Realizations, Decisions, and Actions:
Toward a framework of dramatic structure for film composers.

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Abstract

The goal of my research is to develop a theoretical and practical framework for film composers that helps to determine the moments in a film that should be underlined or "marked" with music during the spotting process. Spotting means defining music entrances and exits, along with particular "hit points" indicated by the dramatic narrative. This guide provides the language and concepts necessary to directors, producers, and editors intimately involved in the spotting of films.

The style of music has a very powerful and well-documented effect on the dramatic impact of a film and has been the subject of a great deal of academic writing. Music's placement, while considered important, is much less well-documented. In this thesis I examine and reflect on where to place music within a dramatic film to support the drama. How *should* a composer (sometimes in collaboration with a director) find a film's important moments that would be emphasized by beginning or ending music cues?

Textbooks on scoring music for film detail technical aspects of film scoring, as well as notes on the types of music used in films. However, the decision-making process on spotting is neglected. Additionally, one can find many monographs about the style of music, the orchestration, or the use of electronic and acoustic instruments, but they offer a completely inadequate explanation on how composers should undertake to spot a film.

Using my experience as a director, writer, producer, and composer, I have observed my composing practice using autoethnographic methods to create, examine, and reflect on the framework I created. My unique experience means I have invested time in developing a practice, theory, and a framework. for spotting a film. The framework utilizes concepts from several disciplines, including narratology, acting theory and drama theory, as well as screenwriting, in order to understand the specific "beats" in the audio and video language of film. Specifically, the thesis examines the role of the entrances, exits, and "marking" in the music as it applies to the dramatic material of film.

Narratology, the study of narrative structure, is critical to understanding the overall story, discourse, and point-of-view of a film. By determining the narratological "layers", such as

flashbacks, as well as narrative moments such as unanswered questions and anticipations (foreshadowing), important points in a film can be identified for spotting.

Narratology on its own, however, is not adequate for finding many of the hit points within a given scene. Acting theory, or using an acting approach, as first developed by Stanislavski is key to further breakdown of the film into "beats". These beats (which are not musical beats but rather "bits" or, sometimes, "reversals") are primarily in three categories: realizations, decisions, and actions. I strive to precisely define the locations of these beats as they then become the places where music typically enters, exits, or otherwise marks or underscores the drama.

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Childhood friend Todd Johnson for all his encouragement and help with my academic career, as well as his expert eye in reading multiple versions of this thesis. Tutors Spencer Charles Bambrick and David Denyer for starting me on this academic journey.

I would especially like to thank my advisor, Dr. Alan Williams, who has a preternatural gift of knowing exactly what his student needs and when he needs it and has guided me gently toward the completion of this thesis.

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1 Introduction

1.1 Background

In this thesis I demonstrate a framework I developed for spotting dramatic films. For this thesis I have both directed and composed four short films as well as a feature-length work. The framework in this thesis was developed over the course of directing and composing the four short films and then used for the directing and composing of the feature *The Drowned Girl* (Bellware, 2023). In the first chapter I make an overview of the process of film scoring and define the scope of the inquiry. In the second chapter I explain the framework and its relationship to, and origins in, existing dramatic and literary theory. In the third chapter I review the relevant literature while in the fourth chapter I discuss how I developed my framework through practice and demonstrate examples and evaluate the usability of the framework. Concluding in the fifth chapter I evaluate the success and failures of the framework.

In my 30-odd year career I have directed more than a dozen feature films, most of which have been distributed internationally (e.g., Figure 1-1). I composed music for most of my own films (under my own name and pseudonyms). In addition, I have composed for other directors. I have also directed and composed about a dozen short films. My experience is with every aspect of production—from the initial conceptualization, through writing, casting, pre-production, shooting, editing, scoring, and delivering final pictures and mixes.

In my career I have been fortunate to work with a great number of talented actors including Ted Raimi, Ato Essandoh, and Maduka Steady, as well as actors from all the major conservatories: RADA, Juilliard, Stella Adler, Carnegie Mellon, and around the world.

Figure **1-1** *A Still from my feature "Infinite Space"*
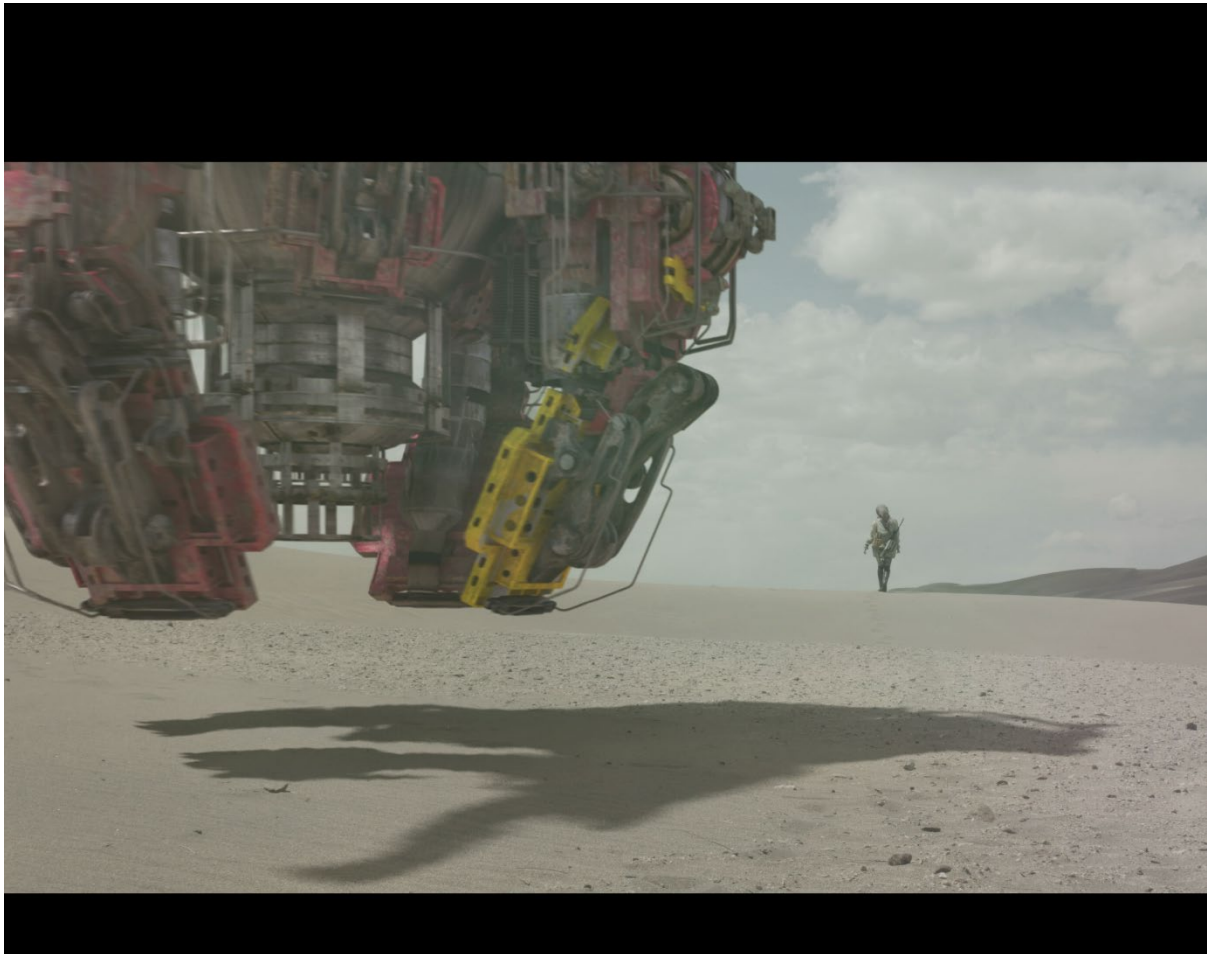
I've been an audio professional for most of my adult life, in particular a theatrical sound designer, a film sound mixer, and broadcast sound mixer.

I was a founding member of the now-defunct Manhattan Theatresource, an off-off-Broadway theatre that produced thousands of works in its ten years of existence (during which it was considered one of the top five off-off-Broadway theatres in New York City, according to *New York Magazine*, 2008). I designed, and composed many dozens of shows over the decade Manhattan Theatresource was active (the records are spotty, but I would estimate between 100 and 200 shows). In the early 1990s I sound-designed two European tours for the world-famous experimental theatre group The Wooster Group. Through the years I've worked with numerous dance companies and as a mixer and operator for the New York Shakespeare Festival. I was the sound designer on the open run but short-lived off-Broadway musical *Sidd* (a musical about the life of Siddhartha). This experience has afforded me a somewhat uniquely direct view into the workings of drama, writing, producing, directing, acting, editing, and, of course, composing. 1n 2018 I decided to pursue a master's

degree in musical composition for the media. I do not have an undergraduate degree, so I had to qualify with life experience and a portfolio of compositions to Guy Michelmore's *Thinkspace,* which awards degrees through the University of Chichester, UK. The course was entirely online which, being a professional media degree, turned out to be an advantage because each student needed to have a composition studio, which I had, and which would be difficult to maintain on-campus.

Most of the course was in practical composition but the longest single module in the course was on "research" and "critical reflection". In that module, I explored Arno and dramatic perspective, and although I was satisfied with my improvements as a composer, I remained dogged by the question of how to spot films.

Even before pursuing my master's degree in media composition, I had become interested in the idea of "spotting" film for music, having had to spot several feature films as a director, a composer, or composer and director. My questions have been "Where does the music go? Why here? Why not there?" Where to place music is a question that has plagued me since I started scoring films, and until now I've never found a good answer to it.

These are the questions my framework and thesis answer:

1) How can a framework for understanding the placement of musical cues in a film be developed?

2) How is such a framework helpful to the filmmaking process in practice? Specifically, can such a framework be demonstrated to work?

3) What do the dramatic moments in the narrative say about the temporal aspects of film score spotting?

4) What are the limitations of such a framework?

The objectives of this thesis are to

- explore the existing literature in film music and in dramatic and acting theory;

- create a framework that can be used for spotting based on the dramatic needs of the films;

- direct and compose the scores for films, allowing the inherent iterative processes between director, writer, producer, and actors to guide both the creation of the framework as well as to test the framework's viability;

- reflect on the effectiveness of the framework and its limitations and advantages.

I have both directed and composed the music for most of the films I have worked on. The dual role and the way I approach my work differ from stereotypes. When directing, I do not generally consider myself the final decisionmaker, although I lead the project with decisiveness. At every step, I strive for wholehearted consensus from the team. Still, as the director, it is my responsibility to grasp the arc of the narrative and how each shot contributes to telling the story. This means that unlike many composers, I have an advantage when I turn to writing music: I can apply my understanding of the significance of each moment as I decide where to place music cues.

The reason it is important to research a framework like the one I describe above is the centrality of music spotting to the filmmaking process (Rona, 1990). On every film I've worked on, the spotting has been a major effort without a framework or structure to guide us other than the artists' likes and dislikes, which we might call "intuition". A usable framework for spotting helps create a shared vocabulary between different artists and assists the composer in their work on the film.

What I have done is to create a framework and tested it on numerous dramatic film projects. My goal is for this framework to be useful to composers and filmmakers in their own work as well as useful to me in mine.

In this thesis I use the literary and dramatic architecture of film to identify the beats emphasized by music in film. In so doing I developed a language and framework for determining musical placement that will be of practical use to anyone faced with the daunting task of where to place music so as to clarify and intensify the drama of a film; that is, to find

the dramatic moments or markers in the film. Those beats are places to consider for the entrance of music cues, or the places where music should underline the moment.

1.2 The Process of Scoring, an Overview

In theory, the process of scoring a film is fairly simple. In a very general sense, the process of scoring a motion picture begins with spotting and then moves onto the composing of the music for the film (Figure 1-2).

Figure 1- 2 *A Diagram of a Simplified Process of Composing for Film*
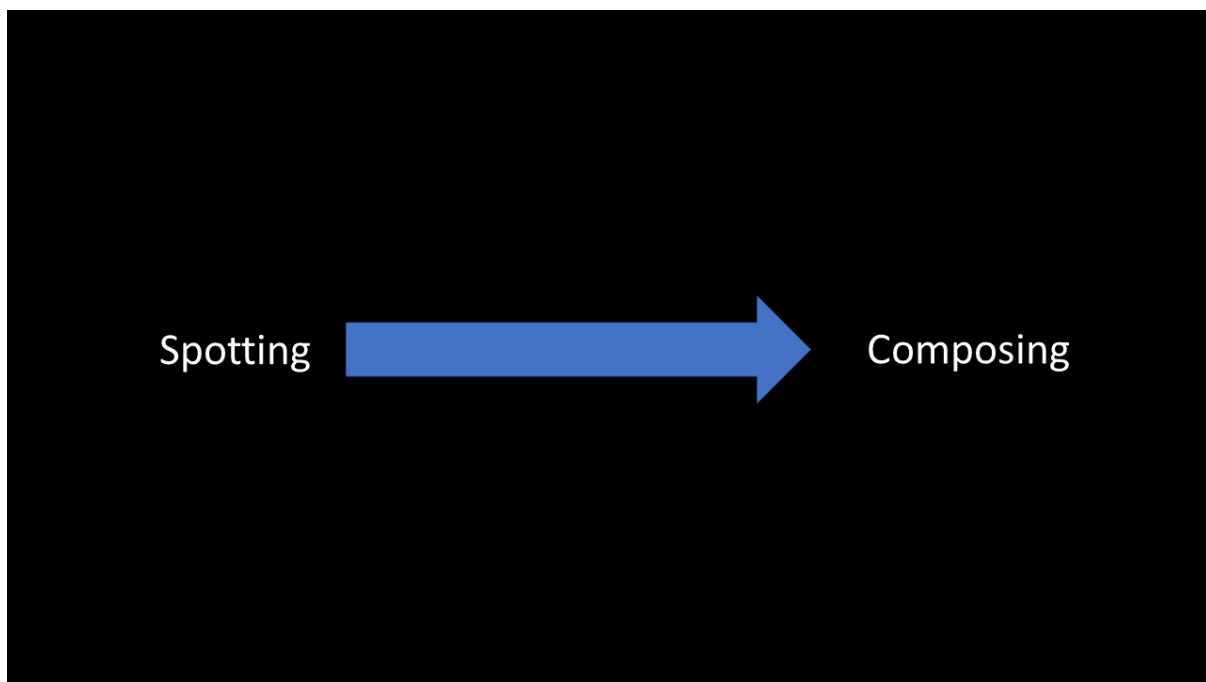
The simplest way to think of the spotting of a film, the placement of music, is that the music is spotted to a "locked" picture cut of the film (where there are no more changes to be made to the length or order of any shots or scenes). Then the music is written and recorded and placed into the picture edit exactly where the spotting notes said they would go.

However, the reality of scoring a feature is not simple at all. It is a complex and iterative process that is likely to have begun long before the composer was hired. In my

experience over post-production in dozens of films, even on my own films, the following illustration is a fairly accurate depiction of the actual process.

Figure 1-3 *An Illustration of the Process of Writing a Film Score*
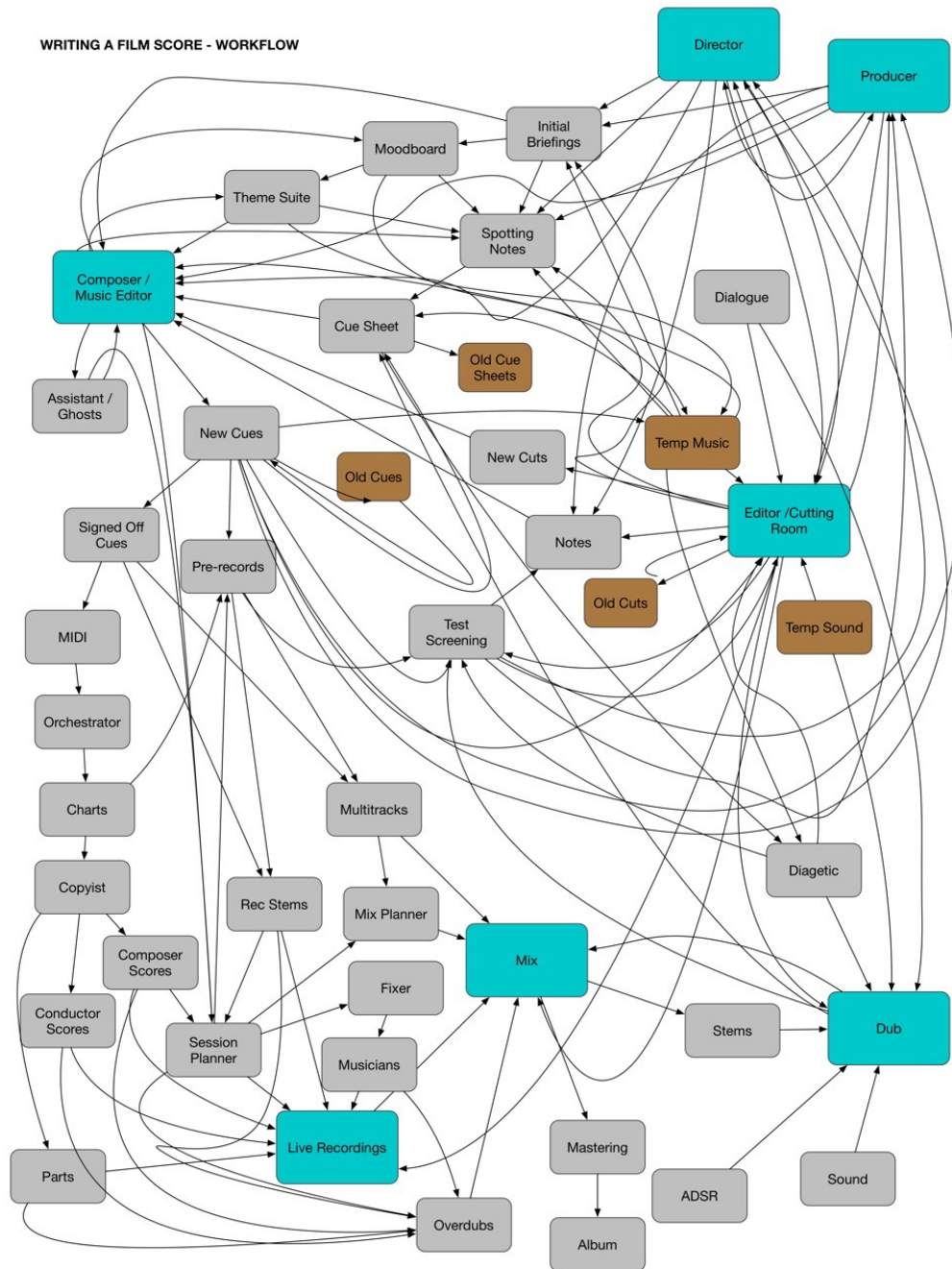
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https://www.spitfireaudio.com/scoring-a-film-part-one Retrieved September 11, 2023

The picture is always re-edited after picture "lock" and indeed, the picture is frequently re-edited based on director and picture editor and producers' re-thinking of the picture edit once they hear the music. I cannot recall a single time when the picture was only locked once.

Under what might be considered "textbook" conditions, the composer sits with the director and/or producer and spots the film for music. That is, they go through the film, watching it in its entirety without music, and then the composer will write down all the in and out points of the music as discussed by the director and composer using reel numbers and time codes. Then, the composer goes back to their home or studio and writes the music (Davis, 1999).

From the composer's standpoint, as is suggested by the diagram in Figure 3, the whole process is much more complicated and iterative, with other processes like picture editing and sound editing. For instance, scenes might be re-arranged, sequences might be altered to make them longer or shorter, and voiceover might be added or removed. There could even be reshoots or additional shooting, which changes the total running length of the film. Additionally, however, much of the spotting is done at the picture editing stage by the picture editor, who finds it easier to cut picture with music underneath (Sadoff 2006). The music used at this step can be from other films, or popular songs, or classical music which becomes a "temp" track. The temp track is widely loathed by film composers and remains outside the scope of this thesis. One advantage of the framework I am proposing is that it will even be helpful to the picture editor placing temp music cues.

That is not to say that a composer's advice in altering those in- and out-points should be ignored—far from it. But it is to say that the creation of this framework and its concomitant common vocabulary between picture editors and the music department is very important. Furthermore, as we will see, filmmaking is a very back-and-forth process among many artists. While this is not the place to argue against the "auteur" theory in film criticism, It is self-evident that any work of art that requires large numbers of specialized artists has iterative components.

Many of the spotting decisions are made by other members of the production and post-production team such as the picture editor or the music editor (Saltzman, 2015). Although composers might like to think these decisions are made and finalized at the spotting session, they have been in play since the ideation of the script by the screenwriter, though production, post-production, and possibly up until the final mix of the film.

All that said, throughout the entire process of spotting and composing the film there are, in effect, only two decisions that need to be made regarding music. Those decisions are "what" and "when." What is the music and, germane to my research, when does music happen (or not happen)? One might call those two aspects of music the "genre" and the "temporal". The aspect of genre is the style of the music -- whether the score is in a kind of neoclassical or neo-Romantic style, or oriented toward electronic dance-music, or a more modern piano-and-strings "Nordic noir" sound. This is determined by what Hummie Mann (2014) calls the "policy" of the film (p. 14). The genre, style, or policy of the music is outside the scope of my research. My focus is on the temporal aspects (or the "when") of film composing.

The temporal aspect is when music enters, when it ends, and which moments the music should "mark" or "underline" in the film. This research is toward creating a workable framework that can be a robust means of analyzing and communicating about the "when" of musical cues in order to give the film composer a valuable tool for the analysis of the spotting of a film.

1.3 Key Concepts/Definitions

The film world has some unique language to describe various points in the filmmaking and music-composing processes. In an effort to be unambiguous, I attempt to clarify them here.

Film

I am using the term "film" to mean traditional cinema, television, short films, videos, and almost any kind of audio-visual dramatic storytelling, or any fixed audio-visual narrative. This can refer to television, theatrical films, online delivery, or possibly even theatre.

Spotting

Spotting is the determination of the placement of music cues – when they begin, end, and any moments inside of a musical cue that dramatically underline or mark a particular moment in the film. (Other trades in the film industry, such as visual effects and sound design, also use the term "spotting" for their own purposes.) The musical underlining can be any change in the music, including fades, swells, musical changes such as key changes or alterations in orchestration. The moments that are spotted are not necessarily musical entrances or endings but can take place within a piece of music.

Traditionally, music spotting has been done with the composer, director and sometimes the music editor, where the artists play through the film, sometimes starting and stopping, sometimes with or without a "temp" track (Karlin & Wright, 2004, p. 30). As Richard Davis (1999) points out in his *Complete Guide to Film Scoring*,

> Spotting refers to where the music goes and what it will sound like. Frankly, one could have fabulous themes, sparkling orchestration, great players and a terrific creative relationship with the director, but if the music comes in and out at the wrong places, it can ruin a film. (p. 89)

Spotting can be a formal or informal process. Different film projects use different methods according to the preferences of different artists involved, or contingencies of how the film has been created (Purcell, 2015). Often, a kind of *de-facto* "spotting" occurs when the picture editor is cutting the film together as picture editors often create "temp tracks" of music from other films, popular music, library music, or even the composer's own library of music (Sadoff, 2006).

Beats, bits, marking, underlines, reversals, and pivots

In a film there are usually moments that the filmmakers want to "underline" or "mark" with music to reinforce the dramatic changes. As I demonstrate later, these same moments in acting texts are sometimes generically called "beats". In my experience, artists will also use the term "reversal" or "pivot" to indicate these moments.

Although Stanislavski did not use the term "beat" he did use the term "bit" to define "units of action" (Stanislavski 2008). Stanislavski's "bit" also changed definition somewhat during Stanislavski's life, becoming "episodes" and "facts" (Stanislavsky, 2008, p. 682), but it seems some confusion occurred with early translations of his works into English

(mistranslations of Russian into English seems to have caused a number of issues in film-music criticism too.) In my framework, units of action are defined as "realizations", "decisions", and "actions".

Realizations, Decisions, Actions

Rather than using "bits" or "beats" I use the terms "realizations", "decisions", and "actions" because they are clearer and help explain what function a dramatic beat performs and helps the actor, or director, or composer approach each beat. In any case, this thesis' framework is based on an attempt to define these "beats" or "moments" in a way that is useful to film composers (and, incidentally, to directors, music editor, picture editors, and others involved in the process.) My goal with the framework in this thesis is to create a specific way of understanding these dramatic moments in order to spot them in practice.

"More effective" and value judgements

The "effectiveness" of music in film is a matter of how the audience perceives the drama overall, even if the audience is not conscious of the music itself. A "mistake" is where the music does not serve the creators' interests in that audience's journey through the drama, or when the drama is inadvertently undermined rather than reinforced by the music. The decision-makers can include the composer, director, producer(s), picture editor(s), and music editor(s). Making the music decisions "better" results in the audience being affected by the drama in a way consistent with the overall intentions of the decision-makers.

1.4 Research Inquiry Scope and Parameters

The questions I have can be summed up as follows:

1 How can a framework for understanding the placement of musical cues in a film be developed?

2 How is such a framework helpful to the filmmaking process in practice? Specifically, can such a framework be demonstrated to work?

3 What do the dramatic moments in the narrative say about the temporal aspects of film score spotting?

4 What are the limitations of such a framework?

For most film composers this question "Where does the music go in the timeline of a film?" seems to be answered intuitively rather than intellectually. My goal is to interrogate and examine the process for finding the moments in films which a composer might consider for scoring. Film composer Charles Bernstein elucidates the problem that encapsulates the impetus for my research:

> There is no rulebook or checklist that tells composers how to spot music for films. Knowing how to place music strategically throughout a film is a special skill and an art. It is very much a part of what makes some composers excel as musical dramatists. (as cited in Saltzman, 2015, p. 35)

Even without a rulebook or checklist, a framework can help clarify the majority of music placement options for composers by employing narrative and dramatic theories. Although there is no "perfect solution" for the problem of how to make a score "more effective", I suggest it is eminently clear that the actual moments marked by music are vital to the dramatic "effectiveness" of the music. I cannot answer both of these statements by Bernstein and Copland in absolute terms, but I believe I can create a helpful guide and framework that can assist the composer in the vast majority of places in a film. That is, by finding and using a dramatically oriented, cross-disciplinary method of analyzing film the framework assists the composer for film during the "spotting" process. More specifically, my aim with this research was to use my experience in film composing, writing, and directing, to create an understanding of the *placement* of music in dramatic film. What I have found is that there are two areas of theory which have been the most helpful in creating this framework: narratology and acting theory, about both of which I go into further detail in later chapters. As I've said, my journey to this thesis began by trying to answer the question "Where does music go in a film?" I have composed the scores for numerous feature films, and I had always found myself stumped at the beginning of the process.

The Gap That Is Filled by This Thesis

I suggest an understanding of narrative and acting theory is useful to musical dramatists.

The lack of framework for understanding the dramatic use and purpose of music in film from a *temporal* perspective is the gap in the literature and theory of film composition which I bridge using the framework of this thesis. The objective of this thesis is to create and test a framework for film composers to utilize when spotting a film. This framework comes partly from acting theory and partly from narrative theory, synthesizing both into a kind of dramatic roadmap for a film.

As I demonstrate in the literature review below, my research reveals that there is a relative paucity of literary information on spotting for film. This is unfortunate, as spotting is the first step in composing for film. Driven by this paucity, my research is about specific points for musical cues in film. Those points are frequently in-points (and sometimes out-points) of music although music starting or stopping is only one kind of dramatic approach to marking a particular moment. Musical changes such as orchestration, dynamics, tempo, etc., in a score can also mark or underline certain moments dramatically. This research remains about finding where those moments are, and not how the composer handles those moments musically.

The General Environment of This Research

This quote by Aaron Copland is just as true today as it was when Copland was writing film scores. "The purpose of the film score is to make the film more effective; that's clear enough. But I don't think anyone has as yet formulated a perfect solution for this problem" (Copland, 1941, p. 263).

Copland, the American composer of *Appalachian Spring* and *Fanfare for the Common Man* no doubt had great confidence in the content, or genre, of the music he created for film. The problem he refers to is likely to mostly be the one I am examining in this thesis: where to place the music for maximum effectiveness. My framework is to assist the composer in making the score more effective.

In my experience, scoring a feature film is unique among the arts involved in creating a film in that the music creation usually comes nearly last in the order of operations in filmmaking. Typically, the composer begins when the structure of the film, from scene –to scene, is fairly well set. The picture has been written, acted, photographed, and (usually) edited. As a result, the composer can be said to be working from the *outside looking in* at the drama. But at the same time, the musical score can significantly alter or reinforce dramatic aspects of the production in such a way that the drama is substantially altered.

With experience writing and directing feature films, and research into narratology and acting theory, I have developed ways of looking at scenes to help make decisions about music placement. When I started making films, I spotted them intuitively, but I found the lack of understanding the dramatic functioning of spotting to impede my artistic process.

The understanding of the relationship between music and film is a matter of considerable study. Music heightens drama (Coutinho & Dibben, 2013). The placement of music, the exact time a cue enters or marks a moment is vital to the effect of the drama in the film. The modern film composer must find a way to score a moment, a scene, and an entire work. It is not eminently clear, or intellectualized, exactly where music should be. For the film composer, drafting a way to consider the timing of music cues in an intellectual, not just an intuitive, method can help clarify things, thus cutting through the fog of guessing.

It is therefore vital to note that my framework and this dramatic or narrative approach does not presume any musical genre or style. For any given film, many different genres or styles of music could be employed. The question of what the music should be saying at any given point is one that works for the symphonic film composer, the electronic film composer, the aleatoric serialist film composer, and the hip-hop DJ film composer. Different stylistic approaches are legitimate. A composer could invoke a neo-Riemannian set of rules and leitmotifs (Clark, 2018), or a particular African tuning system (Kubik, 1985). Instead, what I seek to explore here is an answer to when and not what kind of music should be used (Bullerjahn, 1994).

1.5 Aims and Results

For a composer, spotting a film is a different challenge than what might be posed by writing a symphony, sonata, or madrigal. Though those compositions have structure, they stand alone instead of serving a function for a larger work. A film's score serves to support the dramatic effectiveness of the film. So, for the composer, the narrative of the film is the starting point for the choices of where music goes. The first aim of this research is to answer the question: how can the vital decision-making process behind knowing which moments in film should be underlined, noted, or emphasized by music, be understood? Alternately, this research aims to articulate what, in my experience, actors, designers, composers, and directors think they're doing instinctively or artistically, in the *timing* of dramatic elements of film (timing such as how a camera might hold on a character or object, or how an actor might pause before speaking, or when there should be a musical cue). This process, I will attempt to demonstrate, will answer the question "How does the narrative of the film dictate or suggest the choices of where music goes in the film?" The result of this research is a process for film spotting.

Exceptions

There are exceptions to the use of my framework. This single framework cannot account for the entirety of the temporal relationship of music to film. In other words, this framework cannot direct its user to every moment which could be underlined musically in every kind of film. Indeed, as I demonstrate below, there are even exceptions in the spotting process in the sorts of films this framework was developed for (meaning dramatic narratives) as some musical cues and musical underlines must still be arrived at intuitively instead.
That said, there are further specific exceptions which I shall mention here.

Music genre

I do not address exactly what kind of music a film should have. I do suggest that no matter the style or genre of music, the *placement* of that music is likely to be very similar. But this framework is focused on the temporal aspect of film music.

Comedy

I avoid the subject of comedy. Although comedy may use very similar narrative and dramatic moments, it is outside my experience. There is an adage that "comedy is hard" and although I have experience as a sound designer for comedic theatre, my understanding is the use of music is very specific to the musical rhythm of delivering a joke, thus it remains outside the scope of this research. I focus on dramatic films.

Horror and suspense

I often joke that the horror in horror films is that the characters can't hear the music. There are certain kinds of suspenseful-sounding cues in horror films which I think my framework could only describe as "pre-realizations" or with more confusing similar description. In any case, I've found that the spotting of "suspenseful" cues are beyond the scope of my framework.

Cross-Cultural Considerations

I am also avoiding looking at the process of spotting from a cross-cultural point of view. Spotting for film in the scope of this research is focused on dramatic film in the so-called "Western" world (sometimes this Western world is simply called "Hollywood" although it applies to both major and independent films, and indeed virtually all films made in the English language). Certainly, the question of how this research applies to films in other cultures is interesting, and while I do have some experience working with filmmakers from various parts of the world, I do not feel qualified to approach this subject. My anecdotal experience is, for instance, that Chinese filmmakers making films for Chinese audiences do not *seem* to spot and cue their films differently from the way Hollywood filmmakers do. I have also felt similarly about West African, South Asian, and South American filmmakers. But the evidence I have for this is only anecdotal and not rigorous research, so I leave cross-cultural considerations to others.

Video Games

Lastly, although I have composed for video games, this research does not focus on video games, nor may it be particularly relevant given the nonlinear design of video games. That the player's input typically determines the dramatic timings of events within the game places the video game outside of this research. I concede there are some counterexamples of

games such as *ABZÛ,* composed by Austin Wintory (Nava, 2016), which do underline or mark specific events in the game. Even though the events are triggered by players, the game could be spotted in a manner similar to film. However, I have not researched this area and it seems that the amount of research required to meaningfully discuss spotting in video games is well outside the parameters of this thesis.

Non-narrative films

Films with radically different narrative forms, or ones where time is so in flux that it is difficult to determine any sort of specific narration, might not be analyzable in any structured fashion. If a film has no recognizable chronological story, it is likely to fall outside the scope of this research.

Exactness

In my experience, there seems to be some noticeable variance in the precision of where a moment lands. In theatre, which I have sound-designed for many years, I usually talk about it as a "breath." For instance, "She closes the door, it clicks, take half a breath, and then 'go' on the music." In film this variance in the exact location of a cue is, in my experience, usually less than a second. I do not attempt to analyze these small differences in timing in this thesis. The framework I present here seems to me to have a "precision" of approximately plus or minus one second (or a window of about two seconds).

2   The framework

I have introduced the issues around spotting music for film. In this chapter I shall propose a framework for spotting music for film. The purpose of this framework is to guide the composer when spotting. My framework is derived principally from three sources: acting theory (Stanislavski), narratology or narrative structure (Bal, 2009), and my own experience directing and composing films.

The understanding of narrative structure helps in two ways. Firstly, it helps identify specific places appropriate for spotting; and secondly, it helps to identify which of the dramatic places are most important. The dramatic beats of a scene are based, in part, on Stanislavski's idea of bits, breaking down a scene into moments. The dramatic bits are potentially indicative of where music might enter, exit, or underline a scene. I avoid using the term "dramatology" to

describe the dramatic beats in a scene, because that term has a specific meaning in the field of psychology (Lothane, 2009). I emphasize that my framework does not dictate where music should enter or exit, only give options.

The framework uses the following hierarchy, about which I go into more detail later.

1. Narrative understanding

    a. Perspective and changes in perspective

    b. Narrative level changes

2. Dramatic understanding

    a. Realizations

    b. Decisions

    c. Actions

I contend that the dramatic points for musical entrances and exits (or in-points and out-points) and for musical underlining are uniquely understandable using this structure. The proposed moments derived from this structure wherein one may consider musical changes do not make up a comprehensive list, but a substantial one. Nor is this a list of rules of where music *must* go. But if music is going in a scene or sequence, it's likely to be in one of these places.

2.1 First Step – Narrative Understanding

An understanding of the story is a clear first step to spotting (and composing) a film. If the composer thinks the film is about one thing when it is really about something else, they almost inevitably miss the mark and have to try again. Let us examine how that works.

The first step for spotting in this framework takes its cue from narrative theory: the composer *understands* the story. This is an absolutely critical pillar of the framework. This understanding needs to encompass such things as who the protagonists and antagonists are, their objectives, their reliability, and more. The composer needs to understand the way the story is told. In narrative theory, this is called the *syuzhet*. The story could be told in flashbacks, or it could change its point-of-view character, or it could have a distinctive act structure with moments that signpost those acts.

It is true that the composer's understanding of the narrative can be iterative in practice, because the story can continue developing in post-production and because the music itself can change the meaning of the story. The music placed in the soundtrack, whether composed for the film or not, is both a reflection of the drama and a lens through which we, the audience, experience the drama. Later, I will illustrate some questions a composer could have spotting a scene – mistakes that are a result of misunderstanding the relationships between characters – a real possibility if a composer only sees one or two scenes at a time without an understanding of the entire film. These examples demonstrate how understanding the film is critical to the composer's work.

Perspective

In my experience, a question frequently asked early on in a production is, "Whose story is this?" The question asks which character's perspective is the one that guides the audience. This can be described in narratological terms as, "Who is the focalizor?" (Bal, 2009, p. 162). The point of view is frequently that of a particular character, or, as I demonstrate, it can switch from one character to another. Or, as Mieke Bal (2009) points out, "In narrative, the fabula [the chronological ordering of events] is mediated, or even produced, by the focalizors" (p. 166).

In thinking about perspective, and in editing a scene the question often arises, "Whose scene is this?" This means something slightly different than "Whose story is this?" It usually means "which character has the *power* in this scene?" It can also mean that the point of view of the scene switches- to some degree at least- to that character, though not necessarily. I examine this later using examples from my film *Infinite Space*.

Narrative Level Changes

The first place to look for musical cue placement is in *narrative level changes*. Even in fairly simple storytelling, the narrative can go through multiple levels such as flashbacks and flash-forwards, as well as changes in the point-of-view of the story (Pier 2014). Narrative level changes include include flashbacks or stories someone tells inside of the narrative, or what I would call a "play-within-a-play".

One of my favorite examples is in the film *Jaws* (Spielberg, 1975). Robert Shaw's speech about the USS Indianapolis is a story within a story. He regales the Chief and Mr. Hooper with a story about events that occurred 30 years earlier It is a narrative level change: The story-within-a-story is Shaw's speech about being in the Pacific, surrounded by sharks, while what the audience sees is Shaw's character on a fishing boat in the Atlantic. The filmmakers (smartly) did not do a re-enactment of the events in the Pacific, but John Williams does very subtly underscore Robert Shaw's speech.

Another example is in *The Usual Suspects* (1995). The film is built primarily on flashbacks in the narrative. Composer and editor John Ottman marks the changes normally with a loud diegetic sound, such as a foghorn, or with a musical cue. About a minute into the film, Verbal tells the story of the origin of the unseen Keyser Söze. High-pitched music from string instruments enters to mark the change in narrative level to the story Verbal is telling.

Returning to *Jaws* (Spielberg, 1975), another narrative change is the point-of-view. Typically, when the point-of-view becomes that of the shark (where the camera is almost literally the eyes of the shark) the musical score changes to the famous ½-step sequence which most people associate with the score.

Scene changes are a frequent point used for spotting musical cues. It's also possible to think of scene changes as a kind of reveal, described below in "Dramatic Changes." Musically illustrating scene changes is a common standard placement for musical cues. A scene change is also a narrative level. Narrative changes are intuitive for most composers to spot.

2.2 Second Step – Dramatic Understanding

After considering the narratological, my framework then focuses on the dramatic. Reflecting upon the kinds of moments in a dramatic scene which benefit from musical underlining, I have developed ideas that originated in acting theory. I have developed three specific moments in dramatic scenes to consider when spotting.

An example containing these three moments is the well-known scene in *Star Wars: Episode 4--A New Hope* (Lucas, 1977) at 1:52:41, when the spirit of Obi-Wan Kenobi tells Luke Skywalker to use the Force after he's turned on his targeting computer. The audience sees

Luke's *realization* after Darth Vader says "The Force is strong with this one." The score marks that by holding a long note in the strings. Then Obi-Wan says "Luke, trust me," and Luke looks down, and then back up at the targeting computer, making his *decision.* In John Williams' score the music swells here. Luke then takes the *action* of shutting off the targeting computer. When he presses the buttons to do so, the score adds low percussion.

Realizations

When new information comes to a character, their realization is a key dramatic moment. Other kinds of realizations can include:

- o A reveal to the audience; that is, the *audience's* realization

- o Character substitutions or representations of unseen characters

- o Dramatic pivots

- o Dramatic escalations

- o Illustrations

A reveal, even if it isn't realized by any characters in the film, is a realization, because the *audience* comes to a realization about the narrative. Character substitutions are somewhat rare (although they are used extensively in my film *The Drowned Girl*) and serve as a kind of "stand-in" for an unseen presence or actions by an unseen character.

A dramatic pivot is a theatrical conceit. Sometimes a character is talking about one thing, and the script requires them to change the subject and talk about another thing. In my experience working with actors and new scripts, actors usually try to find a specific motivation in order to make a pivot clear and effective. They will typically mark up their copy of the screenplay with their own notations to remind them of where their character is at each point in the story. In that case the actor makes it clear the character is *realizing* something as they "pivot."

Dramatic escalations occur when a character displays emotion about something, or whatever they're talking about or doing reveals a more intense challenge or confrontation. For example, a character might gradually realize the worsening of a situation or might reveal the worsening of a situation.

I define "illustrations" as a kind of reveal to the audience where the music underlines a change in feeling or the background of a story being told (which is also, frequently, a kind of narrative level change.) A good example of music illustrating a scene is when a character begins talking about horses and the music begins to "gallop."

Decisions

Characters making decisions is one of the most compelling dramatic moments in film. One of the best pieces of advice I received as a film director was from an actor and producer, my friend Mitchell Riggs, who told me "No actor should enter with their character's decision already made".

As demonstrated by my examples, decisions are a relatively common dramatic point in a scene. Decisions are usually followed by actions, or they might create a dramatic pivot similar to those created by realizations.

Actions

To say that "a character is what they do" is a common axiom in the worlds of film and theatre. It means a character's actions are critical to understanding the character. Actions are important narratively. In my framework, actions can mean anything from footsteps, smashing a glass, shooting a gun, picking up a book, opening a door. Whether the action is marked in the score is determined by how that action propels the narrative - from "Mickey-Mousing" every footstep in a cartoon (Copland, 1941, p. 267) to underscoring Luke's disabling the targeting computer in *Star Wars* (Lucas, 1977).

Frequently a realization, a decision, and an action follow one another, or iterate upon one another. Marking several moments in quick succession can seem like overdoing it dramatically, but the framework makes it easier to discuss and analyze just which moments ought to be marked musically.

3 Literature Review

Now that I have introduced the aims of this thesis and explicated the framework itself, I will examine the existing literature and the literature's effect on developing my framework. I will begin by looking at texts on narratology, and then move on to film music theorists,

books on composing for films, research monographs, and Stanislavski. I will then delve into the whys and wherefores of my focus specifically on the works of Mieke Bal and Stanislavski.

3.1 Narratology

I will delve into the field of narratology, explaining it in general terms and then with respect to certain texts, while noting how it has affected my framework. First, I will give a brief overview narrative theory, and then I shall look at specific texts and works on the subject.

Overview

Narrative theory was developed from diverse traditions, including literary criticism, philosophy, and linguistics, such as in the works of Swiss theorist Ferdinand de Saussure (Cebik 1986, p64). The systematic study of narrative gained prominence in the early 20th century through the works of scholars, many of whom, such as Yury Tynyanov were drawn to, and by, film criticism and filmmaking (Tynianov, 2019).

The study of narrative theory was enlightening to my understanding of the dramatic structure of film and subsequently my understanding and framework for music for film. I found that an understanding of "narrative levels" (Kawin, 1984) as well as the point or points of view of the film is required before the composer can begin to place specific musical cues. I will begin by clarifying "narrative levels" generally before delving into the works of specific theorists.

"Narrative levels" refers to distinct planes or layers within a narrative which can include diegetic elements such as characters and events that are inside the "world" of the narrative, while non-diegetic elements, like narration or commentary, exist outside the story world (Genette & Lewin, 1980). (Note that "diegetic" and "non-diegetic" in film music is typically used to describe music which is happening within a scene, like that played on a radio, and the musical "underscore" of a scene, (Gorbman, 1987)).

"Narrative embedding" is the change in the narrative which occurs when a story contains another story or when the perspective of the story changes (Rimmon-Kenan, 1997, pp. 91-94).

Narrative Voice and Perspective: Choices regarding narrative perspective (first-person, third-person) and voice (Edmiston, 1989) influence reader or viewer/audience interpretation and engagement with the narrative (Kawin, 1984).

For the purposes of my framework I focus primarily on the "narrative embedding" and the "perspective" of the film, as explained further in this thesis.

Audionarratology: Interfaces of Sound and Narrative

The first book my advisor, Dr. Alan Williams, suggested I read was *Audionarratology: Interfaces of Sound and Narrative* (Mildorf, 2016). Audionarratology covers the telling of stories with music in the form of ballads, radio plays, and audio books among others (Briffa, 2018). The essays all focus on audio *not* synced to picture. However one essay, Bartosz Lutostański's *A Narratology of Radio Drama: Voice, Perspective, Space* (Mildorf, 2016, pp. 117-132), comes the *closest* to the sort of narrative analysis I needed to understand the musical in and outs of scoring for films, but Lutostański does not focus on the temporal aspects of cues at all. Instead, he stresses the semiotic ramifications of music in almost every aspect except for temporal. He looks at how "space" is created "through the microphone" and also how the microphone serves as a "focalizer." I did not find *Audionarratology* helpful to this thesis.

For this reason, after reading this book, I felt that narratology was not the direction to go in order to create a spotting framework. But that was wrong. Texts on narratology and *specifically* music were not always helpful and this put me in a bit of a funk where I was looking around for something that could serve as a better basis for a framework. What was helpful? It would turn out to be narratology from a *literary* perspective. Unfortunately for my thesis, it still took a while to find exactly what I needed.

The Cambridge Introduction to Narrative

Because of my advisor's wise insistence that narratology would have some meaning to me in my quest to develop this framework, I read H. Porter Abbott's *The Cambridge Introduction to Narrative* (Abbot, 2008). In retrospect, I feel this "introduction" is a great *second* book in narratology. It is rather dry, and although somewhat detailed in its various analysis over 14

chapters, the (if I may) "narrative" of the book makes the subject more confusing without an overall understanding of narrative theory to begin with. Indeed, when I first read this book, I made the following note about it: "Narrative theory doesn't seem to be the way to go for me. I'm vaguely familiar to the precursors of this theory just having had so many friends who were English majors in the late 80's. But narrative doesn't really equate to either drama or music because the timing element is not as important." In retrospect, of course, I have realized this is completely incorrect, but it was my reaction to this particular text.

Abbott does an excellent job of getting into the weeds of things like "narrative worlds" and the "intentional, the symptomatic, and the adaptive" approaches to narrative (Abbot, 2008, p. 100). That said, it was not working for me as a text to find an approach to describing the specific timing of musical cues, nor did it particularly enlighten me with regards to how I might think about the narrative changes (which Abbot describes as "embedded narrative" on p. 167). In retrospect I found *The Cambridge Introduction to Narrative* to be an excellent overview of narrative theory although I think it works best as a more in-depth review after one is already introduced to the basic elements of narrative theory. At the time I first read it I could not grasp how narrative theory could help create a framework for film music spotting.

And that's when I discovered Mieke Bal.

Narratology: Introduction to the Theory of Narrative

Mieke Bal's *Narratology: Introduction to the Theory of Narrative* (Bal, 2009) is a comprehensive introduction to narrative theory. Bal is also a filmmaker. With her *Narratology* she divides the most basic layers of literature into the text, the *fabula*, and the story. (Note that Bal uses the word "story". I find it is more comprehensible to readers of English than the Russian word *syuzhet* (сюжет), or the ambiguous English word "plot.") Roughly speaking, the text is the collection of words in a novel or poem, etc.; it includes some portions of the text belonging to the narrator. The fabula is a "series of logically and chronologically related events that are caused by actors" (Bal, 2009, p. 5). Perhaps confusingly for filmmakers, "actors" in this context primarily mean the "characters" in the text.

Bal's work most influenced my framework of all the works on narrative I read. This is because I found that a particular moment in film frequently stood out as needing or wanting score – the changing of the narrative "level" which Bal describes so eloquently and clearly in her text.\

Bal (2009) describes the "levels" of narration as explicitly separate dependent on the language used, for example whether the text is "direct discourse" or "narrator's text" (pp. 52-56). For the purposes of the framework I've developed, narrative levels do not have to be as precisely defined. Instead, we can rely on an awareness of their existence and of being able to identify when it is that the viewers find themselves in a new narrative level of the story.

The "rhythm" of the narrative is also addressed by Bal. This is not a musical idea of rhythm, but rather about the time the story requires to present the fabula. However, Bal (2009) says quite bluntly that "the analysis of [the rhythm] has not been successful at all" (p. 98).

Bal (2009) continues her analysis with Genette's idea of focalization, or a point of view. It is important to note that this is separate from what she calls the "narrator". It is equally important to note that the fact that a character (or "actor") is speaking, does not mean that that character is the focalizor, nor is the narrator necessarily the focalizor (although the narrator can be the focalizor). As Bal (2009) argues, "Perception depends on so many factors that striving for objectivity is pointless" (p. 145).

Furthermore, Bal (2009) explores visual narratology, examining the way visual art can be critiqued in terms of narrative theory. The narrator does not have to be the point of view of the narrative. As Bal points out:

> In linguistic narrative there is an external focalizor
> distinguished in function, not identity, from the narrator. This
> external focalizor can embed an internal, diegetic narrator. In
> visual art, the same distinction between external and internal
> focalizor holds, even if this distinction is not always easy to
> point out. (p. 166)

An understanding of the focalizor or the point of view is of such central importance that I place it at the top of the hierarchy in my framework. But terms like "focalizor" that Bal uses are unnecessarily complex for my framework, so instead I use the term "point of view".

Last, Bal (2009) explores the cultural analysis of narratology, which is related to some of her analysis of, for example, the problematic realization of a film which has as its source material a novel. In particular, she examines Steven Spielberg's (1985) film adaptation of Alice Walker's *The Color Purple* and argues that film adaptations can lose some of the symbolism present in novels. A subtle but important value of my framework is that an informed musical placement can preserve some of the subtextual elements of, say, a novel, that might otherwise be lost without being informed by narrative theory. To me, what symbolism does in a novel to support the effectiveness of the plot, music can do to support the effectiveness of the film (Bal, 2009).

For me, Bal is one of the clearest writers in the field of narratology. It may also be that she is a filmmaker that I find appealing and inspirational. *Narratology: Introduction to the Theory of Narrative* really helped me create and solidify my framework's understanding of narrative levels and point-of-view. I will expand on this in a later section.

Contemplating Art: Essays in Aesthetics

Jerrold Levinson's analysis of film music's relationship to narratology in *Contemplating Art: Essays in Aesthetics* (Levinson, 2006) is so fascinating and in depth that I am willing to risk going into too much detail. His analysis is an excellent springboard for critiquing film music and offers an interesting and useful work, adjacent to my framework for film spotting. While I might have placed Levinson's essay on film music and narrative agency in either the narratology section or the film music section of this review, I have elected to place it in the narratology section because it expresses a good deal of the overall argument of my thesis (both positively and negatively, as I will show).

To begin with, Levinson (2006) lists areas where music can be "said to have narrative significance":

> (1) the indicating or revealing of something about a character's psychological condition, including emotional states, personality traits, or specific cognitions, as when the music informs you that the heroine is happy, or that the hero has just realized who the murderer was ... (p. 156)

Indicating or revealing a character's psychological condition is useful, although I think it can be better articulated as a realization in the film. Much of narratology focuses on the critique of a completed work, rather than as a structure that is helpful for creators to understand how to develop it. The framework developed in this thesis shows that these realizations are very specifically located in the score. The hero's realization of who the murderer is comes at a particular time in the film, and the music, of necessity, reflects that. That is to say, the composer intentionally underlines this realization.

Levinson (2006) goes on to say that music can support the narrative in a second way:

> (2) the modifying or qualifying of some psychological attribution to a character independently grounded by other elements of the film, as when the music tells you that a character's grief over a loss is intense … (p. 156)

The task of finding appropriate in- and out-points of music, what Levinson calls modifying, is the same as a realization in my framework. But it is important to note that because Levinson's analysis concentrates on the effect or from the outside of the work looking in, it is insufficient as a framework for film spotting. To establish a functional framework for film spotting, it is necessary to undertake an analysis that springs from the "inside" of the drama. Film spotting is more easily achieved by looking at where the decisions happen within the film. Then, after the fact, the viewer can analyze how the music happens to highlight the dramatic movement and render changes within the film.

> (3) the underlining or corroborating of some psychological attribution to a character independently grounded by other elements of the film, as when music emphasizes something about a situation on screen which is already fully evident; (4) the signifying of some fact or state of affairs in the film world other than the psychological condition of some character, e.g. that a certain evil deed has occurred, offscreen … (Levinson, 2006, p. 156)

Music can corroborate a psychological attribution of characters, but the placement of the cue is critical to the success of that corroboration. An evil that happens offscreen requires a specific kind of realization, the music cannot "mark" an evil deed that no one on screen reacts to. Both are examples of realizations, the first is a reveal (the audience's realization) and the second is (presumably) a character's realization.

(5) The foreshadowing of a dramatic development in a situation
being depicted on screen … (Levinson, 2006, p. 156)

In the framework I have developed, this is a "reveal", or a kind of "realization."

Foreshadowing is the audience's "realization" of a dramatic development before the

characters "realize" it.

(6) the projecting of a story-appropriate mood, attributable to
a scene as a whole;
(7) the imparting to the viewer of a sense that the happenings in
the film are more important than those of ordinary life, the
emotions magnified, the stakes higher, the significances deeper;
(8) the suggesting to the viewer of how the presenter of the
story regards or feels about some aspect of the story, e.g.
sympathetically;
(9) the suggesting to the viewer of how he or she is to regard or
feel about some aspect of the story, e.g. compassionately;
(10) the imparting of certain formal properties, such as
coherence, cogency, continuity, closure, to the film or parts
thereof;
(11) the direct inducing in viewers of tension, fear, wariness,
relaxation, cheerfulness, or other similar cognitive or affective
state;
(12) the lulling or mesmerizing of the viewer, so as to facilitate
emotional involvement in the fictional world to which the
viewer would otherwise prove resistant;
(13) the distracting of the viewer's attention from the technical
features of the film as a constructed artifact, concern with
which would prevent immersion in the filmic narrative;
(14) the expressing by the filmmaker of an attitude toward, or
view on, the fictional story or aspect thereof;
(15) the embellishing or enriching of the film as an object of
appreciation. (Levinson, 2006, p. 156)

Although the above is true, I would suggest that none of Levinson's (2006) areas of

"narrative significance" is particularly helpful for discovering *where* music should go in a

film, which is the purpose of the framework in my thesis. Levinson's is a helpful analysis

after the fact, but it is not a guide to doing the work and sometimes misses what I believe to

be many of the most important details from a *creator's* point of view. Indeed, later in

Levinson's monograph he references the movie *Jaws* (Spielberg, 1975), composed by John

Williams. He notes that the famous two-note ostinato "has an unarguable informational

mission, namely, the signaling of the presence of the shark" (Levinson, p. 160). A significant

difference between my framework and Levinson's becomes apparent in that in my framework

the music does certainly signal the presence of the shark, yet it is more accurate to understand that the music signals a *narrative* switch to the *point-of-view* of the shark. I suggest that the *placement* of the cue is very specific and is better described within my framework because my framework is a tool for composers to use while spotting in the creation of films, not for a critic to use to describe the use of music in the film post-facto.

In *Jaws* (Spielberg, 1975), the theme is used to score the narrative space that is the opening credit sequence and begins *precisely at the first frame* of picture as the camera moves through the water in what I, and the audience would interpret as the shark's point-of-view. The theme returns with the first shot from underwater looking up at the swimmer, the dramatic reveal that she's in the ocean with a shark. That cue again happens precisely when the *point of view* changes, the shark theme carries out the narratological purpose of entering (and musically underlining) when our point of view switches from that of the swimmer (Christine) to that of the shark itself, further emphasizing the drama (Levinson, 2006).

Permanent Evolution: Selected essays on Literature, Theory and Film

Yury Tynianov's collection of essays *Permanent Evolution: Selected Essays on Literature, Theory and Film* (Tynianov, 2019) is a fascinating collection of writings mostly, for my interest, in the fascination he had with both literature *and* film. Although no part of his writings are per se directly influential to my thesis or framework, he does make some delightful comments on the state of film in the early Soviet era such as this one:

> The only ones who are wrong are those who say we still don't have any screenplays. By and large everyone is writing screenplays, especially the people who only rarely go to the movies. It's hard to find a self-respecting person who has never even once written a screenplay. There are lots of screenwriters and lots of screenplays. The only thing we are short of is decent screenplays. (p. 188).

Truly, a complaint we still hear today. Alas, Tynianov does not bring to focus any specific solutions to these problems (nor, as I showed above, did Aaron Copland). But he did write poetically and eloquently on the axis of film and music (in the aptly titled essay "Film-Word-Music" on page 184):

> In film, as soon as the music stops, a tense silence ensues. It
> buzzes (even if the projector is not buzzing) and hampers the
> viewing. This is not because we are simply *used* to music in the
> cinema. If you remove the music from film, it will empty out
> and become a defective, inadequate art form. When there is no
> music, the pits of the gaping, speaking mouths are excruciating.

In short, Tynianov is brilliant and incisive, yet for this particular thesis and framework, he offered little help to my specific understanding of the narrative use of music in films.

The Living Handbook of Narratology

The Living Handbook of Narratology (Hühn, 2020), is an interesting work in that although it is based on a physical book (Hühn, 2014), it is an online resource. It is quite thorough, and I will be citing it along with Bal's work in the analysis section of this thesis below.

3.2 Film Music

There is a wealth of interesting books on film music. Although I did not find any of them to have direct impact on the framework of this thesis, it is worth exploring some of them briefly here.

Deleuze and Film Music

The second book my advisor recommended to me was Gregg Redner's *Deleuze and Film Music* (2011). Although both brilliant in concept and execution, the analysis of the relationship between the visual image and music does not drill down enough to account for the spotting of film.

Music and Levels of Narration in Film

There are other texts on narrative and film, such as Guido Heldt's *Music and Levels of Narration in Film* (Heldt, 2013), but although it would seem to relate directly to my thesis by its title, unfortunately it does not. The book does what the title says, and examines the use of music with narrative levels, but it does not operate at a level of granularity which makes it useful as an actual framework for composition.

Our New Music

Composer Aaron Copland (November 14, 1900 – December 2, 1990) was most famous for his concert works but also composed a great deal of music for film, including *Of Mice and Men* (1939), *Our Town* (1940), and *The Red Po*ny (1949) (Musegades, 2020). But he is also a surprisingly good writer who can write compellingly for the lay and professional audience about music and composition.

Copland also wrote numerous articles and monographs which are now collected into volumes. In *Our New Music*, Copland (1941) makes an excellent apologist for "new" music in general, but most of my interest lies in his writing about film. His complaints about the state of film music in 1941 are fascinating, many of them are prescient (in particular I am thinking of his almost specific musing about the advantages of playback and projection standards which did not exist at the time, but which eventually came about in the way of Academy and THX playback sound-and-picture standards in cinemas.)

While most of his topics are rather general (like the overuse of late 19th Century musical style and trying to underscore dialog without the music being turned down in volume too much) Copland's (1941) insight into "re-recording" and the process from the composer's standpoint is a complaint still heard frequently today, "It is at this point that the composer sees his music begin to disappear" (p. 271). I believe Copeland's meaning here is that the music "disappears" into the overall drama. In other words, the audience that watches (and hears) a film, does not necessarily have the same experience with listening to the music as they might have in the concert hall. The music becomes "lost" in the film, even though the actual experience of film, I argue, is utterly dependent on the soundtrack of the film.

Composing for the Films

One might presume from the title, this book is not really *for* composers for films but rather about the *act of* composing for films. That is why I've placed it in this section, "Film Music", rather than the next section "Books on Composing for Films". Theodor Adorno and Hanns Eisler's (1947) *Composing for the Films* is a broad indictment of the scoring of Hollywood films of the time (through World War II.) Adorno was also generally opposed to the Wagnerian influence in film scores that was arguably the dominant style for film-music in Hollywood up through the 1950's. Adorno's irritation at the over-use of 19th Century musical

forms and leitmotif in film is not without considerable merit and is a complaint shared by Copland (1941), who was writing about film music at about the same time.

Adorno, a student of Alban Berg, had a notoriously complex relationship with numerous composers including Arnold Schoenberg and Igor Stravinsky. He and Eisler have compelling insights into the practice of film composition in the 1940's. Much of their book is filled with surprisingly relevant insights into modern film. At the same time, however, some of the criticisms they level seem to be somewhat archaic. Here is an example of the sort of complaints they make against practices which are no longer prevalent:

> The following is a typical instance. The hero is waiting for his beloved. Not a word is spoken. The director feels a need for filling in the silence. He knows the danger of nonaction, the absence of suspense, and therefore prescribes music. At the same time, however, he lays so much stress in the objective portrayal of psychological continuity that an unmotivated irruption [sic] of music strikes him as risky. Thus he resorts to the most artless trick in order to avoid artlessness and makes the hero turn to the radio. The threadbareness of this artifice is illustrated by those scenes in which the hero accompanies himself 'realistically' on the piano for about eight bars, whereupon he is relieved by a large orchestra and chorus, albeit with no change of scene. (Adorno & Eisler, 1947, p. 12)

Although the critique is very reasonable, the need to "justify" music cues by the use of a radio or any other sort of artifice is no longer prevalent in the art of filmmaking (Prendergast, R. M. 2005). I think it is well understood that music can occur in a film without being "motivated" by a sound-source on screen.

Unfortunately, Adorno and Eisler's (1947) critiques of cultural "cliché's" used as markers for certain times and places remains an issue film composers must grapple with. How many times has the audience heard that Tibetan gong sound whenever the scene changes to anywhere in the Far East? Or some sort of accordion music to indicate "France" (usually with a shot of the Eiffel tower)? The example Adorno and Eisler use is trying to indicate a scene change to a particular locale – in their example "Dutch." What does Dutch country music sound like?

From the point of view of developing my theoretical framework, some of the insights quite important. "The composer's task was to impart the true perspective of the scene to the spectator." (p 28) This "true perspective" I would interpret as being the same as Mieke Bal's "focalizor" and is also a fairly wise conceptualization of the meaning of music in film.

Adorno becomes somewhat heavy-handed in his analysis of film being a product of the "cultural industry" and becomes, therefore, what he considers inherently suspect. If you're a Marxist who hates jazz, Adorno is for you. While it is certainly the case that one should not easily dismiss an understanding of the industry as just that – an industry – it is also apparent that many innovations continue to take place in film and in film music, specifically in the "modernist" influences in film music which are regularly allowed (if, perhaps, mostly in music for horror films.)

Composing for the Films also has my favorite, unsupported, statement of fact: "All middle-class music has an ambivalent character." While amusing, I did not find Adorno's work helpful in my quest for a framework for spotting films.

Audio-Vision – Sound on Screen

A better title for *Audio-Vision – Sound on Screen* (Chion, 1994) might have been "Toward an Audiologovisual Poetics", which is the name of penultimate chapter. If you like musings on sound and picture and their relationship, this book is great. But it is woefully un-footnoted. Chion has seen a lot of movies, and that part is fun. He's also really put some thought into sound-for-film. But ultimately there is little practical application for composing in the book.

3.3 Books on Composing for Films

There are numerous "how to" books which explore composing for films as instructional texts. Some books focus on orchestration, such as Henry Mancini's (1973/1986) *Sounds and Scores*, Lalo Schifrin's (2011) *Music Composition for Film and Television*, or *Scoring for Films* by Earle Hagan (1971). Some texts, such as Fred Karlin and Rayburn Wright's (2004) *On the Track,* are more general overviews that include everything from copyrights and contracts to budgets and schedules.

The Reel World

One of the most popular texts for film composers is Jeff Rona's (2000) *The Reel World,* where he details his thoughts on electronic instruments, the creation of scores from sequenced tracks, and cultivating a personal "style" of music. He also sums up the art of spotting, "Starting a cue at an awkward moment is a common mistake made by less experienced composers." (Rona, 2000, p. 4). While true, I find this analysis leaves us still with the question of "Where *does* one start a cue?" Rona goes into detail about almost everything other than how to figure the exact placement of music. He dedicates only one page to spotting. From page 4: "Starting a cue at an awkward moment is a common mistake made by less experienced composers." Thanks, Jeff. I'll keep that in mind.

Music Editing for Film and Television

In Steven Saltzman's (2015) *Music Editing for Film and Television*, the reader is presented with Saltzman's invaluable insights into the music process from a music editor's viewpoint. Saltzman also interviews film composers in his book and quotes American composer Charles Bernstein on spotting (as I noted earlier, but is well-worth repeating):

> There is no rulebook or checklist that tells composers how to spot music for films. Knowing how to place music strategically throughout a film is a special skill and an art. It is very much a part of what makes some composers excel as musical dramatists. (p. 35)

This question of "knowing how to place music strategically throughout a film" is what the framework I propose here facilitates.

There is a whole chapter on spotting, however almost all of it is technical – what sorts of notes to take, how timecode works, what to call music cues, etc. The quote on page 35, by Charles Bernstein sums it up, "There is no rulebook or checklist that tells composers how to spot music for films. Knowing how to place music strategically throughout a film is a special skill and an art. It is very much a part of what makes some composers excel as musical dramatists." Which really isn't that helpful at all.

Music Composition for Film and Television

Schifrin (2011) does offer a little information on what spotting *is* in *Music Composition for Film and Television*, but unfortunately no information on *how* (other than to take a lot of notes.) The book contains an amusing number of scores, which is fun. The chapter on transitions simply notes that you need to have transitions between scenes, nothing on the exact nature of where and why.

On the Track

There are, however, some "checklists" suggested in certain texts. An example is in *On the Track* (Karlin & Wright, 2004)*,* under the heading "Starting a Cue":

> In general, music starts most effectively at a moment of shifting
> emphasis. This might be expressed as:
>
> 1. A new emotional emphasis or subject in the dialogue.
> 2. A new visual emphasis with the camera.
> 3. A camera move in connection with emotional emphasis;
> camera moves are almost always conceived for emphasis.
> 4. A new action, such as a car driving off, a person leaving the
> room, a cop ducking behind a barrier.
> 5. A reaction to something that has been said or has occurred
> (note that this is also an emotional response). (pp. 35-36)

On its face, this checklist looks like the result of a dramatological process similar to what one might get with narrative and acting theory, and although one *could* use this list as a "checklist" of sorts when spotting, this list is primarily a list of externally "viewable" cues in that rather than drawing from the drama, they simply follow what the camera department and/or picture editing had decided. For instance, a camera move is likely to start *for a reason* and I would suggest it is critical to understand the dramatic reasons for a camera move (or a new visual emphasis with the camera) and thus more important than simply looking at the film and saying, "The camera starts a move here, the composer should put in a new music cue to match." Doing so, however, avoids the necessarily vital question of *why* those decisions were made by the camera department. This is one reason why my framework relies instead on the narrative of the film, and then the structure of the realizations, decisions, and actions. The camera department might have decided not to move "in connection with emotional emphasis", an actor might decide to underplay a "reaction to something that has been said or

has occurred" so the composer needs to have an understanding of these moments in the drama independently of what other departments understood or acted upon.

The two items on Karlin and Wright's (2004) list that do look at the drama itself are numbers 1 and 5; a new emotional emphasis or subject in the dialog, and a reaction to something that has been said or occurred. In my framework the latter is a "realization", while the former could be a "realization" or a "decision". But I reiterate that these moments are not necessarily immediately visible without an understanding of the overall dramatic context and that indeed the music might be the only element of the film which "plays" those moments.

Complete Guide to Film Scoring

Davis's (1999) *Complete Guide to Film Scoring* includes an excellent short history of film music, sections on production, business, and (like many of these books) a section of interviews with composers. Six pages of the text are dedicated to spotting, including this quote from film composer Elmer Bernstein, which sums up the information on dramatic spotting available in the text:

> I spot a film strictly as a dramatist. I'm not thinking of music at all when I spot a film. I look at a scene and say: Should this scene have music? Why should it have music? If it does have music, what is the music supposed to be doing? That's my process. (as cited in Davis, 1999, p. 91)

Unfortunately, Davis doesn't tell the reader much more about how to spot other than the technical aspects of noting in and out points. But Elmer Bernstein's quote encapsulates many questions my framework endeavors to answer – specifically what *is* the music supposed to be doing?

Scoring the screen: The secret language of film music

Scoring the Screen: The Secret Language of Film Music (Hill, 2017) is essentially a survey of various films and their music. It's written from a somewhat "musicological" context. There are lots of written examples of scores. There isn't anything terribly specific about the "temporal" aspect though.

Sounds and Scores: A Practical Guide to Professional Orchestration

Henry Mancini's *Sounds and Scores: A Practical Guide to Professional Orchestration* (Mancini, 1986), is primarily for orchestrators. If you want to know how woodwinds and percussion mix with strings, it has some excellent examples. It says very little about composition, however.

In the Blink of an Eye: A Perspective on Film Editing

Although Walter Murch's *In the Blink of an Eye: A Perspective on Film Editing* (Murch, 2001) has some amusing anecdotes, it could have been a single article. The point of the "blink" is that it's a useful way to think of where cut points should happen. For instance, the editor should hold longer on a single if the character is lying if you want to show the audience they're lying, cut earlier if you don't want to. Much of the rest of the book is taken up with archaic technical limitations – things that are irrelevant now with modern editing systems and acquisition.

3.4 Research Monographs

Now that I have explored the literature on narratology and film music, I would like to look at three research monographs that have inspired my work or are otherwise good research basis for the process or effects of film scoring. It can be intuitive to presume the natural dramatic and emotional effects of music on film, but it can also be demonstrably proven as shown in the following monographs.

Lipscomb and Tolchinsky

Music can convey mood, quality and size of space, energy, overall perspective, internal life of character, clarify the narrative structure, focus attention, pace, irony, etc., as Lipscomb and Tolchinsky (2012) well describe in *The Role of Music Communication In Cinema*. Probably good for using as a reference but says nothing about the precise location of cues.

Dirkes

Jennifer Dirkes' (2017) *Synchretic Analysis and Storyboard Scores: The Musical Rhythm of Filmic Elements* demonstrates and explicates the power of music in film, specifically in the way music and "action" work together in film. Dirkes looks specifically at

the way the visual rhythm and the musical rhythm of film work together, but also the way music "… reveal[s] deep background narratives that contribute to the ethos of each film" (p. 175), thus demonstrating that music *reinforces* the drama.

Mann

Mann's (2014) *The Temporal and Rhythmic Effect on Musical Composition and Form When Scoring Dramatic Moving Picture* examines the *methodology* he developed for ensuring film music cues fall on the chosen beats. This is an important addition to the literature of film scoring which is quite informative. He explores techniques for utilizing changed musical phrase lengths in order to make the musical beat line up with the edited picture in such a way as to make the phrasing sound "natural". However, contrary to the purpose of the framework developed in this thesis, Mann's thesis presupposes the composer knows exactly where the music should land.

I've gotten a lot out of this dissertation. It's smart and to the point. He has very similar problems with the existing literature that I do, with his research being into how to find hit-points musically where mine is about the "why" and "where" of the hit-points altogether.

Clark

Ewan Clark's (2018) *Harmony, Associativity, and Metaphor in the Film Scores of Alexandre Desplat* explores narratology and the use of transformational harmonic analysis in film scoring. Clark's thesis demonstrates how these theoretical tools work in conveying musical meaning in film, but not how the *timing* of those cues works (which is what my thesis' framework demonstrates.) Clark examines "story" as well as narrative levels, and how transformational or "Neo-Riemannian" music theory engages with narrative "agency" in the understanding of musical effect on film.

Clark (2018) establishes that there are harmonic "topic-flags" (which could be argued to be similar to Adorno's "clichés" in how they indicate particular times and places in a given film) such as "chromatic planing", or the use of rare scale degrees to "express otherness, including exoticism" (p. 257).

Between Dirkes, Mann, and Clark, the importance of the temporal aspects of film music is established, a method for musically arriving at those places in the film, and a harmonic and cultural analysis of the music in film. My framework provides the piece of the puzzle that is exactly what moments in the film need to be marked or underlined.

3.5 Stanislavski and Acting Theory

An Actor Prepares

Constantin Stanislavski's *An Actor Prepares* (Stanislavski, 1936/2018) and *Building a Character* (Stanislavski, 1949) are both seminal texts in acting theory. Both texts are written in a first-person "story" form, from the point of view of an actor who is working with a legendary director and learning from that director. As influential as these books are, the conceit of them can become a bit tedious. But still the ideas expressed in them were revolutionary to the field of acting.

Stanislavski's "method" is contained in a handful of books he wrote, as well as the notes of students of his, all of which somewhat contradict one another. To increase confusion, there have been some issues with translations (Stanislavski, 2018, p. 682).

One of Stanislavski's innovations was to divide the action of a play into "bits". It is presumed that when his students taught in the United States they spoke of these "bits" but it was misheard as "beats" which is what most actors trained in the United States call Stanislavski's "bits" (Carnicke, 2009, p. 214): "Precisely the same division into parts, for analytical purposes, occurs in each of the medium-size and small Bits, which then form the largest Bits" (Stanislavski, 2018, p. 148).

Stanislavski's "beats" ("bits") are the smallest "unit" in his system, but the same word is used to describe groups of "bits" (Figure 10). Unfortunately, the methodology is a bit obtuse, as he states here in this "first person" account in his seminal work *An Actor Prepares* (2018):

> First of all the three of us chose a complicated series of Given
> Circumstances and divided them into Bits and Tasks which gave rise to
> actions. When the action flagged we introduced new 'ifs' and Given
> Circumstances which gave rise to their own problems. We then had to solve
> them. Because of the way we constantly spurred ourselves onward we were

> kept busy the whole time and didn't even notice when the curtain rose. It revealed an empty stage with the scenery ready stacked against the walls for an eventual evening performance. (Stanislavski, 2018, p. 150)

Figure 4-1 *An Illustration of the Different Kinds of "Bits" (or "Beats") in Stanislavski's Work*
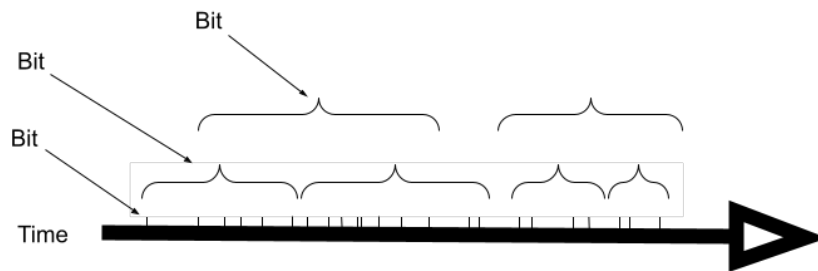
Identifying a single definition of a "bit" in Stanislavski's teachings is difficult because the definitions, translations, and terminology changed over the course of Stanislavski's books, teachings, and books and teachings of his students. For Stanislavski, the "bit" is the both the smallest unit of action as well as groupings of bits into larger bits made up of larger bits, as illustrated above. My framework identifies the smallest "bits" as realizations, decisions, and actions, whereas larger "bits" are narrative level changes.

Unfortunately, for as influential as Stanislavski is, for my own work the only usable aspect of his work is the notion of "bits." And although all of Stanislavski's smallest, and most if not all of his largest "bits" are equated with realizations, decisions, actions, or narrative level changes, his nomenclature is decidedly vague (which is the reason I felt the need to describe them better, as realizations, decisions, actions, and narrative level changes.)

Each realization, decision, action, and narrative level change in my framework lines up with a Stanislavskian "bit". The biggest difference is that I have named the function of each of these "bits". Some of Stanislavski's "bits" are narrative changes, as explained above.

The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate

Peter Brooks' *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate* (Brook, 1968) was recommended to me by theater director colleagues as a book which was

influential to them in directing plays. Musings on theater, Brook creates the notions of "Deadly, Holy, and Rough" theater, as well as reminds the actor or would-be actor of "repetition, representation, assistance" (practice, making the past 'present', and the work of the director and audience to enter a moment "more clearly and more tensely".) Unfortunately, this work is not immediately relevant to my research.

3.6 Why Stanislavski and Bal?

Of all the theorists whose writings have influenced my framework, Stanislavski and Bal hold the most prominent places.

Stanislavski is the most influential practitioner and theorist in drama (Norvelle 1962). Theater and film professionals consciously put his ideas into action, as it were, production after production. Many of the other major acting theorists like Lee Strasberg (Cole & Strasberg, 2014), Sanford Meisner (Meisner, 1987) and Stella Adler (Adler & Brando, 1988) are based on Stanislavski's "method". But most importantly, his theories are clearly and explicitly designed for the purpose of assisting the creators of drama.

Bal's work on narrative theory is clearly written and practical. I found her to be the most clear of the individual authors on narrative theory. Filmmakers looking to understand narrative layers can find usable information in her texts I think perhaps because of her clarity and the focus on models used to create, not just analyze. In any case, her work spoke to me the most

Other published works, such as *Deleuze and Film Music: Building a Methodological Bridge between Film Theory and Music* by Gregg Rednor (2011) and *Audionarratology* (Mildorf, 2016), while in-depth with theory, lack a practical side that could serve as a foundation or stepping-off place for film music. Their analysis of narrative in completed films is thorough. Still, there is little for an active practitioner to apply to a new project. Both Bal and Stanislavski create models for the inception of new work. This is vital to my framework. because my objective is to guide the creation of new work.

4   Methodology and Analysis

In previous chapters I have covered the scope and the need for the framework, explained the framework, and gone over the literature and theory underpinning the framework. In this chapter I will further explicate the research methodology I used and look at the way the framework was developed and consequently used in the spotting of a feature film.

4.1 Development of the Framework

The tacit knowledge I brought to this thesis was in filmmaking and composing, but not in the very specific thing which this thesis is about: the spotting of films for music. As I have noted, this has been a dark spot in my understanding of music in films and has frustrated me for more than a quarter century. The impetus for this research was a genuine need to discover this framework for myself and my own work. But more than my own ignorance of a structure or framework for spotting films, there is simply no such pre-existing work on the placement of musical cues in any of the film and music literature.

4.2 Why Practice as Research

Practice has been both formative and evaluative in the development of the framework that is this thesis. Practice is necessary to test the thesis. Being a director and a composer has allowed me to implement that framework and to evaluate it. Self-reflection forms the criterion by which the framework derived from the research and practice of this thesis can or cannot be considered a practicable success. The fact of being director and composer helped to ensure the adoption of this model. The success of the work or otherwise (measured through self-reflection) will be the criterion of whether this thesis will be a success or not.

As I have struggled to understand the placement of musical cues in film for a long time and by reading every book on film composition and reading every interview with film composers it appeared to me that the process could not be "reverse engineered" by me simply by looking at films or reading books on film music. It may very well be impossible to create a framework without the iterative process of working on a scene without music and adding music to it in different places with the opportunity to reflect on each iteration. It certainly was for me. And the need for discovery of this framework through practice may also explain the dearth of literature on the subject – research into this area by practice was simply not

deliberately done before. Could a similar outcome have been achieved through, say, analyzing existing films and conducting interviews with key personnel? I would say not. It certainly *hasn't* been done up until now.

In this thesis practice as research (Nelson, 2013) is the primary method for creating, demonstrating, and proving, the viability of my framework in a multi-mode inquiry that uses practice, literary research, and self-reflection. Practice is an indispensable step answering the central inquiry of this thesis: "How does one spot a film?" This practice is followed by self-reflection on the creative process and the ways it is informed by my engagement with actors, writers, and producers, as a director and composer, employing the creative lexicon developed herein.

The aim of this performance-as-research PhD is to investigate the viability of a framework for spotting music in films.

The objectives are to

- explore the existing literature in film music and in dramatic and acting theory;

- create a framework that can be used for spotting based on the dramatic needs of the films;

- direct and compose the scores for films, allowing the inherent iterative processes between director, writer, producer, and actors to guide both the creation of the framework as well as to test the framework's viability;

- reflect on the effectiveness of the framework and its limitations and advantages.

4.3 Research Methodology

Robin Nelson's *Practice as Research in the Arts* (2013) outlines multi-mode approaches in research, or "theory imbricated within practice" (p. 123). The epistemological model for practice as research embodies the "know-how" of practice which, in turn, inform frameworks, which leads to the researcher's reflection, leading back to the experiential

knowing of the researcher. This is a methodological approach I took. As for the results or success of my research, I use critical reflection, as Nelson points out (p. 63):

> Critical reflection on moments which 'work' in the process of making or where innovations come into play can assist in the articulation (in words or by other documentary means) to disseminate the findings of the research in a manner analogous to the requirement of the scientific method.

Related to practice as research (PaR) is "action research" as described in Chris Argyris' *Action Science* (1985). This methodology utilizes a similar three-step process, iterating experience and knowledge with literature research and the creation of (p. 271).

I go into more detail about my methodology in the following section.

Figure 5.1-1 *A simplified graph of the research process (based on action research and PaR).*

The standard practice or methodology for spotting films has been for the composer to intuit the places in a film where music cues need to go and intuit which dramatic moments in the

film the music needs to underline or emphasize in the score. The methodology I have created uses the framework in this thesis to spot a feature film. It is based on my experience directing and composing films as well as a study of acting and narrative theory. The viability of this framework is tested in four short films and in a feature film, each of which I directed and composed. The use of the framework in making these films was formative, leading to modification to the framework as the use of it in those films was necessarily part of the research by practice and formed a central evaluative element for the finalization of the framework as it is presented in this thesis.

Practitioner-researcher

Although I have directed and composed a handful of shorts and a feature film specifically for this thesis, the goal has always been "knowledge-producing" as Nelson (2013, p. 26) would say. Additionally, Nelson suggests the following three "modes of evidence" in a PaR Submission": the "product" of this research is in these five films, the "documentation of process" is what follows in this thesis in the "Methodology and Analysis" section, and finally, "complementary writing" is contained in the literature review and the section on the framework itself.

The analysis of my own work requires a kind of "distancing" from the work (both in terms of the product as well as the actual labor of creating it) in that the film needs to be seen from the "audience" point of view in a way. Or, as Susan Melrose points out in her essay "Writing "Practice" /Practising/ 'Writing'(In the Doctoral Research Context, (Melrose & Sachsenmaier, 2019):

> As we indicate above, writing from the position of expert spectating engages, apparently irresistibly, with *expert-spectator-centred* ways of seeing, doing and knowing in the performance event – as distinct from those specific to performance-*making.*

I will address the expert-spectator centered ways of seeing and doing in the analysis sections below.

4.4 Timeline and practice-based methods

I directed and composed five films as part of this thesis:

- *Let the Darkness In* (filmed in August 2020)

- *A Pair of Shoes* (filmed in October 2020)

- *Flamingo* (filmed in November 2020)

- *Helsinki* (filmed in December 2020)

- *The Drowned Girl* (filmed between September 2021 and November 2021)

While directing *Let the Darkness In,* I had only barest inkling of my framework. I only started to establish the framework's hierarchy, which consists of examining the film by using narratology first, and then dramatic by beats. I used a combination of *practice as research* (Nelson 2013) and *action research* as my method (Argyris 1985) by iterating versions of the framework based on a process of iterating my understanding of the framework with the creation of films and the experience of composing them (while reflecting on the process and interacting with other artists and their reflections of the process), as well as researching the literature.

I continued to modify and refine the framework following each round of filmmaking-reflection-literature review through the final stages of post-production on *The Drowned Girl.*

After a review of relevant literature, inspired by directions suggested by my supervisor, Dr. Alan Williams, and discussions with actors, directors, and writers in my wider circle of colleagues, I arrived at three primary sets of texts: books on film music (both practical and theoretical texts), books on acting theory (in particular the theory of, and inspired by, Constantin Stanislavski), and narrative theory (Bal, 2009) as it applies to the language of film. This literature review informs the state of the art in both the academic and practicing fields of film music. A thorough review of these texts, combined with reflections on my own experience directing and composing films, led me to develop the framework. With each film I used a version of my framework, altered and modified in several ways all of which were informed by my increased understanding of the framework's effectiveness in the previous film. I had solidified the framework by the time I began work on *The Drowned Girl.* In this way *The Drown Girl* can be considered the culmination of this research and a test of the framework's validity.

4.5 Evaluation

Reflecting on the insights I have gained from directing and composing these five films, I made a commentary on the processes and working within the framework, exploring where the framework works and where it does not. Through the creation of these films, I have discussed and analyzed the framework with the professional actors, writer, and producer of the films, adding to the commentary from my notes on their comments and insights.

The logical result of this thesis is an evaluation of the usefulness of this research going forward. I analyze the results of the films and how the framework affects the process of composing for me and its usefulness for directing, presenting a finalized framework that has the potential to be generally and effectively applied to the composition of film music.

Criteria for success – although I did not create a formal process for audience or critics' feedback, I did spend considerable time sharing notes with the artists involved in the work as well as artists whom I trust, incorporating this feedback with my understanding of the success of the framework. One criterion I assumed for success is whether this framework has led to a better product. The success of the product is self-accessed. I found that the framework was easy to explain and simple to understand and enabled artists from different disciplines to share ideas using the framework's vocabulary. Details of these informal responses can be found in later sections of this thesis.

Another criterion I had for determining if my framework is effective is whether work can be built on the framework. Applying a framework "post hoc" to a work of art can make the framework seem like it works even if it does not.

In my thesis I utilized the framework as a basis for the composition to *The Drowned Girl*. My proof of my thesis is the effectiveness of the use of my framework in film composition. Is *The Drowned Girl* better, or was it easy to compose, than if I did not have this framework? I demonstrate that it is.

4.6 Analysis of Case Studies in the Development of this Framework

In this section I detail cues from the five films I have composed and directed for this thesis. I list the cues and discuss and reflect upon them briefly, to use as the data set for my analysis in the next chapter. First, I examine a film I made before I began this research, specially edited and re-composed to demonstrate some specific effects of scoring the realizations, decisions, or actions and their relationship to the narrative. I then explore some examples of short films I used to develop this framework and how they tested and refined the framework.

Since enrolling at the University of Salford's doctoral program, I have directed and composed several films. The short films I have directed and composed are *Let the Darkness In* (Bellware, 2020), *A Pair of Shoes* (Bellware, 2021), *Flamingo* (Bellware, 2020), and *Helsinki* (Bellware, 2021). Over the course of these films, I have been both developing and practicing the use of my framework. The most recent film I directed, *The Drowned Girl* (Bellware, 2023), puts to use the lessons I learned from the previous short films.

These films were useful in testing and refining the framework developed in this thesis. I discovered what did and did not work in spotting. Importantly, I found through collaboration with different artists as well as my producer and the screenwriter of these films, the ideas in the framework that were the easiest for all the artists to adopt and use as a common language.

Solo Versus Ensemble Works

The worldwide pandemic that has only officially come to an end as I write these words means that all these films were shot under pandemic conditions. By necessity they have all been one-person shows, each with a single character whose interactions are confined to unseen characters. In my previous experience with one-person shows in theatre, I did not think that such work would affect my framework, but I have also provided some examples from previous films of mine wherein I re-scored certain scenes specifically to test the stability and usability of my framework. In addition, I examined the spotting of certain Hollywood films to see how well the framework works when discussing their spotting. While discussing the dramatic differences and requirements of solo shows with the screenwriter, Richard

Byrne, he said, "If you produce any dramatic work and it is scored and performed -- whether it is a cast of one or dozens or hundreds, the formal requirements upon the composer are the same" (personal communication, May 22, 2023).

Infinite Space

A film I directed before obtaining my master's degree is now called *Infinite Space* (Bellware, 2019). The film was written by Stephen J. Niles and produced by my long-term collaborator Laura Schlachtmeyer. The film is about the last humans left alive on a planet thousands of years from now. It was shot with a small ensemble of actors from New York City on location at the Great Sand Dunes National Park and on a soundstage in Allentown, Pennsylvania.

Although I composed the score as part of the final project for my master's degree, the selections I show here are remixed with new music written explicitly for this thesis. The purpose of this experiment is to look at a two-hander scene (that is, a scene with two actors) that involves clear realizations, decisions, and actions undertaken by their characters. The first example has no music and is intended to represent what would be given to a composer. It is partially sound-edited, with some sound effects and a dialog edit, but — as mentioned — is without music.

The video file for the *Infinite Space* example scene without music is in the appendix and named ISDS1AA.

Figure 6-1 still from Infinite Space with the characters Delta (Mandy Sayle) and Sagan (Sarah Schoofs.)

The first step in my framework is to *understand the film narratively*. The character's names are Delta and Sagan (Delta's costume is mostly black, Sagan is wearing mostly grey). If one were to look at this scene in isolation, one might presume this is Delta's film in that it seems to be from Delta's point of view and Delta understands things that Sagan does not. So, it is important to note that although this *scene* is what would be called Delta's scene, the film overall is the point of view of the other character, Sagan. Also, it is important to understand the story of the film outside of this one isolated scene.

Sagan, along with others not shown in this scene, has been living on a barely inhabitable planet for quite some time. The group lives under constant threat of attack by flying robots. Delta is an android who recently crash-landed on the planet. Part of the overarching dramatic tension of the film comes from the fact that none of the characters, including Delta herself, know whose side Delta was on in the war that had wiped out all the other humans. Another narrative issue is the passage of time. For androids (especially after a traumatic event like a spaceship crash) time becomes blurred and confused, so that it is difficult for them to remember how long ago various events occurred (I would like to note that this film was written and produced long before the *Westworld* television series explored the same dramatic idea).

I have created a short portion of the scene where I have indicated with text and a short test tone three possible places where music might help underline the drama in the scene. First there is Delta's realization, then her decision (to talk to Sagan about what it's like to be an android), and her action where she walks away from Sagan but also begins to tentatively imply that Sagan is also an android. (The video file is in the appendix and is called ISDSMARKERS). I shall look at how marking each of these three moments works in relationship to the understanding of the overall narrative. This scene is also a good example of how spotting a work with a single character is substantially similar to spotting one with multiple characters.

For purposes of this thesis, I created a very simple musical "stinger": a dark and sudden note that though it may seem overwrought, can be used to evaluate different placements within the scene for musical underlines. (This audio file is in the appendix and called MARK.)

The video example I created in appendix file ISUR marks Delta's *realization* in the scene. This is the moment where Delta, although clearly aware that Sagan is under the time-delusion that androids are subject to, further realizes the depth of Sagan's delusion. It is a relatively minor moment in both the overall narrative as well as this scene. For this example, I underline the look to the left Delta makes after she hears Sagan ask, "What about your mom?" As the audience knows, Delta is an android and knows perfectly well that she has no "mother". Sagan says, "Oh, that's stupid," in reaction to her own question. Placing a musical cue here puts a dramatic emphasis on facts the audience already knows, which disrupts the narrative. No matter if the point-of-view character is Delta or Sagan, or even a third-party "focalizor" (in Bal's terms), it does not make sense to reinforce musically the point where Sagan realizes an obvious fact that Delta does not know who or what her mother is.

Appendix example video file ISUA demonstrates an underlining of Delta's *action* in the scene. I placed the MARK cue music just as Delta begins to move. But dramatically this moment is not important to the audience's understanding of the narrative. Marking this realization confuses and muddies the drama of this scene.

The final video example I created for this scene is the video file in the appendix called ISUD. Here I placed the MARK cue music right on top of Delta's *decision*. Underlining her decision works the best of all three possibilities outlined here. This decision is a turning point in the film, because Delta's choice to reveal the truth about Sagan's situation is the key to the narrative. This decision drives the remaining plot of the film. Also, of the three moments I have experimented with in this scene, the dramatic underlining of the decision with music is the only option that makes the scene better.

Now that I have demonstrated how realizations, decisions, and actions require an understanding of narrative and story, I will move on to examining the films created explicitly for this thesis but not before noting that this demonstration also shows that single-person films are spotted in a way that is consistent with films and scenes with more than one character.

4.7 Plays Pandemical

My journey to conceptualize a framework for film spotting began with my acceptance to Salford University. In 2020, I started directing and composing a series of short films for this thesis, to be capped off by a feature (*The Drowned Girl*). The short films are *Let the Darkness In*, *A Pair of Shoes*, *Flamingo*, and *Helsinki,* under a heading the producers call Plays Pandemical. Owing to the limitations of the pandemic these films, including *The Drowned Girl*, are all one-person shows, meaning they feature a single actor. They were all written by playwright Richard Byrne and produced by my long-time collaborator Laura Schlachtmeyer.

At first I was grasping for something to create a structure for spotting. I began, as mentioned earlier, by foundering in the fields of audionarratology (Mildorf, 2016) and narratology (Abbot, 2008). Also, at one of my meetings with my supervisor, I'd casually mentioned that points would emphasize "realizations, decisions, and actions." My supervisor said "Oh, that's good" so I wrote it down. I'm not entirely sure how I thought of those three things but obviously I'd been thinking about them for a while. But I still had two problems. One is that I hadn't really *used* "realizations, decisions, and actions" as a framework yet. The other is that there were still more places where music clearly goes in films that is not explained by Realizations, Decisions, and Actions.

That place, which I would later call "narrative level changes" I was thinking of as "entering or leaving liminal spaces" or possibly something like "dramatic markers", analogous to Stanislavskian "bits". I was not entirely sure.

Let the Darkness In — Changes

Let the Darkness In is a short film I directed and composed that was selected for the Prague Fringe 2021 Virtual Prologue Festival.

In August of 2020, I was beginning to experiment with the ideas for the framework developed in this thesis. Although not fully articulated yet, I had some ideas about how the framework might work. In *Let the Darkness In*, Christa Kimlicko Jones plays a government scientist who has just been fired. But she is allowed to make one last video conference call to her colleagues at the Center for Disease Control (the CDC). The film is a monologue; it begins with direct address into the web camera, and then in the edit cuts to a third-person camera. (The video link for the film is appendix file LDI.)

Figure 6.3-1 Christa Kimlicko-Jones in Let the Darkness In

The film is performed and edited all in a single take. After shooting, no further decisions were made about different takes being cut together for an edit, nor were they necessary since

only one performance was used. That is, once the production team decided which performance to use, the film was, de-facto, edited. This left a very open-ended musical brief. Where would the music go? As I had not yet fully developed my framework yet, I realized it would be of value to look to the performer for their thoughts on where those "dramatic markers" might be. Christa Kimlicko-Jones is, after all, an educated actor with an MFA from University of Texas at Austin as well as an instructor at the prestigious Stella Adler Studio of Acting in New York City. It was obvious any insight gained from her experience would be helpful. I wrote to her in 2020 and asked the following questions:

> I'd like to ask you if and where in the movie you feel music would be appropriate to underline certain moments, and why?
>
> When you think of the script, your performance, did you feel there were places where a change happened? Where you made a decision? Where you realized something? Where you took action?
>
> Where else should music be?

Ms. Kimlicko-Jones wrote back to me. Her response was the following:

> So...the big shifts for me.....not sure if music belongs under all of them... but, in terms of larger shifts...
>
> "They told me I was disruptive..."
> "Do you remember AP biology"
> "I was reassigned because I stubbornly keep talking about facts"
> "They told me I made too much noise."
> "I'm not quitting the battle." (maybe music here?)....but maybe you already put music here?
> "But one last thing." (and here?) (C. Kimlicko-Jones, personal communication, August 29, 2020)

At this point I was still unclear about the role of narrative theory in film scoring. Instead, I was searching along the lines of what Claudia Gorbman calls "narrative cueing", that is "indicating point of view, supplying formal demarcations, and establishing setting and characters" (Gorbman, 1987).

Only three, short, simple musical cues ended up in this short film. The first cue begins at the opening frame of the movie. In my framework, the narrative level change of the opening

sequence -- the "video call connecting" -- animation is what is underlined by this musical cue.

Let the Darkness In

1. LDI Cue 1

Figure 6.3-2 Let the Darkness In score cue 1.

But it is important to note, and I shall reiterate, that I wasn't thinking "narrative level change" at the time.

The second musical cue is at 59 seconds. This is a very simple melody, which underlines the line which begins with "I'm leaving with my head up." This is a "realization" for the audience. Note that it is not one of the points which Ms. Kimlicko-Jones pointed out in her email to me, as reported above.

Figure 6.3-3 Let the Darkness In score cue 2.

The third cue (at 11:19) underlines the moment that the audience comes to their realization of the scientist's message: "Don't let the darkness in." This is the message of the entire film.

Figure 6.3-4 Let the Darkness In score cue 3.

The third cue goes on to underline for the narrative level change of the end-title credits.

Reflecting on my work, with the benefit of hindsight and with my framework more solidly articulated, I think the biggest changes I would have made to *Let the Darkness In* would have been *directorial*. In retrospect, my critique of my direction is that I should have leaned stronger on the realizations, decisions, and actions by the character. I would have asked the actor not to realize what she was going to do in her phone message at the beginning of the film. I would ask that she make a bigger decision about leaving this message. I would have asked that as she thought about Lysenko, that she would in that moment, "realize" how Lysenko-ist the government had become. Those moments of realizations and decisions might have then also become candidates for musical underlining.

I would use these lessons as I developed the work in this thesis as well as when creating the next films.

A Pair of Shoes — Scoring the "Liminality"

Figure 6.3-4 Maduka Steady as Dr. Ted Blake in A Pair of Shoes

The second film I directed and composed for this thesis was shot in October of 2020, a short film written by Richard Byrne called *A Pair of Shoes.* The film encapsulates a sight common enough to everyone during the Covid pandemic – that of a teacher, in his spare bedroom, now his office, conducting a lecture on Zoom. Because it was a pandemic project, the actor

(Maduka Steady, a long-time friend and collaborator) handled the details of lighting and sound for the entire film by himself while in quarantine in Boston, Massachusetts, with the producer (Laura Schlachtmeyer) and me watching and directing over Zoom from Washington, DC and Jersey City, NJ respectively. I cut together the video with some still images and B camera footage. Then I composed a score for the film. (The video with this first score I wrote is available as appendix file PSWTW.)

   A Pair of Shoes was selected for the 2021 Vancouver Fringe Festival.

   While making this film, I had a bit better of an idea of what would later become the framework developed in this thesis than I had with *Let the Darkness In*, but it had yet to be fully articulated. The music I initially composed had been "wall-to-wall" (meaning there was music throughout the entire film.) The main note I got back from the producer was that she felt as though I had "introduce[d] another character" to the film (L. Schlachtmeyer, personal communication, October 24, 2020).

   This analysis, that the music created a new character, interested me. I had thought at the time I was only underlining the "liminal spaces" of the film. I had felt that every time the character takes us into the past to tell a story, the score subtly reflected those changes. But because I had not yet fully articulated my framework and had spotted the film with only a vague notion of the sorts of places in the film needed music to dramatically reinforce them, I'd mistakenly just scored the entire film. The producer discovered and interpreted that as adding a character of a student who is in the virtual classroom of the story. So, I re-composed and re-edited the music. In this way, I could carry out my original intent, going through and re-spotting the moments where I felt the story changed liminal space (or, more accurately, when the narrative space changed to a new layer) to go to the story-in-the-story, thus re-spotting the music. (That version is available in the appendix materials of this thesis as video file PSWTW.)

   What I will describe here is how I first felt a real connection to narrative theory and the changing of narrative levels in a film, or what Genette might describe as "*any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed*" (Genette, 1980, p. 228). This notion of

falling through the narrative level of the professor's Zoom class into the ancient stories he was telling was my Damascus Road moment of putting together narrative theory with my framework.

Figure 6.3-5 A Pair of Shoes score cue 1

But to begin with, I will discuss how I *initially* thought I would score the film. The first cue (measures 1-6) is what I initially thought of as the musical support for the "liminal space" of the opening titles. Like all opening title sequences, it establishes the world and leads us from real life to the life of the narrative. While liminality, or the threshold before the drama which is the opening credits sequence, might be a reasonable way to define certain moments in film (especially an opening credits), within the framework established in this thesis I would now describe the music as *underlining the narrative level change* that is the opening credits of the film.

In illustration of how the research and practice I've undertaken for this thesis has changed my thinking about the use and placement of music as an essential element of dramatic development of a film's story since I made *A Pair of Shoes,* I will compare my original notes on the music with my thoughts after completing my framework. "The film begins. We know this because we have passed through the liminal space of the open title sequence" (author's personal notes, 2020).

What this indicates is that at the time I was that describing the shifting between narrative layers was well-described as the "liminal" portions of the drama, however I no longer feel the need to address the "liminal space" as I now believe it is easier and more accurate to simply mark the *narrative level change*. And indeed, from my experience watching the film later, both on my own and with other people, I feel that "narrative level change" better describes the effect on the drama in that moment.

Figure 6.3-6 A Pair of Shoes score, measures 155-159

Why, how, and with what impact? Indeed, once I began to understand how narrative levels relate to the film, the theory fell more into place in my framework. I could relate the framework of film score spotting to Mieke Bal's assertion that

> A narrative text is a story that is told, conveyed to recipients, and this telling requires a medium; that is, it is converted into signs. An agent who relates, who utters the signs, produces these signs. This agent cannot be identified with the writer, painter, composer, or filmmaker. Rather, the writer withdraws and calls upon a fictitious spokesman, the narrator. But the narrator does not relate continually. Whenever direct speech occurs in the text, it is as if the narrator temporarily yields this function to one of the actors. When describing the text layer, the key question is who is doing the narrating (Bal, 2008, p. 8).

As an example, measures 155-159 underline the narrative change that occurs at about 5:08, when the Professor tells us that it was a pair of shoes that caused so much calamity. (Note that this transcription comes from the MIDI files but that the rhythm is difficult to make out in the music itself due to the style of the synthesizer sound used.) The cue is very short and understated, and although the rule that one should mark any time a character says the name of the film is somewhat facetious, it is usually true that the title of a film is frequently said at a

moment of heightened emotionality in the narrative. This cue, however, is underlining a distinctly different thing. Indeed, it is the moment the Professor narratively leaves Gibbon and instead tells a story in his *own* voice. The Professor is no longer telling us what Gibbon said, but rather *what happened*. Thus, he brings the story to a new narrative level, the "narrator" has yielded to the "actor" (in Bal's terms, as above). This change is thus dramatically underlined by the placement of this musical cue.

Figure 6.3-7 A Pair of Shoes score, measures 220-222

Similarly, the film continues to switch between narrative levels as it continues. This was a revelation to me.

Measures 220-228 begins at about 7:18 in the video. Although the Professor starts this speech by saying "Gibbons tells us…" he abandons Gibbon's narrative voice and uses his own literal and figurative voice (this can be heard especially in the way he says "irksome") to bring us, the audience, deeper into the story, as we imagine the louche emperor too lazy to sign his own name. This is a delightful piece of two-thousand-year-old gossip, and the Professor takes us into his trust in order to dish it to us. Again, this constitutes another narrative level change which I will reiterate with Bal's explication of how "… the writer withdraws and calls upon a fictitious spokesman, the narrator. But the narrator does not relate continually" (Bal, 2008).

The only real opportunity for musical cues in *A Pair of Shoes* are the narrative level changes. I have included a breakdown of all the remaining cues for the film in Appendix 3 of this

thesis as all the narrative level changes, while revolutionary to my thinking and to the progress of the framework, are very similar. Looking back on my score I feel it was too heavy-handed for the material. If I had had the framework of this research solidified before writing the score for *A Pair of Shoes* I would have taken a somewhat lighter approach with the material and, likely, made the work more "effective" as Aaron Copland might say.

Flamingo—Narrative Dreaming

Figure 6.3-14 Rebecca Kush as Bonnie in "Flamingo"

By November of 2020 I had this framework developed to the point where I realized that the first step in film spotting was an understanding of narrative "perspective", or "focalization", perhaps best defined by Mieke Bal when she discusses the so-called "manipulation" or the "operation" of the "fabula".

> "The primary means of manipulation is what is traditionally known as point of view or "perspective." The view from which the elements of the fabula are being presented is often of decisive importance for the meaning the reader will assign to the fabula" (Bal, 2008, p. 66).

The second step of my framework is to note the narrative level changes, as outlined above in *A Pair of Shoes*.

Then, one looks at the realizations, decisions, and actions that take place in the film. In the film *Flamingo*, I had the opportunity to do just that.

Flamingo is a film written by Richard Byrne, based on true events. It was shot in the bitter cold of late November of 2020 in Brooklyn, NY on a rooftop, after which I was immediately hospitalized having (unknown to me at the time) come down with MRSA (as a result of a surgical procedure performed a month earlier).

Forgoing the "Zoom meeting" conceit of *Let the Darkness In,* and *A Pair of Shoes,* I operated the wandering camera, which lazily glides over actor Rebecca Kush in the role of "Bonnie", to create a claustrophobic feeling of slow dread as she sits by the swimming pool in her Florida home. The first frame of picture is a closeup of the pool, followed by her first line, "There's something weird about time…" The music marks the beginning of the film and its narrative layer change.

Figure 6.3-15 Flamingo score, cue 1.

(The music transcriptions are simplified from the original MIDI score to facilitate ease of reading.)

Fifty-two seconds into the film, Bonnie says "Well now I'm staying anonymous." This is an important *reveal* for Bonnie. This is the theme of the film: the anonymity of those who facilitate evil. My intuition was to keep the music silent over this line, because I felt the moment "felt" most powerful, however, without music additionally underlining it. This cue, or lack of cue, illustrates the limits of my framework. I did underscore the silent moment (the moment without dialog) that follows the reveal and that silent moment could perhaps be a narrative change or possibly a realization by the audience, but artistically the reason it was placed there by me is because it simply "felt" right.

Here we might pause and consider Professor Melrose's comments on theory and practice.

> To my eye, what expert performance making, when it is driven by a philosophical imperative, as well as a creative and a professional imperative, cannot avoid theorising, is a particular take on performance composition itself (Melrose, 2015).

It is therefore with caution that I bring out my "expert spectating" card as someone who has directed upwards of twenty feature-length films so say that one choice is "right" and the other not. But it is a choice, a matter of not "hitting the nail on the head", where I had to use my judgement about whether a moment in film (in this case, a realization/reveal) would be better suited to musical underscoring or not. I chose "not."

With Flamingo, my framework had started to become more firmly established in my understanding. I feel it is the best of the Plays Pandemical series and is in many ways the progenitor to my feature film *The Drowned Girl*. I was feeling confident through my reading of Bal (and by this point, other narrative theory) in that my framework was an effective tool which was easy to understand and for the production team to get behind.

Helsinki

Helsinki debuted at the first Open Road Arts Film Festival in 2022 in Washington D.C. *Helsinki* is a short film starring Tony Travostino, who plays an actor auditioning for a commercial for a new hair-loss product. It was shot in December of 2020. The film is an indictment of the advertising industry.

Figure 6.3-23 Tony Travostino in Helsinki

By the time I was in post-production on *Helsinki,* I had an almost entirely fleshed-out conception of my framework from my experience on *Flamingo*. Although *Helsinki* has only two musical cues, the decisions to spot those two cues came much easier than they had with the other Plays Pandemical due to my understanding of the framework.

Figure 6.3-24 The first cue of the score to Helsinki.

Both of the cues underline changes in the narrative layer. The first cue begins at the first frame of picture and is an arpeggiated chord on synthesizer. The cue underlines the open title credit block. Dramatically, the music brings the audience into the film.

In the body of the film there are numerous decisions and realizations that I decided not to underline. The film is a realistic depiction of one side of a conversation that takes place in real time on Zoom. For that reason, to maintain the reality of the Zoom call, underscoring would not have been the right choice. It would have taken us to a new narrative layer I did not want to create, interfering with the overall narrative.

Figure 6.3-25 The second cue of the score to Helsinki

7:36 "So, how'd I do?" is an action that comes right on the heels of a decision, where the actor decides he's going to come out of his exuberant "character" of loving the product. The music begins quietly and remains under his next line, "Where should I start?"

The video file for *Helsinki* is in the appendix and called HLSNK.

4.8 The Drowned Girl

The Drowned Girl is about Swedish actress Kristina Söderbaum, the star of some of the most infamous Nazi films made during the rise and fall of German fascism. The film is a one-person show written by Richard Byrne, produced by Laura Schlachtmeyer, starring Annalisa Loeffler, and directed by me. We shot principal photography between September and November of 2021. The file for the completed film is appendix file DG.

The story of the feature film *The Drowned* Girl is an impressionistic exploration of the life of the German-Swedish actress Kristina Söderbaum. She was the female lead of the infamous and virulently anti-Semitic film Jud Süss. The entire written score is a .pdf in the appendix with the file name PDS. The entire breakdown is in the table in Appendix 2 Drowned Girl Cue Breakdown below.

(Toward the end of the score is a major edit. Act 6 Part II -- a portion of picture was cut after recording and mixing the score. This is indicated by a red "X" through portions of the score which was deleted. I retained it in this score in order to maintain continuity between the score and picture.)

Figure 6.4-1 Annalisa Loeffler as Kristina Söderbaum in The Drowned Girl

The "focalizor" of the film is that of Kristina. However she isn't really "Kristina" but rather a water spirit (and an unreliable narrator) trapped in her own Faustian hell. I felt that the music would best describe a kind of antifascist musical idea: made of ideas of the music that the Nazis hated. Although fascists may have thought their ideas about music had some

sort of logical consistency, they were primarily simply anti-Jewish and did not have a kind of actually identifiable "pro" or "anti"-fascist musical form.

A failed experiment

After shooting the first days of footage of Kristina underwater, I tried doing the opposite of the standard methodology for film post-production. I imagined the images I shot, and then I composed music to what I thought might be the *final* images, but without having done the picture editing. This did not work. Trying to "edit" the music in my head, to match a picture edit of the film that was also only in my head, was unsatisfying musically and visually. If I had written a piece of music and then made the picture edit to that music, it might have worked. But running a "pretend" film in my head while composing the music didn't make for good music, a good picture edit, or a good film. This example is demonstrated in appendix file GX. For the printed score, see Appendix 1 Drowned Girl First Cue.

Note that the music heard in this example is simply the output from MuseScore, the scoring program I used to compose this cue (figure 6.4-2). The synthesizer cello-like sound is the guide for the vocal line. I didn't bother mocking up or finishing this piece of music until I had a more complete cut of the opening. Although I think the melody and the general "feel" of the cue was about right for the film, it wasn't good musically. Nor could I cut picture to it in a way that seemed satisfying. Therefore this particular part of the score was abandoned.

Narrative Understanding of The Drowned Girl

By the time I shot *The Drowned Girl* I had a fairly solid understanding of my framework, which I shall reiterate here.

The first set of steps are derived from narratological theory. One must determine the *point-of-view* (the "focalizor" of the narrative), and to understand the *narrative level changes* present in the film. The "narrator" in *The Drowned Girl* is, to a great degree, "Kristina". But this is not the literal and historical person or perspective of Kristina Söderbaum. And the focalizer, as Bal points out, is not always the same as the narrator:

> When we see focalization as part of narration, as is usually
> done, we fail to make a distinction between linguistic, visual, or

> auditive, hence, textual agents and the colouring, the object of
> their activity, which may be produced by a different agent (Bal,
> 2008, p. 12).

Indeed, the unreliability of the narrator, coupled with her occasional moments of stunned insight, provide this focalization which Kristina occasionally, and briefly, embodies. In my framework, it is absolutely vital to get an understanding of this in any film one is composing for. This is because all of the meaning in the film, as I have shown in previous chapters, can be reinforced, altered, or even destroyed by the composer!

The film also continually alters the narrative levels it operates on. Kristina is in an unknown place, one that she does not comment upon directly, but as she tells the tales of her career, she is in a bombed-out house, or on a small stage, or an empty room. Yet those places, where she seems to *physically* be, are not always where her dialog takes us. The story is out of order, rather "the relations are being explored that hold between the order of events in the story and their chronological sequence in the fabula" (Bal, 2008 pp 67-68). In other words, the chronological (and historical) sequence of events is not in the order they are presented in the film. These narrative level changes are frequently reinforced with musical cues, but most importantly they are dramatic moments or one of Stanislavski's "bits" which need to be understood. "Understand the narrative" may seem like such a fundamental step that it shouldn't be mentioned, it should be obvious, however as we have seen even in the earlier films for this thesis (particularly with *Let the Darkness In)* I have needed reminding of that step myself.

Realizations, Decisions, and Actions in The Drowned Girl.

The second set of steps are to note the realizations, decisions, and actions of the film. I do not say "mark" those realizations, decisions, and actions as one might reasonably feel some, all, or any of them might not be musically underlined for any one of many reasons. Perhaps the film's aesthetic is not to use interior music cues, perhaps some particular realization, decision, or action feels better without music (via the composer's *intuition* as discussed elsewhere.) But noting where those places are, even if they remain un-scored, is important to understanding the entire structure of the film.

Drowned Girl Selected Cue Breakdown and Analysis

Below, I have arranged a selective breakdown of the score to *The Drowned Girl* based on the major categories of cue types – narrative changes, realizations (and reveals), decisions, actions, and also cues outside of the framework. In Appendix 5 there is a complete breakdown of every cue in the film, but in this section I will focus on selected cues in each of the major categories (arranged together) in order to engage with the theory and give more in-depth analysis than is found in Appendix 5.

I will begin with cues affected by the first part of my framework—the narrative changes.

Narrative Changes

One of the most typical examples of the scoring of any film are the opening and closing credits. Act 1 from 0:00:00 to 0:02:18 is the music for the front-title sequence. This cue is spotted as covering the opening title sequence of the "un-drowning" of the drowned girl, leading to her eyes opening. The sequence is not specific to any of the specific drownings of Söderbaum's characters but rather an impression of the internal narrative of the entire film's location inside her mind. I establish some of the motifs I use throughout the film. Also, the screenplay used an excerpt from a poem as a quotation on the first page. The words are a translation of Goethe's "Gretchen am Spinnrade" from his *Faust*. So, I decided to incorporate the words into a song in the opening cue, sung, appropriately, by Annalisa Loeffler, the actress who plays Kristina. I had never before seen a screenplay which supplies lyrics that a composer could use as part of the score. I believe that placing this quote on the first page is more of a "theatrical" conceit than a filmic one, however it does not substantially affect the framework of this thesis. The musical cue underscores a narrative level change, which is the opening title sequence itself, arguably an essential part of the entire *schema* of a narrative film, as described by Catherine Emmott and Marc Alexander in their chapter on schemata in *The Living Handbook of Narratology* (Hühn, 2014, "Schemata").

Inside this cue I underline the *action* of her eyes opening at 2:11 with a staccato stab. Her eyes opening is an alteration of the "focalization" (Bal, 2009) and the implied narrator. Until this point, the character has her eyes closed and we see her more as an *object* in the storyworld, but upon her eyes opening (and looking directly into camera, at us, the audience)

we recognize the narrative change that complicates the focalization. For the moment, we experience that the world will be through her point of view.

I will skip over numerous cues (as a reminder, all the cues are discussed in brief in Appendix 5) in order to discuss the narrative level changes at 11:51 "And like a flower…"

Annalisa Loeffler, deliberately slowed the speed of her dialog over this line, becoming more "theatrical" and thus creating a new narrative layer where the first-person narrator becomes almost a third-person narrator, altering the focalization of the film and simultaneously reflecting on Kristina's feelings about herself. This is an important dramatic emotion to establish. As Fotis Jannidis writes in their chapter "Character" in *The Living Handbook of Narratology*:

> At the discourse level, the presentation of characters shares many features with the presentation of other kinds of fictional entities. However, because of the importance of character in telling stories, these features have been discussed mainly in terms of character presentation (Hühn, 2014, "Character").

This "presentation of character" is revealed through the narrative level change which places the "narrator" of Kristina and us, the audience, in a different positionality than we started as. Although it seems complex and possibly obfuscating, her character and the story are actually illuminated by this change. It is like a brief "spell" we are placed under where we see more of how Kristina reflects upon herself in the moment. I met that moment musically with a piano arpeggio followed by a chord on the harp. When she picks up by saying "In Opfergang…" it feels to me as though she's broken the spell, and we're back up one narratological layer.

Moving ahead to the new narrative layer at 20:36. This is an absolutely classical example of a narrative change. The "play-within-a-play" is an example of what Gerard would describe in terms of narrative levels:

> We will define this difference in level by saying that any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed (Genette, 1980, p. 228).

There is a very small play-within-a-play where Kristina, as Gretchen, sets her props and gets ready. I feel like this section is a "breath" in the narrative – a moment where the audience isn't being hammered with a lot of information but can rather take a moment before continuing with the story. I opened up the orchestration by adding alto flute and musically I made a lighter version of the Eb, D, B, C motif in order to close out this reel with a feeling of some kind of small resolution.

21:19 Narrative layer change. The music and image here serve as an interlude, which was written into the screenplay. The images of the rotunda of a courthouse where Kristina wanders the hall were intended to reflect the sort of purgatory she is in; always wandering, never being absolved. The music tries to be light and playful in the harp, while darker, more atonal, and questioning in the piano and cello.

22:41 "Hundreds of thousands of people saw my films…" She attempts to escape the question about stoking hatred against Jews by changing the narrative – literally and figuratively. She wants to tell a story about the good times of Germany in 1940. The music obliges by letting her sink into a new narrative layer while she reminisces. This cue lasts into the next scene and serves as a transition to yet another narrative layer.

At 23:07 "The Germans called me Reichswasserleiche" Here the film passed into a narrative layer where Kristina is inside her own head and does not realize where she really is at all. In her mind she is talking to a friendly interviewer and telling charming stories. Her lack of awareness is part of this narrative layer and is reflected in the music. The music lightly matches her story and her emotions as she lists her filmic accomplishments. Here there are numerous underlines of moments of her story, but they are deliberately melodramatic. This sort of spotting (for example, making a galloping sound musically when she talks about a horse) is not really covered by my framework and may be a form of "illustration" however, again, this framework does not account for the *type* of music supplied for a film, only where the music might go.

Later at 54:41 and Kristina says the line "Soldiers charged…" is a narrative layer change. Certainly, while I was on the set, I felt I could see in my mind the ridiculous spectacle of soldiers playing soldiers while Annalisa Loeffler delivered this speech. It seems clear that this

character, this "Kristina", sees those soldiers while she is speaking, and narratively her wonder and response to the moment bringing us to this new narrative level.

55:14 "As everything collapsed…" Another change to the narrative level. Through Kristina's language and her speech, we the audience, are now watching the end to the war. I indicate this with the A tolling on the harp. We don't literally see the end of the war, we hear Kristina describe it with the writer's words and the music.

Moving on to the last of the narrative level changes, at 1.07.20 is the narrative level change to the closing credits. Here, the opening theme comes back. This narrative level is the overall narrative framing of the entire film. Sometimes called "bookends" by theater colleagues of mine, this first layer of the narrative (first shown to us in the very opening shots of *The Drowned Girl)* can easily become an "a-ha" moment when it returns, showing us that we are still in that frame, or as described by Mieke Bal:

> When the embedded text presents a complete story with an
> elaborate fabula, we gradually forget the fabula of the primary
> narrative (Bal, 2008, p. 52).

Above are just a few examples of narrative level changes and/or perspective changes which this framework helped to identify. As a structure for identifying places in a film which are "ripe" for spotting, the field of narrative theory is absolutely crucial. I estimate that the systematic discovery of places in the film which could be spotted from narrative theory saved at least two days of work (including re-work, for without such a structure I would have been experimenting with music placements just to "see" if they were right").

Realizations and Reveals

Noting again my framework the "Realization" encompasses dramatic "reveals" to the audience as well as realizations by the characters, in this section I annotate the spotting of selected realizations in *The Drowned Girl*. I will also examine some of the ways these realizations also operate as narrative elements where Stanislavski's work echoes that of narrative theory.

3:46 is a classic realization. When she says the words "my husband" the audience is suddenly thrust into the immediacy of her world, yet not in a . Veit Harland is not just some historical

figure, but her husband. This reveal is musically marked with a chord cluster in the piano left hand at measure 45, which lasts through the scene change.

4:55 at measure 79 reveal: "But if you rub the plaque beneath the bridge, you will have luck…" is a dramatic pivot. It even qualifies as a reversal of the drama of the drowned saint, from drowning to delivering good luck. The cue continues to illustrate the storytelling narrative level of "When I was in Prague" with a light interplay of notes between the harp and piano. The interplay becomes darker at measure 95 when she pivots to "You may think it's nice to be a movie star" as the dramatic escalation continues through "beasts" in measure 100.

3:55 Cello emerges to be a musical substitute for the unseen and unheard character of the interrogator. A "character stand-in" is, in my framework, a kind of reveal or realization. In this particular case, it also serves as the narrative level change of a scene change. The musical substitute for an unseen character is not terribly common, but it is appropriate here. Examples of this sort of musical cue might include all the adults in the "Peanuts" cartoons with the "waa-waah" sound that is used to substitute for the speech of the unseen parents. This kind of substitution, which in my framework is, again, a kind of "reveal" is vastly simpler than the normal sorts of discussions about "music as a character" such as when Jerrold Levinson says that

> When are we inclined to regard the actions that we hear in music as directly present to us, enacted by personae as we listen, and when as matters that are not directly present, but instead represented in a narrative conveyed to us by a narrating agency, whether the composer, the performer, or a narrator internal to the music?
> A most difficult question. Let me, then, pose a simpler version of it. When do we have the sense that unadorned instrumental music is relating a story to us, that such music is, in terms invoked earlier, narrating, and not just being narrated?
> I suggest, first, that the music must have a marked character of utterance, of seeming to speak, if that sense is to emerge. And not all music displays that (Levinson, 2006, p. 435).

In the case of this cue, we are quite specifically listening to music "enacted by personae" in the film—the unseen interrogator. Also, what the interrogator "says" to Kristina (which she helpfully repeats and paraphrases) is a "realization" to her character.

9:02 "I was someone" This is a realization; I think of it as almost a revelation – the key to Kristina's entire character is that she wanted to be noticed. (In her mind her only mistake was being associated with the Nazis.) This realization leads to a scene change into the soundstage set. From this point the film continues to sink through narrative level changes, through the speech about wanting to play Gretchen in *Faust* and then into the theatre where (in her mind at least) she is playing Gretchen.

10:52 "Until that light reveals you are in hell." I interpret this as a classic realization. Because Kristina is an unreliable narrator, it is possibly more a reveal than a realization; she does not know she is already in hell, but the audience is starting to understand that's where she is. This is also what Stanislavski might call a "big bit" because Kristina's revelation of where she is, is the point of her entire story in *The Drowned Girl*. This large bit is explained by Stanislavski thusly:

> Just ask yourself, "What is the one essential thing in the play?"
> (Stanislavski, 2008, p. 148).

This realization of Kristina's which, again, is not fully conscious for her, is well-marked by being married to a musical underscore and is possibly the biggest of Stanislavski's "big bits" in the entire film.

14:47 "I would obey, and act…" This is a realization which I marked very discreetly with a few notes on the harp. The reason to do this so subtly is that the character is very impressed with herself, and clearly she feels that she is sympathetic, rather than problematic. Returning to Bal, she states

> Whenever events are presented, it is from within a certain
> vision. A point of view is chosen, a certain way of seeing or
> otherwise perceiving things, a certain angle, whether real
> historical facts or fictitious events are concerned. Storytelling is
> inevitably slanted or subjective in nature, and to deny this
> constitutes a dubious political act, for it means denying
> narrative responsibility (Bal, 2009, p. 132).

This vision in *The Drowned Girl* is of a person who is not entirely self-aware. Consequently, I felt the music should reflect her point of view in the narrative, but also it should hold back from being too much on her side. Here we can see where the "focalizor" differs from the

"narrator" in the film. The narrator is, quite literally, Kristina. But we know better than to believe her and the film itself understands this too. As it is early in the film, I felt this cue could be sparse so as to keep the moment somewhat ambiguous on rewatching.

15:11 "My thoughts? Or Goethe's?" This is one of my favorite lines from the film. It is a realization/reveal which acts as a "button" or a final line of a scene, leading us into a scene change where Kristina acts on her stage – playing Gretchen in *Faust*.

18:36 "Silence" This realization is underlined by silence in the music. Silence was the only appropriate way to mark this moment, because it is literally what she's talking about. Her pride is brought down with a realization at 18:44 when she says "Only then…" which I mark with the Eb, D, B, C in the cello. And that results in her realization "A memorable performance" at 19:17 which leads us into the scene change. I found it interesting from a dramatic perspective that the realizations "stack" on one another, building up to the end of the scene. Feeling that her performance carries the drama in such a way that the music could easily be too much, I kept to a very delicate and open orchestration of cello, harp, and piano. This combination brings the audience into the narrative space of the next scene, but although I kept the cello dark, I made the harp lighter. The contrasting instruments maintain the contrast and ambiguity of this entire sequence of indignity, power, and realization that what she thought was her power was actually a manipulation of her contrived by Veit Harlan.

20:13 "Made us impudent." This realization/reveal is a beautiful end to this scene. I feel that in most films the narrative would be going into the section of the film where the "fun and games" happen (Snyder, 2005). But with the unreliable narrator of *The Drowned Girl,* the "fun" part of her life was being Aryan in Nazi Germany which the audience recognizes as horrible and loathsome. I marked this moment leading into the next scene with a variation of the Eb, D, B, C motif. The cello lands on a low C# to give a bit of instability, demonstrating that there may in fact be a problem with the narrator's "impudence" in the story.

29:26 "Frightful Mephistopheles": This realization is one I recognized while we were on set and shooting. I asked the actor to really answer her own question of "Who was Goebbels?" Her response was to make the change as though she realized for the first time just who Goebbels really was. I believe everyone in the room was pleased with that note (the actor, the

producer, the writer, and, of course, me). Making that moment a bit "bigger" and taking a bit more time with it made it easier to mark with a musical cue. That is, as Bal says,

> The actor's realization that double meanings should be taken seriously is itself a sign. It is a "prescription" for the reading of literature. The embedded text, with its double meaning, consists of a piece of literature (Bal, 2009, p. 58).

(Note that Bal is referring to what we might think of as the "character" rather than a literal stage or film actor in this instance.) One of the advantages to my framework I have found is the way it is helpful in analyzing and articulating moments in scenes. Noting the realizations, decisions, and actions on the stage is very helpful to me; and it is more specific than Stanislavski's "bits", or even his "big bits". I find this framework to be a very concrete way of looking at a scene dramatically. In this case, I was able to use it to quickly articulate a change that I wanted in such a way that it was easily understood by everyone involved, not just as a composer but as a director when watching the scene play out. It is easy to detect when those realizations, decisions, and actions occur both in the script and on the stage while shooting.

52:28 "Or does Faust believe the devil needs him?" Here is the crux of Kristina's journey in this film. This realization – that the artists who created fascist art were intimately involved and complicit in that fascism -- is the closest she comes to realizing her own culpability for everything that was part of the system: the anti-Semitism, the "total war", the horrors of the Third Reich. I scored this as simply as possible with a chromatic flute motif which plays over the fade to black.

01:00:50 "Some people must wear them forever" is a realization/reveal that she thinks shows her in a much better light than it does. The "forever," indicates her own lack of self-awareness. I mark this moment with a cutoff in the music; it seemed the most effective emotionally and it serves to let the next moment – the narrative level change/scene change to the courtroom – feel more natural.

Decisions

17:34 "So as the cameras rolled, I let this fur coat fall away" This moment is a combination of a narrative change, a decision, a realization, and an action. This action is a "big bit" in

Stanislavski's terms. It was a moment which had a major impact on her life and career. My interpretation is that Kristina's memory and action here are both humiliating and empowering to her. For her, this is one of the most important moments of her career. It also serves as a kind of analogy to her relationship to power and ultimately to fascism, where she succumbs to the indignities of the authority held over her but feels defiant and empowered by it.

I place this cue under "decision" because it is the only clear decision she makes in the film. But it is a very clear decision, even if she does not make it in "real time" in the *fabula* but rather as part of narrative. She makes the decision to let her fur coat fall away, only to let her fury out. This shows her agency as a character, how no matter how many times she says she is just a victim.

But also, it is not *just* a decision, it is also an action:

And Actions

The Drowned Girl has very little in the way of action. It is a one-person show where the character relates events that happened in the past. There is arguably only one "decision" in the script. And only one "action." They're both the same place, happening at virtually the same time. She makes a decision and then does the action that lets her fur coat drop from her shoulders. This action defines Kristina in the narrative. It defines her ambition and it foretells essentially the doom which will be played out by the fact she does not realize which parts of her have agency and which do not.

Cues outside of this framework and intuition

The framework I have created is designed to replace intuition. It does not, of course, but that is the vector of a framework. A framework is the conscious reasoning that intuitive analysis avoids. In the absence of a framework, decisions made during the scoring of a film are based on intuition.

Still, sometimes, for an artist, a particular decision to do one thing or another simply *feels* right and cannot be explained. A filmmaker or composer can feel a certain thing intuitively (for instance, "a music cue is needed here") and later on interrogate the moment or the placement of music using reasoning ("the music needed to be here because the character is

telling a story about something that happened in the past"). "Intuition," my father used to say to me, "is just experience." By that he meant that intuition is a powerful shorthand for the way the mind can quickly make associations. As I have demonstrated by the literature and the quotes by Copland and Bernstein, "intuition" is implicitly the default method for scoring films. And it is not without merit. Some of "intuition" is the artists' internalization of implicit frameworks and some is of some mysterious artistic impetus that is beyond the scope of this thesis. My framework here is to explicate the implicit frameworks used in film score spotting.

My framework accounts for most of the places a composer wants to emphasize with music, but not all of them. In the section that follows, I discuss one by one the places where I discovered inconsistencies with the framework, during the spotting and scoring of *The Drowned Girl*. Each instance shows a situation where it could be successful to disregard the framework or bring other priorities of musical storytelling to the forefront.

Undoing a decision to add underscoring

3:30, beginning at measure 37. I composed the music in this spot without regard to my spotting framework. After recording the music, I felt there was "too much" music here. The producer and writer agreed. The music was not making the scene work any better for me and felt tedious. Looking at the film I found there was no support for adding music, as far as realizations, decisions, or actions were concerned. This cue was not justified by my framework, nor did my intuition tell me it was correct, so I muted that section of the score in the mix. Here, I might have saved time by paying *more* attention to my spotting framework a. But again, I "felt" the music needed to be there at one point during the composition process even if later I decided it did not. My interpretation of this cue is that artist's intuition cannot be dismissed in the composition process, but the framework remains a helpful tool for making spotting decisions.

Using intuition to go beyond the framework

At measure 54 I bring in the "tolling bell" of the harp playing middle-A. It is not clear to me how my framework supports this cue. After reflection, I realized this is a kind of illustration, difficult to spot except by feel. There is some dramatic escalation and a reveal that the SS were required to watch Jud Süss, but this cue could demonstrate the limits of my structure as

a tool for spotting. It may be that no practical structure can account for every note of music in a film.

Using the artistic freedom inherent in the framework

10:02 I kept the underscore under Kristina's speech where she's playing Gretchen in an imaginary theatre: "I am no beauty; I am no lady." Then the score becomes somewhat sparser when the film returns to the soundstage. This cue demonstrates the limits of my framework. We can identify many in-points for *possible* music cues, and we can think in terms of where we are narratively in the story, but that does not dictate whether or how a portion of the film is scored. My framework only serves as a guide.

Going beyond the framework

19:43 As above at measure 54, this music is added although there is no basis for it in the framework, the cue underscores Kristina's story about meeting and falling in love with Veit Harlan. It is a new narratological layer, certainly. I simply felt this scene should be scored this way. Here, again, I may have found limits to my framework. Perhaps the new narratological layer really is the impetus for this cue or perhaps another artist would have made a similar choice while justifying it with my model. Or it may be that using my model a perfectly legitimate choice could be made to not have a musical cue here at all. Many legitimate decisions could be made regarding music here.

Going against the indications of the framework

34:09 "Be the best" is a new dramatic escalation. I don't underline it musically, because I feel the actor did the best underlining and doing something specific with music at this point would have been "too much". Again, these decisions (whether or not to add a cue) are subjective, but the framework helps guide us to where those cues would go.

Underscoring a connection between performer and audience

47:00 "My films sold…" This cue, a chord cluster in the piano, was spotted originally because I felt it needed to be there. I did not have a reason for it, it just seemed right. It's not

a realization, decision, or action. Reflecting on this cue I re-watched it and realized that where I wanted this cue was exactly where the actor decided to look into the camera and stare at the audience for a moment. My feeling is that she created a narrative change at that moment, implicating the audience in her story to elicit sympathy. And it's not as though she is completely undeserving of sympathy; she was treated badly.

One advantage of my framework is that it does not enforce a structure onto the music of a film. I think this cue demonstrates how the framework follows the way a composer might feel their way through the spotting of a film. In this case, I felt the need for a cue and although I do not need to justify it, I could find a narratological reason for the cue. To me this indicates that the cue could have been spotted with a narrative level change early in the process.

5 Evaluation

Figure 5-1 Annalisa Loeffler in The Drowned Girl

In this thesis I have defined the problems historically with film music spotting and defined my inquiry's scope in Chapter One. I have defined the framework I have created, using narrative and dramatic theory in Chapter Two. I have discussed the relevant literature in Chapter Three, and outlined the methodology and the four short films and the feature film I

directed and composed and how the work was affected by, and developed with, the framework. I shall now evaluate the framework.

To remind the reader, these are the questions my framework and thesis answer:

1. How can a framework for understanding the placement of musical cues in a film be developed?

2. How is such a framework helpful to the filmmaking process in practice? Specifically, can such a framework be demonstrated to work?

3. What do the dramatic moments in the narrative say about the temporal aspects of film score spotting?

4. What are the limitations of such a framework?

And the objectives of this thesis are to

- explore the existing literature in film music and in dramatic and acting theory;

- create a framework that can be used for spotting based on the dramatic needs of the films;

- direct and compose the scores for films, allowing the inherent iterative processes between director, writer, producer, and actors to guide both the creation of the framework as well as to test the framework's viability;

- reflect on the effectiveness of the framework and its limitations and advantages.

Developing a framework using narratology and acting theory was accomplished through synthesizing these theories with my own experience as a director and composer for films.

The framework I have created and the films I have composed and directed have iteratively made my work better. That is, the film directing and composing I have done has made my framework better, and my framework has made my directing and composing better. The lens of this framework facilitated a better understanding of the structures underlying the

drama of these films, and the creation of these films (and the many others I have directed and composed) has informed this framework. I demonstrate this with a discussion and reflection of the works cited in the previous section of this thesis.

At first, with *Let the Darkness In*, I was foundering about without a theoretical foothold. I directed and composed the film simply by feel and experiment, trying out different sorts of musical cues, the way I always have. With *A Pair of Shoes*, I began to have a better understanding of narrative theory and had developed a portion of my "realizations, decisions, and actions" framework and although I was struggling with incorporating narrative levels, I was beginning to see how the structure might work in film spotting. Re-reading Mieke Bal's (2009) *Narratology: Introduction to the Theory of Narrative* helped me better understand how the drama worked in *Flamingo* (both on-stage and in post-production while composing the score). Lastly, re-exploring Stanislavski's *An Actor Prepares* (2008) and understanding the aforementioned translation issues with "beats" and "bits" prepared me more as a director and composer on *The Drowned Girl* leading to my much greater confidence both as a film director and as a composer. The framework unlocks many mysteries of dramatic form which are not otherwise articulated in any of the literature on the subject.

Noting that the purpose of this research and this framework is, essentially, to come up with a structure in which to spot film music, the analysis offered in this framework focuses on the *timings* of cues, not the content of those cues (and, possibly, this framework evokes a hierarchy of timing over content albeit as a concept strictly to be engaged with "as future research"). The framework integrates a synthesis of acting and narrative theory within an overall narratological structure. The discoveries I have made include more than just the creation of a framework for the *music's* in- and out-points, but also apply to directing, acting, editing, and the creation of what Aaron Copland (who I quote in section 2) might very well call "effective" drama overall in *film*, not just music. I find that the clarity of my framework enables the conversations, debates, and analyses that occur in all collaborative arts, such as filmmaking, equip the entire team with a shared insight into the narratives we build.

The framework of this research posits that within a structure based on narrative analysis (that is, finding narrative-level changes) as well as a detailed moment-to-moment analysis (that is, finding realizations, decisions, and actions), I have found and demonstrated one can discover

the majority of possible in-or out-points for musical cues, although as noted the framework does not provide for accuracy closer than about two seconds (which again is a subject for which future research could be warranted).

A happy convergence of interests in filmmaking also occurred throughout the production and post-production of the Plays Pandemical short films and *The Drowned Girl*, I was very open about my research with everyone involved in making the films. My framework developed iteratively during the directing, editing, spotting, and composing of each of the films in this series. I found that creating a common vocabulary among all the members of production was helpful in quickly identifying moments (both dramatically and musically) to examine, correct, or alter.

Narrative theory provides an excellent context within which to develop an understanding of dramatic structure. Film seems especially to benefit as an art and craft from understanding the *text,* the *fabula* and *syuzhet* of the narrative, possibly because the differences between the linear story and the story as it is told are clearer in a visual, dramatic medium. I will quote Mieke Bal at length on this subject:

> These definitions suggest that a three-layer distinction – text, story, fabula – is a good basis for the study of narrative texts. Such a distinction entails that it is possible to analyse the three layers separately. That does not mean that these layers exist independently of one another. They do not. The only material we have – that can be said to exist – is the text before us. Readers have only the book, paper and ink, or the strokes of paint on a canvas, the light in a dark (movie) theatre, the sound coming out of speakers, and they must use this material to establish the structure of the text themselves. Only the text layer, embodied in the sign system of language, visual images, or any other, is materially accessible. That a text can be divided into three layers is a theoretical supposition based on a process of reasoning, of which I have given a summary above. Layers serve as instrumental and provisional tools to account for particular effects the text has on its readers. The theory being presented in this introduction is based on the notion of distinct layers, such distinction being necessary for a detailed analysis (Bal, 2009, p6).

In addition, the new concepts I have proposed within the framework of Stanislavski's "bits" as realizations, decisions, and actions are an excellent way not only to find the dramatic

moments that can be marked or underlined by the score, but also to find the dramatic moments from the point of view of the director, actors, camera operators, and picture editors.

The innovation of this framework is that it easily articulates all these moments – from narratological through dramatic beats – in such a way as to be useful to many different departments in a film's production. A composer can talk to a screenwriter about specific realizations in the film, a director can discuss a character's decision with an actor, a producer can communicate effectively with the camera department about a particular action and its motivation or the way the narrative space changes. The music's spotting can have a common vocabulary for all the filmmakers at every step of the creation of the film – from inception through final delivery.

Another useful aspect of working within this framework is that it becomes easier to see the narrative and dramatic structure of the film – from the level of individual scenes to the level of big decisions a protagonist makes over the course of the film. I found it much easier to note where these moments might best be musically underlined or marked, but I also found it easier to break down a scene in such a way as to make it easily understood by actors who come from different schools of acting.

There are limitations, of course. The first limitation is that the precise timing of a cue can *lead* an actor's realization (come just before it), or it can land right on top, or it can come in right behind it. The framework does not tell the composer which is which. The composer can get close (knowing that the score should musically underline a particular realization). But the framework doesn't dictate down to the frame where the cue goes. The composer and/or music editor has to rely on their artistry for that level of precision, i.e., greater than the +/- 1 second I mentioned above.

Also, there are simply places for music that feel right but are not motivated by anything in my framework. For instance, in *Drowned Girl* 01:01:30 "They understand…" I scored strictly by feel. This kind of cue comes up occasionally. It requires the composer's artistry to know if some music should go in that place or in any other place.

Conversely there are numerous examples in film of narrative level changes, realizations, decisions, and actions, which get no music. Sometimes hitting the audience over the head

with a musical stinger on a reveal is gilding a lily, and the drama of the film is served vastly better by musical silence, such that the moment isn't too "on the nose" dramatically. Still, it is helpful to know where those moments are so that one is making a deliberate decision not to score them. These exceptions to my framework are, I believe, part of the innately unknowable and unquantifiable part of the artistic process in film composing.

In my practice and study of film music I have found that a dramatic understanding of film is necessary to become what Aaron Copland might call an "effective" composer, as mentioned in chapter 2.1. Indeed, an understanding of drama could be considered a key component of a film composer's training. The exploration of narratological ideas as well as dramatic theory is extraordinarily helpful in developing a structure for understanding the moments in film that benefit from music. I would suggest that the literature on film music, certainly in the literature directed at the practice (that is, training books for the film composer), do not focus sufficiently on the dramatic purpose music serves.

The framework of this thesis is not about musical expression in drama, as much as it focuses on the impact of a cue's entrance, a cue's exit, or otherwise underlining a moment musically, and thus dramatically. My framework is a useful innovation in that it offers a way to look at specific moments, which, within the framework, become clear and thus easy for artists to artists, producers, directors, composers, and actors, to articulate. While my framework does not address dramatic meaning within a musical cue, future work and research could result in a synthesis between my framework and the work of others. The resulting overarching framework for film music could include insights into not only when music should be added, but also into the type of music integrated into the work.

5.1 Partnerships, Directing and Composing

I make a joke that the first few days of making a film are taken up with the entire crew re-learning how to make films. This is because it takes a few days for everyone to begin to learn everyone else's vocabulary and working styles. This is true on set as well as in post-production. I believe this is in part due to the sheer number of (literal) drama schools and schools-of-thought—creating a deficit of shared vocabulary. The deficit is most apparent between different departments (such as between screenwriters and directors). It can even be an issue between and among different creatives inside the same department. One advantage

with my structure, which I only realized after it was developed, was that of a shared vocabulary for describing dramatic moments. All four of the short subjects as well as the feature had the same "above the line" team with writer Richard Byrne, producer Laura Schlachtmeyer, and myself (director and composer Andrew Bellware). Although a single person composing and directing films is not unheard of —most famously John Carpenter (Blyth 2018) and Clint Eastwood (Widdicomb 2008) — it is a somewhat unusual situation. I think that for the construction of this framework, having the roles of director and composer "blurred" by them being the same person was helpful in that it illuminated the dramatic role behind the music in such a way that is unique to understanding each.

My experience with film making is that it is not only a group effort but also a research-based approach to art-making. Indeed, on independent films there is usually a week where the camera crew is dedicated to "camera tests". Additionally, it is expected that scenes will be performed in different ways, with different intents, in order to discover (typically, in editing, but sometimes on the stage) a way of performing or practicing which better serves the work as a whole. Furthermore, my films in this thesis have all been made with the same producing partners. But they have also been made with numerous different artists such as actors and dialog coaches. This has been fruitful as there has been some continuity over the different films with the same producers, but also some diversity by using different casts.

I've asked the producer of all these films, Laura Schlachtmeyer, how she thought this framework affected her work, and she responded,

> I think the framework helps a producer talk more accurately and specifically with a composer about the timing and placement of music. With agreement on placement, the conversation can proceed to the content and emotion of the soundtrack instead of getting hung up on the function and impact of the soundtrack. (personal communication, 2021)

An additional advantage of this framework is that it can help the filmmakers with overall pacing. The process of filmmaking means spending a great deal of time looking at short pieces of the film. It is easy to become absorbed in details and lose track of how to create a cohesive, unfolding narrative. The framework can enable the music editor or composer to work on details without sacrificing narrative, because the framework itself helps each musical moment serve its purpose in the narrative.

My goal is to inspire creative communication and understanding among collaborators by creating a clear and understandable conception and vocabulary of these important moments. I hope the reader finds it useful and, if possible, may expand on these ideas to make them better.

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7 Appendix 1 Drowned Girl First Cue

First version of opening cue

The Drowned Girl

Figure 6.4-2 The Drowned Girl score first version page 1

Figure 6.4-3 The Drowned Girl score first version page 2

Final version of opening cue

The Drowned Girl

Andrew Bellware

Act 1

First measure highlighted notes are for tuning and countoff, not included in mix.

Figure 6.4-4 The Drowned Girl first cue final version page 1

Figure 6.4-5 The Drowned Girl first cue final version page 2

Figure 6.4-6 The Drowned Girl first cue final version page 3

Figure 6.4-7 The Drowned Girl first cue final version page 4

Act 1 part I   5

Figure 6.4-8 The Drowned Girl first cue final version page 5

Figure 6.4-9 The Drowned Girl first cue final version page 6

8 Appendix 2 Drowned Girl Cue List

1.	0.00.00	Narrative	Front-title
2.	3.55	Realization	Character stand in
3.	04.24	Narrative	Scene change
4.	04.55	Reveal	
5.	06.06	Narrative	Level change
6.	06.26	Narrative	Level change
7.	07.06	Realization	
8.	08.12	N/A	Deleted cue
9.	08.44	Narrative	Level change
10.	09.02	Realization	
11.	10.02	Unidentified	Decoration or undefined
12.	10.52	Realization	
13.	11.12	Reveal	
14.	11.51	Narrative	Level change
15.	12.03	Narrative	Level change

16.	13.51	Narrative	Level change
17.	14.47	Realization	
18.	15.11	Reveal	
19.	17.34	Narrative, decision, realization, action	
20.	18.36	Realization	
21.	19.43	Narrative	New layer
22.	2.18	Narrative	Transition
23.	2.45	Realization	
24.	20.13	Reveal	
25.	20.36	Narrative	New layer
26.	21.19	Narrative	"Interlude"
27.	22.09	Reveal	Character stand-in
28.	22.41	Narrative	Level change
29.	23.07	Narrative	Level change
30.	25.03	Narrative	Scene change
31.	25.21	Narrative	Level change

32.	27.08	Reveal	
33.	28.45	Narrative	Scene change
34.	28.58	Reveal	
35.	29.04	Reveal	Character stand-in
36.	29.15	Reveal	
37.	29.26	Realization	
38.	29.49	Realization	
39.	3.09	N/A	Deleted Cue
40.	3.46	Realization	
41.	30.00	Narrative	Level change
42.	30.57	Narrative	Level change
43.	31.08	Realization	Character stand-in
44.	31.16	Realization	Character stand-in
45.	31.32	Reveal	Dramatic escalation
46.	32.38	Narrative	Pivot
47.	33.19	Reveal	
48.	33.50	Narrative	Level change

49.	34.09	Reveal	Dramatic escalation
50.	34.18	Reveal	Dramatic escalation
51.	34.26	Narrative	Scene change
52.	34.31	Narrative	Level change
53.	35.44	Reveal	
54.	35.46	Narrative	Scene change
55.	36.00	Reveal	Character stand-in
56.	36.23	Narrative	Level change
57.	37.08	Realization	
58.	37.37	Reveal	Character stand-in
59.	37.52	Reveal	Character stand-in
60.	37.59	Reveal	Character stand-in
61.	38.02	Reveal	Character stand-in
62.	38.15	Realization	Character stand-in
63.	38.41	Narrative	Scene change
64.	39.51	Realization	
65.	40.36	Reveal	

66.	40.49	Narrative	Dramatic escalation
67.	40.59	Narrative	Level change
68.	41.07	Narrative	Level change
69.	41.21	Realization	
70.	41.47	Narrative	Level change
71.	42.49	Narrative	Scene change
72.	43.09	Narrative	Level change
73.	43.39	Narrative	Scene change
74.	43.54	Realization	
75.	44.15	Narrative	Scene change
76.	44.25	Narrative	Dramatic escalation
77.	45.49	Reveal	
78.	45.51	Narrative	Scene change
79.	46.39	Realization	
80.	47.00	Narrative	Level change to direct address
81.	47.47	Narrative	Level change
82.	48.12	Narrative	Scene change

83.	48.56	Realization	
84.	49.00	Narrative	Scene change
85.	49.20	Narrative	Level change
86.	49.33	Narrative	Or reveal, dramatic escalation
87.	49.36	Realization	
88.	50.09	Realization	
89.	50.14	Narrative	Scene change
90.	50.38	Narrative	Level change
91.	51.14	Reveal	Dramatic escalation
92.	51.48	Narrative	Scene change
93.	52.00	None	
94.	52.06	N/A	
95.	52.28	Realization	
96.	52.35	Narrative	Scene change
97.	52.54	Reveal	Character stand in
98.	52.59	Reveal	Character stand in
99.	53.13	Reveal	Character stand in

100.	53.36	Reveal	Character stand in
101.	53.51	Reveal	Character stand in
102.	53.56	Realization	
103.	54.05	Narrative	Scene change
104.	54.41	Narrative	Level change
105.	55.14	Narrative	Level change
106.	55.14	Narrative	Level change
107.	55.49	Realization	
108.	56.02	Realization	
109.	56.58	Narrative	Scene change
110.	57.45	Reveal	Character stand in
111.	58.05	Reveal	
112.	58.12	Narrative	Scene change
113.	1.00.33	Realization	
114.	1.00.50	Reveal	
115.	1.01.08	Reveal	Character stand in
116.	1.01.15	Realization	

117.	1.01.20	Realization	
118.	1.01.30	N/A	
119.	1.02.55	Narrative	Scene change
120.	1.03.24	Reveal	
121.	1.03.52	Narrative	Scene change
122.	1.04.30	Reveal	
123.	1.04.34	Realization	
124.	1.04.47	Realization	
125.	1.05.00	Realization	
126.	1.05.39	Realization	
127.	1.05.43	Reveal	
128.	1.05.53	Realization	
129.	1.07.20	Narrative	Closing credits

# 9   Appendix 3 Additional breakdown of A Pair of Shoes

Figure 6.3-8 A Pair of Shoes score, measures 261-264

At measures 261-269 (8:40) the Professor again tells the story with the feeling of telling it from the inside, almost as though he were there, his imagination illuminated by Gibbon's text. This constitutes another narrative level change.

Figure 6.3-9 A Pair of Shoes score, measure 320 -325

At measure 319 (about 10:37) the Professor's passion about the horrors of Roman punishment changes the narrative level again. The music cue here supports that change, underlining the movement into the new narratological space.

Figure 6.3-10 A Pair of Shoes score, measures 349-354

At measure 349 (11:37) the Professor again leaves behind the story told in Gibbons's book and instead tells the story as true, altering the film's narrative. The Professor's familiarity with the story is sufficient that for that moment the audience can actually see the horrors of two thousand years ago with him. I underlined this change subtly, because the purpose of the cue is to help immerse the audience in the narrative change.

Figure 6.3-11 A Pair of Shoes score, measures 465-467

At measure 465 (15:28) there is a narrative change ("His opponent, Diocletian, despaired of the purple…") that leads to "A little thing probably forgotten…" Carinas' state of mind is something the professor can presume only as he draws us deeper into the story. This new narrative layer is briefly interrupted by the mention of Gibbon, but after several rests we are then plunged back into that narrative layer, which is also underscored, thus reinforcing the dramatic moment of the narrative change.

10 Appendix 4 Additional breakdown of Flamingo

Figure 6.3-16 Flamingo score, cue 2.

The music in this film continues for about seven minutes as, primarily, underscore. The idea I'd had when composing was that the music would breathe, or act as the underlying rhythm of the lapping waves of the pool. The visual nature of the film is that time is not linear; there are jump cuts and non-sync dialog. There are numerous realizations and reveals, but because "time is weird" the music seems to violate many of the tenets of my framework. Seems, I say. Because I found the framework to be a powerful tool simply for finding places where music might go. The framework of narrative changes, the realizations, the decisions, and the actions works, I think because the dreamy narrative means that many of the reveals Bonnie's monologue are blurred. The audience knows they're there, but the asynchrony of much of the dialogue, and the wandering, forgetful camera, led me away from wanting to directly underline any of those moments with music.

At 7:34 Bonnie leads us to a new narrative level. She says, "Just as the sun was coming up…" Until now she has been telling us the story, but at this point she begins to re-enact the press conference that made her famous, and in doing so she directly addresses the film's camera. I underline this narrative level change with a synthesizer drone to ensure the audience recognizes the narrative is in a new and different narrative space.

5. Flamingo 168

Figure 6.3-17 Flamingo score, starting at measure 168, part I.

Figure 6.3-11 Flamingo score, starting at measure 168, part II.

At 8:04 Bonnie says, "They kept the cameras on even when I wouldn't answer the questions," which brings the narrative up a level. She's talking about her experience rather than re-enacting it. Still, she delivers the line directly into the camera. This changes the relationship of this narrative level — to whom is she speaking? I mark that moment with musical silence.

8:17 "You know, say something dumb…" The narrative returns to the dreamy, asynchronous dialogue and wandering camera. This narrative change is underlined by a return of the harp.

Figure 6.3-19 Flamingo score, cue starting at measure 183.

At 9:04 Bonnie says (non-sync audio) "Even when people know the right thing to do they usually can't do it." This realization is underlined musically with a return of the harp arpeggios.

7. Flamingo 201

Figure 6.3-20 Flamingo score, beginning measure 201, part I.

Figure 2 Flamingo score, beginning measure 201, part II.

9:40 is where the end credits create a new narrative level. The narrative returns to an image of the pool. This narrative level change is underlined with the addition of alto flute.

Figure 6.3-22 Flamingo measure 214 alto flute part

Figure 6.3-12 A Pair of Shoes score, measures 495-510

24   Condensed Score

Figure 6.3-13 A Pair of Shoes score, measures 511-514

Lastly, measures 495 through the end (16:30), illuminates what I had thought was the liminal space, or what I would now describe as the narrative level change that is the end title credits.

11 Appendix 5 Drowned Girl Complete Cue Breakdown

Narrative Changes

In my framework I suggest first looking at the film narratively because an understanding of the narrative is critical to spotting. But then there are also numerous narrative moments which suggest cues. Opening and closing credits, scene changes, and narrative level changes within a scene are all examples of narrative cues.

Act 1 from 0:00:00 to 0:02:18 is the music for the front-title sequence. This cue is spotted as covering the opening title sequence of the "un-drowning" of the drowned girl, leading to her eyes opening. The sequence is not specific to any of the specific drownings of Söderbaum's characters but rather an impression of the internal narrative of the entire film's location inside her mind. I establish some of the motifs I use throughout the film. Also, the screenplay used an excerpt from a poem as a quotation on the first page. The words are a translation of Goethe's "Gretchen am Spinnrade" from his *Faust*. So, I decided to incorporate the words into a song in the opening cue, sung by the actress who plays Kristina. I had never before seen a screenplay which supplies lyrics that a composer could use as part of the score. I believe that placing this quote on the first page is more of a "theatrical" conceit than a filmic one, however it does not substantially affect the framework of this thesis. The musical cue underscores a narrative level change, which is the opening title sequence itself.

Inside this cue I underline the *action* of her eyes opening at 2:11 with a staccato stab. Her eyes opening is an alteration of the "focalization" (Bal, 2009) and the implied narrator. Until this point, the character has her eyes closed and we see her more as an *object* in the storyworld, but upon her eyes opening (and looking directly into camera, at us, the audience) we recognize the narrative change that complicates the focalization. For the moment, we experience that the world will be through her point of view.

At 2:18 for technical reasons the measure numbers reset back to 1. The music covers the scene transition from the opening titles to Kristina walking among her memory of the ruins of Berlin. The harp plays a plaintive middle-A like a church bell, a motif which returns throughout the film. This cue serves both as a transition and an illustration of the world we're establishing.

6:06 at measure 115 Narrative level change: "When I was a little girl in Sweden" is a pivot to another narrative change, a going back to a more innocent time. Ironically, and due to her being such an unreliable narrator, this innocence she expresses is that of being "nobody", not being subject to the "beasts" after becoming a star.

6:26 at measure 124 there is a narrative change when Kristina starts talking about Garbo. The music turns to the bell tolling on a high E in the harp. This leads to the reveal of Kristina talking about "*Jud Süss*" in measure 130. The disingenuousness of her pride of working with the same actors as Garbo, despite the film being one of the most notorious pieces of Nazi propaganda, necessitated the music becoming darker, even if the character is unaware of her own culpability.

11:51 "And like a flower…" narrative level change. My feeling is that the actress, Annalisa Loeffler, deliberately slows the speed of her dialog over this line, becoming more theatrical, creating a new narrative layer. I met that with a piano arpeggio followed by a chord on the harp. When she picks up by saying "In Opfergang…" it feels to me as though she's broken the spell, and we're back up one narratological layer.

12:03 But then she folds into a new narrative layer talking about the white horse and the line "… it looked so perfect." I underlined that new layer with cello and harp. She leans into the theatrical conceit, leading to the concluding line, "I did it gladly." I didn't want the music to hit any of these beats too hard, instead allowing her voice to do most of the dramatic work of bringing her in and out of the narrative layer.

13:51 "I met Veit Harland…" I interpreted this moment as a very subtle narrative shift as she talks about her past. She talks of herself being poured like water or milk – more of the water imagery which is used throughout the film. I scored it with light harp arpeggios so as to not hit the audience over the head with the moment but maintain its subtlety.

20:36 is a new narrative layer. There is a very small play-within-a-play where Kristina, as Gretchen, sets her props and gets ready. I feel like this section is a "breath" in the narrative – a moment where the audience isn't being hammered with a lot of information but can rather take a moment before continuing with the story. I opened up the orchestration by adding alto

flute and musically I made a lighter version of the Eb, D, B, C motif in order to close out this reel with a feeling of some kind of small resolution.

21:19 Narrative layer change. The music and image here serve as an interlude, which was written into the screenplay. The images of the rotunda of a courthouse where Kristina wanders the hall were intended to reflect the sort of purgatory she is in; always wandering, never being absolved. The music tries to be light and playful in the harp, while darker, more atonal, and questioning in the piano and cello.

22:41 "Hundreds of thousands of people saw my films…" She attempts to escape the question about stoking hatred against Jews by changing the narrative – literally and figuratively. She wants to tell a story about the good times of Germany in 1940. The music obliges by letting her sink into a new narrative layer while she reminisces. This cue lasts into the next scene and serves as a transition to yet another narrative layer.

23:07 "The Germans called me Reichswasserleiche" Here the film passed into a narrative layer where Kristina is inside her own head and does not realize where she really is at all. In her mind she is talking to a friendly interviewer and telling charming stories. Her lack of awareness is part of this narrative layer and is reflected in the music. The music lightly matches her story and her emotions as she lists her filmic accomplishments. Here there are numerous underlines of moments of her story, but they are deliberately melodramatic. This sort of spotting (for example, making a galloping sound musically when she talks about a horse) is not really covered by my framework and instead was guided by intuition rather than any formal structure.

This cue might indeed be an example of spotting beyond the scope of my framework. One might argue that the different moments in her story are little reveals, but I didn't think of it that way when I wrote it.

25:03 Narrative level change to the water, and scene change. The purpose of this music is to help lead us into the transition moment of the water which, in turn, bridges the theatre scene and the junkyard scene.

25:21 Narrative level change: "One must be very warm inside" – I felt the audience needed to get inside her head in this scene. The cue uses a combination of already-established motifs, including the repeated A on the harp.

28:45 Narrative level change to a new scene.

30:00 "Goebbels was a devil…" This line is not a realization, she's already realized that fact about Goebbels. Instead, this is merely a new narrative layer. And she plays it as a new layer, with a different emotion. Clearly time has passed, and she is able to look back at her life with some amount of clarity. Still, her speech is a performance inside the narrative of the film.

30:57 Narrative layer: courtroom. I started this new narrative layer cue relatively late, setting it after the transition had completed.

32:38 "When he called my husband to the ministry." Narrative level change. I would call this moment a very classic dramatic pivot. The character is going to a new place, and I am sure if I talked to any actor about this scene and what to do on this line, I could call it a pivot and it would be clear. But the actor is also creating a new narrative layer in telling the story. In either interpretation, this is a moment that can be marked with a musical cue.

I follow the narrative musically, illustrating the imagery Kristina creates with her language. These reveals were not annotated in the conductor's score. Although this framework is primarily aimed at entrance and exit cues for music, I suspect my closeness to the film (having directed the film *and* composed the score) so I neglected to go into detail in the written score detailing the illustrative reveals inside the written score.

33:50 "You will surpass this" the film descends into a new narrative layer here with Kristina's character imitating Goebbels. But I do not mark it musically as I felt Annalisa's voice carried all the weight this line needed dramatically. Again, my framework does not *dictate* where music should enter or exit, only give options.

34:18 "Tell the German truth" This realization/reveal is an intense escalation. The audience should call to mind here that what she calls the "German truth" was the fascist lies forming a basis for the Holocaust and the deaths of tens of millions. This is, of course, only implied as

the Holocaust is never mentioned directly in this film. I mark this moment with atonal chord clusters in the piano.

34:26 Change of narrative level, scene change. I mark this change with the end of the previous cue.

34:31 "Have you seen the British Jew Süss?" the narrative continues to fall through to this new narrative level (indicated in part by the watery dissolve) into this section of the film. Kristina takes on a new "angle" of her story, justifying the story of her own version of Jud Süss, or at least taking a reserved and academic approach to it. The music that begins here does not let her get away with it, however, starting with the half-notes in the harp like the tolling of a bell. I add cello as the drama escalates. The cello does not necessarily come in at a particular place, which again might demonstrate the limits of the framework to specify the exact locations of cues.

35:46 Narrative level change: This new scene in the courtroom is underscored first with the harp tolling an A again, but this time the notes are slightly shorter.

36:23 "Did actors try to avoid Jud Süss?" This story about the actors is a new narrative layer to me. I underscored it with what I thought was a sense of foreboding in the quartet.

38:41 Scene transition, "I was a star": To me, this is the moment where her unreliability as a narrator reveals itself unquestionably. Even after admitting her own culpability, she is unable to think of anything other than herself. The transition is a reprise of the tolling A in the harp, and the underscore for the new narrative layer indulges her banal reality.

40:49 "A merciful dissolve" I interpreted this line as a dramatic escalation which benefits from underlining with the cello. The mere mention of a "dissolve" also implies a new narrative layer because it becomes clear she's talking about a film, so this moment could also be the marking of the narrative change within that film.

40:59 "I drown offscreen…" This for me is a narrative level change because she is talking about what happens but what isn't actually seen in Jud Süss. For that reason, I felt it was best underlined with silence from the score.

41:07 "Small boats row…" A narrative level change where she goes back into the film's narrative, as she almost lovingly describes the scene.

41:47 "Breathe through your nose, Kristina": This new narrative level of her speaking to herself in the present tense, this scene is a slow dramatic escalation underscored with harp.

42:49 Narrative level change/scene change: This is a new space for her, as though she is watching herself in Jud Süss. I underscored this by opening up the orchestration, adding the alto flute to the underscore.

43:09 "Veit Harland's camera lingers…" I feel this is a narrative change as she is acknowledging the camera itself. I switch to the harp playing a repeated A but I think the effect is less "tolling" and more of a clock ticking as the audience becomes aware of the time she is in closeup.

43:39 Narrative level change/scene change to black. For this change, the music goes silent.

44:15 Narrative level change/scene change: Here is another place I chose not to score. Most scene changes involve a musical signifier of that change, but at this point in the film I felt it was better to keep the film going by not marking it musically.

44:25 "At the end of the film" Here is a narrative change or a dramatic escalation. But again, I felt this part of the film should be without music. The narrative allows Kristina to hang herself on her unreliable narration.

45:51 Narrative change/scene change to the theatre set where Kristina, as Gretchen, performs a little pantomime show.

47:47 "What does Gretchen say of Mephistopheles?" This is a narrative level change where she acts out a bit of Goethe's *Faust*. I underscore it with cello and piano.

48:12 Narrative level change/scene change: Images of water foreshadow the story she is about to tell in the courtroom.

49:00 Narrative level change/scene change: Images change from water, to a photograph of Venice, to the soundstage set. I scored this with arpeggios in the piano and harp.

49:20 "We filmed in color…" The picture changes to color from black and white as she changes the narrative level to describe shooting in Venice. I mark this narrative change with harp arpeggios.

50:14 Narrative level change/scene change: Returning to the junkyard. I marked the change with a mournful cello line.

50:38 "Hot, infernally so…" Narrative level change into the story about swimming in the canal in Venice.

51:48 The music from the line "unbelievable filth…" continues through the scene change, with the cello re-entering to mark the narrative change to the theatre set.

52:35 Narrative level change/scene change marked by harp and piano.

54:05 Narrative level change/scene change: As the film goes to a strange narrative level where images are projected onto Kristina's face, I feel the narrative turns darker. I attempted to reflect that with the darkness of the music.

54:41 "Soldiers charged…" I feel this is a narrative layer change. Certainly, while I was on the set, I felt I could see in my mind the ridiculous spectacle of soldiers playing soldiers.

55:14 "As everything collapsed…" Another change to the narrative layer. The audience is now watching the end to the war. I indicate this with the A tolling on the harp.

56:58 Narrative level change/scene change to the courtroom: The music comes to a cadence to bring us to the next scene.

58:12 Narrative level change/scene change to the junkyard. Her list of deaths is underscored, and the end of the underscore serves as the narrative level change/scene change to the empty soundstage set at 01:00:02.

01:02:55 Narrative level/scene change to the soundstage set.

01.03.52 Narrative level/scene change to the theatre set. This is followed immediately by a series of realizations, starting with "It only makes sense…"

1.07.20 Narrative level change to the closing credits. The opening theme comes back.

Realizations and Reveals

In my framework the "Realization" encompasses dramatic "reveals." In this section I annotate the spotting of each realization in *The Drowned Girl*.

2:45 is an unspotted realization. This is a musical underscoring I felt was needed when watching the film, rather than having used my framework to find. It's clearly a realization and it should have been picked up by me by using my framework but I just missed it when spotting and instead I recognized the moment during the spotting process.

3:46 A classic realization. When she says the words "my husband" the audience is suddenly thrust into the immediacy of her world. Veit Harland is not just some historical figure, but her husband. This reveal is musically marked with a chord cluster in the piano left hand at measure 45, which lasts through the scene change.

4:55 at measure 79 reveal: "But if you rub the plaque beneath the bridge, you will have luck…" is a dramatic pivot. It even qualifies as a reversal of the drama of the drowned saint, from drowning to delivering good luck. The cue continues to illustrate the storytelling narrative level of "When I was in Prague" with a light interplay of notes between the harp and piano. The interplay becomes darker at measure 95 when she pivots to "You may think it's nice to be a movie star" as the dramatic escalation continues through "beasts" in measure 100.

3:55 Cello emerges to be a musical substitute for the unseen and unheard character of the interrogator. A "character stand-in" is, in my framework, a kind of reveal or realization. In this case, it also serves as the narrative level change of a scene change.

4:24 at measure 64 a simple harp arpeggio illustrates the water visual motif for the scene change (which is a kind of narrative change.)

8:44 "I was there, in Berlin": narrative level change. In the score I marked this as a dramatic pivot, accidentally ignoring my framework. On reflection I believe the film here enters a new narrative level because in Kristina's mind she is going back to a moment she remembers fondly. I think my earlier judgement, when spotting the film, was clouded by marking the moment *before* this cue. With the earlier cue gone, I feel it is clearer to see how the realization of this narrative level change sits right at "I was there, in Berlin." I use the "motif" of the harp playing half-notes on a middle A (which I considered an ambiguous motif – it could be the tolling of funeral bells or possibly the pealing of celebration bells, or even a modern and minimalist bit of tension) to reinforce our narrative descent to Kristina's Berlin.

9:02 "I was someone" This is a realization; I think of it as almost a revelation – the key to Kristina's entire character is that she wanted to be noticed. (In her mind her only mistake was being associated with the Nazis.) This realization leads to a scene change into the soundstage set. From this point the film continues to sink through narrative level changes, through the speech about wanting to play Gretchen in *Faust* and then into the theatre where (in her mind at least) she is playing Gretchen.

7:06 at measure 146 is marked as a realization. Kristina knows she is headed toward this realization, so the music is very light. But a moment later another realization comes which is much darker, that idea that she would go to America and Ingmar Bergman makes *Jud Süß* in measure 157. This cue then becomes a transition.

10:52 "Until that light reveals you are in hell." I interpret this as a classic realization. Because Kristina is an unreliable narrator, it is more a reveal than a realization; she does not know she is in hell, but the audience is starting to understand that's where she is.

11:12 "You ask about Jud Süss." I feel that this reveal/realization should perhaps have been marked earlier with the cello playing the Eb, D, B, C motif. This moment is somewhat complicated and sits in an unusual place narratively. She addresses the camera directly. There are few, if any, places in the film where she implicates the audience so directly. Thinking in terms of the narrative level and the realizations and reveals helps identify what might be a

problem with the pacing of the film -- not just the music, but the picture edit too. Indeed, this moment has been an issue at the center of a back-and-forth discussion among the screenwriter, the producer, and me.

14:47 "I would obey, and act…" This is a realization which I marked very discreetly with a few notes on the harp. The reason to do this so subtly is that the character is very impressed with herself, and clearly feels that she is sympathetic, rather than problematic. I felt the music should reflect her point of view in the narrative, but also it should hold back from being too much on her side. As it is early in the film, I felt this cue could be sparse so as to keep the moment somewhat ambiguous on rewatching.

15:11 "My thoughts? Or Goethe's?" This is one of my favorite lines from the film. It is a realization/reveal which acts as a "button" or a final line of a scene, leading us into a scene change where Kristina acts on her stage – playing Gretchen in *Faust*.

The scene from *Faust* leads directly into her speech about the fur coat. The film continues to sink through narrative levels as she tells the story of shooting *The Immortal Heart*. The cello plays a variation of the Eb, D, B, C motif.

18:36 "Silence" This realization is underlined by silence in the music. Silence was the only appropriate way to mark this moment, because it is literally what she's talking about. Her pride is brought down with a realization at 18:44 when she says "Only then…" which I mark with the Eb, D, B, C in the cello. And that results in her realization "A memorable performance" at 19:17 which leads us into the scene change. I found it interesting from a dramatic perspective that the realizations "stack" on one another, building up to the end of the scene. Feeling that her performance carries the drama in such a way that the music could easily be too much, I kept to a very delicate and open orchestration of cello, harp, and piano. This combination brings the audience into the narrative space of the next scene, but although I kept the cello dark, I made the harp lighter. The contrasting instruments maintain the contrast and ambiguity of this entire sequence of indignity, power, and realization that what she thought was her power was actually a manipulation of her contrived by Veit Harlan.

20:13 "Made us impudent." This realization/reveal is a beautiful end to this scene. I feel that in most films the narrative would be going into the section of the film where the "fun and

games" happen (Snyder, 2005). But with the unreliable narrator of *The Drowned Girl,* the "fun" part of her life was being Aryan in Nazi Germany which the audience recognizes as horrible and loathsome. I marked this moment leading into the next scene with a variation of the Eb, D, B, C motif. The cello lands on a low C# to give a bit of instability, demonstrating that there may in fact be a problem with the narrator's "impudence" in the story.

22:09 The music serves as a stand-in for an unseen character. Throughout the film I represent her interrogator primarily with the cello, although sometimes other instruments are added as an accompaniment.

27:40 "Then he asked me" This is a realization/reveal that I marked with cello. Kristina realizes she is being gaslit by Veit Harlan, but narratively it's important for the audience to realize it too.

28:08 "Something must burn in you" Realization/reveal that leads into a scene-change and narrative layer change. The narrative position of this cue is somewhat ambiguous, because she clearly invites the audience to sympathize with her. At the same time, what she feels is her strength seems to actually be her weakness.

This cue turns into underscore of the narrative level that is the theatre where again Kristina sees herself as Gretchen in Goethe's *Faust*. She is so deep inside her fantasy of playing this part that the music moves to being inside of her world rather than commenting on it.

28:58 "And he knew you" This is a classic reveal. It's a bit of what I might think of as a horror moment as the audience understands the implications of Goebbels knowing you.

29:04 Character stand-in: The interrogator is represented by a note in the cello.

29:15 "He hurt me" A realization/reveal that leads into a scene change.

29:26 "Frightful Mephistopheles": This realization is one I recognized while we were on set and shooting. I asked the actor to really answer her own question of "Who was Goebbels?" Her response was to make the change as though she realized for the first time just who Goebbels really was. I believe everyone in the room was pleased with that note (the actor, the

producer, the writer, and, of course, me). Making that moment a bit "bigger" and taking a bit more time with it made it easier to mark with a musical cue.

One of the advantages to my framework is the way it is helpful in analyzing and articulating moments in scenes. Noting the realizations, decisions, and actions on the stage is very helpful to me; more specific than Stanislavski's "bits." I find it a very concrete way of looking at a scene dramatically. In this case, I was able to use it to quickly articulate a change that I wanted in such a way that it was easily understood by everyone involved.

29:49 "Faust grew powerful" A realization where the character of Kristina recognizes that Veit Harlan was not just a Faust in the way he followed Goebbels, but also in that fascist power could be intoxicating.

31:08 Character stand-in (the interrogator): A brief phrase on the cello. I was deliberately trying to make a rhythm that would not be echoed when she repeats the question, because doing so would pull the audience out of the story.

31:16 Interrogator character stand-in.

31:32 "What if Goebbels removed the possibility of consequences?" A reveal and a dramatic escalation that required underlining with a musical cue.

33:19 "Goebbels spoke of Shakespeare" This line is a significant reveal, a dramatic escalation of the story of Harlan being persuaded, or seduced, by Goebbels to create *Jud Süss*.

35:44 "This is how the devil works" The final reveal/realization of this scene. I mark it, and the following scene change to the courtroom, with a piano cluster in the left hand.

36:00 Character stand-in: A cello marks the unseen and unheard interrogator character Kristina reacts to. The "tolling" of the previous cue continues through this moment.

37:08 "I was doomed" I marked this as a realization in the score, but I didn't feel I needed to actually underline the moment musically. I felt the actor had done all the work that needed to be done. With the underscore going on at the same time, adding anything specific to the score

to mark this moment would be too much. 37:37 Character stand-in realization of the Interrogator. Her visual reaction to the question was chilling, so I scored the moment with a simple cello line.

37:52 She tries to recover, but this stand-in for the Interrogator humbles her. I used some double-stops on the cello to heighten the moment from the last "words" the interrogator "speaks."

37:59 Interrogator stand-in, realization. Again, she is brought up short by the unseen interrogator.

38:02 Interrogator stand-in, realization. The interrogator is getting short with her, and I attempted to demonstrate this by increasing the tension of the scene with short musical outbursts in the cello.

38:15 Interrogator stand-in, realization. Following this is a much bigger reveal: She was there to recruit Jews to work on *Jud Süss*. But the way that moment is played does not feel like a dramatic reveal. Reflecting on this, I still do not understand why it is a chilling moment, but her obliviousness elides the horror of what she is saying. Every time I thought about underlining it musically, it felt wrong. The scene plays better alone, without an underscore or musical cue.

39:29 "What they see is me…": This realization is all Kristina cares about. I mark it with a quiet harp starting very low, leading into the next cue.

39:51 "Until my world is thrown into darkness": This realization/reveal is marked with the cello entering. My interpretation of this moment is that she is talking about herself, the "hateful politics" is fascism, her husband "put to the rack" is Veit Harlan being tried for crimes against humanity, the "rich and powerful Jew" is the world's judgement of her. This cue becomes a dramatic escalation of her travails which leads to the next realization.

40:36 "And rapes me" A realization/reveal that is marked musically with the music stopping. I felt this was a better way to underline this moment because it was more subtle than, say, a big chord cluster, but also because she's talking about something that happened in a movie,

not something that happened to her. In her need to receive sympathy from either the audience, or some narrative audience she believes she is speaking to, she conflates reality with the film *Jud Süss*. This, I feel is better played with musical silence than underscore.

41:21 "The drowned girl" A realization/reveal of the center of the movie. This is marked by the end of the previous music cue so that she could deliver the line in musical silence. In this line, Kristina delivers the title of the film. It captures the movie's essence in that simple phrase: "The drowned girl" evokes her oppression as well as her self-absorption.

43:54 "In Jud Süss I play the victim…" This realization/reveal is an important moment for her, because she doesn't want to admit to her own culpability. This is probably the biggest reveal for her as a character, but I didn't want to underline this moment musically. This is another example of knowing where a musical cue *could* go even if artistically or dramatically it shouldn't.

45:49 "Not history…" In this realization/reveal, she is not actually talking about history, but rather her obfuscation of history. I mark it with a chord cluster. To the audience, this moment is about a deliberate silencing of the crimes of fascism.

46:39 "You ask about Jud Süss." A realization/reveal that is an echo of a similar moment earlier in the film. To me this represents her endless and circular existence in her own part of hell. I mark the moment with a dark chord cluster.

48:56 "The script demanded it, so I did it." This realization/reveal is important as it is part of her justification for her involvement in Jud Süss.

49:36 "As the lights came up…" This realization/reveal changes tone radically from her joyful experience in Venice. I underlined this moment with a quiet cello.

49:33 "Did we not see the problem?" This dramatic escalation is a reveal and is reinforced by a return of the harp tolling on A. This dramatic escalation continues.

50:09 "Again, I must drown" This realization is marked by silence in the score.

51:14 "Mocking me…" A dramatic escalation type of realization/reveal, marked by the cello at first, with harp added as she says "…unbelievable filth…"

52:28 "Or does Faust believe the devil needs him?" Here is the crux of Kristina's journey in this film. This realization – that the artists who created fascist art were intimately involved and complicit in that fascism -- is the closest she comes to realizing her own culpability for everything that was part of the system: the anti-Semitism, the "total war", the horrors of the Third Reich. I scored this as simply as possible with a chromatic flute motif which plays over the fade to black.

52:54 and 52:59 Two realizations that are character stand-ins for the interrogator in the courtroom. The first is marked by piano, harp, and cello and the second by flute and piano.

53:13, 53:36, 53:51 Three realization/character stand-ins for the interrogator, as Kristina's reactions become more flustered.

53:56 "Yes, Goebbels said these same things at the Sportpalast." A realization similar in importance as the "devil needs him" realization above. This one is delivered more as an understated horror and understanding of Kristina's relationship to Goebbels' infamous speech.

55:49 "Or being lost in the strangest thought…" Kristina's realization here shows her pulling back from her own culpability and into the self-absorption she displays for most of the film.

56:02 "But by the time Kolberg was finished…" This realization/reveal focuses on Kristina's suffering, but it is a story of real suffering.

57:45 Realization/character stand-in for the interrogator.

58:05 "It could not have been made without us" This is the last of her unironic realizations. As much as she can blame Goebbels, she also realizes her own culpability in this moment.

01:00:33 "And when the danger vanishes…" This realization/reveal is joined to a dramatic escalation. She is back to defending herself. Her world turns from black and white into the Agfa color of her career's highlight.

01:00:50 "Some people must wear them forever" is a realization/reveal that she thinks shows her in a much better light than it does. The "forever," indicates her own lack of self-awareness. I mark this moment with a cutoff in the music; it seemed the most effective emotionally and it serves to let the next moment – the narrative level change/scene change to the courtroom – feel more natural.

01:01:08 Realization of character stand-in. I feel this stand-in represents a greater judgement than just the imaginary interrogator character earlier in the film. This is where the audience understands this is not a real courtroom, but the courtroom of her mind.

01:01:15 "Am I on trial?" Realization punctuated with a piano chord cluster.

01:01:20 Realization that something is very wrong. Kristina looks into the camera, scored with a cello line. This moment ends with a scene change as the music cuts off.

01.03.24 "Some people are guilty forever…" Realization/reveal of those who were rehabilitated.

01.04.30 "A voice from heaven says 'saved!'" Realization/reveal – the music goes silent.

01.04.34 "I have not heard this voice…" Realization marked by the entrance of the alto flute.

01.04.47 "In Goethe's play…" Realization marked by a playful piano.

01.05.00 "Perhaps poets are more forgiving?" Major realization marked by a cluster chord in the piano. The flute and cello enter with the harp, increasing in drama as she realizes the horror of Marlowe's *Faust*.

01.05.39 "But I *am* in the play" Her realization is desperate, and the harp tolls on A.

01.05.43 "I'm right here." The music stops for this vulnerable reveal.

01.05.53 "What sort of people call her?" Realization. The opening theme returns and plays under her as she says, "I am the drowned girl, I am the victim, I am the drowned girl!"

Decisions

17:34 "So as the cameras rolled, I let this fur coat fall away" This moment is a combination of a narrative change, a decision, a realization, and an action. My interpretation is that Kristina's memory and action here are both humiliating and empowering to her. For her, this is one of the most important moments of her career. It also serves as a kind of analogy to her relationship to power and ultimately to fascism, where she succumbs to the indignities of the authority held over her but feels defiant and empowered by it.

I place this cue under "decision" because it is the only clear decision she makes in the film. She makes the decision to let her fur coat fall away, only to let her fury out. This shows her agency as a character, how no matter how many times she says she is just a victim.

Actions

The Drowned Girl has very little in the way of action. It is a one-person show where the character relates events that happened in the past. There is arguably only one "decision" in the script. And only one "action." They're both the same place, happening at virtually the same time. She makes a decision and then does the action that lets her fur coat drop from her shoulders.

Cues outside of this framework and intuition

The framework I have created is designed to replace intuition. It does not, of course, but that is the vector of a framework. A framework is the conscious reasoning that intuitive analysis avoids. In the absence of a framework, decisions made during the scoring of a film are based on intuition.

Still, sometimes, for an artist, a particular decision to do one thing or another simply *feels* right and cannot be explained. A filmmaker or composer can feel a certain thing intuitively (for instance, "a music cue is needed here") and later on interrogate the moment or the

placement of music using reasoning ("the music needed to be here because the character is telling a story about something that happened in the past"). "Intuition," my father used to say to me, "is just experience." By that he meant that intuition is a powerful shorthand for the way the mind can quickly make associations. As I have demonstrated by the literature and the quotes by Copland and Bernstein, "intuition" is implicitly the default method for scoring films. And it is not without merit. Some of "intuition" is the artists' internalization of implicit frameworks and some is of some mysterious artistic impetus that is beyond the scope of this thesis. My framework here is to explicate the implicit frameworks used in film score spotting.

My framework accounts for most of the places a composer wants to emphasize with music, but not all of them. In the section that follows, I discuss one by one the places where I discovered inconsistencies with the framework, during the spotting and scoring of *The Drowned Girl*. Each instance shows a situation where it could be successful to disregard the framework or bring other priorities of musical storytelling to the forefront.

Undoing a decision to add underscoring

3:30, beginning at measure 37. I composed the music in this spot without regard to my spotting framework. After recording the music, I felt there was "too much" music here. The producer and writer agreed. The music was not making the scene work any better for me and felt tedious. Looking at the film I found there was no support for adding music, as far as realizations, decisions, or actions were concerned. This cue was not justified by my framework, nor did my intuition tell me it was correct, so I muted that section of the score in the mix. Here, I might have saved time by paying *more* attention to my spotting framework a. But again, I "felt" the music needed to be there at one point during the composition process even if later I decided it did not. My interpretation of this cue is that artist's intuition cannot be dismissed in the composition process, but the framework remains a helpful tool for making spotting decisions.

Using intuition to go beyond the framework

At measure 54 I bring in the "tolling bell" of the harp playing middle-A. It is not clear to me how my framework supports this cue. After reflection, I realized this is a kind of illustration, difficult to spot except by feel. There is some dramatic escalation and a reveal that the SS

were required to watch Jud Süss, but this cue could demonstrate the limits of my structure as a tool for spotting. It may be that no practical structure can account for every note of music in a film.

Deleting music not supported by the framework

8:12-8:44 Late in the mixing stage of the production of this film, I felt this underscoring was "too much." This was a purely subjective feeling on my part, and it came after several hours of close listening to the dialog, music, and effects of the film. The music is pretty, but it seemed to wander. Looking at this section with the producer we jointly realized that after "My parents died," there were no realizations, decisions, or actions in it. Kristina does descend a narrative level to talk about her family, but it didn't seem like enough of a reason to retain the entire cue. This cue was cut.

Using the framework to reset perspective

Most of the work in editing a film is done in small sections. For this reason, using my framework to create a dramatic road map of the entire timeline can help the composer double-check whether a cue is necessary or not. Frequently in the confusion of production and post-production of a film, one loses not just any kind of objective sense of the film, but even a subjective sense of it. It's hard to tell when things are working and when they aren't, when one has seen the same sequences over and over hundreds of times. When one is that lost, it is helpful to have a guide – such as looking at the realizations, decisions, and actions -- to detect whether any moments should be reinforced musically.

Using the artistic freedom inherent in the framework

10:02 I kept the underscore under Kristina's speech where she's playing Gretchen in an imaginary theatre: "I am no beauty; I am no lady." Then the score becomes somewhat sparser when the film returns to the soundstage. This cue demonstrates the limits of my framework. We can identify many in-points for *possible* music cues, and we can think in terms of where we are narratively in the story, but that does not dictate whether or how a portion of the film is scored. My framework only serves as a guide.

Going beyond the framework

19:43 As above at measure 54, this music is added although there is no basis for it in the framework, the cue underscores Kristina's story about meeting and falling in love with Veit Harlan. It is a new narratological layer, certainly. I simply felt this scene should be scored this way. Here, again, I may have found limits to my framework. Perhaps the new narratological layer really is the impetus for this cue or perhaps another artist would have made a similar choice while justifying it with my model. Or it may be that using my model a perfectly legitimate choice could be made to not have a musical cue here at all. Many legitimate decisions could be made regarding music here.

Going against the indications of the framework

34:09 "Be the best" is a new dramatic escalation. I don't underline it musically, because I feel the actor did the best underlining and doing something specific with music at this point would have been "too much". Again, these decisions (whether or not to add a cue) are subjective, but the framework helps guide us to where those cues would go.

Using the framework within the arc of the story

39:13 "Jud Süss was just like any other film…" I ended the music here simply because it felt right. It is arguably a realization, but I feel we've already heard all the evidence of what we might think of as the banality of the creation of evil art. So the music doesn't finish, it peters out. This is another place where I feel my framework displays its limits as sometimes something seeming right is better than being able to intellectually justify when it is right.

Underscoring a connection between performer and audience

47:00 "My films sold…" This cue, a chord cluster in the piano, was spotted originally because I felt it needed to be there. I did not have a reason for it, it just seemed right. It's not a realization, decision, or action. Reflecting on this cue I re-watched it and realized that where I wanted this cue was exactly where the actor decided to look into the camera and stare at the audience for a moment. My feeling is that she created a narrative change at that

moment, implicating the audience in her story to elicit sympathy. And it's not as though she is completely undeserving of sympathy; she was treated badly.

One advantage of my framework is that it does not enforce a structure onto the music of a film. I think this cue demonstrates how the framework follows the way a composer might feel their way through the spotting of a film. In this case, I felt the need for a cue and although I do not need to justify it, I could find a narratological reason for the cue. To me this indicates that the cue could have been spotted with a narrative level change early in the process.

Pausing the music for emotional impact

52:00 "Why does Faust need Mephistopheles?" I put a few bars of rest here, not because it was a moment to mark but because I wanted to have a way to enter stronger in the next cue.

Using music to foreshadow a realization

52:06 "Why does he cherish his company?" Here is another cue not explained entirely by my framework. Perhaps this moment is the inverse of a realization – it may be a questioning, or perhaps a foreshadowing of the realization about to come.

Using music without driving the drama

01:01:30 "They understand…" This section is underscored. I don't have a justification for the exact in-point of this music. It could be a realization or dramatic acceleration, and it may be that this bit of the score is not necessary to the drama. Here again is possibly a demonstration of the outer edge of my framework.

12 Appendix 6 List of Audio and Video files included with this thesis

The following is a list of all the multimedia files one can access along with this thesis. All of the video files are in mp4 containers encoded with h.364 codecs.

The complete, mixed, and color-corrected version of *The Drowned Girl* is
DG The Drowned Girl v4.42.mp4

The complete conductor's score to *The Drowned Girl* is a .pdf file is called
DGS The Drowned Girl 3.89 v05.pdf

The complete version of *Flamingo* is called
FLAM SUN SHADOW SUN v15.mp4

The original version of the opening cue to *The Drowned Girl* is called
GX_Drowned_Girl_open_test1.mp4

The complete version of *Helsinki* is called
HLSNK Helsinki 08.mp4

The portion of the film *Infinite Space* with only sound effects is called
ISDS1AA delta and sagan 1 with sound effects.mp4

The portion of the film *Infinite Space* with pop-up markers to demonstrate realizations, decisions, and actions is called
ISDSMARKERS infinite space 1401 end of act 4 spotting markers DE no music 02.mp4

The portion of the film *Infinite Space* where the action is underlined musically is called
ISUA infinite space 1401 end of act 4 underline action02.mp4

The portion of the film *Infinite Space* where the decision is underlined musically is called

ISUD infinite space 1401 end of act 4 underline decision 02.mp4

The portion of the film *Infinite Space* where the realization is underlined musically is called
ISUR infinite space 1401 end of act 4 underline realization 02.mp4

The entire film *Let the Darkness In* is called
LDI let the darkness in v02.02.mp4

The .wav file of a short musical cue used in the *Infinite Space* examples is called
MARK 2020-11-17 soft marker.wav

The version of *A Pair of Shoes* with interior music cues is called
PSIMC pair of shoes v13 with interior music cues.mp4

The version of *A Pair of Shoes* with no interior music cues is called
PSNIM pair of shoes v13 no interior music cues.mp4

The version of *A Pair of Shoes* with "wall-to-wall" music is called
PSWTW pair of shoes v13 with interior music cues.mp4