s, the transparency and occasional sentimentality of the source music at odds with the control and reserve of the non-diegetic score. These selections of popular music of the time also give the film a sense of period, as Nyman's music makes no attempt to pastiche the decade's sound in the way that, say, Dick Hyman's score for *The Purple Rose of Cairo* (1984) does.

As if to underline the function of the score in communicating the restrictions of the characters' lives, as Bendrix lies recovering at the foot of the stairs following his near-death experience after the V-2 blast a piano plays the second subject of the film. The tempo here for the first time becomes loose and expressive, just as Bendrix's voice-over tells us "For a moment I was free of feeling love, hate, jealousy", in other words, free of the stifling trap of his and Sarah's circumstance; the music responds with a corresponding and sudden freeing from form. In Sarah's subsequent flashback to the same scene, begging God to restore life, and, by extension, the prison sentence of his love for her to Bendrix, the piano returns, but this time it's backed with strings in a rendition of the opening cue structured around rigid crotchets: the most rigid musical form of the score returns.

The score for *The End of the Affair* also exhibits a circumspect approach to harmony that appears to counter Melodrama's customarily warm, complex, lush harmonic palette. The same can also be found in Nyman's music for Diane Kurys' *Six Days, Six Nights* (1994), a quintessentially French sexual Melodrama charting the affections of two sisters, Alice and Elsa for one man, Franck, Elsa subjecting her sister to every form of emotional terrorism imaginable, Alice finding herself trapped in a social situation beyond her control. Here, most of the score is constructed by hanging melodic lines over austerely simple, repetitive triads. On occasion, the melodic line, often more motific than longline, the motifs undergoing a longline-style development, is sandwiched between triadic harmonic *ostinati* above as well as below. The harmonies seldom become more complex than major triads, minor triads and dominant sevenths. The instrumental palette, too, is limited, as indeed it is in *The End of the Affair*: chamber strings comprising four violins, viola, two cellos and two basses; two soprano and alto saxes; one trombone, tuba, trumpet, flugelhorn, French horn; electric bass and piano. No excess here. The combination of simple harmonies developing in direct, pop-style four-chord progressions and Nyman's spare orchestration lead to an austere feel that fits with these dramas of repression and emotional constriction.

Nyman's most famous score, that for *The Piano*, might at first seem different to those for *The End of the Affair*, *Six Days, Six Nights*, or indeed another Melodrama of sexual and emotional repression, *Carrington*, which is cut from much the same

cloth. On the surface, *The Piano* sounds altogether more lavish and broader in scope; certainly it boasts a freer approach to lyrical melody. However, on a deeper level, this score operates in much the same way as those above. Holly Hunter plays Ada, a woman whose emotions appear so repressed that she has become mute: "Having chosen to be mute, she has no chance of expressing her feelings in spoken language" (Hardy 2000: 59). The film traces her partial recovery from this condition, leaving her voicing tentative vowel sounds at the end, learning to love as well as live with Baines away from Stewart, her arranged marriage to whom forms another repressive context for the narrative. As so often happens, crinolines and corsets act as metonyms for the repression and restriction of women in early Nineteenth Century society.

The score begins with a sequence of slow chords at once dark and glittering, a tenebrous feel given by sonorous and faintly discordant bass notes on piano sounding among *divisi* cellos and double basses, a sheen furnished by shimmering *divisi* upper strings. The overall sound is indeed broader, more orchestral in scope than the chamber arrangements of *The End of the Affair*, *Carrington* and *Six Days, Six Nights* allow, members of the Michael Nyman Band joined here by musicians from the Munich Philharmonic. The loudest piano bass discord is struck, a semitone below the tonic, as the title card "The Piano" appears on the screen. Following this, caught between the upper strings and the murky double bass chords, cellos in their higher register and violas trace a melody that moves gradually higher and higher as it develops. For all its symphonic feel, many customary Nyman structures underpin this opening cue. The chord sequence played by the divided strings is a repeating four-chord progression returning to where it started; the melody played by cellos and violas is again constructed from a repeating crotchet motif that is simply transposed up at the end of each four-note unit; once more the melody is sandwiched between accompanying chords above and below. The sound, then, is highly organised again; it is not free-flowing in the neo-Romantic sense, but rigidly ordered, in the Minimalist style.

Similar regulating structures will go on to inform much of what follows. As Claudia Gorbman points out, many critics at the time were deeply disappointed by Nyman's score finding it "simplistic… and relentless" (Gorbman 2000: 42). She herself

refers to Ada's music as "obsessively rhythmic, [and] repetitive" (Ibid.: 48), even as being "driven by a repetition compulsion" (Ibid.: 50). Bizarrely, if unconsciously, aligning herself with such stuffy and conservative art music critics as Harold C Schonberg who denigrate Minimalism as naïve and maddeningly repetitive (Schonberg 1997: 715), Gorbman seems mystified at the popular success of the score in terms of soundtrack sales, preferring to put this down to what she terms the "halo effect" of audiences wishing to experience the movie again at home by listening to its music (Gorbman 2000: 42). It seems unthinkable to her that anyone might listen to the music for its own pleasures (this despite the *Piano Suite* compiled for concert performance and the extension of the material into Nyman's *Piano Concerto*). While Gorbman has much of great value to say on the subject of music, character, gender and representation in this piece, her accounts of its repetitive nature only on occasion stray beyond noting that it is frustrating, overlooking the possibility that the formal control of Nyman's musical style has been used to help articulate another narrative of social and sexual repression.

The score to *The Piano* can be examined to limn not just the relationship between formal restraint and repression in the narrative, but also an interesting tension running throughout between the larger orchestral forces and often neo-Romantic thematic material and Nyman's underlying preoccupation with the repetition, variation and harmonic simplicity that lie at the heart of the Minimalist style. As Ada's opening voice-over sounds, the long chords of Nyman's opening statement move into a faster section in which tempo is more clearly delineated. While the basses continue with longer supporting lines, the lower strings sound a four-beat crotchet ostinato over which a dotted motif plays on upper strings. This rhythmic pattern becomes fixed, the chord it animates changing every two bars. Over this clipped and precise 4:4 backing, Ada speaks of the restriction of her predicament, that of a strong-willed woman forced into a journey across the world to marry a man she doesn't know. This steady rhythm is broken only by Ada playing her piano as it awaits crating up for the move to New Zealand. She opens with a dramatic up-tempo figure on right hand which develops into a longline, lyrical melody referred to on the soundtrack album as "Deep My Secret", sections of which are related to what Gorbman terms Ada's Theme (2000: 51), the most famous tune of the movie. It is also played in a 6:4 meter, contrasting with the solid 4:4 of Nyman's preceding

underscore. The melody may be lyrical, but Ada's style of playing is far from demure. Rather, it is forceful and, in the context of her opening voice-over, somewhat defiant. The music is also at once hers, as Gorbman notes, and not hers, as Nyman points out: it is drawn from the Scottish folk tradition, acting therefore as both a statement from her (she plays without music, as if the melody flows from her, as if she is its author) and relating to the musical context of the period from which she emerges (Nyman 1992: 7).

Initially, there appears to be a sharp contrast between Nyman's non-diegetic music, the obsessive repetition of the two-bar figure, and this new, diegetic musical statement. As Ada's playing progresses in the movie, however, it is soon revealed that through the variations to which she subjects a series of themes, the lyrical becomes increasingly rhythmically repetitive, the neo-Romanticism of the melodies' origins subsumed under a barrage of repeating quaver and triplet figures in accompaniment and ornamentation. Melody, then, used originally in contrast to the formal repetition of Nyman's underscore, becomes translated into motif along Minimalist lines. In addition, in this opening tune from Ada, the abrupt cessation of her playing as she is disturbed by her maid reminds the listener of the characteristic suddenness with which many of Nyman's pieces end, and this idea of the precipitant close will be carried forward into several other cues in the picture, a gesture that remains startling throughout the listening experience provided by the soundtrack album. By the time we hear the first variation Ada plays of her theme, through the crack in the piano's casing on the beach in New Zealand, the theme is already surrounded by a quaver *ostinato*, recalling at once the motor drive of Minimalism and the formal rigidity of Bach's variation-style piano pieces. Again, this musical idea is halted abruptly, this time as a monster wave draws a scream from Ada's daughter and carries some of their luggage away. The idea of interruption is thus on its way to becoming a motif in the score where it will resurface both within and without the diegesis.

The tension between repeating rhythm and lyrical melody can be traced in detail through a sequence of voicings of Ada's Theme from towards the beginning of the film, as she fails to settle into life with Stewart. Her theme crosses over into the non-diegetic soundtrack for the first time as we get an over-the-shoulder shot of her

looking back at the abandoned piano on the beach before she is led off to her new life without it. Over this melody, again given to piano, strings hold extended, shimmering chords similar to those of the opening, their comparative stasis contrasting with the tumbling arpeggios of the piano. It is heard again outwith the diegesis, slower this time, connecting Ada to her piano once more as she stares out of the window at the pouring rain after her wedding photograph, imagining it on the beach far away, this time the theme's lyricism compromised by a triplet arpeggio *ostinato* on the left hand. When Baines relents and takes Ada and her daughter back to the piano, the triple time is retained but the tempo cranked up, the triplets now scampering like Flora on the beach. The cheerfulness of this variation is underlined as Ada smiles, a rare event indeed, as her daughter dances and cartwheels to the music. Unusually, Holly Hunter's performance allows a similar prominence to the arpeggiated left hand accompaniment as to the melody, accentuating the rhythmic drive. Following a further variation in the triplet accompaniment, allotting a tie to the first and second notes of every other triplet grouping, connoting a sense of urgency as well as, in the context of this montage sequence, the passing of time, daughter joins mother for a four-hands rendition before Ada embarks on yet another variation by herself. Abruptly the music cuts to a new, non-diegetic orchestral variation in a very much slower tempo as the camera booms up on a huge sea-horse constructed on the beach out of shells. While the piano right hand spools a series of relaxed triplet arpeggios, a quaver ostinato emerges from the violins in tension with this. Through the examination of cues such as this sequence drawing from Ada's Theme in variation form, it becomes plain that behind the lyrical folk melody the organising motor of repetitive rhythm is underlying all. The formalism of the music makes itself constantly apparent. Similar processes of increasingly rhythmic variation work on other lyrical thematic material in the film, a second folk theme ("Early One Morning") and on "Big My Secret" which, too, starts out lyrically and is made more rhythmic and insistent by the process of variation and the addition of an increasingly prominent left hand part. The brief passage Ada plays upon the return of her piano from Baines operates at once as an *étude*-style finger exercise and anachronistically Minimalist piece.

The joyful cues that play as Stewart and Baines arrive at the beach with their Maori entourage and as the Maoris carry the piano back from Baines' introduce overt

anachronism to the score, using soprano, alto, tenor and baritone saxophones both as chordal accompaniment and as carriers of melody. Once more, Nyman's music seems to be struggling to free itself from a sense of period. Even the diegetic music of Ada's playing seems unwilling, like Ada, to be contained within its time. While Nyman writes that he intended to write "the music of a woman composer who happened to live in Scotland, then New Zealand in the mid-eighteen fifties" (Nyman 1992: 9), Gorbman is absolutely right to point out that this music becomes increasingly, and anachronistically, chromatic as the film progresses (Gorbman 2000: 48). As she hears of Baines' immanent departure, Ada plays in a deliberate "wrong note" style. At Ada's time of playing, the great harmonic advances of the latter half of the Nineteenth Century had yet to be made (officially, at any rate), and it is this premonition of the harmonic future that moves Aunt Morag to comment how Ada doesn't play the piano as "we" do: "To have a sound creep inside you is not at all pleasant," she shudders. A final musical anachronism within the film relates to Ada's near-drowning when she attaches herself to the piano as it plummets overboard towards the end, as pointed out by Howard Goodall: "Holly [Hunter]'s pre-1830 English piano would have had a frame made entirely of wood and would therefore have floated, not sunk" (Goodall 2000: 175).

While Gorbman is right in stating that music is used in this movie in such a way as to "contribute to the film's impression of depth, openness and psychological ambiguity", by placing the score within the context of the uses of formalist music in Melodrama, and by taking into account the rôle that such restrictive formal practices have to play in terms of audience reception, we begin to see method behind both Campion's choice of Nyman as composer and Nyman's choice of idiom for the work. Audiences are on the whole used to Melodrama music that flows and develops organically, and the criticism of Nyman's repetition and apparent inflexibility that Gorbman cites at the beginning of her piece on the film is symptomatic of this. Significantly, as Ada finally gives herself willingly to Baines, their "arrangement" formally over, romantic chamber strings sneak in, fluid, supple, expressive. The tempo is relaxed as the rhythms of repression give way to a simple *divisi* strings cue. As they have sex, "Big My Secret" plays with a subdued and lyrical left hand accompaniment, a delicate touch on the right and a *rubato* feel. The

generic conventions of Romance music are adopted by Nyman as Ada allows herself to feel and engage.

In the genre of Melodrama, the other-ness of Nyman's scores cannot be accidental, nor can the hiring of what is a composer with a highly distinctive style by the makers of these films. At once he draws from the genre's musical paradigm (pianos, strings, melodies) and undermines it (formal control, frequent avoidance of expressivity). Nyman scores must fulfil a certain function for the filmmakers who commission them, and part of this function may be the atmosphere of repression and obsession his technique seems to create, as evidenced in the music discussed above and in other scores for films like Patrice Leconte's *Monsieur Hire* (1989) and *The Hairdresser's Husband* (1990).

The formalism of this music, as with other highly "organised" idioms such as the Baroque and the Classical, seems to provide an effective connotation of lives lived in restrictive and repressive circumstances. These soundtracks still draw enough from the paradigm to remain Melodrama soundtracks (all those pianos, all those strings), but deviate from it in terms of formal fluidity and, often, use of expressive technique. Before moving on it must finally be noted that there is nothing syllogistic about the connection between rigid formal structures in music and Melodramas of repression. Formalist music might often be used to score such films, but not all Melodramas of repression use formalist music; in *Brief Encounter*, as has already been noted, Rachmaninov's music acts not as an index of repressed emotion, but rather as an effusive expression of the very feelings and desires the characters choke off. Equally, Michael Nyman's Minimalist style has been used to score many films that don't really deal with repression at all (*Gattaca* [1997], for example), and to accompany dramas of excess (*The Cook, The Thief, His Wife and Her Lover* [1989]). Highly formalised music, avoiding the fluidity of the late Romantic idiom, can nevertheless, however, be usefully employed conjuring an atmosphere of control, formality, and emotional claustrophobia.

Longevity of the Paradigm

It might be argued that all of the repression Melodramas discussed above are recent films, and that the style in which they are scored reflects not the thematic concerns of the movies but a change in the aesthetics of film scoring, old fashioned excess and neo-Romanticism being in some way *démodé*. Accordingly, we will now conclude with an analysis of the music in two recent Melodramas which will show that this is not the case, Vincent Ward's *What Dreams May Come* and Baz Luhrmann's mercurial *Moulin Rouge* (2001), both of which demonstrate, in different ways, that the "old" paradigm is still alive and well.

What Dreams May Come opens with solo guitar and oboe, the latter playing a *cantabile*, longline melody, strings swelling to support its lyricism, with harp replacing guitar after this orchestral passage. Strings return for Chris and Annie's wedding, the guitar leading us into a montage of scenes of them with their happy family, the strings and harp dominant once more. As Chris says goodbye to his children for what will be the last time, piano and strings play softly and slowly, underlining the slow motion of the sequence. Muted strings, harp and orchestral bells underscore the kids' funeral, a female *vocalise* accompanying the camera's magical penetration of their coffins. Soft strings play as Chris sorts out Annie's gallery problem, and again with harp as Chris dies in hospital and as his spirit returns to Annie being comforted at home. Piano and strings accompany Chris and his son's discussion of school under the redwood tree, *pianissimo* strings underscoring Chris' funeral, solo oboe playing softly over, the music swelling as Annie surveys her painting of their first meeting. A fragile solo piccolo plays over strings as Annie kneels at Chris' graveside, and a female *vocalise*, strings, harp and bells sound as Chris finally leaves earth and arrives in heaven, strings and harp carrying over into the place itself, building to an oboe solo on the main theme as he's reunited with his old dog, vibrato strings, harp and gentle brass climaxing as he realises his idea of heaven is one of Annie's paintings. By now it is clear that *What Dreams May Come* is the very stuff of Melodrama in narrative terms, love, loss and family foregrounded; it is equally clear that Michael Kamen's score is just as informed by Melodrama's musical paradigm.

As Annie resumes her painting of the purple tree, a solo piano is joined by strings; Chris' vision of her in heaven accompanied by shimmering strings. As the purple tree sheds its leaves and all seems lost, we hear a gentle rendition of the lyrical main theme for fragile oboe with string and harp accompaniment, the suffering of Chris and Annie accompanied by beautiful, not tortured, music, horns backing up the strings as he shouts "I love you!" to her, swelling with the intensity of his feeling. Strings underscore the discovery of his daughter's cuddly toy, and piano and strings play under the flashback to Chris and his daughter learning to play chess, just as strings predominate in our introduction to his daughter's heaven. His recounting to Leona of the truck accident that killed his children is scored for piano and strings, a female *vocalise* sounding as they row off on a boat and as Chris realises Leona's true identity, piano and strings accounting for their embrace. The same combination plus harp gently accompanies the lead up to Annie's suicide.

As Chris' quest for Annie in Hell begins, brass and percussion push to the fore, emphasising the dark drama and sense of action after the first act's reflective tone as well as the tempestuous nature of the storm they sail into, but during the flashbacks to Chris and his son under the redwood tree piano and strings return, *vibrato* strings playing under Chris' eulogy for him, a solo cello under their embrace at the gates of Hell. Annie's Hell is realised by a somewhat fragmented soundscape, upper strings playing softly, solo cellos intoning upward melodic progressions, similar to Sibelius' "Swan of Tuonela", a point of reference here as in *Rebecca*, processed sounds and noises layered over: Horror, appropriately, replaces Melodrama here. As Chris begins to assert some order and authority into their conversation, a harp enters quietly, strings ultimately supporting it, combination that carries over into the Double D-Day flashback at the asylum, growing a little in strength as Annie tears up the divorce papers and remembers their marriage. Chris' soft and lyrical music is replaced by fragmented noises as Annie retakes control of the conversation and pushes Chris away. As Chris gets through to her again, harp and strings enter once more, swelling a little as he leaves her. When he returns for her, guitar and strings alternate with the fragmented sounds before resolving with a brief snatch of the main theme on solo piccolo: he wins. Harp and strings begin as Annie joins him in his heaven, joined by a chorus-heavy acoustic guitar, strings taking us once more through the longline, lyrical main theme of the movie, handing over to solo oboe.

As Annie gets her first glimpse of her painting made into the 3-D of Chris's heaven, vibrato strings build, a solo violin rising over them in its upper register, and the orchestra climaxes with a rare *tutti* for the spectacle of the vision, again for Annie's reunion with her children, violins *divisi* now. *What Dreams May Come*, then, particularly in the fields of orchestration, melody and harmony, draws deeply from Melodrama's musical paradigm. In addition, it must be noted that although this overwrought film deals with the most tragic and upsetting themes of all (bereavement, suicide, damnation), with the exception of the fragmented soundworld of Annie's Hell and the adventure cues that underscore the beginning of Chris' quest the music remains resolutely sweet and gentle, successfully drawing the pain out of the narrative, replacing it with a sense of beauty and poignancy, aestheticising the suffering as much as the spectacular visual effects do.

Perhaps, though, the best way to demonstrate the genre's musical paradigm in continuing action is to finish by examining a film that uses it in a self-conscious, knowing way. For all the surprising, protean nature of the music world of *Moulin Rouge*, Craig Armstrong's score at heart draws heavily upon many of the gestures described above. As Christian introduces us to his story, strings play softly. When he informs us that the woman he loved is now dead, three circumspect chords sound over on piano; via a "Strawberry Fields"-ish passage of notes played backwards, the piano then switches to a quaint and cheerful 3:4 as we are reintroduced to Montmatre. As Toulouse checks out Christian's bohemian credentials by asking if he believes in love, a soft string chorale sounds, leading into a rendition of "Children of the Revolution", again on strings. While jazz is used as an index for sexiness with the Ellington-esque arrangement for Satine's "Diamonds are a Girl's Best Friend/Material Girl" medley, piano and strings once more sound in the lead up to and denouement of her fall from the trapeze. Sympathetic strings play as she regains consciousness. On top of Satine's elephant, the string chorale plays as Satine tells Christian she loves him. This time the convention is knowingly undermined, however, as when she discovers he is not a duke but a writer, the strings wind down to a stop like a record running out of steam, their romantic spell broken. The movie teems with love songs that fall over each other in effusive medleys, many of which are picked up in the non-diegetic score ("You'd think that we've had enough of silly love songs," Satine sings; "I look around and see it isn't

so," responds Christian). A solo oboe trembling over strings makes poignant their final moment on the elephant. A harp and strings play as Zidler tells Satine she's dying of consumption; the string chorale returns as Christian is ejected from the Moulin Rouge; a spectral, reverbed piano sounds as he thanks Satine for curing him of his ridiculous obsession with love, soon joined by strings. As Satine dies in his arms "One Day I'll Fly Away" ghosts in on harp and is joined by *divisi* upper strings. This most tragic moment in the film, a moment from which it, like its narrator, will never recover, is scored with a cue initially reminiscent of Arvo Pärt's *Cantus in Memory of Benjamin Britten*, piano and strings playing descending minor scales in a mood of radiant calm; a choir then joins in with a treble solo soaring over it. As the camera booms impossibly up through the flies of the theatre, its roof and into the snowstorm in the night outside, the music is at its most beautiful, Satine's death at once tragic and serenely harmonious.

Obviously, this account leaves out large chunks of the music in this film, as in *Moulin Rouge* the music of spectacle, comedy and exciting distraction rushes to the fore and remains prominent in the memory. But at the *emotional* heart of the movie we find a series of cues constructed solidly along the lines of the Melodrama paradigm. Christian says at the close, "Above all this is a story about love"; as he says it piano and strings play softly, and Toulouse takes over, singing the film's main love theme, slow, lyrical and longline in form, the strings and piano finally resolving into a fitting minor key.

The Music of Melodrama in other Genres

During love scenes in movies, my mother's brother achieved family fame by remarking, when very young, "This is the bit where it begins to drag." What my uncle was picking up on is the way in which Hollywood has always interwoven generic elements when making films (Altman 1999). The romantic subplot is a common adjunct to films from a variety of genres, and he was merely registering his annoyance that the exciting flow of action in an adventure movie was being interrupted by the surfacing of its Melodrama strand. When the Melodrama strand appears, the music on the soundtrack shifts paradigm at once to accommodate it. This subject will be looked at more closely during the study *Dances With Wolves*

(1990) that will in conclude the thesis, but musical elements from the Melodrama paradigm can be easily spotted in many films.

In *Godzilla* (1998), when Matthew Broderick runs into old flame Maria Pitillo in the drugstore, David Arnold's noisy action score makes way for a lyrical piano and strings combination; when Austin makes up to Felicity in *Austin Powers 2: The Spy Who Shagged Me* (1999) piano and strings are heard again. The emotional centre of Michael Cimino's violently masculine *The Deer Hunter* (1978) is stressed by Stanley Myers' lyrical, *cantabile* guitar *cavatina*, and Ennio Morricone's score for *Once Upon a Time in America* does much the same, giving lyrical, longline melodies to Edda Dell'Orso's *vocalise* and taking the standard "Amapola" as its central love song. Moving moments at the climaxes of both *The Sixth Sense* (1999) and *Unbreakable* (2000) are scored for piano and strings.

Finally, the big song at the heart of many blockbuster movies, providing a money spinner in terms of soundtrack sales and cross-media promotion through airplay and TV transmission, tends to be a love song. Madonna's "Beautiful Stranger" features in *Austin Powers 2: The Spy Who Shagged Me*, Brian Adams' "Everything I Do" in *Robin Hood Prince of Thieves* (1991), the songs that open James Bond Movies tend to be sexy romantic ballads (*Goldfinger* [1964]; *Diamonds are Forever* [1971]; *For Your Eyes Only* [1981]), and although Prince turned out a whole album inspired by *Batman* (1989), it is the love song "Scandalous" that ends the movie, not the more up-tempo "Batdance".

Conclusion

Like the Western and the Horror film, Melodrama as a genre has a very distinctive musical paradigm. Unlike the Western, where melodies tend to be folk-inspired or Coplandesque, and unlike Horror, where melody tends to be avoided in favour of musical texture and a motific feel, in Melodrama lyrical, longline melody is foregrounded, perhaps drawing on the extra-filmic models of the love song and the slow movements of orchestral music works, in particular the concerto. While in the Western harmony tends to be triadic in nature, again reflecting the homespun folksiness of the paradigm's inspiration, and in the Horror movie the highly

discordant, even atonal, harmonic sense of Modernism is drawn on, in Melodrama harmony tends to be warm and complex, using a wide range of colour chords drawn from the harmonic palette of late Romanticism and Impressionism. Both in terms of melody and harmony, then, the Melodrama paradigm is set apart from these others.

In terms of distinctive instrumentation, while in the Western the acoustic guitar, the overstrung honky-tonk piano, the accordion and the harmonica each give key sounds to the genre, and in Horror movies instruments are frequently played in unusual ways or at the limits of their ranges, in Melodrama there is a special place for the (orthodox) piano, an instrument closely associated with emotional expression in many branches of the Western musical tradition from classical through to the jazz and pop idioms. The expressive possibilities of many instruments such as oboes, flutes, harps and so on are also harnessed by composers, deployed not simply for the tonal colours they bring to the score, but for the emotional impact their solo performance can impart. One signature sound of the genre is the combination of piano and strings, and strings have a defining rôle to play in the genre's sound, their emotive potential worked to the full through *divisi* writing and the exploitation of a wide range of expressive devices such as *vibrato* and delicate *glissando*. Once more, the paradigm's penchant for lush, complex harmonies facilitates this. Dance music also occupies an important place in the paradigm, both in social situations within the diegesis and on the non-diegetic soundtrack. In particular, the genre makes use of waltz time, and this tempo's associations with courtship and romance can either be taken at face value or subverted in the manner of Ravel's *La Valse* to provide a more troubling backing. The special place given to waltz time also looks to a high culture, "society" dance form, while the rambunctious hoe-down of the Western, while occasionally admitting 3:4 time, originates from an altogether different, populist tradition of social dancing.

It appears possible to mount an argument that the Melodrama paradigm is defined by many of the features traditionally associated in musicology with femininity, such as lyricism, softness, a relaxing of pace and so on. Furthermore, there seems to be some evidence that other gendered notions are at work in the paradigm, in particular in relation to pitch and timbre. The use of the female voice, frequently in wordless *vocalise*, also seems to contribute to the inscription of "femininity" on Melodrama's

soundworld. In contrast, in the Western it is typically male voices that are found on the soundtrack, and the iconic sound of the Horror genre is not a female voice singing, but screaming. A final feature of the Melodrama paradigm is the use of musical excess in terms of melodic structure, orchestration and chromaticism. While both the Western and, in particular, the Horror film can use large orchestras and feature floridly dramatic music cues, Melodrama's sense of *de trop* often seems to stand out far further, in particular in films from the Studio Era. On the other hand, when composers score Melodramas concerned with the repression of emotion and desire, they can elect to temper the paradigm by adopting a more rigid, formalist style than the standard neo-Romanticism of the genre generally implies. Baroque, Classical and Minimalist traditions can all be drawn from to create a sense of restriction and control, and composers often limn any gradual freeing from repression and control with a musical evolution towards neo-Romanticism.

Once more, we can see from the ease of jumping from film to film down the length of the genre's timeline that since the conventions of the paradigm were established during the first years after the coming of sound, they have proved very durable indeed; a score from the first years of the Twenty First Century can be described in pretty much the same terms as a score from the late 1930s. The orthodox paradigm is still very much in use today, not just within Melodrama itself, but imported into films in other genres to underscore the love story strand so common to Hollywood films. Before examining in more depth the appearance of Melodrama music in the Western *Dances with Wolves*, however, the next chapter will briefly, by necessity of space, sketch in the musical paradigms of a series of other genres: the Action movie, the Gangster movie, the Thriller and, first, the War film.

Chapter Seven
Music and the War Film, Gangster Film, Thriller and Action Movie

"The tone of the trumpet is noble and brilliant. It is suitable in expressing martial splendour, cries of fury and vengeance as well as chants of triumph; it can render vigorous, violent and lofty feelings as well as the most tragic accents."

Berlioz, *A Treatise on Instrumentation* (Berlioz, ed. Strauss 1948: 283)

"In art monotony is the unforgivable sin… one of the most fascinating and important technical devices of all in making variety is *modulation*… Too many repetitions of the same musical fragment produce monotony and give the effect of a record stuck in a groove."

Otto Karolyi, *Introducing Music* (Karolyi 1965: 81, 84)

Introduction

By way of contrast to Melodrama, this chapter will deal with a selection of genres foregrounding action and adventure, gunfire, explosions, thrills and spills. Firstly, War films will be examined in terms broadly similar to the preceding chapters, but in a more condensed form. From there, Gangster films will be discussed, focusing principally on their use of source music, jazz, pop, classical, ethnic and religious, and, ultimately, the impact of these idioms on the scoring of the genre. In the final section, some key features of the Thriller paradigm will be described, together with the construction of Action cues in Action/Adventure movies. Owing to restrictions on space, the musical paradigms of these genres cannot be examined in the detail in which the Western, the Horror film and the Melodrama have been; inevitably, much will be touched upon here that bears further investigation. More complete analysis of these paradigms, and indeed analysis of the music of those genres not covered by this thesis, will have to be the subject of future research.

The War Paradigm

War films depict violent conflict and its consequences with varying degrees of transparency (Hayward 1996: 396). The balance shifts between action and

characterisation from picture to picture, and although the particular conflicts shown also vary widely in terms of where and when they are set and who happens to be doing the fighting, there is a group of conventions underpinning the genre that remains largely constant.

Principally, the genre inhabits a military milieu. War films are centred on a particular conflict that can be either contemporary to the picture or located in recent or more distant history. The wars chosen tend to be real rather than imagined, although liberties can be taken with respect to the particular battles showcased. Concomitant to this is a clearly signalled theatre of operations, a geographical setting for the war. In showing the lives of fighting men and women, often progressing through training into battle, certain values are prized: power, courage, honour, straightforwardness, loyalty, trustworthiness. Characters are often drawn from a diverse range of social, racial and intellectual backgrounds, brought together by circumstance or necessity, forged into a single fighting unit indexical of the nation in question pulling together in times of need. Moments of heroism and sacrifice are important, particularly as the characters are put to their final test. Fighting, battle and direct conflict are shown, often uncompromisingly. Finally, War pictures by necessity require an enemy who is often demonised and accordingly depicted by a succession of crude stereotypes.

Firstly, this section will examine the extra-filmic cultural phenomenon of military music in relation to the genre. Building on this, the lens will then widen to include an examination of the musical conventions of the genre inspired by film practice. There will then be a consideration of the rôle played in War films by pop music and, after an analysis of the paradigm's music along lines of gender, War films that operate as elegies will be examined. In order to place some kind of limit on this section, bar one brief diversion each into the future and the Nineteenth Century, it will largely focus on the depiction of Twentieth Century warfare, and will limit itself to combat movies, *pace* Kane (1988: 85). Home Front films like *Mrs Miniver* (1942), *The Best Years of our Lives* (1946) and *A Canterbury Tale* (1944) might be set in wartime, but tend at heart to be Melodramas, drawing accordingly from that musical paradigm.

As with the genres we have looked at above, with folk songs informing the Western, elements from high culture Modernism harnessed in the Horror film and lyrical melodies from love songs flavouring Melodrama, the musical conventions associated with the War movie arise in part from extra-filmic sources located in wider cultural life, and in part from film practice. In the first instance, War film music is often analogous to the extra-filmic form of military music. Military music is perhaps best characterised by the military band, a musical outfit foregrounding brass, percussion and woodwind. The instruments adopted by both the military tradition and the War film paradigm are all, of course, portable enabling the musicians to play and march at the same time, something satirised by Woody Allen as he attempts to play cello in a marching band in *Take the Money and Run* (1968). While War films use this particular orchestration widely, they also make free and ready use of the staples of military band repertoire: marches, slow marches, fanfares, bugle calls and so on. In addition, War film scores often create a space for a theme cast in a hymn-like form, sometimes proud, sometimes reflective, much as various regiments and branches of the services adopt a hymn that becomes associated with them. National anthems and other patriotic songs crop up frequently, possibly because the process of war by definition tends to contest and problematise ideas and issues of national identity. Often, a song or melody may appear that is reminiscent of another, previous conflict.

All of these elements turn up in war pictures because they are musically connotative of military life. In the opening scene from *Patton: Lust for Glory* (1970), the visual iconography of soldiery is displayed methodically by a series of close-ups of the General's weaponry, uniform and medals. Also presented are a series of gestural elements associated with the military: the salute, the stance at attention, the set jaw and the implacable stare. Significantly, this succession of archetypal images is backed up with a corresponding aural icon of army life: a bugle call.

As the arpeggiated blueprint of the bugle call shows, military music not only favours a particular type of orchestration, it also tends to use simple, triadic harmonies and regular rhythms. This uncomplicated, direct approach is presumably intended to connote order, control and discipline, the volume of the instruments chosen intimating strength and forcefulness; one of music's original battlefield functions

was, after all, to convey orders through instruments that could be heard over the hurly-burly. In addition, the music acts as an index for the troops who, by implication, are presented as solid, efficient and well drilled. There is no room here for any sense of doubt that may be suggested by music at odds with this form, complex or discordant harmonies, unfixed, shifting rhythms and so on; all is clear, direct and purposeful.

As this implies, the use of military music in War films does more than simply evoke a martial milieu. It mobilises a system of values corresponding to some of those prized by the genre's narrative: cohesion, efficiency and rigour. In addition to this show of strength and unity, the instruments' potential for blaring noisiness sits well with action sequences and supplies an instant energy. In contrast, though, this music's flipside, the pathos of "The Last Post", is equally and immediately dramatic; as anyone who has endured/enjoyed the Edinburgh Tattoo will attest, this meditative moment at the climax is a high spot of the evening. In *The Sands of Iwo Jima* (1949) march tunes and military band orchestration are accented; there is an emblematic recurrence of the battle hymn of the US Marines sung by full choir; "The Last Post" sounds during moments of high emotion; our first view of the training camp is a montage of soldiers marching in time to a driving, quasi-symphonic development of the hymn of the opening credits.

In *Paths of Glory* (1957), Stanley Kubrick and his composer Gerald Fried adroitly manipulate many of the above conventions. The opening title music bears all the hallmarks of credit sequences from the classic Hollywood era, creating a sense of excitement, energy and importance. In addition, it establishes the dominant orchestration of the film and firmly locates the text within the musical paradigm of the War picture: the sequence foregrounds the drums, brass and woodwind of the military band and is constructed around a dramatic juxtaposition of "La Marseillaise" and "Deutschland Deutschland Uber Alles", representing with effective shorthand the opposing sides of the conflict depicted in the movie. The latter is recast in a minor mode beneath the opening voice-over, lending an aura of menace to this evocation of a militaristic Germany. Curiously, British and American films seem readier to both feature and remould the national anthems of other countries for dramatic purposes (follow Max Steiner's mutations of "La

Marseillaise" in *Casablanca* [1942]) than their own. Patriotic songs like "Rule Britannia" or "Yankee Doodle" often deputise for "The Star Spangled Banner" and "God Save the Queen/King", and are permitted to be varied to match the dramatic moment in which they appear, as with Eric Rogers' cheeky use of "Rule Britannia" in various *Carry Ons*... (1963-1978) and the De Sousa-style march that conjures America in the first scene of *The Manchurian Candidate* (1962).

Following the opening title, the score for *Paths of Glory* is pared right back, General Mireau's opening walkabout through the trenches scored for percussion alone, the austere sounds of the single side drum and cymbals contrasting with the bold derring-do of the credits. After some muted, murky, dark-timbred timpani suggesting the mud and drudgery of the trenches, the tempo develops into that of a brisk, crisp march on snare drum, formal and immaculate, as the General clips by inspecting the troops. The dominant orchestration of the score as a whole is the percussion and brass of a military band. Fried also makes heavy use of martial musical forms such as marches, bugle calls and so on, as well as further utilising national anthems. All of these are malleable in the hands of the composer, and are modally inflected, turned from major to minor, varied and reorchestrated to suit the dramatic needs of the moment.

Just as the Germans are sinisterly evoked with a rendition of their national anthem in the minor key in *Paths of Glory*, the enemy in *Iwo Jima*, the Japanese, are given their own musical identifier. This time it's not their national anthem, perhaps unfamiliar to many in the West, but rather a simple series of strident brass fourths based on a pentatonic scale (John Williams allows the Japanese a more developed musical identity in the fence-mending *Empire of the Sun* [1987]). As the climactic battle plans are explained to the men due to fight, these pentatonic figures are repeatedly contrasted with the Marines' hymn as various parts of the map and the plan are identified, in much the same manner as Indian and white music was at the climax of *Stagecoach* (1939). At the climax of the film the sudden attacks from single Japanese soldiers are signalled with equally sudden pentatonic eruptions on the soundtrack. A different musical distinction is maintained in *The Great Escape* (1963), where the Allied soldiers are followed by Elmer Bernstein's famously chipper march scored for cheerful unison whistles (connoting unity of purpose) and

the brass and woodwind staple to the military band palette. The Germans and their camp, however, tend to be accompanied by dark, brooding minor key strings and descending figures. Again as with the Indian "other" in the Western, given the expanded role the Germans have in the proceedings compared to that of the Japanese in *Iwo Jima*, the music used to back them becomes more sophisticated, in part because their increased presence on screen gives the composer more bars to work with, but also, perhaps, because it follows that their characters are shaded with a little more depth. It is clear, though, that the often crude stereotyping of the enemy in War film narratives is matched with a similar musical stereotyping on the soundtrack.

In addition to these conventions concordant with music from the extra-filmic world of the military, the War film utilises a set of conventions that are purely filmic in nature. In *Paths of Glory*, during the run up to the French attack on the Ant Hill the music is replaced by sound effects. This represents a convention of the War paradigm that is purely filmic: the Silent Attack. Film music is frequently used to provide a sense of excitement, to "goose up" the action on the screen. Somewhat paradoxically, many War films have an extended battle sequence, often the first, occasionally the opening of the climactic, in which the music track is absolutely silent: some of the most exciting frames in the picture go unscored. Subsequent attacks are scored in the traditional way, presumably to avoid repetition of this extremely powerful formal device. In a scored attack, mounting excitement is built through noisy crescendos, frantic bugle calls, blaring, discordant fanfares and percussion "bombs". As in many of the battle scenes in Basil Poledouris' score for *Starship Troopers* (1997), the writing tends to be highly motific, jettisoning melody in favour of a series of jarring harmonic and rhythmic patterns that increase the tension, the dominant triadic harmony put under similar strain to the troops. Nevertheless, in *The Sands of Iwo Jima* the first invasion is silent for nearly eight minutes before the brass take over as John Wayne triumphantly blows up the Japanese gun turrets; the opening sniper attack in *Welcome to Sarajevo* (1997) is marked by extended musical silence abruptly replacing the pop song playing in the background; *Saving Private Ryan* (1998) opens famously with a 25 minute Silent Attack that in many ways echoes Kubrick's brutal images from *Paths of Glory*. With music absent from the soundtrack, the noises of battle become fetishised:

gunshots, bomb blasts, screams and cries are all carefully recorded and placed up in the mix. The spectacle of the attack takes over and is allowed to stand on its own. The images, often powerfully graphic by the standards of the day, are endowed with an additional *verité* without the mediation of an orchestra sawing away in the background. In stripping away the regular, predictable pulse of orchestral rhythm, this musical silence plays up the feeling of chaos often apparent in such scenes. Kubrick, certainly, seems after a reality effect in his cataclysmic assault on the Ant Hill, using the long, repetitive takes and deep focus isolated by Bazin as a marker of cinematic realism (Williams 1980: 44). On occasion, as with the climactic battle in *The Sands of Iwo Jima*, the device bears a brief repetition in the closing battle, when the attack will start with musical silence, the orchestra entering at a given point after.

War movies, like wars themselves, demand the sacrifice of certain of their combatants. Musically, the genre furnishes us with two markers for this. In *The Great Escape*, as the Scotsman Ives dies another musical convention is mobilised: the Noble Death. During a Noble Death scene a soldier dies, often in the arms of a comrade, and the music slows and quietens, operating with great restraint even amidst the tumult of battle. At its most florid, as happens three times in *Iwo Jima* as three separate soldiers die, the moment before death is accompanied by a long, unresolved chord (life teeters on the brink) that reaches a soft, brief resolution (the eyes close, the body goes limp) before a moment of silence (reflection and mourning). The orchestra is then free to re-enter noisily as the battle, or whatever action surrounds the scene, picks up again.

If the Noble Death draws attention to the genre's interest in sacrifice, the use of a choir marks its apotheosis. Choirs tend to enter the proceedings during the latter stages of a film, and typically vocalise rather than sing actual words (if the film is particularly patriotic the choir can sing the regimental hymn words and all). Characteristically, the choir starts low and swells to a crescendo as the music moves on, reaching their loudest at the end. They lend proceedings nobility, a sense of great dignity, strength and power, imparting a feel of divine legitimation of both conflict and sacrifice. The choir also seems to add a mythic dimension to the events we've just witnessed. To some extent, the choir in *Iwo Jima* fulfils this function,

particularly when they are bedded down in the mix as a background element; elsewhere in the film they are simply rousing. John Williams' use of the mythologising choir is, as we'll see, an important element in the score for *Saving Private Ryan.* Although use of the choir is not restricted to the War genre (it crops up at the close of many Westerns, for example, and, as we've seen, at the beginning of *Gone with the Wind* [1939]), it appears often enough in War pictures to bear inclusion here. It's also worth noting that as a device that seems perhaps a little hackneyed and clunky, it can still be employed to significant effect as in James Horner's Oscar-winning score for the Civil War picture *Glory* (1994).

Not all deaths in War films are noble, however. When three men are condemned to death for "cowardice", *Paths of Glory* features a diegetic musical convention of the War film, that of the firing squad scene, drums marking a slow death march before climaxing and cutting out, as in *Love and Death* (1975), as the order is given to take aim and fire. In effect, this convention can be used not just for execution scenes, but for the sanctioned meting out of any brutal punishment in the public sphere, such as the floggings in *Starship Troopers* (1997), and draws once more on the use of music in military life.

In common with many other genres, War films make extensive use of pop music. Pop can act as an extremely effective temporal locator of a film's action; the close, reedy Glenn Miller sound is, after all, supremely evocative of World War 2, and a wallpaper of sounds of the 1960s and 1970s underscores many Vietnam War films. The status of pop music in the soundtrack of war pictures is in a sense foregrounded in films made concerning the Vietnam War and beyond. This, however, is simply a magnification of a pre-existing convention as pop is frequently turned to in films depicting prior conflicts like *The Sands of Iwo Jima* and *Pearl Harbor* (2001). In *Iwo Jima* the soundtrack makes room for many popular songs, principally motivated by the soldiers' frequent furloughs in towns nearby their training camp. Sentimental big band waltzes and slow fox-trots locate the conflict in its day just as pop records do the Vietnam picture and beyond; when this all gets too much, a marine self-consciously butches things up by cajoling the band into some hot Dixieland jazz. In *Catch 22* (1970), the sole music cue is a nostalgic period jazz number Yossarian fixes on as he dances, desperately, with a woman in a bar.

At the very most, one might argue that pop is given a different emphasis in films from the Vietnam War on, no longer simply providing a plausible backdrop for social occasions, as in *Iwo Jima*, or an evocative sense of period, as in *Pearl Harbor*, but moving forward to comment directly on the action, taking centre stage in the sound mix. By choosing to begin *Apocalypse Now* (1979) with The Doors' "The End", Coppola is intending to do more than capture a time and a place. Quite apart from the paradox of the song's title and its location at the very start of the film, it's not the way a War picture usually begins: gone are the regimented drums, brass and fanfares (indeed, as we've seen, the Coppolas' subsequent scored soundtrack of tone slides and treated electronica owes more to the Horror paradigm than the War one). In addition, this particular song is emblematic of a sub-culture that runs precisely counter to the ethos of the Vietnam conflict. Finally, through the use of a recent pop record the audience is reminded that this conflict is one recent enough to be encompassed by an average record collection.

Accordingly, the heavy use of pre-recorded pop in the post-Vietnam war movie adds a direct realism to the films concerned. Although many Vietnam movies like *Platoon* (1980) run pop in tandem with a symphonic score, pop allows the artifice of a composer and an orchestra to be momentarily dispensed with enabling "real music" to move in. Pop songs also give an increased opportunity for irony as images of death and destruction are juxtaposed with the throwaway lyrics of a bubble-gum love song or, famously in *Good Morning Vietnam* (1988), Louis Armstrong singing "What A Wonderful World". In business terms, the stepped-up use of pop aligns the Vietnam picture with a youth audience interested in rock and pop, providing a radical edge for a new generation of cinemagoers (Smith 1998; Frith 1988: 142). The rise of the Vietnam sub-genre also coincides with a period when motion picture scoring was increasingly moving away from the symphonic to a pop model (Evans 1979: 190).

The foregrounding of pop associated with the Vietnam picture survives into films covering ever more recent conflicts, as movies such as *Top Gun* (1986) and *Welcome to Sarajevo* attest. In this latter, the pop is again contemporary to the action of the film, an eclectic mixture of UK indie pop (Blur, Happy Mondays,

Stone Roses), dance music (Massive Attack), reggae (Bob Marley and the Wailers), jazz/soul music (Bobby McFerrin) and local Balkan pop (Plavi Orkestra, Groupa Dollar), echoing both Sarajevo's cosmopolitan past and the fragmented, postmodern nature of the conflict. Certainly, the mix-and-match of pop styles gives not only a sense of immediacy and temporal proximity to the events, but accurately evokes the feel of a modern, European city. Audience associations with this music are undercut as images surreally different from the average pop video play over the songs: sniper attacks, bombing raids, explosions and massacres. The Vietnam sub-genre is directly alluded to with a couple of selections from the Rolling Stones, and Bobby McFerrin's "Don't Worry Be Happy" is used with similar irony to Louis Armstrong's "It's A Wonderful World" in *Good Morning Vietnam.* Pop, then, serves many functions in War films. As well as appealing to a youthful audience, it is an agent of realism, indeed of surrealism on occasion, and provides ample opportunity for irony. It also, importantly, furnishes an emotional balance to the rigid militaristic music more commonly associated with the genre. In this function it is not alone.

In the previous chapter on Melodrama, the defining characteristics of the musical paradigm were linked to a gendered model along the lines of unreconstructed, traditional musicology, the slow-paced, longline melodies, lush harmonies and foregrounded piano and strings constituting a musical "feminine". This concept can be correspondingly extended to apply to the War genre. Much of the scored music we have talked about so far could be characterised as being very "masculine" in character, with brass, percussion, marches and fanfares being accented over the more feminine soundworld of Melodrama. This is perhaps to be expected: the sphere of combat War movies traditionally tends to be a male one. What happens, then, in a War film when women appear in the picture?

In *Paths of Glory*, the first time women are shown is when the action of the movie has shifted from the trenches to an elegant officers' ball in the château housing the French command. Accordingly, and in contrast with life in the trenches, Strauss' *Artist's Waltz* plays. The tempo, then, moves from common time to 3:4, from martial to social, and the percussion and brass we've heard up until now are replaced with opulent strings. In addition, this is the first melody we've heard since

the opening titles. We have, then, moved decisively from the "masculine" world of the trenches (drums, marches, perfunctory motifs) to a different, "feminine" world (strings, waltz time, lyrical melody). In the context of the picture, the waltz is an Austro-German dance form, associated primarily with Nineteenth Century bourgeois Vienna. That the French bourgeoisie should be seen so conspicuously to be dancing to such music in the midst of a conflict with that self-same empire adds a further layer of irony to the central conceit that while in one world the blood flows, in another it's champagne.

The film closes with the appearance of another woman, a German girl taken prisoner and forced to sing for a group of French soldiers relaxing in an inn. Again the music changes to accommodate the feminine: the tempo shifts to 3:4 time, and we are presented with a lyrical, longline melody, in this case *The Faithful Hussar.* Here, in a proletarian social setting contrasting with the waltz scene, Kubrick offers us an epiphany of sorts by bringing the "masculine" and "feminine" worlds together through music. At first, the boisterous group of men drowns out the girl, but gradually they fall under the spell of the tune and join in, some humming, some singing. Here, humanity is reasserted after the dry, percussive inflexibility of the firing squad scene. National identity is forgotten as French soldiers sing a German song about a Hungarian regiment (another traditional enemy of France). Under the "feminine" spell of the lyrical melody the men are permitted to cry, and they do. At the close of the film this folk song is picked up by an orchestra corresponding in size to the opening title sequence. For the closing credits it is martialised: brass and percussion again move to the fore, the tempo is changed from the lilting 3:4 to a firmer 4:4, either in an attempt to persuade the audience that what it has just witnessed is uplifting and not simply immensely depressing, or to show how war effectively steamrollers humanity and sentiment. In addition, the dominant orchestration and time signature of the genre has been reasserted.

In *The Sands of Iwo Jima*, whenever women appear on the scene, such as Conway's girlfriend and a lady of fortune picked up by John Wayne in Hawaii, the music again changes to opulent strings and longline melody. Equally, the music shifts to the Melodrama paradigm to accommodate moments of great sentiment. Lyrical strings play as Conway reads that he has become a father, and, in an interesting twist, after

the force and brutality of the first attack the strings of domesticity play when the soldiers return to camp: obviously, compared to the battlefield, it's home sweet home! In *The Great Escape,* weakness shown by any of the Allied soldiers often impacts on the score. The jaunty military music changes to harps and violins as Blythe's blindness is shown; as Velinski's claustrophobia gets the better of him in the tunnel the strings return; Ives' despair is underscored by a sentimental Scottish lilt in the soundtrack; when Blythe is told he can't escape the scene is accompanied by flute and muted woodwind. On each occasion of "weakness", the "masculine" musical orchestration that customarily accompanies the scenes with the Allies is "feminised" by the intrusion of harps, strings, flutes and so on.

Leaving any gendered model aside, however, the War paradigm also strikes a gentler note when the film in question is elegiac in nature. The elegiac War film is often reflective in character, typically mythologising great loss or sacrifice, and often tragic in tone. In a grand extension of the muted music of the Noble Death sequence, the music in such films tends to be muted and introspective, as with Hans Zimmer's score for *The Thin Red Line* (1998). The overall tempo is slowed, melody is promoted over motif and strings enjoy a more equal role with the brass. Despite this, the music of such films is not linked to that of Melodrama, which can be characterised often as a music of excess (*too much* strings, *too much* melody). The elegiac score, on the contrary, seems to operate well within itself, constituting a controlled rather than effusive expression of emotion.

Welcome to Sarajevo mixes documentary footage with dramatic, and while many of these sequences are played out to pop, others are given the sympathetic underscore of subdued strings. The natural melancholy of the solo cello and on occasion a reflective church organ echo the generally muted orchestration. These ultimately form the constituent parts of the Albinoni *Adagio for Strings* which is given special prominence in the film, appearing not only over a scene depicting bodies of massacred people in a street, but at the Concert for Peace that constitutes the film's climax, rearranged for solo cello. The use of Samuel Barber's *Adagio for Strings* in *Platoon* proves to be similarly elegiac.

John Williams' score for Steven Spielberg's *Saving Private Ryan* operates not only as an elegiac War score, but as something of a summation of the paradigm as a whole, its orchestration clearly delineating the reflection of the elegy from the emotionalism of Melodrama. Following the progress of an assorted group of soldiers deep into occupied France to effect the rescue of the eponymous soldier, the military milieu, the testing of values, the exclusively masculine sphere and the graphic battle scenes are all obvious staples of the genre, although the matching of martial values with humane ones – the central conflict between to "doing the right thing" and blankly following orders – is a revisionist twist. The film opens and closes with a close up on the Stars and Stripes flying in a strong breeze. The colours of the flag, however, are not saturated, not brilliant, but muted and washed out, a look that will inform the visual style of the film as a whole. Like the colour palette, the orchestral forces deployed are similarly muddied down. The military instrumentation is still there (brass, percussion, woodwind) but operates in a restrained way, tending to favour the middle *tessituras* of the instruments involved, emphasising *piano* side drums and timpani, giving a mellow, woody feel to the sound rather than a triumphantly brash, brassy shine. Fanfares used are again gentle, scored for French horns, trombones and *piano* trumpet rather than strident bugles. All is supported by understated, sympathetic strings, again playing within themselves in terms of volume and register. Harmonically, the music retains a dignified major key feel, with occasional brief excursions into a desolate and discordant minor. The predominantly major key settings are dampened by the use of warm, colour chords of fourths, sixths and major sevenths that ameliorate any sense of triumphalism. A similarly harmonically complex series of soft trumpet duets runs through the film. The tempo is an even and unchanging 4:4, but a slow one, again adding to the muted feel of the soundtrack. As is customary, the opening attack, some twenty-five minutes long, is silent. The picture ends with a quasi-patriotic, self-styled "Hymn to the Fallen" written by Williams in honour of those who "sacrificed themselves on the altar of freedom" on the Normandy beaches of WW2 (Spielberg 1993: 5). To round off the score a choir appears to lend the proceedings a suitably spiritual and mythic air.

To sum up, then, the War paradigm seems defined by a series of conventions derived from both extra-filmic sources and gestures arising from within the film

music tradition. The martial milieu of the War picture is evoked through the genre's dominant orchestration and the use of staples of the military repertoire. This music tends to be simple both in terms of harmony and tempo, echoing the direct, no-nonsense values sought after and celebrated by the genre. National anthems appear frequently in war films, though filmmakers seem chary of voicing or adapting their own. Certain stock musical gestures – the noble death, firing squad sequence and mythic choir, for example - emerge to accompany moments of triumph, heroism and sacrifice. Fighting and battle scenes are scored in certain ways, or on occasion left unaccompanied for dramatic effect. The enemy is given a cartoonish and truncated musical presence, just as the narrative invokes them through a series of stereotypes. As a rule of thumb, the more sophisticated the portrayal of the enemy, the more sophisticated the accompanying music will be.

Balancing the militaristic convention, war film soundtracks tend to incorporate popular or folk music evocative of the time period depicted. Complementing these, another check to the military paradigm is the appearance of a lyrical musical strand more commonly associated with Melodrama. Finally, a heavily regulated emotion is admitted into the masculine sphere in the form of the elegiac score. Obviously, many of these conventions are if not predicated on then closely related to the aims and concerns of the genre as whole. Finally, as usual, it appears to be perfectly possible to talk about the scoring of a 1940s war film in just the same way as a film made in the 1990s. Musically, what makes a war film sound like a war film has remained surprisingly constant.

The Gangster Paradigm

If the Western constitutes a mythology of rural America, then Gangster movies mythologise urban America (Hayward 1996: 145), their advent in the early Twentieth Century arguably marking the beginning of America's perception of itself as an urban rather than rural society (Raeburn 1988: 47). The City, the underworld and its many attendant vices form the backbone of the genre. Whether taking Prohibition Era Chicago or 1970s Las Vegas as its inspiration, the genre has a musical paradigm that is remarkable in many respects. In the main, this section will confine itself to the use of source music in the Gangster film, and, latterly, source

music's influence on the scored music of the paradigm. After a contextualising overview of the use of jazz in cinema generally, jazz and pop will be posited as indices of the urban before we examine their rôle as articulators of period. The term "jazz" will be used in its broadest possible sense, to indicate any of a number of idioms ranging from full-blown improvisational music through to the various strands of popular music inflected by its sound which, while not perhaps constituting jazz in the purist mind, might certainly be heard as such by a general audience. From there, the use of music as an ethnic marker will be considered and, finally, the rôle that nostalgia plays in the genre will be signalled. The paradigm will then be traced at work through a series of gangster pictures, including the *Godfather* trilogy (1972-90).

In *Star Wars* (1977), when Luke Skywalker and Obi Wan Kenobi seek Han Solo out in a sleazy space bar, the resident band strike up what amounts to a jazzy Charleston. What they are recalling, and what John Williams and George Lucas are playing with, is the association of the hot hedonism of trad jazz with the speak-easy culture of the Gangster film, an apt intertextual association in this case. While Gangster movies hold by no means a monopoly over the use of jazz in cinema, the music does add a distinctive flavour to the genre's musical paradigm. The use of jazz, and later pop, by the Gangster genre will first be approached via a brief perspective on common uses of jazz in cinema more generally.

In movies jazz is used in many ways, its associative powers as rich as they are varied. With its connections with bordellos, speakeasies and nightclubs jazz can be used as an index of alcoholic consumption and its side effects. In Hugo Friedhoffer's score for *The Best Years of our Lives*, otherwise dominated by music drawn from the Melodrama paradigm and the shadow of conventions from War film music, the first night out at Butch's suddenly brings about a wholesale change to jazz score; jazz underscores Fred and Al's drunken trip home from the bar, and, the following morning, returns in the guise of a blue oboe, clarinet and muted trombone which suggest Al's hangover. Again, perhaps because of its nightlife connotations, jazz can be associated with sex. The smoky sax of Gabriel Yared's main theme for *Betty Blue* (1986) mobilises these associations in a film which, at the time, was notorious for its sexual content; Bertolucci's *Last Tango in Paris* (1972) boasts an

intoxicating Latin jazz score from Gato Barbieri (but no tangos); as Austin asks Ivana Humpalot if she finds him horny in *Austin Powers: the Spy Who Shagged Me* (1999), George Clinton's backing changes from Eastern European cymbalom to wah-wah big band jazz; a similarly growling trumpet accompanies Marilyn Monroe's entrance in *Some Like It Hot* (1959). On the other hand, in a different context jazz can be heard as romantic, as in the Gershwin of *Manhattan* (1979) or the Harry James of *Hannah and her Sisters* (1986). Remaining within Woody Allen's *oeuvre*, jazz is also the sound of social exclusion and poverty, as Dick Hyman's score for the Depression-set *The Purple Rose of Cairo* illustrates. Finally, and perhaps most obviously, jazz is associated with black America. The lurid close up of the jazz musician in *Citizen Kane* (1941) illustrates this, its simultaneous hedonism, exoticism and shock value articulating the ambivalence that Hollywood can feel towards this section of America's population.

America's cities provide the main concentrations of African Americans in the US; accordingly, it is perhaps not surprising that jazz, and, subsequently, later developments in black popular music such as disco, rap and hip hop, should become, for filmmakers, sounds instantly evocative of the American city. Alongside (interestingly Coplandesque) orchestral music, Spike Lee's quintessentially urban dramas *Do the Right Thing* (1989), *Mo' Better Blues* (1990) and *Clockers* (1995) resound with the boom of jazz, rap and hip hop; Bernard Herrman chooses a dark deconstruction of big band jazz to score *Taxi Driver* (1976), a film self-consciously about urban decay; in John Carpenter's synth score for *Assault on Precinct 13* (1976), reflective moments such as Bishop's arrival at the fateful police station and the discovery of Julie's body are underscored by an electric piano voicing minor key, jazzy chords; an atmospheric saxophone stalks the streets in Michael Mann's *Heat* (1995).

The association of jazz with the urban is one of long standing. As we saw in the Western paradigm, the jazzy honky-tonk of the bar-room piano characterises the town and city spaces of the West. This connection between jazz and centres of population, and its identification with hedonistic night life, is continued in the Gangster genre, the genre arising from America's nascent awareness of itself as an urban culture. As the genre progresses along its timeline, jazz is joined as source

music with pop and rock music. While jazz and pop music are by no means the only musical elements in the genre's paradigm, and although the Gangster film is not unique in its use of these musics, its harnessing of them is interesting on several counts.

As a key sound of the city, jazz finds its way into the musical fabric of many Gangster films (and, incidentally, into what Rubin perceives as the related *Film Noir* genre [1999: 73]). As well as providing an urban, after hours atmosphere, jazz gives the Gangster picture a sense of period, the various eras of jazz history evoking various times in America's past. Dixieland or trad jazz suggest the speakeasy period of Prohibition, as in the Chicago sequences of *Some Like It Hot*, or in *Bullets Over Broadway* (1994). In two visually similar establishing shots of Dock Street in *Angels with Dirty Faces* (1938), years apart in narrative terms, the passage of time is indicated by a change in diegetic music, the hurdy-gurdy of the former supplanted by a van hawking radios blaring out big band jazz, hot music that also suffuses the scenes in the El Toro club. The mellower sounds of the 1930s and 1940s provide an evocative sense of pre-war America in the Gangster strand of *Radio Days* (1987); the harder edge of bebop and the first stirrings of avant-garde jazz coincided with the rise of the jazz score and an association with the urban dramas of the 1950s and 1960s; Charles Mingus' score for John Cassavetes' *Shadows* (1959), improvised on double bass and saxophone, is a fine example of this. Jazz then, as "music of the time", acts as a dating agent in movies with a period setting, and, of course, as a marker of the contemporary for earlier Gangster pictures made during the 1930s-1950s.

In Abel Ferrara's *The Funeral* (1996), jazz and blues form the backbone of the score. The opening title features Billie Holiday singing "Gloomy Sunday", suitably evocative of 1930s New York, as downbeat and despairing as this dark film will prove to be. Bar room scenes feature up-tempo, energetic jazz from a large-ish band, this carefree, good-time sound topped only by Sean Penn's bacchanalian blues vocal to a stomping mooch. Bordello scenes and sequences of gangland violence are accompanied by harmonica jazz or wah wah trumpet, and a cocktail piano accompanies a porn movie spooling away over a smoky orgy scene.

The use of jazz can spill over from the diegetic world into the non-diegetic score. In Barry Sonnenfeld's wryly whimsical *Get Shorty* (1995), John Lurie revisits his Lounge Lizards days with a cheesily cool retro score dominated by a quartet of jazz organ, drums, bass and electric guitar. These provide backing constructed ostensibly around a series of riffs in various styles from the hip jazz of the opening Miami sequence through a rhythm and blues arrangement for New York to Santana-esque jazz-rock for our introduction to Bo. This core combo is joined by saxes, horns, solo trumpet and samples for the opening title and vibes and muted trumpet as we arrive at Martin West's mansion for the first time. Audaciously, a couple of cues are pinched directly from Henry Mancini's jazz score for *Touch of Evil* (1958), one of the many movie parallels the film sets up. A brassy blare of show music plays introducing Las Vegas, and the end title features baritone sax, xylophone, piano and trumpet in addition to the quartet. While retaining a broad jazz feel, Lurie constructs a score as post-modern and eclectic as the film itself.

Such retro soundtracks aside, as the Gangster movie moves closer to being set in the present day, so its use of jazz metamorphoses into the use of popular music. Period pop is a defining feature of Martin Scorsese's Gangster pictures. *Mean Streets* (1973) opens with a bang with the Ronettes' "Be My Baby", and as Henry's life progresses in *Goodfellas* (1990) the passing of time is traced on the soundtrack with an evolutionary progression from 1950s pop to punk rock. Likewise, *Casino* (1995) uses pop music, from, amongst many others, Brenda Lee, the Velvetones, the Rolling Stones, the Animals and Fleetwood Mac, just as much as costume and décor, to evoke the 1970s (and Bach's *St Matthew Passion* to invoke a powerful moral framework).

Jazz and pop, then, have an important rôle to play in the Gangster film, but so, too, does music drawn from other traditions. Many gangsters come from distinct ethnic groups and this difference is often revealed musically. As Gangster pictures focus on urban America, the cities they depict are revealed as places of not just social but ethnic conflict (Raeburn 1988: 47). Gangsters are often shown as being at once American, and not-American, and this conflict between belonging to America yet maintaining links with the old country also finds a forum on the soundtrack of many Gangster films. If jazz and pop music are evocative of an urban American milieu,

signature music from the old country jostles for our attention: *Mean Streets* may begin with Phil Spector's wall of sound, but this is soon challenged by "O Marienello" in the Italian festival sequences. In *The Funeral*, the jazz and mooching blues are tempered with the recurrent use of a period recording of Carlo Buti quavering his elegant way through "Primo Amore", again signalling the Italian-American roots of the drama.

Opera, indeed, features often in Italian-American Gangster movies. In *The Godfather Part III* the climactic sequence plays out to Mascagni's "Cavalleria Rusticana"; in *The Untouchables* Al Capone weeps (!) during a performance of Leoncavallo's "I Pagliacci"; in *Atlantic City USA* (1981) Susan Sarandon listens to Bellini's "Norma" on her tape player. As is plain from these examples, opera often offers intertextual parallels with the films' plots and characters. It may also frame these often florid film dramas within the commensurately passionate world of the high culture life-and-death drama, the rarefied associations of art music also working in dramatic counterpoint to the less-than-pure lives of the principals. As a key cultural export from Monteverdi to Puccini, opera seems indelibly associated with Italy in many filmgoers' minds.

Gangster dramas set in Irish-American communities also have a distinct musical identity. *Miller's Crossing* (1990) grandstands with "Danny Boy" during the climactic shoot-out, and Carter Burwell's non-diegetic score is likewise inflected by the scales, rhythms and lyricism of Celtic fiddle music. Within the diegetic world of *Angels With Dirty Faces* the old country is alluded to as Father Jerry peruses a newspaper cartoon of Rocky evading police capture: Max Steiner lilts into an Irish jig, initially on puckish piccolo. By the same token, Hassidic chanting and street singing bring alive the Jewish quarter in Sergio Leone's *Once Upon a Time in America* (1984). Indeed, Ennio Morricone's constant return to a pared down, jazzy ensemble of solo trombone, trumpet, tuba, banjo and so on is reminiscent of the style of Kurt Weill's *Threepenny Opera*, music written about an urban criminal milieu by a Jew who emigrated to America. More enigmatically, while *Leon* (1994) begins in Little Italy, Eric Serra opens his score with some *kletzmer*-style solo violin, perhaps hinting at the ethnic otherness implicit in the name of the enigmatic outsider-hitman.

If music from non-WASP traditions is effectively flushed out of the Western, as we've seen, in the Gangster picture it is allowed to flourish, creating a sense of authenticity for the often ethnocentric narratives of the genre. Concomitant to this use of jazz, pop and ethnic music is a sense of nostalgia. The use of pop and jazz as dating agents colours movies set in the past; Gangster films made in the 1930s and 1940s using jazz as a marker of the contemporary often remain nostalgic in their use of music from the old country and the sense of yearning for the past that this music conveys.

A further source music current in the Gangster paradigm is that of religious music. Balancing the hedonism of much of the action (in terms of sexually, violence, and, often, consumption), the question of judgement often rears its head, and, in the face of powerless and corrupt human agents of justice, appears ultimately divine in nature. In *Angels with Dirty Faces*, religious music first appears innocently enough as Father Jerry conducts a boys' choir in a "Sanctus". There's a brief chorale on strings as he reads the covering letter for Rocky's $10,000 donation to the recreation centre, a funereal organ as Rocky's electrocuted and the boys' choir returns with the full-blown "Sanctus" at the film's close. As we've seen, *Casino* opens with Bach's *St Matthew Passion* accompanying the inferno Ace spirals into, the billowing flames by stealth becoming the rippling lights of Las Vegas; while Scorsese may deny that this music by implication places his characters and their story within a moral/religious framework (Thompson and Christie 1990: 206), it remains the readiest assumption for the audience to make.

Source music in the Gangster genre, then, fulfils a variety of functions. Jazz is an important element, providing a sense of period, of an urban milieu and, often, of a night-life/underworld feel. As the genre's timeline progresses, other popular musics of the period in question are used in much the same way. Music marked as being ethnically inflected, from high culture forms such as opera through to traditional songs and folk music, is often used to lend atmosphere and authenticity to films where the characters come from specific ethnic groups. Many of these musical elements, whether because they are tied in to a historical period or display a sense of an Old Country past, can lend the paradigm a nostalgic flavour. Finally, religious

music, once more often with ethnic connotations, can be used in order to flag themes of morality and justice, both human and divine. As we shall see, the flavours imparted by source music also inflect the nature of scored music in the genre. The remainder of this section will trace these elements of the Gangster paradigm at work.

Nino Rota's score for *The Godfather* (1972) opens and closes with its principal theme, couched in an enigmatic minor key, on a solo trumpet at once noble, tragic and nostalgic. In the body of the score, the theme is reorchestrated into a pastoral idyll (strings and solo oboe for the Sicilian countryside), a romantic waltz (mandolins and clarinet in the opening wedding sequence), an ironic little hurdy-gurdy tune as the horse's head is discovered. The Sicilian sequences in particular are suffused by this music, emphasising its Old Country associations. America is captured altogether differently on the soundtrack: Tommy's trip to Hollywood is underscored by some smooth jazz, very West Coast Cool School; Vegas is announced by some glitzy show-time jazz, shiny and brassy. The musical selections for the opening wedding sequence feature both American-style music and Italian fare, a balance neatly echoed by Johnny as he croons a number with verses first in American then in Italian. The Corleone family is thus shown from the outset to be of liminal national identity, a cultural conflict that in part animates the subsequent narrative. Jazz is also used to locate the movie in its period (mid-forties on), with standards like "Have Yourself a Merry Little Christmas" playing as Michael and Kay Christmas shop, the record being "futzed" onto radio play as Luca Brazzi dons his bullet-proof vest and prepares to meet with the Tattaglias (and the fishes). The non-diegetic soundtrack, though, is dominated by variations on the main theme, replaced on occasion by classic suspense cues: as Michael walks through the deserted hospital we hear high and low pedal notes, bass notes on piano playing repeated figures, woodwind chords ascending chromatically, timpani and oboe sounding repetitively, ultimately a record stuck in its groove repeating obsessively the word "tonight"; all these repetitions and upward progressions serve to crank the tension higher, just as they do in the Horror paradigm. The movie's climactic parallel sequence linking the baptism with a series of gruesome gangland hits plays out to dramatic organ music by Bach, in keeping with the religious ceremony and the quasi-godlike powers Michael is exercising as he simultaneously renounces the

devil; judgement here becomes a double issue, entailing explicitly Michael's judgement of his peers, implicitly God's judgement of Michael.

Providing continuity between this and *The Godfather Part Two* (1974), Rota's theme is carried over and is joined by another, again nostalgic in nature, heard first as young Vito arrives in America. Music again underlines important conflicts in the characters' cultural identities. The Little Italy backstory sequences starring Robert DeNiro are awash with Italian music while, in contrast, the Corleone's attempted crossover into "legitimate" Establishment America in the 1950s reveals itself in the choice of music for sequences such as Anthony's First Communion party. Here, all-American music plays, ranging from a rock 'n' roll rendition of "Chopsticks" to a boy's glee club and some big band jazz. As Frankie Pentangeli drunkenly points out, "Out of thirty musicians there isn't one Italian here" and his inciting the band to play some Italian music results only in a rendition of "Pop Goes the Weasel". And, just as cool school jazz evoked LA and brash, shiny show music Vegas, the Cuban sequences are backed with Latin American-style jazz, an instant musical locator and provider of Havana ambience.

Carmine Coppola's score for *The Godfather Part III* (1990) retains Rota's signature tune and supplies a romantic secondary theme. Like *Once Upon a Time in America*, the *Godfather* trilogy incorporates many elements from Melodrama, both in its dynastic focus and the Michael-Kay narrative fulcrum, and accordingly draws often from the Melodrama paradigm. There is also the recurrent use of waltz time, endemic throughout the trilogy, which here reaches a visual realisation in the sequence of three remembered waltzes that close the movie, scored to a 3:4 excerpt from "Cavalleria Rusticana", another tale of Sicilian love, lust, family intrigue and revenge. Indeed, the music in the *Godfather* trilogy unifies not just in thematic material, or with its reiteration of 3:4 time, but with a constant return to several specific types of music: diegetic jazz/popular standards; diegetic Italian music, both light and ceremonial (all those marching bands); a non-diegetic score comprising main theme, romantic secondary theme and suspense cues, with prominent use of mandolins, for example, to give an Italian flavour; and religious music. *Part I* closes with the Bach organ piece; *Part II* uses organ again for Anthony's first communion, a key music bridge between young Vito Corleone in his room on Ellis

Island and the film's "present"; *Part III*, featuring a speculative subplot exploring the Vatican's financial intrigues, uses a choir under the first shots of Rome and the election of John Paul I, and a sombre Gregorian chant under the announcement of Paul VI's death. Breaking this mould, the opera that forms the climax of the trilogy marks this climactic sequence out as exceptional, foreshadowed only by Anthony's serenading his father with the main theme arranged for tenor and guitar at the film's opening party.

In many ways, then, the music for the Godfather trilogy articulates perfectly the animating concerns of the gangster genre: ethnicity and American-ness, the importance of religion, the evocation of both period setting and an urban milieu through jazz.

The Untouchables opens with what we shall see is a classic Thriller title: over an urgent drumbeat a piano bass motif repeats and woodwind intone a sequence of rising chromatic chords. But other elements are at work here, too. Careful listening reveals that the drums are played with brushes, one marker (amongst many) of jazz drumming, creating a subliminal musical link with the urban/Gangster milieu of the film to follow. More interesting still, Ennio Morricone appears to echo the wailing solo harmonica of his score for *Once Upon a Time in the West* (1969), framing the action additionally within the rubric of the Western. This is perhaps not as fanciful as it at first seems. Eliot Ness, after all, arrives in town, cleans it up and leaves at the close, a classic Western plot trajectory; the charge/gun battle scene by the bridge at the Canadian border is fought on horseback, and much of the visual iconography of this scene echoes the Western.

Jazz appears in *The Untouchables* in several guises. After the thriller-style opening, period, urban space and bootlegging society are immediately evoked by Duke Ellington's "Mood Indigo" which plays up until the bomb blast on the drugstore. Morricone also gives prominent rôles to a blue alto sax, as when Ness contemplates the failure of his first mission immediately prior to meeting Malone for the first time, and to soprano sax, urgent for the closing rooftop shoot out, lyrical for Ness leaving his office at the movie's close.

As this final cue would suggest, *The Untouchables* is often underscored with an elegiac lyricism, similar, indeed, to Morricone's equally nostalgic contemporaneous score for *Cinema Paradiso* (1989). Following on from the Melodrama paradigm, as might be expected this lyricism features heavily in the sequences showing Ness at home with his family, after the birth of his new child, as he puts his daughter to bed and is romanced by his wife; also, it is used in melodramatic sequences such as his meeting with the mother of the little girl who died in the opening bombing and his discovery of Malone's body. But it also appears under the bloody aftermath of the elevator shooting, in the city at night as Ness contemplates the embarrassing failure of his first mission, and as Ness hangs up his spurs at the end of the movie. The use of lyrical strings here goes beyond the mobilisation of the music of Melodrama, tipping over into the nostalgic element of the Gangster paradigm.

Atlantic City, USA inhabits a world in the shadow of the gangster movie. Casinos, numbers rackets, drug deals and gangland hits figure in what is otherwise a gentle chamber piece. Accordingly, a prominent position is given to jazz on the soundtrack, from the glitzy show girls singing "On the Boardwalk in Atlantic City" at the movie's opening to Lou's habitual singing of "Flat Foot Floogee" and the 1940s big band jazz he plays on Grace's gramophone. Bluesy jazz underscores Lou's numbers money round and a post-bop jazz combo plays in the bar where Lou drops off the takings and Dave makes his fateful drug deal. Casino dancers rehearse to an overstrung piano that owes as much to the bar room scene as it does to the ballet class, and a phone call to the far-off rural town of Moose Jaw, Saskatchewan is accompanied by a change from the hip to the hick as country music plays in the background.

Some gangster movies don't fit the mould quite so snugly. *The Gunrunner* (1984), an early Kevin Costner vehicle, uses a wash of characteristically 1980s synth sounds belying (and effectively torpedoing) its Prohibition Era setting. Throughout, the non-diegetic music sounds blatantly, and quite unselfconsciously, at odds with the film's time period. Nevertheless, the opening title cuts its anachronistic synth effects with a nostalgic, jazzy trombone solo, reminiscent of the *rubato* solo trumpet deployed so effectively by Jerry Goldsmith in *Chinatown* (1974) and subsequently revisited by Alan Silvestri for another Costner vehicle, *The Bodyguard* (1992) and

by Goldsmith again himself in fitting intertextual fashion for *LA Confidential* (1997). Elsewhere, a jazz combo provides anachronistic linking material, comprising a somewhat Brechtian fretless electric bass, piano and jazz drums keeping time on cymbals; equally temporally inappropriate modern jazz strikes up a cacophony for the Feds' raid of the Communist party offices. Notes of authenticity are struck in the Tango Garden, as a tango band evoke one of the major dance crazes of the 1920s, and by a quick burst of Charlestoning in a speakeasy (swiftly undermined by an anachronistic, Holiday-esque vocalist performing Tin Pan Alley standards to the accompaniment of a cocktail pianist).

As these analyses show, the various elements of the Gangster paradigm, Jazz, pop, religious music, ethnic music and so on, recur from movie to movie. Although a significant number of Gangster movies exhibit traits like these, however, not all do. Filmed towards the end of Classic Hollywood's Gangster cycle (Raeburn 1988: 54), Max Steiner's score for *White Heat* (1949) draws from not the Gangster paradigm, but looks forward to one of its successors, the Thriller, which is what we shall examine next.

The Thriller Paradigm

The Thriller, like Melodrama, is a tough genre to pin down (Rubin 1999: 260). Amorphous in the extreme, the label can be applied to such disparate sub-genres as detective movies, *film noir*, spy films, psychological Thrillers and Action movies. There is even, as we shall see, a liminal zone between the Thriller and the Horror movie, a conjunction that results in a close relationship between the two genres' musical paradigms. This section will focus on three key aspects of the Thriller score, the withholding of melody, the genre's reliance on chromatic, but firmly tonal, writing and the use of repeating patterns and motifs. From here, the construction of action cues will be explored in the related genre of the Action movie.

In many ways, the Thriller paradigm appears to be related to the Horror score. Just like Horror music, Thriller music makes use of discord, chromaticism, suspense cues, and tends to be cast in the minor key. These elements plainly inform the

nature of Max Steiner's score for *White Heat*. The opening title sequence presents the standard 1940s Warner Bros. fanfare, but, disconcertingly, at a slightly faster tempo than usual; in addition, rather than finishing the well-known identifier in its customary affirmative major, Steiner replaces the final cadence with a strident brassy discord and cymbal crash. From here, he drops the volume and density of orchestration to bass woodwinds that labour upward chromatic progressions as the image of a train appears leaving a tunnel. As the title splashes across the screen, a minor key fanfare, loud and exciting, blares out, contrasting with the more muddy and introverted bassoons and bass clarinets. This fanfare is augmented by unison violins playing an upwardly progressing sequence of repeating motifs constructed from a rapid triplet and a crotchet tracing a chromatic pattern. The strings then change to a loud tremolo pattern accompanying the brass who play the same chromatic motifs in another upwards progression, resulting in a further build in volume and power. The *tutti* fanfare then returns, and another chromatic sequence modulates down a semitone every two bars, the tension dropping a little accordingly. The triplet-crotchet motif progression returns once more on violins under Steiner's credit, complete with the minor key fanfare on brass beneath, and the cue finishes on Raoul Walsh's credit with dramatic strings and brass descending to a Wagnerian, funereal timpani figure, the minor key underlined by a low brass tonic pedal at the close. This opening title cue is constructed from a series of motifs and groups of notes repeating, generally, after just one- or two-bar cycles: there is nothing that comes close to being identifiable as a melody. Movements upwards, both motifically and harmonically, crank up the tension; movements down diffuse it a little. Volume of playing and density of orchestration operate similarly; the louder the sound, the more instruments involved, the higher the tension. Chromatic writing further undermines any possibility of melody, both in the construction of many of the motifs and in the harmonic progression of the sequence. Finally, the phrasing of the cue likewise makes melody difficult. Following the title splash, Steiner doesn't allow his material to settle into a standard eight-bar melodic evolution as might be expected; rather, he rings the changes, grouping the various passages of the cue into a fragmented sequence of seven, four, two, and seven bars again, with an out-of-tempo *ritenuto* on the final pedal.

Steiner presents us, then, with close on a minute's worth of music with an unexpected discord forming the closing cadence for the Warners' fanfare, no melody, a disruptive phrasing scheme, a series of short, repeating motifs, and a chromatic, minor key feel. The whole operates to convey a sense of extreme urgency and tension. These characteristics set this title cue, and the film, apart from all of the other genres discussed so far, with the exception of Horror. It is not surprising that the Thriller paradigm is related to the Horror one; the purpose of both, after all, is to make the scary, thrilling and suspenseful more so. There is undoubtedly a certain amount of cross-over between these two systems of musical conventions, as there is indeed a certain grey area between them in terms of definition (is *Psycho* [1960] a Thriller or a Horror movie, or Spielberg's *Duel* [1971] or *The Silence of the Lambs* [1991]?). There are, however, elements of the Thriller paradigm which sets it apart from the Horror one. The principal differences seem to lie in the density and frequency of the use of repeating motific patterns; Horror music appears to progress in a far more organic way, only occasionally using repetition as a device. The Thriller often also features a highly cerebral approach to composition in the ordered, recycling units of music, in the carefully plotted chromatic and harmonic patterns; this highly structured, technical style sets Thriller music apart from the more visceral feel of the Horror paradigm. Also, the chromaticism of the Thriller is endemic, but remains tonal in nature; in the Horror paradigm the chromatic slip is often towards atonality.

The same organising principles as those in the opening title can be heard at work in two further, complementary, sequences in *White Heat*, the first as Verna flees Ed fearing Cody's revenge, the second as Cody is pursued through the chemical refinery at the end. Verna's escape begins with some murky timpani, soon joined by fragmented bass piano notes. Upwards chromatic runs on strings build, lower woodwind repeating a six-note chromatic motif of ascending semitones (a dotted crotchet and five quavers). This motif is then passed onto flutes then violins, climbing the scale upwards all the time, cranking up the tension as Verna lies in bed troubled by Cody's imminent return. The pattern builds to a climax with loud brass chords, then drops back down to the piano bass as she gets up and leaves the room. Steiner disrupts the rhythm, and effectively speeds the music, by changing from the opening 4:4 to a brisk 3:4 as harp and low strings set another motif in motion, again

upwards in nature and ascending on repetition, this time a crotchet followed by a minim. We drop out of tempo as Verna descends the stairs to a classic piece of Steiner Mickey-Mousing, a shimmering downwards glissando on celeste backed with harp catching both her downwards motion and the luxury of the expensive coat she has donned. At the foot of the stairs we return to common time, strings and woodwinds repeating agitated triplet chords as the cellos play a four crotchet rising motif, chromatic once again. As she runs to jump out of the window the strings scurry up a long run of rapid triplet semitones, balancing the descending run on celeste a little earlier, the frantically chromatic strings moving higher and higher as she runs away from the house to the garage. As she enters this, the runs stop and the pace of the music slows, harp glissandi building to a spike as she runs into Cody. The music sneaks out as he puts his hand over her mouth to silence her, too.

Cody's final pursuit through the petrochemical plant that constitutes the climax of the film is scored *tutti* throughout, and the sense of urgency created by Steiner and the orchestra is considerable. Straight after Bo Creel is shot, Cody and his henchmen ascend a ladder, violins and woodwind providing a climbing scamper of chromatic triplets moving, ostensibly, in stepwise semitones. Beneath this, deep brass play *fortissimo* chords, again progressing chromatically. The tonality is minor key. As a henchman is shot, his fall is Mickey-Moused by a descending chromatic triplets on violins and piccolo. The pursuit rejoined, the brass play a loud minor key fanfare, the strings resume their chromatic ascending triplets and timpani join in, again picking out a sequence of chromatically rising bass notes. Just as Verna descended the stairs to a chromatic run on celeste, Cody plunges down a fireman's pole, the orchestra here shadowing his movement with a swift chromatic descent on harp, strings and woodwind returning to the bass regions again. From here, Steiner cranks up the tension once more using ascending chromatics on piano bass notes, the brass sounding over, barking perfunctory, syncopated chords in chromatic harmonic progression. The strings rejoin in their lower register, climbing gradually once more through more chromatic sequences, the incessant triplet hurry evolving into a more discernible repeating motif of three quavers, a triplet and a dotted crotchet. In the passages that follow, Steiner retains his pattern of ascending, repeating motifs being passed from section to section of the orchestra, augmenting the tension with passages of highly chromatic contrary motion. Cody's insane

chuckling as he realises he's surrounded ("They think they've got Cody Jarret!") is accompanied by swirling violins in their upper register over a pedal of brass and timpani resolving on a high *fortissimo* tremolo. As he climbs higher and higher on his own, the tempo increases and timpani and brass pick out a syncopated, chromatically ascending minim scale, the brass notes landing on beats four and two of the bar, violins providing a rising *tremolo* motif beginning beat one. Cody's execution of the henchman is accompanied by more chromatic high violins echoing those that played during his manic chuckling a little earlier. Hank's shooting at Cody is played out to a musical silence striking in contrast to the din and business of what has gone on before, but as Cody fires at the storage tank he's standing on the orchestra comes in *tutti* once more with massive, savage discords and the swirling high violins one last time, capped only by the climactic explosion and Cody's famous sign off. As the film ends, one final progression of noisy *tutti* chords rises, culminating in a loud minor key chord and cymbal crash.

In *White Heat*, then, Max Steiner makes extensive use of chromatic writing, repeating motifs, changing time signatures, and rising and falling harmonic and motific progressions. The sense of urgency generated by the music is considerable. Remarkably, *White Heat* lasts ten minutes shy of two hours yet features no melodic material whatsoever. The closest the score gets to a tune is the brief, affirmative fanfare over the establishing shot for the US Treasury, a few major key, untroubled bars typing the cops good. For the remainder of the score, Steiner directs audience response through a complex of abstract, technical musical devices, shifting tempos, textures, modulations, motific patterns and unusual harmonies and harmonic progressions.

The same approach to scoring can be found in much of Bernard Herrmann's Thriller writing. While Herrmann's scoring has been treated in detail elsewhere (Bruce 1985), in the present context it's worth describing some of his key techniques as evidenced in two of his famous Thriller opening titles. *Vertigo* (1958) seems to open on the cusp of D minor and E flat minor, so chromatic is much of the writing. The opening motif, a descending triplet followed by an ascending triplet tracing the notes D-B flat-G flat-D' and back play with this, the wedding of these two keys a semitone apart creating constant tonal uncertainty. Beneath this, the reverse of the

triplet sequence is played out (D-G flat-B flat-D' and back), creating a precise, symmetrical feel. The interlocking triplet motif begins on upper strings, but woodwind also join, providing the quiet contrary motion response, before the motif as a whole passes on to celeste and harp. Meanwhile, brass punctuate the continually cycling pattern with loud bass D and C unison notes. The triplet motif is passed back and forth between louder strings and woodwind and quieter harp and celeste, the brass stabs becoming louder and more dissonant, eventually augmented with *vibrato* organ. More than a minute passes before a second idea appears on trilling *tremolo* strings, their oscillations further complicating the dominant tonality. This ascending chromatic rise remains backed by the opening motif on harp and celeste, and eventually leads to a full-throated enunciation of this motif on violins with dense, less fragmented chording on brass. The triplet motif then loses a little of its chromatic feel, becoming more arpeggiac in nature. From here, the triplet motif evolves quasi-melodically, but remains rhythmically constant, never breaking free of the arpeggios into full-blown melody. After this motific development, the original interlocking triplets return, this time at a hypnotically faster tempo, again on harp and celeste, again with the brass stabs on C and D. As this faster section progresses, the triplets are passed from harp and celeste to strings and woodwind as before, until the tempo drops again and the arpeggiac triplets on strings once more backed with dense brass chording. The original chromatic interlocking triplets return once more, made urgent by another increase in pace and their additional picking out by *pizzicato* violins, the whole resolving on a gong splash and low brass pedal on D, nearly three and a half minutes of tightly controlled musical development appearing at last to find a stable tonal centre. If melody can be thought of as the music of the heart, then this music, as Max Steiner's for *White Heat*, is more like music of the head, technical, almost abstract writing involving interlocking patterns and carefully plotted twists and turns. The cue that follows, backing Scottie's rooftop chase, is likewise motifically constructed, shorn of melody, swarming strings and chromatic double-triplet stepwise runs on oboes creating a cloud of notes that chromatic, ascending brass notes lift higher, cranking up the tension still further.

The title cue for *North by Northwest* (1959) is similarly motifically driven and chromatic in nature. This time, rather than have a double-triplet motif running

through the music, Herrmann works with crisp crotchet, four-semiquaver, crotchet rhythm that appears first, and forebodingly, on timpani before being picked up by the lower strings. This one-pitch motif is given a three crotchet response (A-B flat-A, then shadowed by the same a fifth above E-F-E). As the orchestra breaks into a *tutti* passage, the original one-pitch motif is simplified a little to a repetition of a crotchet-four quaver sequence and given notes the E-F-E-C-A. Despite this development, the feel is that it has grown organically from the original timpani roll. As before, Herrmann then passes the motifs around from woodwind to strings, tambourines and side drum (snare off) restating the timpani roll behind. A chromatic descending passage for woodwind and xylophone features another motif related to the opening rhythm, the four semiquavers reduced to two but still book-ended by crotchets, harmonic instability hinted at by a brass response repeating a discordant I-VII interval. A minute gone, timpani and tambourine restate the opening timpani roll motif and the orchestra sets off again. Herrmann is clearly using similar principles to those informing his cue for *Vertigo*: the eschewing of melody in favour of a chromatic, motific approach; the development and subsequent restatement of those motifs; the playing with tonal centres. In addition, something of the urgency of *White Heat* is also injected into *North by Northwest*'s opening gallop, an urgency hinted at, perhaps, in *Vertigo* by the drama of the brass stabs breaking in on the endlessly cycling triplets.

Many of the techniques used by Herrmann and Steiner can be found in Thrillers throughout the genre's timeline. *The French Connection* (1971) might boast a jazz score, but it still begins with a highly chromatic, minor key title cue free of melody, constructed around a series of repeating motifs. This first is a discordant, blaring brass scream, which is answered by a Morse Code-like, rhythmically repeating chord motif on flutes, the whole underpinned by an incessant pedal rhythm on drums and bass. The flute motifs seem particularly fragmented, challenging the four-square feel provided by the 4:4 drums and bass by appearing seemingly at will, independent of the overriding time signature. The brass blare, the anxious flutes, and the pounding rhythm create a sense of urgency, added to by the later addition of a roll on timpani and splash on cymbals. *Memento* (2000) begins with a pedal bass on synth that evolves into a minor chord that evolves into a melancholy harmonic progression with no melody as such, merely the forward-moving impetus of the

chord sequence which finally settles on a major key tonality. Title sequence done, though, the opening scene plays over an out-of-tempo, minor backdrop of darkly chromatic synth progressions, a bass pedal ever-present. Jerry Goldsmith's score for *Basic Instinct* (1991) begins with a sequence of chromatic figures on violins, answered by woodwind, the backing chords on orchestra and harp dropping by intervals of a semitone, the harp tracing a repeating quaver *ostinato* behind. Here there is no melody, merely the interchange of musical ideas, motific patterns being passed from one section of the orchestra to another. As the cue draws to a close, the abstract, geometrical pattern on screen, matching in abstraction the music we have been hearing, dissolves into an image of a stained glass window over a bed; at the same time, the music finally settles on a tonality of F minor, harmonic territory it has only really obviously claimed for 16 or so closing measures.

The above analyses have concentrated on a series of opening titles to demonstrate how key their recurrent elements are to the Thriller genre. Just as a Melodrama might advertise its generic affiliation from its opening title by presenting the audience with a slow, longline, lyrical melody on *divisi* strings, or a War film by offering an opening title constructed around military-style orchestration and a march theme, the above Thriller titles signal some of the key gestures associated with the genre's musical paradigm from the off. As we've seen, the paradigm appears to hold true for scores written in the idioms of the Classic Era score, the Jazz score and, more recently, both in orchestral scores for the Thrillers of the 1990s and in the Digital Era synth scores of today. Elliot Goldenthal's transcendent opening to *Heat* oscillates, effectively, between just two synth chords, high harmonies supplied above by violins, the remainder of the title sequence, though featuring two downward modulations and the addition of a distant trumpet, avoids melody altogether, preferring texture over tune. Cliff Martinez' languid, impressionistic synth score for *Traffic* (2000) might lack some of the urgency of the Steiner/Herrmann scores, but takes on board much else from the genre paradigm. Cue by cue and layer by layer the score builds up a mesmerising soundscape of pedal notes, repeating rhythmic patterns and cycling motifs comprising echoed guitar notes or keyboard patterns. Clouds of treated sound and shining synth chords move in and out of the more conventionally harmonic music, and complex, repeating dotted rhythm motifs stalk the soundtrack. In a fragmented score centred

around the tension created between slowly-evolving, seemingly organic harmonic progressions and scurrying, worrying repeating rhythms, melody is avoided to the extent that the closest the non-diegetic score comes to providing it is with Brian Eno's "An Ending (Ascent)" being needle-dropped in at the close, providing light and respite from Martinez' tightly controlled, claustrophobic backing.

Of course, the eschewing of melody is merely a convention of the genre that can be played with. After all, one of the most famous melodies in the film music canon comes to us from a Thriller, Anton Karas' unforgettable zither tune from *The Third Man* (1949). While this theme, and variants of it, surfaces constantly throughout the film, it is worth noting that when tension rather than wry humour is required of the score, Karas responds in wholly paradigmatic form. As Holly Martins is chased through the eerily deserted Vienna streets by two hoods, having just been pecked at by a treacherous cockatoo, Karas' music consists of a ascending progression of chromatic triplet motifs that repeat over and over, modulating upwards by semitones and finishing with out harmonic resolution. For the moment, the big tune has left, and the music we hear the product of a fruitful collaboration between first (and only) time film composer/zither player and a well-seasoned film director (Drazin 1999: 109).

The Action Movie Paradigm

While related to the Thriller in many ways, offering thrills, spills, danger and suspense, the Action Movie has emerged as a separate genre in its own right. While there is much more to be said of its musical paradigm than there is room for here, the scoring of the hallmark set piece of the genre, the Action sequence, bears investigation. Here, two action sequences will be analysed, the first from *Gunga Din* (1939), the second from the recent Jet Li vehicle *The One* (2001). It will be shown that even when movies are as hugely different as these, separated by a gulf of years as well as wildly varying in both narrative and aesthetic terms, many musical conventions relating to the dominant generic paradigm are, nevertheless, shared.

For Larry Gross, the "Big Loud Action Movie", predicated on the big budget elevation of B-movie plots, a reduction in narrative complexity and complex

characterisation, the foregrounding of special effects and self-deprecating humour, is a phenomenon of the last quarter century, with antecedents in the disaster movies of Irwin Allen, Bond movies and event pictures like *2001: A Space Odyssey* (1969) (Gross 2000: 3-6). He also points out, however, that a cinema of action and spectacle has been with us from *Birth of a Nation* (1915) and before (Ibid.: 3). In this respect, the first extended action sequence in *Gunga Din* has much in common with Gross' post-1977 Action Movies. Occurring towards the start of the movie as Cutter, MacChesney and Ballantine are ambushed in a deserted Thuggee township, the sequence features healthy helpings of thrills (much shooting, stabbing and sword play), spectacle (bodies tumbling from high buildings, explosions, massed ranks of natives) and tongue in cheek humour (a ladder of wall-scaling Thuggee being toppled over, Cutter juggling with sticks of dynamite tossed to him nonchalantly by Ballantine). The analysis of this sequence will pay particular attention to its use of brass, percussion, modulation and contrasting orchestral texture.

As the first friendly Indian is shot by a Thuggee sniper, the brass blare in with a minor key fanfare. From there, frantic strings playing fragments from a jig-like march tune (in this the War paradigm is mobilised, this being a key strand of the movie's hybrid narrative) take over as a fist fight develops between the captors and captives, soon joined by more brass chords and a xylophone. As with Thriller cues, tension is cranked up by ascending patterns and deflated by descending ones, in this case often Mickey-Mousing victims as they fall off high buildings. As our trio of British heroes begin to pick off snipers with their revolvers, cymbals crash in to mark bullet impacts, brass blare to accentuate gunshots. Loud *tutti* chords punctuate the score, highlighting blows struck by the fists of the soldiers. Key signifiers of action – blows, gunshots, impacts – are isolated and marked up in the score. As reinforcements arrive for the Thuggee, xylophone and violins strike a long pedal note around which the brass bark. Pedal note over, we modulate up a tone, and brass dominate with a series of major key fanfares. The texture then shifts to frantic strings once more, then back to brass, this time a passage for solo bugle rising over the hurrying strings. Around half way through the bugle sequence, we change to the minor key, before modulating down, the change in tonal centre providing some variation amidst the clutter of frantic strings and blaring brass. We then have a passage, as Ballantine is hoisted onto a rooftop, where strings take the lead and brass

are relegated to backing chords. Another *tutti* section the follows, the xylophone joining the strings again. Again, cymbal crashes are used to accent bullet impacts as two more friendly Indians are shot and tumble from the rooftop; strings and brass swap emphasis as Ballantine tosses sticks of dynamite to Cutter. The lit dynamite being thrown at the Thuggee fort is accompanied by a modulation down to a minor key, and a change in orchestral emphasis to brass and high, trilling woodwind creating suspense; after a pause for the explosion, the strings rush in with their cheerful march tune, back in the major again. This pattern is repeated over a sequence of similar explosions, strings eventually joining woodwind in their trilling over the brass. As the battle progresses, the music switches constantly from major to minor key in response to who is in the ascendancy, sometimes even every other or every second bar. Brass are used to accent particularly hard and effective blows (Ballantine pushes three Thuggee off the roof with one kick) and moments of particular derring-do (first Ballantine, then Cutter, leap from one rooftop to another). A quieter passage on strings, dropped down in the mix, underscores Gunga Din's offering of services as a soldier to MacChesney, then, in contrast, the brass enter *fortissimo* as the Thuggee threat is renewed via a scaling ladder up the side of the building. As the threat is apparent, and the Thuggee are ascending the ladder, the brass climb up the scale; as Cutter pushes the ladder over and the Thuggee plummet groundwards, the brass descend the scale. A loud brass trill sounds as Cutter registers the enormity of the drop from the fort to the river, and the scurrying strings playing the jig-like march are replaced by a brass blare as the three jump from the fort into the river to make good their escape, which culminates in a repeat of the loud brass trill from before. Alfred Newman, then, constructs his action cue around several principles: a fast tempo, unrelenting save for a momentary slowing for breath-catching emphasis (leaps from rooftop to rooftop, or into the river); the alternating of both orchestration (brass-strings-brass) and thematic material (fanfares on brass, jig-like march fragments on strings); the use of brass and percussion, in particular, to accent action events in the narrative (blows struck, bullets impacting); modulation between keys and between major and minor modes to provide contrast and change amidst the frantic clutter of the score.

While contemporary action cues can sound quite different from the Golden Age grandeur of Newman's score, many of these principles still underpin their

construction. The opening chase sequence from the universe-hopping *The One* is a good example of how action cues might have evolved cosmetically, but still remain true to their paradigm on a deeper level. Terence Rabin's score largely jettisons the traditional symphonic idiom, favouring a collage-style approach fusing synthesiser music, Nu-Metal needledrops and a matching underscore written in a Nu-Metal style. Nevertheless, although the juxtaposition of these musical elements is new, the principles that underpin the flow of music remain familiar.

Jet Li's character jumps from parallel universe to universe, killing off his avatars in each as he goes, thereby accumulating cosmic energy. In the opening universe, he makes his killing and is pursued by two cops, Bunch and Rickenbecker. The prelude to the killing, as the camera moves through death row of a prison block, is scored with synth backing, a drum machine providing a constant, if restrained, rhythm. The music is in G minor, and is riff based, cells of rhythm and overlaid motifs cycling in 4:4. As the guards armour up for escorting the ill-fated Jet Li avatar Lawless, synth strings join urgently, then Rabin switches to rising fanfare patterns on synth brass, building the tension. Under all lies a constant synth drone pedal holding a low G. As dialogue enters, via a TV set alerting us that this is not our universe as Al Gore is president here, the music drops overall in both volume and density, the G pedal swelling over. As we cut to the guards' walk up death row, we modulate up a semitone to G sharp minor, building tension again. The synth rhythms remain constant and low synth strings play fleeting, repeating motifs. As the guards move into Lawless' cell, the density of the music thins out again, allowing the dialogue to be clearly heard, and we modulate down into E minor as we see the star for the first time. The pedal E now dissolves from the previous drone via a *crescendo* to a pulsing rhythm, increasing the tension even although the modulation has been downwards. As the guards move the prisoner out, we modulate up to B flat minor and rock drums join in, foregrounding rhythm in the mix; distorted electric guitars start to play, both emphasising the pedal and screaming like the prisoners on the cell block, the new sonic elements and tonic centre providing a powerful increase in tension. As a prisoner throws a dagger at Lawless, a cymbal splash marks its impact on his hi-tech armour. As we see the police transport vehicle ready to take him to the electric chair, a high synth line joins. Suddenly, as they approach the car, the rhythm track ceases, leaving only the

pedal behind, then high synth strings, a change in backing creating sudden suspense, shored up by Lawless muttering "Something's wrong." Lawless is shot, and the music sneaks out for the gun battle, the sounds of gunfire, bullets and tumbling cartridges fetishised as in a War film silent attack. As the guards look for the sniper, we modulate up to C minor, a heartbeat rhythm joining the low pedal and a discordant invert pedal on synth strings; lower strings then join playing a triplet-two quaver-crotchet repeating motif and drums join, increasing the urgency once again. As Jet Li's universe-hopping baddie appears and duffs up the guards single-handed, the music shifts key to C sharp minor, but also changes idiom: "Bodies" by The Drowning Pool is needledropped in, the hedonistic Nu-Metal drums, crashing cymbals, distorted thrash guitars and hoarsely screaming vocals adding tremendous energy to the orgy of violence. This music goes beyond being mere cock rock, spliced in to provide a soundtrack album sell-through opportunity: the music provides a genuine dark drive to the scene, the extremes of its sound adding to the overall spectacle, its regularity of rhythm turning the action into a ballet of sorts. As the chase develops, the song gives way to underscore in the same idiom (loud, crashing drums, distorted guitars, driving bass rhythm, but no vocal), this time in B flat minor. As Jet Li jumps between two flyover freeways, synth strings stretch the moment out just as Alfred Newman stretched out brass to score Ballantine and Cutter leaping from rooftop to rooftop in *Gunga Din*, the sudden pause in the surrounding motor rhythm the equivalent of a musical catching of the breath. As the police are forced to change tack following this leap, a return of the pedal drone briefly gives pause before the Nu-Metal style underscore, this time in E minor, crashes back in. At the chase's climax, Jet Li jumps unfeasibly high to hold onto a lamppost, the converging police cars below crashing into one another, the carnage underscored by a new pedal on B flat.

While the instrumentation may have changed, and the aesthetic evolved from a seamless orchestral backdrop into an assemblage of different musical idioms, on a deep level the same principles of driving rhythm, energy, contrast of instrumental texture and modulation to vary the above, and the musical accenting of impacts pertain. The same can be seen at work on contemporary orchestral action cues such John Williams' for the set-piece raptor attack at the deserted control complex in *The*

Lost World: Jurassic Park (1997), or in Mike Mancina's synth score for the climactic sequence on board the bus in *Speed* (1994).

Conclusion

This chapter, then, has dealt briefly with specific aspects of the musical paradigms of a series of genres, demonstrating that each has its own distinct sound world. In turn, each is distinct once more from the three genres treated in depth earlier in the thesis. The elements of their various musical paradigms might be seen to be genre-specific for a variety of reasons. First, elements from musical traditions outwith film music can be defining influences on the paradigms. Military band music, for example, helps shape the sound of the War paradigm; jazz, with its associations with both urban America and a hedonistic nocturnal milieu, is an important factor in the Gangster paradigm. Secondly, conventions specific to film music appear to have arisen. It is extraordinary that an Action cue from the late 1930s can, broadly speaking, be constructed along similar principles as a hi-tech, Digital era Action cue from the beginning of the current millennium.

In turn, certain connections begin to become apparent between the six genres the thesis has explored thus far. Most obvious of these is the apparent similarity between the Thriller and Horror paradigms, but, as has been argued, this runs deeper than the notion that Thriller music is merely a watered down version of Horror music. As noted above, the Thriller's use of discord, chromaticism and repeating motific patterns seems far more ordered and controlled; seldom do the chaos, atonality, amorphous fragmentation, noise and timbral distortion of Horror dominate a Thriller score. By the same token, the muted noble death cues of the War paradigm affect our reading of sacrifice in much the same way that music aestheticises suffering in the Melodrama paradigm: musical beauty underscores images of pain. There may also be a subliminal link between the arpeggiated, forceful use of brass in the War film and the same in the Western. While, melodically, their conventions may arise from differing sources, the military repertoire on the one hand, American folk music on the other, the choice of instrumentation (brass, percussion) might be a link between the two paradigms. The story of the winning of the West, after all, can be read as a War story, and, indeed,

the bugle calls and snare drums of the War paradigm are never far away during Cavalry Westerns, for example; in turn, the crude musical stereotyping of the Native American can be seen as similar to the musical stereotyping of the "enemy" in many War films.

Conjunctions become apparent not just in terms of similarities, but in differences. The longline, lyrical melody of Melodrama, for example, stands in stark contrast with the conscious withholding of melody in the Thriller genre; the use of the urban, black sounds of Jazz in the Gangster picture, and that genre's frequent use of ethnically inflected music, stand out in relief to the white-washed folk palette of the Western.

On top of this, the protean nature of film scoring needs to be taken into account. As we have seen throughout the thesis, composers shift musical paradigm immediately the generic strands of a film's narrative change (Altman 1999). It should come as little surprise, therefore, that the paradigms are at once distinct and individual (we can track the changes in a score), but exist in relation to one another (the contrasts are logical and effective). In *Wuthering Heights* (1939), the shift from Horror's dark uncertainty to the lush strings and longline melody of Melodrama as Kathy's ghost appears works precisely because one paradigm is constructed in a way that the other is not, melodically, harmonically and instrumentally.

We find, then, that the genres under discussion not only display identifiable, distinctive musical paradigms, but that over time these paradigms have evolved to exist in tension with one another, whether by factors of conceptual consonance or dissonance.

Conclusion

This thesis has investigated the rôle that film genre plays in the construction of Hollywood, and some Hollywood-style, movie scores. While it is a critical commonplace to assume that the main formal antecedent and determinant of film music is the Nineteenth Century Romanticism of western high culture music, it has been shown that, on the contrary, from its first stirrings in the Silent Era, film music has drawn regularly on the influences of a number of different musical traditions, irrespective of high or popular cultural status. In addition, the constraints that shape film music form are neither those of classical music, popular music, jazz nor any other musical idiom, but rather are specific to film music itself.

The three main organising principles of film music all relate to the narrative and the images that the music underscores, reflecting the general primacy of narrative and the visual within Hollywood cinema. The first of these principles relates to issues of timing, the structure of the music composers write being dictated by the need to begin, end and arrive at certain musical statements at points fixed by the narrative. The logic that governs this is image track based, not driven by any "pure" logic inherent in the music itself. A second formal impulse is the need to underscore images with appropriately illustrative music. This practice is highly conventionalised in nature, drawing upon a wealth of associations from a broad range of music cultures, the influence of Nineteenth Century programme music being important. A final formal principle of film music also relates to the need for the music to be appropriate to the narrative: films that belong to particular genres need scoring in particular ways. Many film genres have groups of musical conventions specific to themselves. Film genres, then, have their own paradigms of music which are both appropriate and effective to the needs of their narratives.

Structural studies have shown that genres have their own repertoires of stock characters, their own visual iconography, their own typical narrative conceits, settings and so on. This evocative specificity on the level of image and narrative is replicated on the soundtrack. A Western sounds like a Western, a Melodrama score like a Melodrama, a Horror film like a Horror film and so on, with each genre having its own conventions of melody, harmony, rhythm, instrumentation and

musical deployment. However, it has also been shown that Westerns don't necessarily sound like Westerns for the entire duration of their running times: music from outwith the Western paradigm periodically appears on the soundtrack. Motivation for this has been found in the hybridity endemic in Hollywood films, the habitual interweaving of narrative elements from other genres that fashions a narrative of contrasting subplots and a broad commercial appeal. As music must at all times be appropriate to the narrative imagery in illustrates, when elements from other genres are woven into the fabric of a film the music follows suit: music associated with Melodrama accompanies narrative elements drawn from Melodrama, for example, music from the Horror paradigm accompanies scenes intended to scare, and so on. Once this narrative incursion is over, the dominant musical paradigm is reasserted in the score. Movie music is as hybrid in nature as movie narrative.

The thesis first looked at the music of the Western, and its paradigm was found to be influenced by the strong melodic sense, simple harmonies and vivid, yet concise, orchestration of Aaron Copland, a high culture composer explicitly concerned with the formation of an American musical identity, and by certain strands of American folk, popular and religious music. Overwhelmingly, it is the folk music of White Anglo-Saxon Protestant America that provides inspiration for the Western score, other traditions being sidelined. Certain instruments are given prominence in the Western paradigm, ranging from the acoustic guitar and harmonica associated with singing cowboys to the fiddles and accordions of hoe-down bands and the over-strung honky-tonk pianos of saloon scenes. Pastoral orchestration is also common as music for the land that is so important to the genre. Certain musical gestures also recur in the Western: optimistic music tends to play as characters journey West, and Indians are scored in a highly conventionalised way. Typically, drum *ostinati* and violent pentatonic, motific figures dehumanise Native Americans and pastoral writing softens their image as the narrative dictates. Particular musical conventions also inflect the scores accompanying many subgenres of the Western such as Cavalry, Mexican, Pastoral and Family Westerns. The Spaghetti Westerns of the 1960s provided a radical variation on the paradigm reflecting changes within film music more widely, and Revisionist Westerns and Post-Westerns also manipulate and reinvigorate the classic musical paradigm of the genre, their revisions of

narrative, characterisation and iconography matched with a similarly self-conscious approach to the soundtrack.

The thesis next looked at the Horror paradigm, and found therein a group of conventions that were highly effective and, perhaps consequently, highly homogenised. The minor key dominates, major often only be asserted at the film's close. Discord is very common, with atonality accompanying moments of extreme terror. Pitch is destabilised, and pedal point used to create a sense of tension and immanence. Instruments are often played in unusual ways, and at the extremes of their ranges. Much writing is highly chromatic in nature, and longline melody tends to be jettisoned in favour of an alienating, fragmented, motific approach or the construction of musical texture flavoured by tone clusters or *tremolos*. The tone of Horror music is often dark and bassy, minor key fanfares and sudden *sforzando tutti* crashes commonplace. The genre also makes use of electronic music, yoking it to the same musical principles as more conventional instruments, and incorporates both noise and treated sound into its scores. The darkness at the heart of Horror's narratives finds voice in the "making strange" of musical innocence through the manipulation of the music of childhood and the church.

In contrast, Romantic Melodrama foregrounds the use of lyrical, longline melody, perhaps drawing on the models of the love song or the expressive slow movement of the orchestral concerto. Harmonies tend to be warm and complex, using a wide range of colour chords drawn from the harmonic palette of late Romanticism and Impressionism. In terms of instrumentation, the piano has a key part to play, in particular alongside strings, but the expressive possibilities of many other solo instruments such as harps, oboes and cellos are also called upon. String writing in Melodrama tends to be *divisi* in style and calling upon a wide battery of expressive techniques such as heavy *vibrato* and the use of delicate and affective melodic *glissandi*. The writing for strings adds to the paradigm's lush, complex approach to harmony. Waltz time occupies an important place, as does an effusive sense of musical excess. Conversely, Melodramas of repressed emotions use music structured around stricter formal patterns to contain and regulate emotion, often drawing either on the Baroque, Classical or Minimalist traditions as well as more regular Nineteenth Century forms. Composers often chart the gradual freeing of

characters from repression or control with a musical evolution towards the flowing forms of neo-Romanticism.

The thesis found that War films drew musical inspiration from the world of military music, foregrounding the marching band instrumentation of brass, woodwind and percussion and favouring musical forms associated with a military milieu: marches, regimental hymns, bugle calls and so on. The international nature of much conflict in War films also found use being made of national anthems and patriotic song. Some elements of the War paradigm are more film specific, such as the Silent Attack, where battle scenes can be left unscored in order to create a sense of realism and allow the sounds of conflict to take precedence. The gesture of the Noble Death provides a reflective moment within all the turmoil for the audience to assimilate the dying of a character. Elegiac war scores use broadly the same orchestral palette as others, but in a more muted, introspective way. There is also an important rôle for pop music in the genre, giving a powerful sense of period to the conflicts depicted and often being used in counterpoint to the images it accompanies.

Gangster movies were also found to use popular music extensively, most commonly in a variety of jazz-inflected styles indicative both of urban and hedonistic milieux, but also using more mainstream pop as the genre evolves. Alongside this, music reminiscent of the Old Country gives a sense of both ethnicity and nostalgia, and religious music is used also to locate the narrative within a moral framework.

Thrillers were found to have some elements in common with the Horror paradigm, in particular the use of minor tonality, discord, chromaticism and suspense cues, but it was also found to have a particular approach chromatic writing operating in a firmly tonal way. Again unlike Horror, however, the Thriller was found to use music in a highly structured way, chromatic and motific patterns relying on repetition, logical development and diatonic harmony to shape tension within a scene. With the odd notable exception, melody was avoided in favour of a urgent, motific style increasing tension accordingly.

Action cues were found to favour up-tempo music relenting only for moments of sudden suspense. Dense orchestration and a highly rhythmic approach to writing

were found, modulation of key, juxtaposition of thematic material and the alternation of instrumental grouping not just cranking up the excitement level, but providing an important variation in musical backing. Images important to action sequences (blows falling, bullets impacting) were also accented in the music.

In the first instance, then, it was found that the musical paradigms of the genres examined were all distinctive, and could be readily delineated in terms of their use of melody, harmony, rhythm, orchestration and in the way music was used more generally. It was also found that the musical paradigms of the various genres did not exist in isolation, but complemented one another (Melodrama's love of lyrical melody being balanced by Horror's withholding of tune; Melodrama's medium-slow pace undercut by Action cues' speed and verve and so on).

The appended cue by cue study of John Barry's score for *Dances with Wolves* reveals the full extent of the hybrid nature of Hollywood film scores. While the music of the Western was shown to be the dominant paradigm, elements from Melodrama, War music, Horror music and Action writing were all shown to be present, the composer moving from paradigm to paradigm to accommodate shifts in generic emphasis within the narrative.

This thesis has demonstrated that ideas of genre are of central importance to the form film music takes. Traditionally, genre theorists have focused their attentions on issues of narrative, character and iconography, privileging image track over soundtrack in their work. Equally, film music theorists have ignored genre as a key defining element in the construction of Hollywood film scores, preferring to focus on what is unique in a score, or a specific composer's style, rather on what it has in common with others. It seems clear from the findings above that film scores are neither written nor received in splendid isolation, but are as conventionalised as any other aspects of genre in film.

With further research, more comprehensive paradigms could be drawn up for those genres touched on all too briefly in the present thesis, and an exploration might begin of the musical worlds of any number of other important genres and styles, ranging from Comedy to Science Fiction, from *Film Noir* to Fantasy Film. With

such a study we could begin to build a fuller and more accurate picture of the way film composers negotiate and articulate ideas of genre within their work. Finally, such a study would be instructive and exciting, both demonstrating the importance of music in the Hollywood cinema and suggesting a completely new approach to the study of genre and film music.

Appendix

Case Study: Generic and Musical Hybridity in Dances with Wolves (1990)

Introduction

Gone with the Wind (1939) can be viewed as a Melodrama, and was analysed as such in the chapter on Melodrama. The sections of the music there discussed, however, do not tell the whole story. Max Steiner's score contains many cues that do not appear to be related to the Melodrama paradigm at all. This is because while *Gone with the Wind* is on the whole a Melodrama, it features episodes which draw more on the narrative conventions of another genre: the War film. Young men sign up for the Civil War, Ashleigh goes off to fight, Atlanta is burned, the South defeated and so on.

As the emphasis of the narrative shifts from Melodrama to War film, so does the style of the film's music, both diegetically and non-diegetically. At the close of the opening credit sequence, as a title card reminds us of the demise of the Old South, the Civil War becomes a point of reference; Steiner instantly responds on the soundtrack by having a massed choir hum an elegiac "Dixie", a song associated with the Confederacy in that conflict (a conflict similarly alluded to on space age electric violin within the diegesis in *Starship Troopers* [1997]; are Verhoeven's studiedly bland young soldiers to be read accordingly as noble yet misguided?). "Dixie" figures again, martial and upbeat this time, as the young men rush from Ashleigh's engagement party to sign up; a muted "Last Post" sounds on bugle as Scarlet reads of Charles' passing from pneumonia and measles on the front line. Drum rolls and bugle calls intimate announcements at the Monster Bazaar fundraiser in Atlanta. A military band strikes up a defiant "Dixie" upon publication of a list of the dead at Gettysburg. Side drums sound as Ashleigh predicts the South's ultimate defeat to Scarlet in front of the rainy window and a bugle sounds as he leaves her to return to the action. The invasion and conflagration of Atlanta plays out to musical silence in the manner of a silent attack, the most staggeringly dramatic shots of the movie accompanied instead by apocalyptic sound effects comprising shell-bursts, the zipping past of bullets and the moans and screams of the stricken. As Ashleigh later recounts his war memories, a drum *ostinato* sounds in the background.

Clearly, for these sections of his score, Steiner is turning to the War film paradigm. As the Melodrama strand of the film's narrative makes way for the War film strand, the soundtrack responds sympathetically. In this way, the hybridity process theorised on the level of image and narrative by Altman (1999) is followed up by a similar hybridity in the realm of the soundtrack. As Altman argues, hybridity has long been part of Hollywood's way of constructing film narratives; so has it been a defining influence on the construction of film scores throughout post-sound film music history. This chapter will trace this process at work through a cue by cue analysis of John Barry's score for *Dances with Wolves* (1990).

Dances with Wolves : a Cue by Cue Breakdown

In order to provide a visual correlative to the narrative and musical genre-hopping of *Dances with Wolves*, the analysis will be given in table format, the description of the cues shifting from column to column as Barry moves from paradigm to paradigm. The timings of the cues appear in the left-hand column, and are taken from the original three hour version of the film, not its extended Director's Cut. To help locate the appropriate cue in narrative terms, the second-to-left column provides a brief synopsis of the sequence under discussion. The genres the score principally draws on, Western, Melodrama and War film, are to be found in between these, and the final column details the film's suspense cues, drawn from the Horror paradigm, and its handful of Action cues.

The Western cues are dominated by four main ideas drawn from this paradigm: a Pastoral orchestration with solo flute, oboe, clarinet and French horn playing over strings; a Coplandesque feel comprising the use of noble melodies, direct, economical and colourful orchestration, the folk-inspired melodic and harmonic approach given a slight modernist revision; Indian music, most commonly through the use of drum *ostinati*; and folk songs, both white American and Native American, sung within the diegesis. Music drawn from the Melodrama paradigm tends to comprise cues constructed around lyrical, longline melodies written in 3:4 time, based on song form model, complete with middle eight. Music coming from the War paradigm uses military band orchestration and music forms such as marches

and bugle calls. Finally, the suspense cues rely, typically, on discords, motific repetition, tone slides and the use of instruments played either unusually or at the limits of their *tessitura.*

Through undertaking such an analysis, the hybrid nature of John Barry's score becomes clear. As the narrative shifts generic emphasis, so does the score.

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.00.00	Orion Pictures logo				Silence
0.00.26	Kevin Costner's title card.	Over an expansive E flat bass pedal, a nostalgic solo trumpet plays an arpeggiated melody, soon harmonised by violins backed with harp. This is the sound world of Aaron Copland, sparse yet colourful orchestration, a slight modernist edge, and a simple, direct melody over. A French horn echoes the closing phrase of the trumpet.			
0.01.07	Over title cards, music prepares us for the image opening up on the Medical tent of a war hospital, John Dunbar awaiting amputation of his leg.			Over pedal bass, a snare drum sounds a martial rhythm. The solo trumpet begins a metamorphosis into a bugle call.	
0.01.13	Dunbar's POV of his bloody leg, doctors bathed in blood.				Horror cue: E flat Minor. Quietly discordant string chords, and a move to an uncomfortably high trumpet tessitura type War as Horror.
0.01.53	Dunbar struggles to sit up and look at war wounded around him.			E flat minor, but dissonant strings replaced with gentle harmony: elegiac mode. Soft strings play, solo trumpet now a bugle call, snare drums return.	

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.02.41	Dunbar fights to put his boot back on to escape the hospital and certain amputation.				Suspense cue: woodwind repeat a D minor chord; tension is cranked up by passing this to strings, then having strings play the chord sequence an octave higher.
0.03.24	Establishing sequence for front line at St David's Field, Tennessee.			Solo trumpet, snare drums rattle, timpani mark out steady 4:4 of march time. We return to E flat minor though, strings providing the chording, then answering the trumpet/bugle melody. We are still in elegiac mode. Title sequence ends with noble trumpet melody of start now entirely arpeggiated, minor key bugle call, not a melody any more, but a repeating motif, the final bars modulating to C sharp minor.	
0.06.10	Dunbar decides on suicide by riding out in front of Confederate soldiers.			Elegiac mode reasserted: E fllat minor, then C sharp minor. String chords with spectral bugle call over. Minor key brass join chording towards close, building to next passage.	

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.06.48	Dunbar rides out in front of enemy soldiers.	Dramatic shift to F major. Coplandesque Americana, *tutti* orchestra. Chipper strings over rich brass chords, a full-throated folk-style melody appearing on French horns, a melody that will recur on the prairies later in the film.		Present military context referred to by snare drums throughout: is the spirit of the West guiding Dunbar's actions here?	
0.08.23	"Forgive me Father." Dunbar rides past the enemy a second time.				Suspense cue: E Minor. Orchestra rocks back and forth between two chords, timpani marking constant time. The insistent rhythm sneaks in and out, and as we focus on a final E pedal, an echoed, celestial choir vocalises over in a slower tempo E minor creating a rhythmic tension, chromatic lower brass beneath.

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.09.15	Inspired by Dunbar, the Union soldiers charge the Rebs.			*Tutti* orchestra, brass foregrounded in a triumphant march returning to the E flat major of the opening title, militaristic piccolos skirling over, snare drums in constant accompaniment. The main title trumpet melody is given to ensemble brass, and has lost its nostalgic flavour.	
0.10.10	Union soldiers march through a cornfield; Dunbar is discovered, hurt.			A lone bugle call sounds, B flat major.	
0.11.02	Dunbar arrives at Fort Hayes, leaving the war in the East behind him.	F major modulating to G and the expansive theme from 0.06.48 returns. The martial milieu is hinted at by snare drums over a series of establishing shots of the Fort, but as Dunbar's voiceover informs us of his transfer West, they sneak out, leaving an expansive Coplandesque feel in their place, the folk-style melody playing on unison violins over warm brass chords. With daily life at the Fort a pastoral Western cue appears with melody handed to solo oboe, backed with strings.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.16.12	Dunbar leaves the Fort; the Fort Commander kills himself.	Pastoral cue: E flat minor as Dunbar leaves, strings and solo trumpet sounding, answered by a warm, nostalgic French horn.			
0.17.00	Dunbar and Timmonds' journey begins.	Move from E flat minor to an affirmative C major. Warm, expansive brass chords with violins and violas playing over, French horns and timpani trills grandly punctuating their rhapsodising. Copland-esque again.			
0.18.43	First night on the prairie.	Coplandesque E flat major returns as low bass pedal, solo trumpet plays the melody from main title, once more accompanied by strings and harp.			
0.21.13	Dunbar wakes Timmonds up, first morning on the prairie.	Pastoral Western cue, beginning with solo bassoon, moving to solo clarinet then flute. The melodic style is Copland's though and the cue moves into more Americana for the montage of their journey, in C major again as at 0.17.00.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.22.55	Dunbar communes with the wheat, the journey recommences, and they arrive at Fort Sedgewick.	F Major pastoral strings lead into Coplandesque combination of strings, supportive brass and the solo trumpet varying its opening theme in a mellow, mid-range *tessitura*. Cue resolves in a reflective A minor as they find the deserted outpost.			
0.24.31	Dunbar inspects the derelict Fort.			Side drums join quietly, reinforcing the spectre of military occupation of buildings. Discords replaced by consonant minor harmony on strings; trumpet becomes elegiac rather than fragmented.	Suspense cue: E minor tonality, string discords and straining solo trumpet, similar to before, this time more fragmented and unsettling.
0.26.57	Timmonds takes his leave.	E flat Major returns, as strings pick up on opening theme trumpet melody, supportive brass beneath. Violas evolve to carry the melody as violins provide harmonies. As voiceover begins, the trumpet, then a pastoral flute, pick up the melody, in mid-range.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.28.44	Dunbar is startled by his horse, Cisco, outside the door.				Suspense cue: E minor. Uncertain discords on strings and woodwind, brass entering as threat grows. Rhythm of chord pattern similar suspense cue 0.02.41.
0.30.37	Dunbar finds a dead stag in the river.				Horror cue: *glissando* roll on timpani, this tone bend answered by a startling tone cluster on synthesiser, and something like an electronic scream.
0.31.55	Dunbar cleans up Fort Sedgewick.	Back to E flat major. Under a inverted pedal on high violins, a solo clarinet plays the opening theme in mellow mid-range. As the orchestra join in when tidying really gets under way, the pastoral clarinet is replaced by solo trumpet. Coplandesque feel, strings and brass supporting the melody.			
0.31.53	Dunbar's fire creates too much smoke; we cut to the Pawnee eyeing a line of smoke in their land.				Horror cue: E minor. A bass pedal made ominous, rather than expansive, by narrative context leads to angular, fragmented figures on woodwind and strings. For the Pawnee, the "bad" spirits of the land, the pastoral palette is turned on its head.

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.33.37	Pawnee kill Timmonds.	A deep bass drum booms, distant relative of the old drum *ostinato* of Indian music. As Timmonds asks the Pawnee not to hurt his mules, his character is redeemed and granted the boon of an elegiac rendering of the noble opening theme on flute, this major key pastoral interlude (in E rather than its customary E flat) undercut by the ominous pedal bass. Minor is reasserted with the next boom from the bass drum.			Horror cue: E minor again, an ominous bass pedal sounds, and the fragments on brass, woodwind and strings sound as before. Bass pedal, fragmented strings and woodwind continue. Having scalped Timmonds, the Pawnee ride off to a loud minor key fanfare. The cue ends with the booming of the bass drum echoing over the ominous pedal note, strings motific and worrying.

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.36.22	Two Socks, the wolf, appears to Dunbar, who resists his first impulse to shoot.				Suspense cue: Inverted B pedal on high violins, muffled percussion under, as Dunbar takes aim with rifle, resolving to…
		Pastoral cue, in A major…	… but as solo flute takes over, playing a slow, lyrical, longline melody we shift to 3:4 time. Strings and harp provide the backing. Two Socks' theme announces both the dawning connection between Dunbar and the natural world, which he learns to read as his character develops, and the beginning of a sentimental relationship between man and wolf. This shows the starchy Dunbar softening up a little, beginning to respond to the spirits of the land; accordingly, the music draws from both the Pastoral Western and Melodrama paradigms.		
		A Pastoral Western feel is created as the melody is passed to solo oboe as Dunbar names the wolf.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.37.44	Dunbar does the laundry.	The first diegetic cue: Dunbar sings a folk song at the river, contrasting with the Horror cue the water occasioned earlier, reasserting the Western paradigm through folk song form.	Equally, the song he sings is of marriage to a pretty girl.		Horror/Suspense cue: A sudden, shocking silence as Kicking Bird communes with the wheat, a gesture linking him to Dunbar. When we cut back to Dunbar singing and swimming, the innocence of the song now creates suspense, as the innocent music of, say, childhood is destabilised in Horror. This tension builds throughout the parallel sequence leading up to their encounter, paying off with...

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.39.12	Dunbar and Kicking Bird meet for the first time.	Drums of Indian music sound as Kicking Bird appears a threat.			Horror cue: In E flat minor, basses play a stalking motif, answered by modernistic drums and percussion, including one drum that pounds out a pitch slide. Strings and woodwind play a series of repeating chords similar to those at 0.02.41. These are answered by the pitch-sliding drum. As the violins hold an inverted pedal, the lower brass respond with a minor key fanfare. The strings and woodwind chords swell to Dunbar startling Kicking Bird out of capturing Cisco.
0.40.47	Dunbar buries the munitions.			The munitions occasion the return of the main theme in E flat major and the solo trumpet playing bugle style and loud rolls on snare drum, moving to E flat minor as Kicking Bird is mentioned.	
0.46.33	Dunbar regains consciousness in the doorway.	Pastoral Western cue, quiet bass pedal, string harmony, solo oboe playing a variant of opening melody, passing this to flute. E flat major, as usual for this theme.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.47.30	The Sioux braves attempt to steal Cisco.	Pastoral flute and string unison disrupted by tension-building timpani *ostinato* (Indian music), then shift to D flat minor as impressive lower brass sound, answered by unison strings, the timpani *ostinato* returning as the Sioux ride off in triumph.			
0.49.53	Dunbar prepares to journey to the Sioux camp.			Over the E flat bass pedal, side drums sound as we see Dunbar polish and dust up his uniform, the solo trumpet playing over. As Dunbar rides off, and we see a shot of his standard in the wind, massed side drums turn the main title melody into a march.	
0.51.04	Dunbar finds Stands with a Fist attempting suicide beneath a tree on the prairie.	The second diegetic cue, this time an Indian song sung by Stands with a Fist. The lovers-to-be are linked by their singing, his WASPy and of marriage, hers Sioux and of mourning. The opening phase of their relationship is thus established before they meet, him prospective suitor, her mourning.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.53.25	Dunbar carries Stands with a Fist to the Sioux camp.	Pedal bass with timpani *ostinato*, in A minor. Strings then open out into a radiant D major, supported by rising brass figures, as we get our first view of the Sioux village. We then modulate up to A major, the rising sequence of notes continuing, before modulating up again, to E major this time. An extremely positive, even uplifting, harmonic progression.			
0.55.03	Dunbar startles a Sioux woman and her children, then enters the village with Stands with a Fist.	After an uncertain opening on A flat minor cellos and basses, followed by some fragmentary minor key writing for woodwind and strings, the timpani *ostinato* (Indian music) strikes up again as the Sioux advance on Dunbar.			
0.57.46	Dunbar passes Smiles a Lot and his friends on his way out of the village.	Pastoral cue, a slightly melancholy oboe dancing over supportive harp and strings. We begin in A flat minor, but resolve in C sharp major, suggesting a positive turning point after this first moment of communication.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
0.59.03	The Sioux delegation arrives at Fort Sedgewick	As before, only with strings taking over from oboe. Again we move from A flat minor to C sharp major.			
1.02.40	They leave, complete with new coffee mugs.	Brief pastoral cue, strings backed with brass and woodwind. We have moved on, though, to A flat major now, resolving in C sharp major.			
1.05.49	Stands with a Fist remembers her childhood abduction from her parents' ranch by the Pawnee.	An overstrung piano plays. Indian music drum *ostinato*.			Horror cue: Over an ominous bass pedal and synth pitch slides, an overstrung piano sounds childlike chords in E minor. A choir vocalises, as for Dunbar's second ride past the Rebs. As the Pawnee arrive, the choir problematise the harmony with emphasised dominant sevenths denying phrases harmonic resolution. As father gets a tomahawk in the back we hear a pitch slide on rolling timpani and shift to E minor. Loud, modernistic percussion join, a bass drum emphasising a pedal rhythm. Violins build a sequence of repeating motifs, low strings joining the bass drum in its funereal *ostinato*.

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
1.08.27	Two Socks alerts Dunbar to the approach of the Sioux.	Pastoral cue. The relaxed harp arpeggios are guitar-like in their lazy unfolding.	Brief reprise of Two Socks' theme from 0.36.22, in 3:4 A major again, again using the longline, lyrical flute melody backed with strings and harp.		
1.09.24	Kicking Bird gives Dunbar a buffalo hide to ward off the approaching cold. Dunbar accompanies the Sioux back to their village.	Coplandesque strings sound a new theme as the Sioux present the gift, slow, dignified, in a warm F major on strings, violins in a reflective lower register. This modulates up to A major and evidence from Dunbar's voiceover confirms this as a theme relating to the nobility of the Sioux. Brass join, and Dunbar's second entrance into the village is returns to the expansive and affirmative F major.			
1.15.47	Dunbar is formally introduced to Kicking Bird.	Pastoral cue, a high violin pedal joined by gentle clarinet and flute, like Mahler-esque birdsong. Strings then take over with the Nobility theme from 1.09.24. F major, again modulating to A.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
1.18.27	Dunbar interrupts a Sioux ritual dance with news of the buffaloes' arrival.	Third diegetic musical cue: Plains falsetto singing over a drum *ostinato.*			
1.20.08	The village moves to the buffalo trail.	Over expansive major string chords, deep brass play a rising progression, echoed by strings. Warm, Coplandesque Americana settling on B major.			
1.22.18	Discovery of ravaged buffalo corpses left by .white hunters.	Bass pedal followed by the main theme on strings in a muted E flat minor, sympathetic brass chords accompanying. A pastoral flute adds a mournful countermelody.			
1.24.33	Ritual dance on eve of buffalo hunt.	Fourth diegetic cue: Plains falsetto, drum *ostinato.*			
1.25.00	Dunbar prepares to spend the night by the fire outside the Sioux camp, building to our first proper look at the buffalo heard.	Pastoral cue, a solo flute ghosting in over the distant singing, basses alternating disconcertingly between A and E flat. A series of rising motifs on strings build tension as the Sioux shin up a slope to see the buffalo. On opening out of vista, the expansive D major reminiscent of our first view of the Indian village (0.53.25), linking Sioux culture with buffalo, both a lost spectacle of the Plains.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
1.27.07	The buffalo hunt.	Pounding drums sound over a D bass pedal, then the wide vista music takes over, grand and slow, timpani sounding under. In time we modulate from D to F, then ultimately to E flat major for the stampeding of the buffalo, and what follows is "Rodeo"-style Copland, deep brass playing folk tunes, blaring upper brass responding, unison strings taking over from low brass, who move to chording. A vocalising choir mythologises the action.			Action cue: Fast pace, brass and percussion to the fore.
1.31.47	A wounded buffalo attacks Smiles a Lot.				Suspense cue: Shift to E flat minor. Urgent brass sound a minor key fanfare, the motif repeating then building to a stinger/hard out as Dunbar finally fells the charging beast.
1.34.27	The feast after the hunt.	Diegetic cue: women sing in unison without rhythmic accompaniment.			
1.39.42	Dunbar watches Kicking Bird and his wife having sex in the tent beside their sleeping children and Stands with a Fist.	A Pastoral clarinet and flute play, their innocent, rustic sound absolving the couple of any nefarious doings: back to the earth we go.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
1.40.06	The Sioux move on, leaving Dunbar at Fort Sedgewick.	The Land music plays (0.17.00, 0.21.13), grand and expansive, modulating from D to B major.			
1.41.33	Dunbar's lonely fire dance under the watchful gaze of Two Socks.	Synth drums, strings and brass play a pounding *ostinato*, sampled Sioux cries mixed in. A pastoral solo oboe joins, the dance culminating with the addition of Plains falsetto singing.			
1.43.00	Dunbar pays an unannounced visit on the Sioux, shaking off Two Socks on the way.	A Pastoral flute joins as Dunbar enters the village again.	Two Socks' theme, soft A major 3:4 strings taking both harp and flute parts as well as their own, the violins soaring as Two Socks gets the better of Dunbar in their good-natured scrap. That with Two Socks is one of two sentimental relationships Dunbar will have in the movie (that with Cisco is more buddy-buddy; like Stands with a Fist's, Two Socks' affection must be earned).		
1.45.08	The night before the war party leaves to fight the Pawnee; Dunbar is quietly named Dances with Wolves.	A long scene between Dunbar, Kicking Bird and Stands with a Fist under which plays a lone drum *ostinato*: classic Indian music redolent of the Classical Era.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
1.47.51	Dunbar reflects on his new name; the war party leaves. Dunbar accompanies Stands with a Fist to the river.	Warm strings sound, then the elegiac, F major Nobility theme plays on Pastoral solo clarinet, passed on to flute.	As we see the women left behind preparing hides, the flute melody becomes more intricate, and the harmonic palette drawn on by the strings becomes more complex, impressionistic colour chords creeping in, the feel becoming lyrical rather than pastoral and elegiac.		
1.51.07	Dunbar and Stands with a Fist at the river.		The harp leads in, backed with warm strings, and for the first time we hear the love theme, in a new tonality of G major. The tempo is 3:4, the melody lyrical, longline, the feel sweet until Dunbar asks her why she is not married when two sudden minor chords creep in. She runs off and leaves him, a fragile solo oboe trembling a final cadence.		

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
1.54.27	Dunbar returns to Fort Sedgewick.	A pastoral oboe plays a bugle call in F sharp as we see the Fort's standard, bass pedal under. A relaxed modulation down to F major finds a harmonica playing the opening theme, supported by strings and ultimately a flute countermelody, as Dunbar prepares to leave the Fort for the last time. Here, the opening theme moves from its customary E flat major to F, the key of the Sioux' Nobility theme. He is crossing over tonally as well as spiritually.	The solo harmonica soars lyrically and expressively as he writes "I love Stands with a Fist, Dances with Wolves" in his notebook, and, indeed, colours the whole cue far more expressively than the bugle-like solo trumpet. As he accepts his Sioux name, his signature instrument changes accordingly.	Bugle call, although on oboe, signals return to military outpost	
1.56.50	Two Socks takes the pemmican.		Two Socks' theme: A major, lyrical flute, 3:4. An emotional moment in the narrative, the high spot of this sentimental relationship.		

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
1.58.23	Dances with Wolves and Stands with a Fist kiss at the river.	The instrumentation, though, remains Pastoral with the flute and the strings, and a harp strums soft arpeggios like a guitar in the background.	Love theme, G major, sounding curiously (if appropriately) like "Strangers on the Shore". Here the melody undergoes a full song-style development, and in the middle eight the harmonic palette becomes richly complex, the strings sonorous and warm.		
2.00.13	Stands with a Fist arrives in Dances with Wolves' tent and disrobes.		Modulation to A major, a harp playing, strings providing tender chords. A series of upward modulations build tension as the love scene progresses, settling on A flat major, the harp playing throughout.		
2.02.01	News comes of the approaching Pawnee, and Dances with Wolves takes Smiles a Lot to Fort Sedgewick for guns and ammunition.	Timpani *ostinato* (Indian music).			Suspense cue: E minor, bass pedal, timpani *ostinato*. Minor key fanfare sounds on brass, drawn from first Pawnee cue (0.33.37).

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.04.04	Pawnee approach the village.	Savage drums of Indian music.			Suspense cue: as above, only now with addition of modernistic percussion heard during Stands with a Fist's flashback (1.05.49). The brass swell, and we reprise the closing E pedal with booming bass drums over from the death of Timmonds (0.33.37). As the Sioux prepare with various rituals, the modernistic drums sound louder, the timpani *ostinato* grows more urgent, as do the angular string motifs above. Tension is cranked up.
2.05.13	Pawnee attack.	Drum *ostinato* of Indian music.			Horror cue: E minor. *Fortissimo* timpani pound an E pedal; modernistic percussion and angular violins as before. Lower strings maintain E minor triad. Brass and percussion move to the fore as the battle commences but are almost drowned out by the sounds of the battle, brass often sounding fragments of the Pawnee motif. As the final Pawnee brave is cornered, tremolo strings build to his shooting.

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.10.35	After the battle; Dunbar realises he has become Dances with Wolves.	Coplandesque Americana: strings build an uplifting pastoral pattern, soft brass backing. B flat major. Modulation through D major to B major for moment of self-realisation.			
2.11.48	Ritual celebration of victory	Diegetic music cue: Plains falsetto singing, drum ostinato.			
2.15.46	Preparations for the wedding	Diegetic music cue: Sioux flute solo, followed with Plains falsetto singing for walk to ceremony.			
2.17.07	The wedding	Harp softly strums in background, like a guitar. Plains falsetto returns as the wedding party leave the newly weds at their teepee.	Solo alto flute strikes up love theme, G major as usual. Soft strings join in, warm and *divisi*.		
2.18.56	Dances with Wolves and Kicking Bird pause by a river as they ride the trail together.	Pastoral, Coplandesque Americana. Over soft strings, solo clarinet intones Nobility theme, in F major as usual, then passes it to flute.			
2.21.57	Ten Bears' conquistador helmet.	Elegiac strings and solo French horn play a brief A minor cue, derived from the Nobility theme.			

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.23.09	Dances with Wolves realises he's left his journal at Fort Sedgewick, and returns for it to fins the fort occupied by Union soldiers. Cisco is shot by them, and Dances with Wolves is captured.		F minor divisi violins swell over harp chords as he leaves Stands with a Fist with a promise to catch up. Modulation to B flat minor. Over a pedal B flat, strings play a longline, minor key melody, soft brass chords beneath. A timpani beats like a funeral drum.	As we see the Fort is now occupied, massed snare drums instantly rattle. Noble Death cue.	Suspense cue: low strings play a rising motif, fateful timpani beats sound. Horror cue: As he rides off, low brass sound an ominous minor key fanfare, more beats on timpani, brass sound shrill and urgent.
2.25.32	On the trail to the winter camp.	Pastoral cue: Solo flute plays over strings; A minor tonality. French horns take over as they realise Dances with Wolves must be experiencing problems.			
2.26.30	Dances with Wolves under arrest at the Fort.			Diegetic music cue: a bugle call.	

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.28.25	Dances with Wolves is led out past the body of Cisco, resists and is beaten by the soldiers.	E flat minor reprise of the opening title melody on solo trumpet.			
2.30.57	Dances with Wolves defies his interrogators and refuses to betray the Sioux.	Nobility theme, F major on soft French horn, backed with strings.			
2.34.51	Dances with Wolves is taken back to Fort Hayes.	E flat minor. E flat pedal, over which solo trumpet rises in a desolate progression; strings ghost in with chording from opening them, snare drums sound as the soldiers escort him across the prairie by wagon.			
2.35.39	The soldiers shoot Two Socks and Dances with Wolves fights them back.	Further E flat minor reprise of opening theme on tragic strings, bass E flat beneath. As we discover the Sioux ambush lying in wait for the convoy, a pounding bass drum *ostinato* (Indian music) begins under all.	As Two Socks is hit, a solo flute rises over the tenebrous strings, expressive and vulnerable.		

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.38.35	The Sioux attack the convoy	Pastoral cue: solo flute over gentle strings as the troops ford a river in verdant countryside. Brass swell up as the attack begins. A new theme, which will be associated with the defiance of the Sioux, sounds on low brass, sharing an E flat major tonality with the opening theme. This sounds again in B flat major as victory is assured, a tonality that is not upset by Bauer pistol-whipping Smiles a Lot and looking to make an escape. The shift to E flat minor is saved for Smiles a Lot making Bauer his first kill, a drum *ostinato* sounding beneath (Indian music).			Action cue: brass and percussion to the fore.
2.42.30	The journal floats away down the river, and we move to the Sioux winter camp.	Pastoral Americana: strings and harp. Defiance theme plays in E flat as the Sioux braves return to camp with Dances with Wolves, a timpani *ostinato* beneath (Indian music).	The love theme plays in G as Stands with a Fist runs towards Dances with Wolves, lyrical, longline melody given to *divisi* strings.		

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.45.59	Dances with Wolves informs the powwow that the village should be moved, and that he will be leaving them.	Nobility plays on strings in F major, and we modulate down to A minor during the consternation this announcement causes.			
2.47.11	Ten Bears and Dances with Wolves smoke a while.	Pastoral Americana: solo flute over strings, the opening motif derived from Nobility, resolving in A major (Two Socks' key), as Ten Bears tells Dances with Wolves John Dunbar no longer exists.			
2.50.24	Dances with Wolves and Kicking Bird exchange pipes in parting.	Coplandesque Americana of Nobility in F major on strings.	The strings divide as the exchange takes place, a harp strumming softly under.		
2.51.39	Union soldiers on the trail to the winter camp.			Modulate down to D minor, snare drums sounding as the soldiers appear, timpani beating a solid 4:4 march time.	
2.52.02	Smiles a Lot gives Dances with Wolves his journal. Cross cut to approaching Union soldiers.		Harp and strings play softly and expressively.		Suspense cue: Modulate down to D minor, low brass chords threatening.

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.53.02	Dances with Wolves and Stands with a Fist leave the Sioux.	Nobility on strings in F major, backed with harp strumming like a guitar, modulating up to A major (Two Socks' key) as Wind in his Hair shouts Dances with Wolves' name over and over from a cliff top Defiance takes over in E flat major on strings backed with brass, timpani providing a pounding *ostinato* (Indian music).			
2.54.16	The approaching Union soldiers. The soldiers find the camp abandoned.	Timpani *ostinato* picks up again as we modulate via a series of keys, finishing, as a wolf howls in the distance, on Defiance in the film's home key of E flat major, where we started originally (0.00.27).		A rattle of snare drums on the cut, and a modulation to a dark F minor, brass chords sounding, the snares continuing.	

Timing	Narrative Synopsis	Western Paradigm	Melodrama Paradigm	War Film Paradigm	Horror/Action
2.55.44	Epilogue intertitle crawl/ End credits.	Coplandesque Americana: E flat major reprise of opening theme on broad strings backed with supportive brass. As the image fades, the solo trumpet returns. Modulate down to expansive D major music associated with spectacles of the Plain (0.53.25; 1.25.00). Modulate down to B major, and opening theme played one last time on solo French horn, echoed by solo trumpet. B major has been heard twice before, the first time as the Indians moved camp happily, looking forward to the buffalo hunt, the second when Dunbar realised he had become Dances with Wolves following the battle with the Pawnee, two acts securing food and land for the Sioux for another year.	Modulate up to G major Love theme on *divisi* strings then solo alto flute with strings and harp accompanying.		

Dances with Wolves in Perspective

From the above analysis it is clear that John Barry uses several devices to organise his score. First is the use of recurring themes, ranging from quasi-*leitmotifs*, as with the eight bar minor key fanfare that accompanies the Pawnee, through to full-blown thirty two bar melodies such as Two Socks' theme and the Love theme. As and when these characters and notions become points of reference in the narrative, the appropriate theme appears with them. Not all themes recur, as Stands with a Fist's childhood memory of the Pawnee attack is dignified with its own melody heard there and there alone, but the score is nevertheless elsewhere unified by the frequent repetition of thematic material. Similar recurring harmonic progressions also unify the score: a tendency to move chords from the tonic down a whole tone then back up again flavours the entire score.

A second structuring device is the use of recurring tonalities. Horror and suspense cues, for example, tend to be written in E minor, with occasional forays in to neighbouring E flat minor and D minor. The Main theme always appears in E flat major, the Love theme in G major, Two Socks' theme in A. Once established, these common tonalities are manipulated for effect, as the sounding of the Nobility theme, customarily heard in F, is transposed to Two Socks' A major as Ten Bears explains how John Dunbar no longer exists, having become Dances with Wolves, Two Socks being his spirit animal. The Sioux Defiance theme is marked as important, sharing as it does E flat major with the opening theme of the movie, E flat being furthermore the score's home key, a tonal centre associated with the noble and heroic since Beethoven's *Third Symphony*. The D major of our first sighting of the Sioux village returns for the buffalo hunt, linking both as lost spectacles of the Plains.

But thirdly, Barry's score is constructed around the harnessing not just of the musical conventions of the Western, as might be expected, but through the mobilisation, when appropriate, of the contrasting paradigms of Romantic Melodrama, War, Action and Horror. The above cue by cue breakdown clearly demonstrates the way the music shifts from one generic paradigm to another at the behest of the narrative, returning constantly to the Western as its dominant mode. A total of eighty six cues, diegetic and non-diegetic, comprise the music for the movie.

Of these, forty one are pure Western cues, an amount heavily outweighing the number of cues that can be ascribed to the other generic paradigms in play. In its entirety, the score breaks down as shown below in Table 1.

Western	41
War	10
Western-Melodrama	10
Horror	7
Horror-Western	6
Melodrama	3
Action-Western	2
Horror-Western-Melodrama	2
War-Western	2
Horror-Melodrama	1
Horror-War	1
Horror-War-Melodrama	1
Total	**86**

Table 1: Generic breakdown of score for *Dances with Wolves*

The dominant palette of the score, then, is clearly a Western one, but the musical paradigms of several other genres need to be brought into the frame of the analysis to account for *all* of the music in the film.

Equally, the score doesn't just leap around from paradigm to paradigm in a schizophrenic fashion. In order to unify the various strands and make the transitions as smooth as possible, a number of gestural and textural devices are employed. The recurring bass pedal, for example, connotes different things according to context (and the note it holds). It is used to indicate, perhaps, the vastness of space and the epic sweep of the country as Dunbar and Timmonds trek out to Fort Sedgewick, but then it returns as a Horror pedal as we are prepared for the Pawnee attack in Stands with a Fist's childhood flashback. The noble, Coplandesque solo trumpet of the opening (cf. his *Lincoln Portrait*) shifts effortlessly to bugle call and back. Just as the Pawnee share the bass pedal with the Land music, the melodious use of Pastoral instrumentation is turned on its head and made angular, unsettling and motific to accompany them. Meanwhile, a Pastoral solo oboe takes up a bugle call figure as Dunbar returns to Sedgewick to prepare to make his final move into the Sioux community.

Moreover, cues can be comprised of elements drawn from more than one generic paradigm at once. Longer cues, in particular, such as that at 0.36.22 when Dunbar encounters Two Socks for the first time, can begin in one style (Horror) before shifting to another (Melodrama) then anchoring in a third (Western). The conflation of paradigms can be still more seamless: the harmonica that plays while Dunbar enters "I love Stands with a Fist" in his journal (1.54.27) is at once in keeping with Western-style orchestration, yet the style of its playing (lyrical, solo, expressive, soaring) hints, appropriately, at the Melodrama paradigm. Similarly, the use of the harp in the Love theme sequences is at once reminiscent of the Melodrama paradigm and an allophone for a strumming guitar, calling to mind associations with the Western.

While these various different devices serve to unify the score, they do not disguise the fact that, at heart, Barry draws from several different generic paradigms in the construction of the soundtrack, all of which are made relevant by the shifting

demands of the narrative. The fabric of the score is woven in varying degrees from a series of musical strands drawn from a variety of generic paradigms. While the transitions from paradigm to paradigm might not be as seamless and organic in other films (in *Gosford Park* [2001], as Jennings salutes himself in the mirror having been named as a conscientious objector, Patrick Doyle suddenly sets aside his Melodrama score in favour of rattling snare drums and a march for massed bagpipes, instruments that figure nowhere else in the movie) a similar stranding process can clearly be seen at work in film scores throughout post-sound film music history.

As the brief account of the influence of the War paradigm on the score of *Gone with the Wind* demonstrates, Classical era scores also blend generic paradigms, but the habitual shifting of generic paradigms can be clearly heard in movies as distanced in time as they are disparate in tone and subject matter: *King Kong* (1933), *Touch of Evil* (1958), *Once Upon a Time in America* (1984), *Paris, Texas* (1984) and *The Horse Whisperer* (1998). In *King Kong* the principal paradigms drawn from are the Action Movie and Melodrama, a generic palette flagged in the opening title, the blaring brass and pounding percussion giving way to sobbing, lyrical *divisi* strings over the famous Beauty-and-the-Beast intertitle. Henry Mancini's big band score for *Touch of Evil* waxes by turns hard-edged and jazzy (Gangster), lyrical and romantic (Melodrama) and blaring and discordant (Horror). Ennio Morricone's music for *Once Upon a Time in America* references not just the Gangster genre (the post-Prohibition New Orleans dirge and hot Dixieland of the opening celebrations, the Old Country music in the Jewish quarter, the Kurt Weill jazzy orchestration, the elegiac sense of nostalgia) but, powerfully, the Melodrama paradigm (the recurrent use of piano and *divisi* strings, the foregrounding of "Amapola" as a love theme, the expressive use of solo panpipes, the melodic lyricism of the score as a whole). Ry Cooder's acoustic slide guitar might seem to emanate from the very landscape of the West itself in *Paris, Texas*, but the gentle theme that lilts along as estranged husband and wife communicate through a one-way peepshow mirror sounds in the 3:4 time of Melodrama. Finally, Thomas Newman's score for *The Horse Whisperer* might belong in the Digital age, but his treated piano and synth strings draw on Melodrama while the pastoral French horns and acoustic slide guitars belong firmly in the sound world of the Western.

Conclusion

It seems clear, then, that it is not enough to state that film genres have their own distinctive musical sounds and leave things at that. While it may be true that many genres have their own signature combinations of melodic, harmonic and instrumental elements, as Westerns do indeed sound different from Horror movies, which sound different in turn from Melodramas, it needs to be recognised that saying this does not tell the whole story. An excessively reductive and restrictive approach leaves out the many elements of a film's score which do not sit readily with its dominant generic paradigm. However, if we accept Altman's thesis that filmmakers as a matter of course tend to construct their narratives along hybrid lines, and assert in turn that the scores of these films are similarly comprised of elements drawn from a number generic paradigms, then a fuller, more accurate, more sensitive model can be drawn up describing not one monolithic musical sound for any film, but rather a fluid, dynamic series of shifting generic emphases working constantly to reinforce and enhance the movement of the narrative from one generic strand to another. While individual generic paradigms do indeed exist, they do not exist in isolation, but rather in tension with and relation to one another. Generic conventions may not be the only factor shaping film scores, but genre is a key factor influencing the way composers score, and audiences respond to, motion pictures.

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All Quiet on the Western Front: Dir: Lewis Milestone, Mus: David Broekman, Universal 1930

Always: Dir: Steven Spielberg, Mus: John Williams, UIP 1990

American Beauty: Dir: Sam Mendes, Mus: Thomas Newman, Dreamworks 1999

An Affair to Remember: Dir: Leo McCarey,Mus: Hugo Friedhoffer, Twentieth Century Fox 1957

Angels with Dirty Faces: Dir: Michael Curtiz, Mus: Max Steiner, Warner Bros. 1938

Annie Hall: Dir: Woody Allen, Mus: Various, United Artists 1977

Apocalypse Now, Dir: Francis Ford Coppola, Mus: Various Artists/Carmine and Francis Coppola, Omni Zoetrope 1979

Assault on Precinct 13: Dir: John Carpenter, Mus: John Carpenter, CKK 1976

Atlantic City USA: Dir: Louis Malle, Mus: Michel Legrand, Cine-Neighbour/Selta Films 1981

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Basic Instinct: Dir: Paul Verhoeven, Mus: Jerry Goldsmith, Guild/Carolco 1991

Batman Forever: Dir: Joel Schumacher, Mus: Elliot Goldenthal, Warner Bros. 1995

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Birds, The: Dir: Alfred Hitchcock, Mus: Bernard Herrmann (as Sound Consultant), Universal 1963

Birth of a Nation: Dir: DW Griffith, Mus: Various, Epoch 1915

Black Narcissus: Dir: Michael Powell, Emeric Pressburger, Mus: Brian Easdale, GFD/TheArchers 1947

Blair Witch Project, The: Dir: Daniel Myrick, Eduardo Sánchez Mus: Tony Cora, Haxan Films 1999

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Blob, The: Dir: Irvin S Yearworth Jnr, Mus: Ralph Carmicael, TonyLyn 1958

Body Snatcher, The: Dir: Robert Wise, Mus: Roy Webb, RKO 1945

Bodyguard, The: Dir: Lawrence Kasdan, Mus: Alan Silvestri, Warner Bros. 1992

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Bringing Up Baby: Dir: Howard Hawks, Mus: Roy Webb, RKO 1938

Bucket of Blood, A: Dir: Roger Corman, Mus: Fred Katz, Alta Vista 1959

Buffalo Bill and the Indians, or Sitting Bull's History Lesson: Dir: Robert Altman, Mus: Richard Baskin, EMI 1976

Bullets Over Broadway: Dir: Woody Allen, Mus: Various Artists, Buena Vista/Sweetland 1994

Butch Cassidy and the Sundance Kid: Dir: George Roy Hill, Mus: Burt Bacharach, Twentieth Century Fox 1969

Canterbury Tale, A: Dir: Michael Powell, Emeric Pressburger, Mus: Allan Gray, Rank/Archers1944

Cape Fear: Dir: J Lee-Thompson, Mus: Bernard Herrmann, U-I 1961

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Carrie: Dir: Brian de Palma, Mus: Pino Donaggio, United Artists 1976

Carry On Cowboy: Dir: Gerald Thomas, Mus: Eric Rogers, Anglo Amalgamated 1965

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Casablanca: Dir: Michael Curtiz, Mus: Max Steiner, Warner Bros. 1942

Casino: Dir: Martin Scorsese, Mus: Various, Universal 1995

Cat People: Dir: Jacques Tourneur, Mus: Roy Webb, RKO 1942

Catch 22: Dir: Mike Nicholls, Mus: n/a, Paramount 1970

Chinatown: Dir: Roman Polanski, Mus: Jerry Goldsmith, Paramount 1974

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Cinema Paradiso: Dir: Giuseppe Tornatore, Mus: Ennio Morricone, Palace/RAI TRE et al 1989

Citizen Kane: Dir: Orson Welles, Mus: Bernard Herrmann, RKO 1941

City Lights: Dir: Charles Chaplin, Mus: Charles Chaplin, United Artists 1933

Clockers: Dir: Spike Lee, Mus: Terence Blanchard/Various, UIP/Universal/Forty Acres and a Mule 1995

Creature from the Black Lagoon, The: Dir: Jack Arnold, Mus: Herman Stein-Hans Salter, Universal 1954

Dances With Wolves: Dir: Kevin Costner, Mus: John Barry, Guild/TIG Productions 1990

Dangerous Liaisons: Dir: Christopher Hampton, Mus: George Fenton, Warner Bros. 1988

Dangerous Moonlight: Dir: Brian Desmond Hurst, Mus: Richard Addinsell, RKO 1941

Day the Earth Stood Still, The: Dir: Robert Wise, Mus: Bernard Herrmann, Twentieth Century Fox 1951

Dead Man: Dir: Jim Jarmusch, Mus: Neil Young, Electric 1996

Deception: Dir: Irving Rapper, Mus: Erich Wolfgang Korngold, Warner Bros. 1947

Deliverance: Dir: John Boorman, Mus: Eric Weissberg, Warner Bros. 1972

Desperado: Dir: Robert Rodriguez, Mus: Los Lobos, Columbia/Los Hooligans 1995

Destry Rides Again: Dir: George Marshall, Mus: Frank Skinner, Universal 1939

Detour: Dir: Edgar Ulmer, Mus: Erdody, Producers Releasing Corporation 1945

Devil's Doorway: Dir: Anthony Mann, Mus: Daniele Amfitheatrof, MGM 1950

Disraeli: Dir: Alfred E Green, MDir: Louis Silvers, Warner Bros. 1929

Do the Right Thing: Dir: Spike Lee, Mus: Bill Lee/Various, UIP/Forty Acres and a Mule 1989

Doctor Zhivago: Dir: David Lean, Mus: Maurice Jarre, MGM 1965

Donnie Darko: Dir: Richard Kelly, Mus: Mike Andrews, New Market 2001

Dracula: Dir: Tod Browning, Mus: PI Tchaikovsky, Universal 1931

Drums Along the Mohawk: Dir:John Ford, Mus: Alfred Newman, Twentieth Century Fox 1939

Duel: Dir: Steven Spielberg, Mus: Billy Goldenberg, Universal 1971

Dying Young: Dir: Joel Schumacher, Mus: James Newton Howard, Twentieth Century Fox 1991

E.T. The Extra-Terrestrial: Dir: Steven Spielberg, Mus: John Williams, Universal 1982

East of Eden: Dir: Elia Kazan, Mus: Leonard Rosenman, Warner Bros. 1955

Easy Rider: Dir: Dennis Hopper, Mus: Various, Columbia 1969

Ed Wood: Dir: Tim Burton, Mus: Danny Elfman, Buena Vista/Touchstone 1994

Edge of the World, The: Dir: Michael Powell, Mus: Lambert Williamson, GFD/Rock 1937

Edward II: Dir: Derek Jarman, Mus: Simon Fisher Turner, Palace Pictures-Screen 2 1991

Edward Scissorhands: Dir: Tim Burton, Mus: Danny Elfman, Twentieth Century Fox 1990

El Mariachi: Dir: Robert Rodriguez, Mus: Various Artists, Columbia/Los Hooligans 1992

Elvira Madigan: Dir: Bo Widerberg, Mus: Wolfgang Amadeus Mozart, Europa Film 1967

Empire of the Sun: Dir: Steven Spielberg, Mus: John Williams, Robert Shapiro/Amblin 1987

End of the Affair, The: Dir: Neil Jordan, Mus: Michael Nyman, Columbia 1999

English Patient, The: Dir: Anthony Minghella, Mus: Gabriel Yared, Buena Vista 1996

Event Horizon: Dir: Paul Anderson, Mus: Michael Kamen, Paramount 1997

Exorcist, The: Dir: William Friedkin, Mus: Various, Warner Bros. 1973

Fanny and Alexander: Dir: Ingmar Bergman, Mus: Daniel Bell, Swedish Film Institute et al 1982

Fatal Attraction: Dir: Adrian Lyne, Mus: Maurice Jarre, Greentree 1987

Fistful of Dollars, A: Dir: Sergio Leone, Mus: Ennio Morricone, United Artists 1964

Fistful of Dynamite, A: Dir: Sergio Leone, Mus: Ennio Morricone, United Artists 1971

Flaming Star: Dir: Don Siegel, Mus: Cyril Mockridge, Twentieth Century Fox 1960

For A Few Dollars More: Dir: Sergio Leone, Mus: Ennio Morricone, United Artists 1965

Fort Apache: Dir: John Ford, Mus: Richard Hageman, RKO/Argosy 1948

Four Horsemen of the Apocalypse: Dir: Rex Ingram, Metro 1921

Four Weddings and a Funeral: Dir: Mike Newell, Mus: Richard Rodney Bennet, Rank-Polygram 1994

Frankenstein: Dir: James Whale, Bernard Kaun, Universal 1931

French Connection, The: Dir: William Friedkin, Mus: Don Ellis, Twentieth Century Fox 1971

From Dusk til Dawn: Dir: Robert Rodriguez, Mus: Graeme Revelle, Dimension Films 1995

Full Metal Jacket: Dir: Stanley Kubrick, Mus: Various Artists, Warner Bros. 1987

Funeral, The: Dir: Abel Ferrara, Mus: Joe Delia, Guild/October 1996

Geronimo: An American Legend: Dir: Walter Hill, Mus: Ry Cooder, Columbia 1994

Get Shorty: Dir: Barry Sonnenfeld, Mus: John Lurie, MGM/Jersey 1995

Ghost and Mrs Muir, The: Dir: Joseph L Mankiewitz, Mus: Bernard Herrmann, Twentieth Century Fox 1947

Ghost: Dir: Jerry Zucker, Mus: Maurice Jarre, UIP-Paramount 1990

Glory: Dir: EdwardZwick, Mus: James Horner, Columbia/TriStar 1989

Godfather, The: Dir: Francis Ford Coppola, Mus: Nino Rota, Paramount 1972

Godfather, The Part II, The: Dir: Francis Ford Coppola, Mus: Nino Rota, Carmine Coppola, Paramount 1974

Godfather, The Part III, The: Dir: Francis Ford Coppola, Mus: Carmine Coppola, Nino Rota, Paramount 1990

Godzilla: Dir: Inoshito Honda, Mus: Akira Ifukube, Toho 1955

Godzilla: Dir: Roland Emmerich, Mus: David Arnold, Columbia TriStar 1998

Gone with the Wind: Dir: Victor Fleming, Mus: Max Steiner, MGM/ Selznick International 1939

Good Morning Vietnam: Dir: Barry Levinson, Mus: Various 1987

Good the Bad and the Ugly, The: Dir: Sergio Leone, Mus: Ennio Morricone, United Artists 1966

Goodfellas: Dir: Martin Scorsese, Mus: Various, Warner Bros. 1990

Gosford Park: Dir: Robert Altman, Mus: Patrick Doyle, USA Films 2001

Grapes of Wrath, The: Dir: John Ford, Mus: Alfred Newman, Twentieth Century Fox 1940

Great Escape, The: Dir: John Sturges, Mus: Elmer Bernstein, United Artists 1963

Green Card: Dir: Peter Weir, Mus: Hans Zimmer, Touchstone 1990

Gunga Din: Dir: George Stevens, Mus: Alfred Newman, RKO 1939

Gunrunner, The: Dir: Nardo Castillo, Mus: Oliver Jones II, New World Pictures 1984

Halloween: Dir: John Carpenter, Mus: John Carpenter, Falcon International 1978

Hamlet: Dir: Kenneth Branagh, Mus: Patrick Doyle, Rank-Castle Rock 1996

Hand that Rocks the Cradle, The: Dir: Curtis Hanson, Mus: Graeme Revell, Buena Vista 1991

Hands of Orlac, The: Dir: Edmond T Greville, Mus: Claude Bolling, Riviera-Pendennis 1960

Hannah and her Sisters: Dir: Woody Allen, Mus: Various, Orion 1986

Heat: Dir: Michael Mann, Mus: Elliot Goldenthal, Warner Bros. 1995

Heaven's Gate: Dir: Michael Cimino, Mus: David Mansfield, United Artists 1980

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Hellraiser: Dir: Clive Barker, Mus: Christopher Young, Lakeshore-New World Pictures 1987

Henry: Portrait of a Serial Killer: Dir: John McNaughton, Mus: Robert McNaughton, Ken Hale, Steven A Jones, Electric Pictures-Maljack Productions 1990

High Anxiety: Dir: Mel Brooks, Mus: John Morris, Twentieth Century Fox 1977

High Noon: Dir: Fred Zinnemann, Mus: Dmitri Tiomkin, Stanley Kramer 1952

Horse Whisperer, The: Dir: Robert Redford, Mus: Thomas Newman, Buena Vista/Touchstone 1998

House of Mirth, The: Dir: Terrence Davies, Mus: Various, Film Four et al 2000

I Confess: Dir: Alfred Hitchcock, Mus: Dimitri Tiomkin, Warner Bros. 1953

I Was a Teenage Werewolf: Dir: Gene Fowler Jnr, Mus: Paul Dunlap, AIP-Sunset 1957

Indiana Jones and the Last Crusade: Dir: Steven Spielberg, Mus: John Williams UIP/Paramount 1989

Indiana Jones and the Temple of Doom: Dir: Steven Spielberg, Mus: John Williams, Paramount/Lucasfilm 1984

Jaws: Dir: Steven Spielberg, Mus: John Williams, Universal 1975

JFK: Dir: Oliver Stone, Mus: John Williams, Warner Bros. 1991

Johnny Guitar: Dir: Nicholas Ray, Mus: Victor Young, Republic 1953

Jurassic Park: Dir: Steven Spielberg, Mus: John Williams, Universal 1993

Killer Bees: Dir: Curtis Harrington, Mus: David Shire, RSO Films 1973

King Kong: Dir: Merian C Cooper, Ernest Schoedsack, Mus: Max Steiner, RKO 1933

Koyaanisqatsi: Dir: Godfrey Reggio, Mus: Philip Glass, Island Alive 1983

Kundun: Dir: Martin Scorsese, Mus: Philip Glass, Buena Vista/Touchstone 1997

LA Confidential: Dir: Curtis Hanson, Mus: Jerry Goldsmith, Warner Bros. 1997

Last Action Hero: Dir: John McTiernan, Mus: Michael Kamen, Columbia/TriStar 1993

Last Emperor, The: Dir: Bernardo Bertolucci, Mus: David Byrne, Riuichi Sakamoto, Cong Su, Columbia 1987

Last Tango in Paris: Dir: Bernardo Bertolucci, Mus: Gato Barbieri, Les Artistes Associées/United Artists 1972

Leon: Dir: Luc Besson, Mus: Eric Serra, Buena Vista/Gaumont 1994

Letter from an Unknown Woman: Dir: Max Ophuls, Mus: Daniele Amfitheatrof, Universal/Rampart 1948

Little Shop of Horrors: Dir: Roger Corman, Mus: Fred Katz, Santa Clara 1960

Long Riders, The: Dir: Walter Hill, Mus: Ry Cooder, United Artists 1980

Lost World: Jurassic Park, The: Dir: Steven Spielberg, Mus: John Williams, Universal 1997

Lost World: Jurassic Park, The: Dir: Steven Spielberg, Mus: John Williams, Universal/Amblin 1997

Love and Death: Dir: Woody Allen, Mus: Sergei Prokofiev, United Artists 1975

Love Story: Dir: Arthur Hiller, Mus: Francis Lai, Paramount 1970

Magnificent Ambersons, The: Dir: Orson Welles, Mus: Bernard Herrmann, RKO/Mercury 1942

Magnificent Seven, The: Dir: John Sturges, Mus: Elmer Bernstein, United Artists 1960

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Man from Laramie, The: Dir: Anthony Mann, Mus: George Dunning, Columbia 1955

Manhattan: Dir: Woody Allen, Mus: George Gershwin, United Artists 1979

Mars Attacks: Dir: Tim Burton, Mus: Danny Elfman, Warner Bros. 1996

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