The Soundtrack: Putting Music in its Place.
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Abstract

There are currently many books and journals on film music in print, most of which describe music as a separate activity from film, applied to images most often at the very end of the production process by composers normally resident outside the filmic world. This article endeavours to modify this practice by placing music within the larger notion of "the soundtrack". This new model assumes that irrespective of industrial determinants, the soundtrack is perceived by an audience as such a unity; that music, dialogue, effects and atmospheres are heard as interdependent layers in the sonification of the film. We often can identify the individual sonic elements when they appear, but we are more aware of the blending they produce when sounding together, much as we are when we hear an orchestra.

To begin, one can posit a definition of the word 'soundtrack'. For the purposes of this discussion, a soundtrack is *intentional* sound which accompanies moving images in narrative film[1]. This intentionality does not exclude sounds which are captured accidentally (such as the ambient noise most often associated with documentary footage); rather it suggests that any such sounds, however recorded, are deliberately presented with images by film-makers.[2] All elements of the soundtrack operate on the viewer in complex ways, both emotionally and cognitively. Recognition of this potential to alter a viewer's reading of a film might encourage directors to become more mindful of a soundtrack's content, especially of its musical elements, which, as we shall see below, are likely to affect the emotional environment through which the viewer experiences film.

A soundtrack comprises two different (but not mutually exclusive) elements: *Literal Sounds,* which encourage us to believe what we see, and *Emotive Sounds,* which encourage us to feel something about what we are seeing.

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[1] How the soundtrack operates in non-narrative film is an area of interest to this journal, for which subject articles are very welcome (*ed).*

[2] After all, directors can choose to replace the sound. Indicative of this choice is the habitual replacement in narrative film of exterior dialogue through the post-production practice of ADR (automatic dialogue replacement).

Literal Sounds help us to engage with the narrative and to accept what we see as a metaphor for 'real' actions and events. Such sounds help the viewer to understand the physical rules of the film's world. We see someone speak and hear their words in synch with their lips. We see someone move across a room and hear their footsteps on the wooden floor. A bolt of lightning tears across the sky and we hear it crackle.

Sounds which are synchronous with movement and audience's expectation of congruence with image help us to enter the "reality" of the narrative. Such sounds can be emotive as well: a baby crying, an unanswered and persistent telephone, shouts and crashes off camera, etc. In *Point Blank* (Boorman, 1967), Lee Marvin's relentless anger is carried to us through his footsteps.

Words, either as voice over or lip synch act as a link with the diegesis of a film as well as to its emotional implications.

Heightened fx fuses literality and emotion into single gesture. In *Raiders of the Lost Ark* (Spielberg, 1981), the lorry driven by the villain, Major Toht (Ronald Lacey) sounds unremarkably like a lorry. When the hero, Indiana Jones (Harrison Ford) takes the wheel, the confident and regal sound of a lion's roar is blended subtly into the engine noise; encouraging us to see him differently through our ears.

Emotive Sounds, therefore, encourage us to read film through a visceral filter of varying density. What we feel about what we see can change the meaning of what is being presented to us. A man walks along a street, as he passes a particular house, the music begins, and we are encouraged to invest that moment with a different emotional quality. Perhaps the man will slow down at that point, reinforcing the music with movement (or vice versa), but even if he passes the house without reacting to it, the audience registers its significance, perhaps only subconsciously. Music is almost always an emotional signifier, even if presented as literal sound.

The diagram of the first layer of this classification makes more clear the role of music in film, as a layer of meaning interdependent with other aural elements. Decisions about the use of music can be informed through this model; if a scene does not require emotional signification beyond what the images and non-musical elements present, a case can be made for the omission of music entirely. This trend for the omission of music offers encouraging examples. *Caché* (Haneke, 2005) manages to engage us in an effective thriller without the use of any music at all. Early sound film, especially before 1933, presents us with other edifying examples of music-less drama, for example: *M* (Lang 1931), which offers only diegetic music; *Little Caesar* (LeRoy, 1931); and *Dracula* (Browning, 1931) neither of which offer much in the way of underscore[3].

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[3] One of the most insistent determinants of this practice, so antithetical to music's role in silent film, was the technological limitations of the single optical system, in use during the first 5 years or so of sound. It was extremely difficult technically to record dialogue and add music later as an underscore. This has more to do with the high noise content of optical sound, which when duplicated through re-recording, was difficult to control. In effect, for music to accompany dialogue, it often had to be recorded simultaneously with the in sync words. The difficulties in the cutting room presented by this limitation caused most directors to eschew underscore music entirely.

The Soundtrack

Intentional sound which accompanies moving images

Literal Sounds

Encouraging us to **Believe** what we see

Emotive sounds

Encouraging us to **Feel** Something about what we are seeing

Words

Sync & V.O.
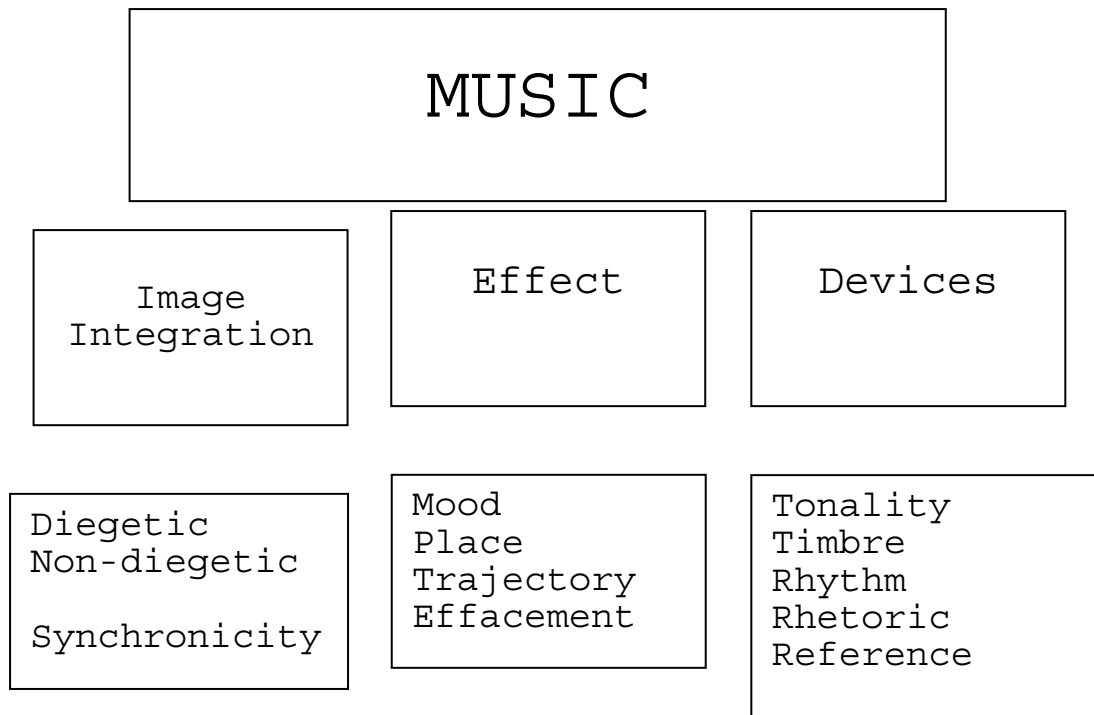
Atmos & FX

Implications of Reality

Heightened FX

Bridges Thinking & Feeling

Music

Emotional signification

The role of music can be subdivided further, into three subsections:[4] *Image Integration* (the manner by which the music integrates with the images)*; Effect* (how it changes the way we read the film) and *Devices* (the musical materials and how they are used).

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│                       MUSIC                                 │
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│                  │   │                  │   │                  │
│      Image       │   │      Effect      │   │     Devices      │
│   Integration    │   │                  │   │                  │
│                  │   │                  │   │                  │
└──────────────────┘   └──────────────────┘   └──────────────────┘

┌──────────────────┐   ┌──────────────────┐   ┌──────────────────┐
│ Diegetic         │   │ Mood             │   │ Tonality         │
│ Non-diegetic     │   │ Place            │   │ Timbre           │
│                  │   │ Trajectory       │   │ Rhythm           │
│ Synchronicity    │   │ Effacement       │   │ Rhetoric         │
│                  │   │                  │   │ Reference        │
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[4] There are probably more, and readers are invited to comment and improve upon this model (*ed.*).

Image Integration. Books on film music devote significant space discussing whether music functions diegetically or non-diegetically. Derived from the Greek, diegesis means "the world in which the narrated events take place"[5]. In terms of film narrative, diegetic music is meant to be heard by onscreen characters, irrespective of its source (*my definition*). Audiences have come to accept non-diegetic music as part of a film's basic substance; its absence is sometimes more disturbing than even its thoughtless application. There is an anecdote (probably apocryphal) about John Sturges' film, *The Old Man and the Sea* (1958), based on the Hemingway novel. Sturges is reputed to have told the veteran composer, Dimitri Tiomkin, that he wished for there to be no music present when the old man (Spencer Tracy) was alone in his small boat. When questioned, Sturges in turn asked the composer, "where would the orchestra be?". Tiomkin replied, "right next to the camera". This anecdote delivers a powerful if unintentional insight into the subject. Non-diegetic music is analogous to the camerawork and editing, part of the fabric of the film, and like cinematography, only rarely meant to intrude through the membrane of the narrative.

Synchronicity. The extent that music and actions can mimic each other is determined to a great extent by the presence or absence of other sonic gestures in the film. A narrative film with a clearly defined Foley track, helping the viewer to apprehend what s/he hears as "real", has less need of music which synchronises obviously to movement. Such over-synchronisation is regarded by many as comic, a remnant of silent and animated film, and named *Mickey-Mousing* for obvious historical reasons[6]. It follows therefore, that films which do not include diegetic sound (silent film, some "abstract" film, animation), rely on a higher degree of synchronicity between music and image to provide "weight" to the images.[7]

The *Effect* of music on the way the audience reads a narrative film is historically fairly consistent, with surprising, if not universal congruencies in other cultures. Western and non-western musics have shared the role of providing a context for other events, from the relentless calm of plainchant, to the gamelan's ability to place an audience in a mood receptive to legend, to recent drum-kit driven high octane pulsations designed to help convince the viewer that the aftershave being advertised will guarantee them sexual conquest. In the case of Mozart's operas, for example, the plot is often signified through a fairly bland *recitative*, but the real meaning of a scene is delivered through the *arias*[8]. These songs are textually repetitive, yet emotionally eloquent (in the hands of Mozart, at any rate); the music tells what things *actually* signify, what deep feelings are hidden under the outward calm of 18th century dress and predictable musical structure.

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[5] Prince, G., *A Dictionary of Narratology* (2006) quoted in *Wikipedia*, Nov. 2006.

[6] Interesting in this context is the career of Frank Tashlin, who after a long stint with Tex Avery and the lads at Warner Brothers Cartoons, went on to direct several features with a similar musical signature to that used for Daffy Duck. In particular his work with Jerry Lewis (*Cinderfella*, 1960 and *The Geisha Boy,* 1958) harkens back to this over-blown musical world. Walter Scharf, the veteran composer for these films also is credited for the scores to other Jerry Lewis films, as well as *Mr. Magoo's Christmas Carol* (Levitow 1962 TV).

[7] This subject will be discussed at length in a later edition of this journal in an article entitled, *On Synchrony (ed.).*

[8] In early Mozart operas, especially those of the *Singspiel* genre, dialogue is not sung as recitative, but spoken. This tradition continued through Beethoven's *Fidelio,* Bizet's *Carmen* (before Halévy interceded with through composed dialogue) to modern stage musicals.

It's relatively easy for any composer worth the name to provide music to fit a particular *mood*, far harder to judge what mood is required by the scene, and how much of it should be provided musically. Directors are often of little help here, sometimes not knowing themselves (or not being able to articulate) what emotional triggers need squeezing. If a composer has the opportunity to attend a film's read-through or rehearsal stages, s/he can gain valuable insights into the emotional tenor of scenes and the film as a whole; directors often neglect to tell composers what they tell the actors about motivation and mood. The most astute composers often interrogate film makers in such a way as to elicit primarily non-musical information about the film. For example, after seeing the rough cut of a scene, a composer might ask whether the director was totally satisfied by the performances, whether there might be some emotional nuance missing, or worse, too prevalent. The music composed by Bernard Herrmann to add flame to Robert Mitchum's icy performance as Max Cady in *Cape Fear* (J. Lee Thompson, 1962) is far too insistent for Robert De Niro's overblown performance in Scorsese's remake (1991)[9].

Music's capacity to evoke a sense of *place,* whether historical or geographical, has been part of the composer's skill-base from a time long before moving images were invented. In *Die Entführung aus dem Serail* (*The Abduction from the Seraglio,* 1782), Mozart signifies that the action takes place in a Muslim country primarily through instrumentation, adding to the classical orchestra various "Turkish" sounds: bass drum, cymbals, triangle and piccolo. That being done, the music was composed in a more or less identical style to his other operas[10]. Before the 2nd World War Hollywood was equally unconcerned about musical or historical accuracies. In *The Adventures of Robin Hood* (Curtiz & Keighley, 1938), the mere sight of what might have been a lute was sufficient contact with the medieval musical world for the tastes of the producers and the composer, Erich Wolfgang Korngold. Lush with leitmotivs, french horns and late 19th century harmony, this score was composed completely within the tradition of late Romantic German opera. Later, beginning in the 1970s, when the musical establishment became what was later called "historically aware[11]" some producers established the practice of music seeming to be of the same period as the diegesis. In the BBC film *Henry VIII and His Six Wives* (Hussein, 1972) David Munrow, the noted early music specialist, provided music derived from 16th century English sources.

What seems to be current practice is one which offers some material referential to diegetic time or place within a contemporary musical idiom. If a film is set in the 30s, one might expect the non-diegetic music to exhibit elements of that period's musical style, with echoes of foxtrots, two-steps, etc., peppering the score. In the case of diegetic music, such reliance on pastiche is more prevalent; the wind-up gramophone is not likely to contain a recording of *Tutti*

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[9] Scorsese's avowed admiration for Herrmann's music is likely responsible for the decision to ask Elmer Bernstein to re-cast the 1962 score for the newer film, Herrmann having died 15 years previously. Whether the composer would have approved is a matter of conjecture, best avoided.

[10] Musicologists might justifiably assert that Mozart's style developed over his lifetime. Yet, within the range Western Classical Music the perceived stylistic differences in Mozart's output are minimal.

[11] This term replaced "historically accurate" after it became obvious that notwithstanding musicologists' best efforts, we had no precise idea of how Bach's music sounded.

Frutti, by Little Richard[12]. Some period films, especially those for which pains have been taken to avoid visual or textual anachronism, nevertheless dispense with the need to offer an historically relevant score, reinforcing the notion that the score is more closely related to the cinematography than to the period depicted. The music to *Danton* (Wajda, 1983), by Jean Prodromedes, offers no concessions to period accuracy; it is composed in an atonal style common in concert music of the 60s and 70s, but clearly unknown in the early 19th century.

For composers wishing to infer geographical or temporal location in their music, some find it best to begin with the musical cliché and to dilute it until attention is no longer drawn to its overused source. For example, if one wished to imply Paris of the 1950's, one might have an accordion playing *I Love Paris* (Cole Porter, 1953)*.* We might call this a 1st level cliché. Having some other instrument play this song, or having the accordion play some other song, might be classified as 2nd level clichés. The cliché begins to disintegrate through further variation. The composer might thus be able to find the point which retains geographical reference without calling undue attention to the crude overuse of the gesture.

> Sound vectorizes or dramatizes shots, orientating them toward a future, a goal, and creation of a feeling of imminence and expectation." (Chion, *tr* Gorbman, 1994)

In his seminal work, *Audio-Vision* (1990)*,* Michel Chion discusses sound's ability to provide vector or *trajectory* to a scene. Music, especially tonal music, has been used for this purpose since the beginning of narrative film[13]. The nature of tonal music implies movement and expectation, achieved primarily through the processes of harmony, a language assimilated unconsciously by most western audiences, and by now by audiences throughout most of the world. (The subject of harmony will be discussed in more detail below.) The power of music to provide trajectory through a scene has been used more sparingly recently, partially as a result of post-war film makers' acceptance of a greater degree of emotional ambiguity than was common for the first fifty years of mainstream cinema[14].

The Effacement of Work is a term which describes the process of creating unity by making the technical means through which the work is produced as invisible as possible. In the case of film, this aids the audience in engagement with the narrative. Music has been used for this purpose from the earliest days of sound film, perhaps longer (it had the same role in narrative silent film). Composers are often asked by directors to "cover" a bad mix, "hide" a crass edit or help the audience ignore a shocking performance by creating a diversion, a musical and emotional trajectory which helps us through the difficulty smoothly. If we notice the continual change in camera location and room geography in *Spellbound* (Hitchcock, 1945), we won't engage in reading

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[12] But it might in comedy. Inappropriate music is a mainstay of certain comedic genres. It can be seen to operate effectively in the work of Mel Brooks, especially *Blazing Saddles* (1974) and *High Anxiety* (1977).

[13] However, as Rick Altman demonstrates in his revelatory book *Silent Film Sound* (2004), music had many functions in early cinema, most of which were unconnected with supporting narrative.
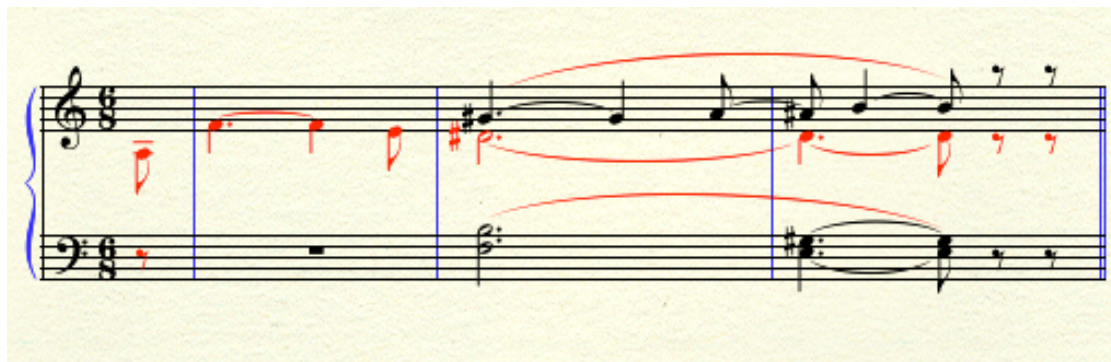
[14] One should exclude most Hollywood action blockbusters from this generalisation.

the signals of the impending relationship between Dr Petersen (Ingrid Bergman) and Dr. Edwards[15] (Gregory Peck).

The *musical devices* through which film composers achieve this symbiosis with moving image are the same ones they have been using as part of their general collection of compositional techniques and processes.

Tonality, and especially through the device of tonal functional harmony, is one of the primary tools used by film composers. There is no more powerful and subtle tool for establishing trajectory through a scene, and this device is particularly useful for signalling change subtly, *sotto voce,* as it were, under dialogue. Beyond "major chords for happy, minor ones for sad"[16], tonality's effect is subtle yet powerful. Essentially, the tonal language used in film offers a series of musical gestures which relate to each other causally, each one implying another to follow. By this process, they create expectation and resolution in the ear of the listener. Composers have used such harmonic devices since the Renaissance, and in particular in the Romantic Age, which covers almost all of the 19th and (according to many) the 20th century as well.[17]

One of the most notable example of the power of harmony to imply something to come, can be found in the *Prelude* to *Tristan und Isolde* (Wagner, 1859).
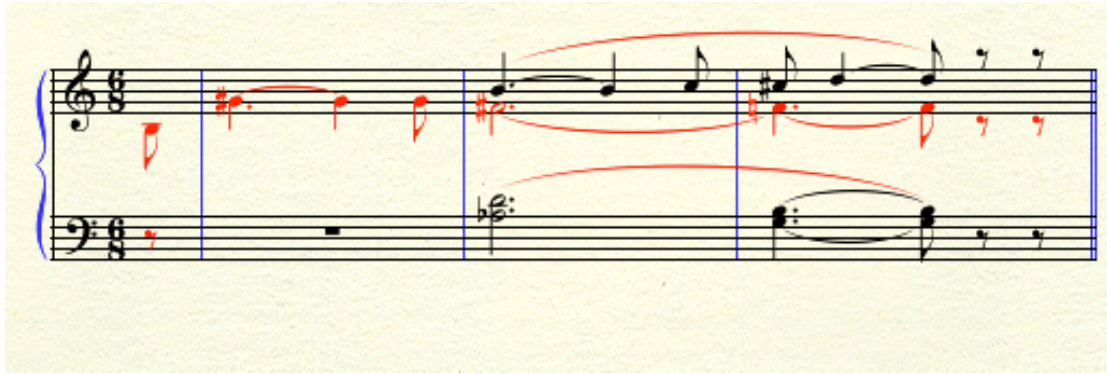

The chord in the second full bar, nowadays called the "Tristan chord", implies a resolution of its inner dissonance. The next chord partially fulfils this function, but in turn presents us with another unresolved chord.

The next 4 bars are similar, but transposed upward.

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[15] Whose real name, as we later learn, is John Ballantine.

[16] Which is a simplistic dictum at best; Schubert could evoke sadness in D Major and Beethoven exuberance in c minor.

[17] A difficult subject, this, full of controversy, especially amongst those for whom stylistic nomenclature is a way of life. Suffice it to say, that in most music composed throughout the 20th century, in a variety of genres and for a large and varied audience, tonality and its vectoral effects has been the dominant musical language.

Again, the last chord in the sequence resolves the previous one but offers us another unresolved dissonance in its place. And so on, with great variation and skill, Wagner offers us a variety of lush dissonances and their partial resolution, not finally coming to complete rest until the end of the opera, several hours later. This particular way of composing was the principal language of the earliest film composers, such as Max Steiner and Otto Erich Korngold, who both grew up with these sounds in their ears as contemporary music. With relatively little modification this tonal process, which underpins Wagner's, work is still being used today by symphonic film composers, John Williams and Hans Zimmer to name but two.

Atonal music[18] has also been used in film, but in a more limited way. Its primary emotional range seems limited to depicting anxiety or tension. Its avoidance of the inner logic of dissonance and resolution gives it the quality of being without trajectory, often very useful when an ambivalent underscore is required. Recent films have begun to include scores where the musical language accommodates tonal as well as atonal gestures.

Timbre, or the "sound colour" palette available to composers through instrumentation, is a key tool for signalling place and mood, especially in genre films. For example, a rural idyll is unlikely to contain a saxophone in the soundtrack, and a film noir is unlikely to be accompanied by a harpsichord. Changes in instrumentation, from strings to woodwind to brass, say, can imply differing emotional resonances, even if each group plays the same material.

An interesting and instructive example of the power of instrumentation to evoke mood can be seen in *A Streetcar Named Desire* (Kazan, 1951). Because of the implied (and expressed) sexual material of the stage version of this Tennessee Williams work, Warner Brothers took great care to show script and finished film to the Breen Office, successor to the Hays Office, a self-regulating body established by the film industry to make certain that objectionable (e.g. sexual) material, that which failed to meet the constraints of the 'Production Code', was excised from Hollywood movies. Their main concern was to prevent the intervention by the Legion of Decency (established 1933), who had the power to prevent its Catholic co-religionists from seeing any film of which it disapproved, with devastating effect upon American box office, not to mention world-wide receipts. Films given a "C" certificate (condemned) were often pulled from exhibition in American cinema chains, and often wouldn't play in

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[18] This term is another musicological minefield. For the purposes of this discussion, it is used to define music whose inner logic is not defined by tonal hierarchies. Atonal harmony, therefore, has a less aurally recognisable implication of dissonance/resolution between sonorities, with a resultant dissipation of trajectory.

Latin America at all. In the case of *Streetcar* the Legion was about to place the film on such an index, so Warners hastily contacted them to see what changes might be made. Most of the changes were cosmetic, easily fixed in the edit. One in particular was singularly musical in nature; in the famous sequence where Stanley shouts "Stella!" from the courtyard, causing his wife to come to him by descending a curvaceous stairwell, the Legion objected to her lustful look (which was replaced in edit by reverting to the master shot), and in particular to the sultry score provided by Alex North, redolent of jazz's most blatant and steamy sexuality. This carnality was in great part due to the choice of instrumentation, jagged piano, sweaty saxophone and suggestive brass. North re-orchestrated the cue, replacing the jazz ensemble with romantic string sounds, to the satisfaction of the Legion and the delighted relief of Warners.[19]

Rhythm. Mithen (2005) suggests that a sensitivity to rhythm evolved at an extremely early stage of hominid development. Associated with movement, rhythm is the most intuitive musical quality, recognisable across all human cultures with only superficial variation. It is said that the first foetal sensation comes to us as a sound; the rhythmic pattern of the mother's heartbeat. Indeed, recent studies using brain scan technology have supported the belief that regular rhythm stimulates not so much the cerebral areas of the brain, as those in the cerebellum, the part of the brain which controls our involuntary responses. The power of horrific excitement of the shark attack in *Jaws* (Spielberg, 1975) is caused not so much by the growling pitches as by the insistent (yet not totally predictable) rhythm of the music.

Rhythm generally seems to provoke two distinct responses in listeners, excitement or anaesthesia. However powerful a rhythmic pattern, unvarying repetition causes the brain to dismiss it as non-threatening. Interest can only be maintained consistently through change and irregularity. The scene in *Psycho* (Hitchcock, 1960) in which Marion Crane (Janet Leigh) dresses while looking repeatedly at the money she has stolen is accompanied musically by an eccentric pattern, a broken ostinato, which affords us (and by implication, her) no rest. Its power to unsettle comes not from the insistent pattern in the music, but by the seemingly unpredictable spaces inserted into (or removed from) the regular pattern of notes.

Rhythmic devices often are used by film composers to provide trajectory, and to increase tension by acceleration, or through complex layering. Many filmic car chases contain insistent music, rhythmically driven, which provides an exciting trajectory through the rapid visual editing and discontinuous points of view.

Of course, music can serve other functions additional to its emotional signification. The cognitive properties of music, especially in its rhetorical and referential aspects, are significant for film music, and can invest a film with deeper meaning than apparent in the diegesis[20]. Cognitive properties create links between the score and the listener's previous experiences; links to other films, events, and gestures which were accompanied by memorable musical gestures.

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[19] This material has been drawn from the new DVD of that film, in an extra section called "Desire and Censorship" (Warner Bros, 2006)

[20] but is sometimes used mindlessly, to the detriment of the film's narrative.

Rhetorical musical elements are the coherent blocks, beyond emotional signification, which hold a piece of music together. The famous opening motive of Beethoven's Symphony no. 5 (op. 67, 1807-08)

is instantly recognisable, and its reiteration throughout the first movement of the piece acts as a cognitive hook for the audience (to borrow the term used in popular music for the same process). Part of the power of the piece lies in the deftness by which Beethoven uses such motives to connect the audience rhetorically with his music. Rhetorical devices ask the listener to make cognitive space for their recognition; they help the composer articulate a wider musical architecture by positing a symbolic "argument" which s/he can develop, reiterate and conclude to the conscious or unconscious satisfaction of the listener.

The attention demanded by such rhetorical gestures can place music at odds with screen narrative, especially under dialogue. This competition between two distinct types of narrative, the musical and filmic, can be seen clearly in *On the Waterfront* (Kazan 1954). Leonard Bernstein's score is in almost continual battle with the filmic narrative due to the richly rhetorical content of the musical material. Such material does not reduce its demands on the listener by being played more softly in the mix. It is the material itself that demands attention, attention which is often diverted from the film (especially in dialogue scenes). The film's opening sequence offers clear evidence of this conflict. After an unexpectedly gentle prologue, which contains meter shifts and canonic imitation (devices common in concert music but less so in film music), the establishing dockside scene is accompanied by an audacious fugue for percussion. Such contrapuntal music is at the most demanding level of musical rhetoric, asking the listener to follow several simultaneous lines of musical thought, each with its own trajectory. Just before the first line of dialogue, a saxophone emerges over the top of this complex counterpoint, causing Lee J Cobb's line "You take it from here, slugger", to be almost inaudible. Other such examples abound in the film. Bernstein's score is beyond reproach as music - tender, intelligent, exciting; all you'd expect from a concert score or ballet, but not for a film.[21]

The richness of the musical material here complicates other soundtrack issues. Much of the dialogue was recorded on location in New York, with equipment that was far less precise or directional than we would expect today. The sound of the city intrudes; dialogue spoken in difficult locations (such as a church), having to battle reverberant spaces and distant microphone placement, is further obscured by the incessant demands of the music.

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[21] Prendergast (1977) offers a useful analysis of this score. My own hypothesis is that Bernstein's first (and last) foray into film music (for a film in which his music was not the starting point, unlike *On the Town* (Donen and Kelley, 1949), or *West Side Story* (Wise and Robbins, 1961)), was an opportunity for him to demonstrate that he was a "proper" composer rather than a film music journeyman. The concert music rhetorical devices which dominate this score would help articulate this distinction conclusively.

Another type of cognitive device available to film is the use of music *referentially* to infer concepts and issues outside the film's diegesis. The predominant way this such reference achieved is through the use of music previously composed for another purpose: concert music, popular songs, scores for other films being the most common sources. Stanley Kubrick was most knowing and skilled at using music in this way. The opening electro-acoustic trombone which accompanies the yellow Volkswagen on its way to the lonely Colorado hotel in *The Shining* (1980), plays the Gregorian plainchant *Dies Irae,*

Di- es i- rae, di - es il - la, Sol - vet sae - clum in fa -vil - la: Te - ste__ Da -vid__ cum Sy - bil - la.

a loose translation of the text:

Day of wrath day of terror!
Heaven and earth to ash consumed,
David's word and Sibyl's truth foredoomed!

This reference subtly and powerfully encodes the film. A deeper and more esoteric reference can be found in Kubrick's *2001: A Space Odyssey* (1967). The opening music, *Also Sprach Zarathustra* (Richard Strauß, op. 30 1896) was composed as an encomium to Friedrich Nietzsche. In his work of the same name (1885), Nietzsche writes the following phrase:

> *What is ape to man? A laughing stock, an object of shame and*
> *pity. Thus is man to Superman.*

It is hardly surprising that Kubrick preferred the Strauß score to that of the MGM nominated Alex North[22], as the philosophical/literary reference from the earlier work encodes the entire film. That is, intervention onto primate evolution by extra-terrestrials is marked by the appearance of this music at strategic points in the film; especially when ape evolves into man, and when man evolves into the Nietzschean *übermensch*, its embryo floating benignly above our world.

Martin Scorsese is also skilled at the use of music to signal concepts and events beyond the diegesis of his films. In *Goodfellas* (1990), the early sequence beginning with Henry Hill's (Ray Liotta) voice over: "as far back as I can remember I always wanted to be a gangster" is accompanied by Tony Bennett's cover of *Rags to Riches* (Adler & Ross, 1953), placing the audience in the time, place and motivational world of the flashback.

It's harder for a composer to provide musical references when composing original music for a film. With the exception of quotations or parodies from other works[23], reference within specially composed scores rests primarily

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[22] One of the unluckiest and most skilled film composers of his generation (nominated for 13 Oscars, never won but was awarded a "lifetime achievement" award at the end of his life), North composed over 60 minutes of music for this film, at a time when he was seriously ill. North was unaware that none of his score was to be used until he attended the premiere of the film in 1967.
[23] Jerry Goldsmith quotes from his own score for *Patton* (Schaffner, 1970) when depicting and parodying a militaristic character in *The Burbs* (Dante, 1989) relying on the audience's familiarity with the principal musical motive from the earlier film.

through the use of *leitmotif,* by which characters, events, moods and concepts can have their own musical signature.

Conclusion
The use of music in narrative film has been changing throughout film's relatively brief history. At first, in silent film[24], music was required primarily to reinforce the emotional content of the narrative. To that was added the need to compensate for the optical noise of film stock during the early days of sound. After the 2nd World War, as the taste of audiences developed towards increasing narrative ambivalence, many composers found that they were able to illustrate emotions and concepts at the periphery of the narrative. With the arrival of Dolby® and later digital sound, prescient film makers have encouraged music and sound design to merge into the seamless construction which constitutes the *soundtrack.* The soundtrack can now be perceived by an audience as a unity; that dialogue, effects, atmospheres, and music are intended to be heard as interdependent layers in the sonification of the film. It is here that all aural elements speak to the audience congruently, with the primary aim of creating a coherent multi-layered audio visual experience for the viewer.

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[24] The use of music in silent film before 1908 was multifarious; it was often not directly provided as a device for narrative support (Altman, 2004).

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