

**Music in context:**  
**an exploration of music and dramaturgy**

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## Music in context: an exploration of music and dramaturgy

*Intellect, it holds knowledge of its own content. Knowledge  
implies desire, for it is, so to speak, discovery crowning a search.*  
(Plotinus)<sup>1</sup>

### *Under the banners*

*we ride for days through forest,  
down narrow lanes, leaf paths,  
to the king's war*

*behind us  
spare horses, lesser knights,  
dustily follow*

*after the battle  
no-one follows*

*your captured horse walks over  
broken ground  
to a strange sunset castle*

*roast meat and wine  
she leads you to her bed*

*lie  
barely touching  
to love would ruin*

(Michael Dransfield)<sup>2</sup>

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<sup>1</sup> Plotinus (250 AD) *The Fifth Ennead from the Third Tractate Plotinus. The Six Enneads.* (B. S. Page & S. MacKenna, Trans. (1952)).

<sup>2</sup> Dransfield, M. (1987). *Under the banners.* In *Collected poems.* St. Lucia, Qld: University of Queensland Press.

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## **Abstract**

What is the link between music and drama, and how do the two disciplines interrelate? In response, I propose practical approaches to composition processes through the absorption of traditional principles of music and drama. By way of analysis of pre-existing and original works, I critically unpack the term ‘musical dramaturgy’.

This study investigates the relationship of music and drama from the point of view of a practitioner and creator. In theory and in practice, music and drama have acquired complex and special relationships over time, and in a multitude of manifestations. With the presentation of case studies, I postulate an alternative approach to analysis and creation within the music and drama nexus.

## **Acknowledgements**

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## Preface

I was trained as a composer in a conventional sense, in as much as one can be trained conventionally in a field for which the rules are constantly changing or are under constant scrutiny to do so. During my studies, I was also drawn to the theatre without really knowing why.<sup>3</sup> This was to bear fruit in the form of early compositional adventures into music theatre. It also led to opera and a parallel career as a conductor of opera, of orchestral music, and then eventually as a recording conductor for film and television. However, the question of the synthesis of drama and music was never quite resolved to my satisfaction.

When a student, I imagined a professional life as an opera composer in which I would find stories and set them to my music. So began the hunt for those stories, an exercise that proved more difficult than first thought. Attempts were made with small things. Poetry was set to song. A compiled set of texts of quasi-religious origins and from a mixture of sources was construed into a Cantata. Later, I turned Ibsen's *Hedda Gabler* into my idea of an opera libretto and composed the music.<sup>4</sup> However, it was not satisfying as a process, nor as an opera, for as the composition unfolded, I found myself embroiled in something that was lacking authenticity. I was taking a great work of theatre and attaching my music to it. What was wrong with this act was the dependent relation that I'd necessarily adopted. Aside from the fact that the original play was self sufficient, I risked distorting it by using it to further my ends. As a student exercise, it proved useful, but as a work of music drama, it failed for several reasons. Primarily, the music had no reason to exist other than the fact that I, as composer, wanted to write an opera. I was pushing the original play into a role of subservience in order that a musical work, my music, could come into existence. This seemed to be an unsettling and unconvincing motivation.

All the time this was happening, I was questioning the nature of music and of drama. What should the link be, if any? What was the core of the operatic creation: drama, music, or

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<sup>3</sup> NSW Conservatorium (flute, musicianship, composition); Canberra School of Music ANU (Bachelor of Arts – Music, majoring in Composition)

<sup>4</sup> Primrose, Edward (1976). *Hedda* (Opera) [Music Score], after Ibsen, Henrik, *Hedda Gabler* (1890)



something else I couldn't yet fathom? Or was it simply that music had no reason of its own to exist? Historical precedent suggested otherwise.

Gradually my desire for operatic composition declined. The reasons for this decline, I rationalized, were to do with the limitations of the English language in the singing of drama along the operatic model, and the fact that the speed of delivery of action, thoughts and ideas seemed to be held back in the operatic paradigm. Both these facts hold some relevance, however, an overriding suspicion arose that the process was compromised as soon as one accepted a dependence on another's art for one's own art to exist, thus leeching all components of their meaning. I felt that I was becoming leech-like in my dependence upon another's work for my own musical survival. An alternative path was necessary.

Another matter stemming from these formative years, and that has relevance to this study, was first brought to my attention by my flute teacher.<sup>5</sup> A long time player and supporter of new music, Peter Richardson once made a striking comment regarding the absence of the *appoggiatura* in music. It was not till many years later that I was able to put some clothing to this idea: the sense that, mostly due to the absence of a tonal system in the musical language of the time (post WWII), there was lacking a sense of desire, and hence, resolution in melody and harmony. If not in an aesthetic sense, then certainly in a psychological sense, the idea that due to this lack music could be denied direction from within lay a seed that has influenced my thinking on structure in music, and structure in drama.

When later I began to work in the fields of video installation, film and television, I was instantly attracted to the idea of another medium for the working out of ideas concerning the combination, the layering and the synthesis of music with drama, and what was to be later understood as music dramaturgy. For a while, the concept of filmic composition held a great deal of promise as it appeared to offer a different set of musical and dramatic possibilities. I still believe the art of filmmaking has this potential. However, the business of filmmaking and the commercialisation of its 'product' have severely restricted that art and so a leech-like behaviour is forced upon the majority of present day screen-based composers.

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<sup>5</sup> Peter Richardson (1933-1973), NSW State Conservatorium of Music

Be that as it may, one cannot deny the existence of the occasional great work just because the corporatisation of filmmaking inhales the majority of the oxygen. It is significant at this time (2013) that currently one of the more music literate filmmakers, Michael Haneke, chooses to use little if any music in his films. I interpret this as symbolic of a healthy revolt against a filmmaking practice that elsewhere has lost much of its aesthetic force.

In a third career as a lecturer in music for the screen, I have been able to explore many concepts relevant to the working lives of filmmakers with particular concentration on the collaboration between composers and directors. It is these experiences that have led me into this inquiry as I research answers to the questions posed above, and to innumerable questions that arise due to the intricacies of collaborative creation.

And so I ask, what is this special relationship between music and drama?

## Chapter 1 Introduction: Music in context

### *Thesis*

The thesis is built from two major components:

- a collection of original works consisting of orchestral pieces, a concerto, music for radio drama, a short film and a complete 5 act work of music-cine-theatre; and
- an exegesis that explores the rich and complex relationships that music assumes with drama, including a critical analysis of those original works.

The two parts together serve as an investigation into musical dramaturgy. The exegesis is supported by a large collection of materials for analysis in Part 1 of the Appendices. One of the works - *Die: a pedagogical fiction* <sup>6</sup> - is both a work of fiction and a documented exploration of the arguments presented in the exegesis. It explores the psychology of the working composer in the context of drama and serves as a bridge between analysis and the creative side of musical dramaturgy.

The original works will be examined in Chapter 6, and their supporting materials will be found in the Part 2 of the Appendices. The works presented here are designed for the concert hall, radio transmission, cinema and theatre. Each work charts a different type of relationship between music and drama. The original works demonstrate a working out of many of the issues discussed in the exegesis, both in the process of their creation, and in the finished work. In this respect, the concept of musical dramaturgy becomes a floating prism whose dimensions and focus will alter depending upon the form and mode in which it is presented. The exegetic materials were conceived roughly in the same period of time in which the original works were created, and hence were largely influenced by them.

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<sup>6</sup> Primrose, E. (2012). *Die: A pedagogical fiction* (Music drama) [Audio-visual Material].

### *An interrogation*

The exegesis specifically deals with the pragmatic concerns of composers in relation to the emerging field of musical dramaturgy<sup>7</sup> and consequently the questions it raises concerning the relationship between the two disciplines: drama and music. How do they interrelate and to what degree? How does one compose music in the context of drama, how does one collaborate in the creation of drama that involves music, and from an audience perspective, how does one interpret music in the context of drama?

I will be introducing three key practical concepts that can be employed when dealing with music in the context of drama: *associate*, *predict*, and *allow*.<sup>8</sup> They are tools that I offer as practical approaches to the creation of drama and to the composition of music in the dramatic frame. It is not an exclusive list, nor does it represent a set of goals. Rather, these key words place an emphasis on process. The terms could be used during the creation of a work, to the analysis of an existing work, or in a more general approach to the discussion of musical dramaturgy. The use of these terms avoids descriptions and empirical measures of emotion and lead, I would suggest, to the more liberated conditions within which creative collaboration can occur.

In arts practice, collaboration is commonly understood to be the joining together of the talents of individuals towards a common goal and which is at the core of performing arts and screen arts praxis. I would nuance this definition further by suggesting that collaboration is the meeting of, among other things, different paradigms, thought constructs, aesthetic viewpoints, technical abilities, imaginings, and articulation skills. In this respect, as much as one is able to multi-task, it is quite conceivable for these attributes to exist in the one individual – therefore to collaborate with oneself, as it were.

In order to clarify these issues it will be necessary to bring together a broad array of studies that contextualise the fields of endeavour relevant to the work of a dramatic composer in theatre or screen based arts. It needs to be kept in mind that a study such as this brings with it

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<sup>7</sup> The terms ‘music dramaturgy’ and ‘musical dramaturgy’ are both employed at different times in the exegesis. They are equivalent in meaning and both are in common usage.

<sup>8</sup> These terms will be discussed in detail in Chapter 4

special difficulties and dangers when one attempts to broach the divide of conventionally separated disciplines – music and drama. The researcher Thomas Lindblade alludes to the issue in reference to music and drama scholarship, specifically in regard to Shakespeare. From the point of view of the literary critic, Lindblade speaks of music having an elusive nature. Likewise, a musicologist might have some difficulties in understanding drama:

*The discussion of Shakespeare's use of song, especially in the tragedies, provides the one remaining area of Shakespeare criticism without an exhaustive study. Perhaps the elusive nature of music itself, especially to befuddled literary critics, explains this lacuna. Or perhaps literary critics find it as difficult to discuss instrumentation, vocal phraseology, voicings, modes, and chordal progression as it is for musicologists to discuss songs that function with complete power only in the context of drama.<sup>9</sup>*

This citation points to some of the difficulties for one person to embrace two very large disciplines each of which, although often closely associated, have their separate demands, motivations and vernacular. The divide between music and drama similarly exists in other domains such as in education, in the media, and even in arts management.<sup>10</sup>

Despite the need for historical referencing, this exegesis is not historical musicology but rather an interrogation into contemporary creation in which music and drama are involved. Indeed, the exegesis investigates some of the historical origins of 'musical dramaturgy' but will then specifically examine the part that music plays in the creation of drama in contemporary modalities.

Through an exploration of the theoretical underpinnings of musical dramaturgy in Chapter 2, a single narrative from Ancient Greek theatre will be examined in its various incarnations as theatre, opera and film.

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<sup>9</sup> Lindblade, T. W. (1995). *Tactical measures: The interaction of drama with music*. Thesis, 5

<sup>10</sup> Anecdotaly, for many years the Australia Council for the Arts has provided funding for specific and divided categories of artistic endeavour. This has necessitated an application being made to the Music Board or the Theatre Board for a project that involved both music and drama. The Council was unable to suitably assess applications for projects that embraced more than one art form. This is exacerbated further with the author's *The Wife of Empedocles* which also includes the use of film, hence implicating yet another funding body.

Chapter 3 focuses on a major historical turning point in musical dramaturgy that took place in the middle of the 19<sup>th</sup> century. As a case study, this will be examined via a concentrated analysis of the first two scenes from Richard Wagner's *The Valkyrie*.<sup>11</sup> With this analysis I tease out the relationship of music and drama in this particular context and speculate on a possible pathway towards the invention of cinema at the end of the 19<sup>th</sup> century. This chapter further enhances a richer understanding of musical dramaturgy by tracing some of the work of one of its major contributors.

Chapter 4 develops a composition methodology in the context of drama, with the assertion of three guiding words: 'associate', 'predict' and 'allow'. This leads to an exploration of the phenomenon of a composer's experience in coming to terms with the effects and affect of a dramatic narrative.

Chapter 5 applies the principles of analytical musical dramaturgy in case studies of selected works from the film repertoire.

In Chapter 6, the original works are scrutinised in respect to the matters arising in the earlier chapter..

Chapter 7 will conclude with remarks concerning the questions raised and will expand on the possibilities for future research.

This exegesis could not afford to be an exhaustive case study of such a large field of interest. By looking closely at a small array of examples, I reflect upon past and current attitudes to arrive at a model of thinking offering an alternative method of analysis and, in an examination of process, to perhaps serve as a model for future creations.

This dissertation broaches the subject of storytelling. Consequently its exposition occasionally incorporates elements of narrative storytelling for its mode of delivery. As an example, Chapter 3 begins with a short synopsis of an imagined film as a means of introducing the potential relationship between an operatic libretto and a film script. Included later is the

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<sup>11</sup> *The Valkyrie (Die Walküre, Der Ring Des Nibelungen)*. (1978). [Music Score]. Munich: Dover Publications Inc. (Original work published 1870)

analysis of a joke, plus various synopses of films. Chapter 4 contains storytelling in the form of a narrative recited in the second person, and described as pedagogical fiction, which is to say a fiction designed to teach a concept. Many of the original works bridge the divide between drama and music. As terminology is an important aspect, a glossary of terms has been provided.

### *Dramaturgy: a definition*

The conventional pathway for defining ‘dramaturgy’ is to look at two sources. One is the derivation of the word in Greek: ‘drama’ meaning ‘action’, and ‘urgy’ meaning ‘work’. This is further refined with Aristotle’s clarification in which drama is the imitation of action. Therefore drama is the telling of a story through its acting out.<sup>12</sup> Thus ‘dramaturgy’ would be the work or technique involved in the acting out of dramatic storytelling.

The second source is to observe contemporary theatre practice within which it is common to find the role of ‘dramaturg’. The French term ‘dramaturge’ means ‘dramatist’ or ‘playwright’. In this sense, the English ‘dramaturgy’ and French ‘dramaturgie’ are both borrowed from the German ‘Dramaturgie’, a word used by the German dramatist and critic Gotthold Lessing in a series of essays entitled *Hamburgische Dramaturgie* (“The Hamburg Dramaturgy”), published from 1767 to 1769.<sup>13</sup> Out of a need for a more detailed approach to his productions, he created a role and began to employ the term of ‘dramaturg’ for someone who mediates between the script and director, or between actors and the director. In the essays, he also argued against the contemporary French classic theatre, in favour of Aristotelian principles as set out in the *Poetics*:

*Lessing interpreted Aristotle’s concept of tragic catharsis (purging) as meaning the emotional release that follows tension generated in spectators who witness tragic events;*<sup>14</sup>

In defining the role, Lessing also anticipated collaborative relationships in which a dramaturg, and hence dramaturgy, would take an active part. The link with Aristotle is a pertinent one as his influence continues into contemporary filmmaking. Aristotle’s theories have become popular as a model for scriptwriting as can be seen with books on the subject of Aristotle’s

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<sup>12</sup> Aristotle (2010). *Poetics*. *The Internet Classics Archive*, 1-24. <http://classics.mit.edu//Aristotle/poetics.html> (accessed 20-12-2012)

<sup>13</sup> *Hamburg Dramaturgy*. *Encyclopædia Britannica Online*. <http://0-www.britannica.com.library.newcastle.edu.au/EBchecked/topic/253251/Hamburg-Dramaturgy> (accessed 26-06-2013)

<sup>14</sup> *Gotthold Ephraim Lessing*. *Encyclopædia Britannica Online* <http://0-www.britannica.com.library.newcastle.edu.au/EBchecked/topic/337309/Gotthold-Ephraim-Lessing> (accessed 26-06-2013)



influence on Hollywood screenwriting,<sup>15</sup> or directly from film and television writers such as Aaron Sorkin when he offered the following advice to screenwriters:

*The rules are all in a sixty-four-page pamphlet by Aristotle called Poetics. It was written almost three thousand years ago, but I promise you, if something is wrong with what you're writing, you've probably broken one of Aristotle's rules.*<sup>16</sup>

However, contrary to what Sorkin and other screen professionals imply, Aristotle didn't make 'rules'. Rather he based analysis on the theatrical works of the time through his treatises on 'tragedy' and 'comedy', the latter which unfortunately has been lost. Any discussion of drama will naturally refer to Aristotle given his pre-eminence in the field of dramaturgical analysis. Further definitions of 'dramaturgy' can be found in the many texts on theatre theory and practice. An online dictionary provides dramaturgy as:

*the craft or the techniques of dramatic composition*<sup>17</sup>

while the Online Etymology Dictionary describes it as:

*composition and production of plays, 1801, from Fr. dramaturge (1688), introduced by poet Jean Chapelain (1595-1674), from Gk. dramaturgia, from drama (gen. dramatos) + ergos "worker."*<sup>18</sup>

The definitions take on broader strokes within educational institutions. At the University of Southern Queensland for example, dramaturgy is :

*... the art or technique of dramatic composition and theatrical representation.*<sup>19</sup>

In the context of theatre practice and dramaturgical analysis:

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<sup>15</sup> Hiltunen, A. (2001). *Aristotle in Hollywood: The Anatomy of Successful Storytelling*. Intellect Limited.

<sup>16</sup> "6 Filmmaking Tips From Aaron Sorkin." <http://www.filmschoolrejects.com/features/6-filmmaking-tips-from-aaron-sorkin.php> (accessed 17-04-2013).

<sup>17</sup> "Dramaturg." *Dramaturg*. <http://dictionary.reference.com/browse/dramaturg?s=t> (accessed 17-04-2013)

<sup>18</sup> *Dramaturgy*. [http://www.etymonline.com/index.php?term=dramaturgy&allowed\\_in\\_frame=0](http://www.etymonline.com/index.php?term=dramaturgy&allowed_in_frame=0) (accessed April 17, 2013).

<sup>19</sup> University of Southern Queensland (n.d.). *What is dramaturgy?* USQ artsworx [Web page]. <http://www.usq.edu.au/artsworx/schoolresources/fivewomen/dramaturgy> (accessed 17-04-2013)

*Dramaturgy can be thought of as the midwife between theory and practice. It can provide a process for bringing ideas into a concrete form.*<sup>20</sup>

De Marinis speaks of the dramaturgy of the writer, the director, the performer but also of the spectator.

*'Dramaturgy' can now be defined as: the techniques/theory governing the composition of the performance-as-text (test spettacolare); it is: the set of techniques/theories governing the composition of signs/expressive means/actions which are woven together to create the texture of the performance, the performance text.*<sup>21</sup>

For Peter Eckersall, dramaturgy is :

*... a confluence of literary, spatial, kinaesthetic and technical practices, worked and woven in the matrix of aesthetic and ideological forces.*<sup>22</sup>

From these definitions, it can be seen that a process can be defined that does not predetermine a result, but rather the process is largely determined by the content. The term has been carried across into other fields as diverse as sociology<sup>23</sup>, and marketing.<sup>24</sup>

Along with the newer developments in so-called 'new' or 'interactive' media and more traditional series television, the identity of the dramaturg has also evolved. For Jones & Pearlman, dramaturgs must:

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<sup>20</sup> Eckersall, P., Monaghan, P., & Beddie, M. (2005). The dramaturgies project. *RealTime*, (70), 25-. <http://www.realtimearts.net/article/issue70/7983,4> (accessed 17-04-2013)

<sup>21</sup> de Marinis, M. & Dwyer, P. (1987). Dramaturgy of the spectator. *The Drama Review*, 31(2), 100

<sup>22</sup> Eckersall, P. (2006). Towards an expanded dramaturgical practice: A report on 'the dramaturgy and cultural intervention project'. *Theatre Research International*, 31(03), 283

<sup>23</sup> See 'dramaturgical analysis' and 'dramaturgical perspective' in: Goffman, E. (1959). The presentation of self in everyday life. In *Contemporary sociological theory*. (pp. 46-61).

<sup>24</sup> Moisio, R. & Arnould, E. J. (2005). Extending the dramaturgical framework in marketing: Drama structure, drama interaction and drama content in shopping experiences. *Journal of Consumer Behaviour*, 4(4), 246-256.

*draw out an articulation of the core idea and story world, identify how and why it is interactive and then shepherd it through writing, designing, directing and implementation processes. Each of these processes involve key creative collaborators who may speak very different discipline specific 'languages'. The dramaturge's function then, as it is in theatre, is to be across the languages of all the collaborators, and to guide the idea and story world through each aspect of creation, intact.*<sup>25</sup>

Here the authors give light to the intensively collaborative environment in which screen based work is conceived and produced. Drawing out the 'core idea' is a pre-requisite for the 'key creative collaborators' to work together,

### ***Musical dramaturgy: current scholarship***

The term 'musical dramaturgy' has a very broad range of uses but a very unclear genealogy. For some observers, the meaning seems to be assumed as if a part of common parlance and merely another way of saying 'music and drama'. Taking the definitions of 'dramaturgy' a step further while paraphrasing Eckersall, a more inclusive definition of musical dramaturgy could be: a confluence of musical, literary, spatial, kinaesthetic and technical practices, worked and woven in the matrix of aesthetic and ideological forces. This is quite a technical definition and its attempt to articulate with an all-embracing set of adjectives begs the question as to what might or might not be included, and thus may well work against its effectiveness. In order to look at the broad approaches taken by those who have used the terminology, it would be necessary to include related terms such as 'music drama'

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<sup>25</sup> Jones, Mike, Pearlman, Karen. (2013). *Collaboration and Developing Interactive Narratives*. Lumina: Journal of Screen Arts and Business, 11, 101-102.

*'Music drama': Term used frequently throughout the history of music for a dramatic work with music, and particularly one in which the music plays a primary role 'Dramma per musica' (or 'dramma in musica') is a designation used in Italy from the early 17th century and also in Germany during the 18th; Handel, in 1744, described Hercules as a 'musical drama'. The term has been found convenient by composers and others anxious to escape the more specific term 'opera'.<sup>26</sup>*

The word 'opera' bears the weight of its 16<sup>th</sup> connotation and historical usage. It seems reasonable to assume that 'Music drama' was chosen as a way of dealing with both the most direct definition of its contents, and the grammatical demands of coining a phrase from two nouns. The broad use of these terms tends to muddy the waters but in a sense provides an explanation as to the etymological difficulties in negotiating an analysis of any form that contains drama and music. I would suggest that the difficulty in nomenclature is symbolic if not emblematic of the difficulties of creation across the music / drama divide. An entry in Groves gives yet another description under the rubric *Dramma [drama] per musica* (It.: 'play for music') and further underlines the historic quest for genre definition:

*A phrase found on the title page of many Italian librettos; it refers to a text expressly written to be set by a composer (e.g. L'Erismena, drama per musica di Aurelio Aureli, Favola Seconda dedicata all'illustriss. Signor Giacomo Cavalli ... MDC LV), and by extension also to the composition. The term was commonly used for serious Italian opera in the 18th century, and is in effect interchangeable with the primarily modern term opera seria. Variants such as *dramma in musica* (referring to the setting rather than to the verbal text) or *dramma musicale* are also found. Some later writers have misinterpreted the term in the sense 'drama through music' and applied it to musico-dramatic effects achieved by the composer.<sup>27</sup>*

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<sup>26</sup> Millington, Barry. Music [musical] drama. *Oxford Music Online*. [http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/19436?q=Hercules&search=quick&source=omo\\_gmo&pos=109&\\_start=101#firsthit](http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/19436?q=Hercules&search=quick&source=omo_gmo&pos=109&_start=101#firsthit) (accessed April 17, 2013).

<sup>27</sup> *Dramma Per Musica*. (n.d.). [Web page]. *Grove Music Online*. *Oxford Music Online*. Oxford University Press Retrieved April 17, 2013, from <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/08139>.

The inference to be drawn here is that the libretto labelled as 'drama per musica' could be seen literally as a dramatic text written expressly to be set to music. It is not difficult to imagine how 'drama per musica' could, at times, become a label for the whole work, including music. The terminology is open to further ambiguities when translated to other European languages.<sup>28</sup>

As the citation above illustrates, there is room for confusion when the definition could imply cause and effect whereas what is required is an open ended relationship that is neither hierarchical nor stylistically specific. Drama and music that exist in the same space-time continuum can be arrived at in several different ways, and yet, in their naming with a collective noun or nouns, the inclusion of this or that pronoun, plus the word order, could imply an order of importance. For example: music for drama, drama for music, drama in music, music in drama.

The historical need for a name may have been simply a case of signifying that a different set of objectives were in play. Although Euripides is known to have composed music for his plays, the theatre of classic Greece was the domain of tragedians, or what today would be labelled playwrights. It is worth noting that the variety of labels given to works at the time - the late Renaissance – coincides with the composer becoming recognised as the primary artistic contributor to an operatic work. As will be picked up later, the transformation of opera of the 17<sup>th</sup> to 19<sup>th</sup> Centuries to the domain of cinema in the 20<sup>th</sup> century is arguably paralleled by a shift of the primary contributor from the composer to the (film) auteur / director.

As with all these descriptors, they are used sometimes in a general sense as a type, and other times as a form, as can be inferred from the reference to opera seria above. In an analysis of a work of Chopin, the Russian music theorist Boris Plotnikov sees musical dramaturgy as a way of interpreting instrumental music as if it were a drama:

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<sup>28</sup> 'Music drama' in English becomes 'dramma musicale' in Italian, 'drame musical' in French, but 'Musikdrama' in German. Furthermore, 'Drama per musica' (It) becomes 'drame de la musique' (Fr), and 'Drama und Musik' (Germ)

*It [musical dramaturgy] opens a way to construct bridges leading to extra-musical fields of association. However there is no firm unilateral definition for it, in a way as triads, sixth chords and many other items of the "flesh" of music are defined in textbooks. Its nature remains rather metaphorical than technical.*<sup>29</sup>

In his analysis, he equates musical attributes such as harmonic and melodic tension with desires and trajectories as if they were characters in a narrative, using terms such as 'psychological associations', and 'the imaginary hero of overall musical dramaturgy'. If its nature is metaphorical as Plotnikov claims, then I would suggest that this does not necessarily constitute a negative attribute. Rather, as his analysis is of instrumental music, he has had no reason to include dramatic narrative in his discussion. The German musicologist and dramaturg Carl Dahlhaus, together with the musicologist Mary Whittal offer a plainer definition:

*When, therefore, we speak of 'musical dramaturgy' - dramaturgy that makes use of musical means - we should refer only to the function of music in the creation of a drama.*<sup>30</sup>

In referring to function, Dahlhaus gives significance to a relationship in which music is serving something greater than itself. As these remarks are delivered in the context of opera, a form which matches a libretto with a continuous score, the definition has some strength. Dahlhaus and Whittal proceed to give a nuanced definition, one which offers additional insight into the potential co-dependence of music and drama:

*Strictly speaking, this usage [of musical means] embraces a proposition that cannot be taken for granted: that music does not alight from somewhere outside upon a drama that already has an independent existence, but rather that the music alone creates the drama, which is thus drama of a special kind.*<sup>31</sup>

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<sup>29</sup> Plotnikov, Boris (2007, July 16). *Notes on Musical Dramaturgy in Chopin's Second Piano Sonata*. Academy of Music and Theatre, Krasnoyarsk, Russia.

<sup>30</sup> Dahlhaus, Carl, Whittal, Mary. (1989). *What Is a Musical Drama*. Cambridge Opera Journal, 1 (2), 95

<sup>31</sup> *ibid*, 95

However, when this description is taken from the opera stage to which it refers and brought into the domain of cinema, questions arise as to whether music could maintain that function. For films that were conceived with a continuous score, the parallel may remain. However, in a cinematic repertoire in which the musical component ranges from the total and continuous to the negligible or non-existent, the Dahlhaus/Whittal explanation would be limiting. If this 'drama of a special kind' continues while the music stops – a frequent enough occurrence in film – does musical dramaturgy cease at that instance? Admittedly, the authors do infuse the question with some doubt when they examine how this principle might apply to opera seria of the 18<sup>th</sup> century due to the relative lack of music in 'secco recitative' as was the fashion at the time.<sup>32</sup>

The terminology seems to fit comfortably for scholars who analyse opera, at least in the form that opera became in the works of Verdi. In her analysis and defence of *Il Trovatore*, Elisabeth Hudson maintains a broad interpretation of the expression as to mean the result of a combination of musical and dramatic components while also implying that it is something that can evolve within the works of a composer over his lifetime.<sup>33</sup>

*An investigation of narrative in Il Trovatore thus confronts the opera's use of convention from a different perspective; one, furthermore, that leads to a new conception of how the opera succeeds, and suggests that Verdi's sophisticated use of convention, and its intersection with dramatic themes, marks a significant development in his musical dramaturgy.*<sup>34</sup>

This suggests that musical dramaturgy is an attribute or skill, and in Verdi's case, a major contributor to his success as an opera composer. The passage also underlines an important aspect that is more akin to the way a composer works, which is to say that one's composition language evolves over one's working life time, and with it presumably, one's musical dramaturgy. This has implications for a further understanding of the aesthetics and style of a composer's work.

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<sup>32</sup> Dahlhaus, Carl, Whittal, Mary. (1989). *What Is a Musical Drama*. Cambridge Opera Journal, 1(2), 95

<sup>33</sup> Verdi, Giuseppe (1853). *Il Trovatore* [Opera]. Rome.

<sup>34</sup> Hudson, Elisabeth G (1993). *Narrative in Verdi: Perspectives on His Musical Dramaturgy*. Thesis, Cornell University. 194-5

Musical dramaturgy as an expression, appears in other modes not outwardly concerned with drama. In a long, detailed polemic concerning the concert music of Bela Bartok, Ernő Lendvai gives three conditions for the use of the mathematically formulated 'golden section':

*(a) It fulfils its task only if it can be perceived.*

*(b) It appears as an organic element of musical dramaturgy.*

*(c) It represents an idea (being the symbol of 'organic' existence).<sup>35</sup>*

Lendvai goes on to explain in the notes that the :

*Golden section is no more than an organic element of musical dramaturgy. My interest is in (to translate the German word) the effect-mechanism of the proportions, the interaction between the building elements, i.e. the balancing force functioning in symmetry.<sup>36</sup>*

Lendvai's use of the term seems to imply that musical dramaturgy in Bartok's music is an expression of structure, so defined by the more dynamic events such as phrase demarcation, dynamic changes and climaxes, which are in turn delineated by the proportions calculated by the golden section. In this context, musical dramaturgy is totally unconnected with any notion of narrative or story telling.

In another study, the composer Javier Garavaglia seeks to define musical dramaturgy in terms of relationships between a music creator (composer), a performance, and an audience. but, with a change of word order, taps into a more cognitive 'music oriented' approach:

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<sup>35</sup> Lendvai, Ernő. (1984). Remarks on Roy Howat's '*Principles of Proportional Analysis*'. *Music Analysis*, 3 (3), 257.

<sup>36</sup> *ibid*, 263.



*Ultimately, we can define the dramaturgy of music as the way in which the creator and the listener represent in their minds the flow of a musical occurrence (that is the development of one sonic-event coming from a previous one and leading to the next), which constitutes an entity (ontologically) that as such is unique in itself, as might also be its mental representation (psychologically);<sup>37</sup>*

The approach emphasises the notion of the audience which, in order to satisfactorily perceive a piece of music, must create an internal musical dramaturgy from the arousal of an emotional response. Unfortunately, Garavaglia does not apply his research to the other side of the dyad – drama.

Plotnikov claims that there is no clear definition of ‘musical dramaturgy’<sup>38</sup>. However, I would propose that its vagueness is one of its strengths. Just as the term ‘dramaturgy’ remains broad and open to multiple interpretations, so ‘musical dramaturgy’ can be seen in a practical sense of a concept that is in constant need of research and definition as it applies to each individual work while holding implicit some basic tenets for synthesis in the creation of music in the context of drama. In this sense, musical dramaturgy is at once a science and an art.

As seen with these examples, the term has been applied in diverse ways. For the purposes of this study and avoiding a system which is too prescriptive, a broader terminology will be adopted. ‘Musical dramaturgy’ in this context means dramaturgy in which music is more or less involved. It is a skill that one can apply in the immediate and evolve over a lifetime.

### ***Historical perspectives***

It was in reading of film histories that I was able to note that the aural component in cinema was rarely discussed and that cinema was often spoken of in terms of a purely ‘visual’ medium.

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<sup>37</sup> Garavaglia, Javier Alejandro. (2012). *Music Dramaturgy and Human Reactions: Music As a Means of Communication*. Proceedings of the 9th International Symposium on Computer Music Modelling and Retrieval, 114

<sup>38</sup> Plotnikov, B. (2007). Notes on musical dramaturgy in Chopin's Second Piano Sonata. *Academy of Music and Theater Krasnoyarsk*, Russia

It appears that for the last thirty odd years, there has been a growing interest and scholars have been acknowledging the importance of the aural domain and that the visual – aural balance is being redrawn.<sup>39</sup> In a collection of essays on film sound, the film theorist Rick Altman is one who has contributed to this change while call for further research:

*More than half a century after the coming of sound, film criticism and theory still remain resolutely image-bound. Early filmmakers' scepticism about the value of sound has been indirectly perpetuated by generations of critics for whom the cinema is an essentially visual art, sound serving as little more than a superfluous accompaniment.*<sup>40</sup>

The film theorist Claudia Gorbman produced a set of codes to facilitate the analysis of a film score in her ground breaking tome.<sup>41</sup> These codes produced a method for separating scores on the basis of how music is functioning within a narrative, a methodology that is in part, further developed by Royal S Brown.<sup>42</sup> One complaint I have is the use of the term 'film music'. Like 'soundtrack', these are terms that have

In Western culture, composers and theoreticians have been dealing with the intricacies of music composition along with its own technical language at least since the time of the Pythagoreans in Greece, 6<sup>th</sup> century BCE.<sup>43</sup> In parallel, the beginnings of theatre in the 5<sup>th</sup> century BCE, and which were part of the same Hellenic world, have left scholars with some tantalising hints but no clear description as to how music related to drama, or whether text was sung, declaimed, recited or otherwise produced.<sup>44</sup> Evidence for the manner and matter of Ancient Greek theatre performance is explored by David Wiles as he uses detective work to

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<sup>39</sup> Some examples include Gorbman, C. (1987). *Unheard melodies*; Kalinak, K. (1992). *Settling the score*; Brown, Royal. S. (1994). *Overtones & undertones*.

<sup>40</sup> Altman, Rick. (1985). *The Evolution of Sound Technology*. In E. Weis & J. Belton (Eds.), *Film Sound: Theory and Practice*. Columbia University Press. 44

<sup>41</sup> Gorbman, Claudia. (1987). *Unheard Melodies: Narrative Film Music* Indiana University Press

<sup>42</sup> Brown, Royal S. (1994). *Overtones & Undertones* University of California Press.

<sup>43</sup> André Barbera. *Pythagoras*. Grove Music Online. Oxford Music Online. Oxford University Press, accessed October 15, 2013, <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/22603>.

<sup>44</sup> According to Dr. Eric Trumbull, everything we know about Ancient Greek theatre is limited to the following sources: Extant plays and fragments; Records of dramas (scattered); Commentaries (such as Aristotle); Archaeological remains of buildings; and Visual art - primarily from vase painting - Trumbull, Dr. Eric W (n.d.). *Ancient Greek Theatre*. Introduction to Theatre [Web page] <http://novaonline.nvcc.edu/eli/spd130et/ancientgreek.htm>

discern details from the reports of historians and philosophers such as Aristotle and Herodotus, and the tableaux depicted on ceremonial pots.

*Only one thing is entirely clear: tragedy is a logical extension of choral dance, which was the most important form of cultural expression in the pre-classical period.*<sup>45</sup>

Rhythm is an important aspect of performance that has been retained through the texts, and according to the musicologist Curt Sachs, “Hellas was the mother of rhythmology”.<sup>46</sup> Only minute fragments of music remain although we know of its importance due to the attention given to the chorus, the use of musicians, and the strophic nature that exists in the plays. In reference to parody, in this case *The Frogs* of Aristophanes,<sup>47</sup> Wiles writes:

*The parody includes a piece of coloratura to evoke the spider’s fee whir-ir-ir-irring as they weave, pointing to an important new gap between the time values of a spoken syllable and the time values imparted by music. We see hints of this technique in a fragment of music which survives from a late play by Euripides. Music had begun to assert its autonomy.*<sup>48</sup>

In reference to papyri upon which theatrical texts were notated, Rocconi gives some inkling as to the level of evidence that exists today.

*Musical accompaniment is not usually recorded on these papyri, but is roughly indicated by special signs which simply indicate percussion beats (like krous- fro krousis, i.e. ‘beat’) or the presence of a wind instrument on stage (symbolised by a simple horizontal stroke; -).*<sup>49</sup>

However, none of this scholarship was available in the late 16<sup>th</sup> century and so speculation into the relationship of drama and music was a subject of discourse for the Florentine Camerata when opera was invented, together with their predilection for narratives from Greco-Roman mythology.<sup>50</sup> An interest in mythology is maintained in the work of other

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<sup>45</sup> Wiles, David. (2000). *Greek Theatre Performance*. Cambridge University Press. 131

<sup>46</sup> Sachs, Curt. (1988). *Rhythm and Tempo: A Study in Music History*. Columbia University Press. 116

<sup>47</sup> Aristophanes, (c.446 BCE – c 386 BCE), Athenian comic playwright.

<sup>48</sup> Wiles, David. (2000). *Greek Theatre Performance*. Cambridge University Press. 146-147

<sup>49</sup> Rocconi, Eleonora. (n.d.). *The Ancient World*. In *Cambridge History of Musical Performance* (eBook ed.). (pp. 207-30). Cambridge University Press. 211

<sup>50</sup> Boyden, Matthew, Kimberley, Nick. (2002). *The Rough Guide to Opera*. Rough Guides Limited. 3-4

composers, notably Handel, Purcell, Rameau, Gluck, Berlioz, and even the operettas of Offenbach.<sup>51</sup> The Greek thread is taken up again with the music dramas of Richard Wagner in which is conflated Greek mythology with Teutonic legend.

In order to lay the groundwork for a discussion on musical dramaturgy, particularly as it applies to contemporary film and theatre making, it is useful to examine a major development that took place during the period of the latter part of the 19<sup>th</sup> century to the early 20<sup>th</sup> century. The focus on theatre, opera and music drama of the 19<sup>th</sup> century was to be virtually overtaken by the creation of the cinema arts as will be seen in chapter 3 through an examination of Wagnerian music drama, and its ramifications upon storytelling and technology.

Composers and scholars have long recognised the influence of the music of Richard Wagner upon the film music created within the Hollywood studios, notably via the influx of European composers who fled Nazism in the 1930s. I will take this a step further with an assertion that Wagner may have unconsciously anticipated the idea of cinema.

The dominant accounts of cinema history suggest that, following practical developments in the technical apparatus for recording and playing back of moving images, the art of cinema was made possible around the start of the 20<sup>th</sup> century.<sup>52</sup> It is true that, given the chronology of events, the technique for recording a moving image came first even though technically it is much more complex than recording sound. When sound was introduced, the film studios discovered many limitations, for instance, when large microphones had to be accommodated and cameras had to be enclosed in sound absorbing material to prevent the recording of machine noise.

The creation of the film and cinema apparatus may have been a result of technological invention. However, it is possible to view this development in another way when seen from the point of view of the type of creative research that was occurring in the 19<sup>th</sup> century. Wagner's music dramas, as will be demonstrated, suggested a need for performance attributes

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<sup>51</sup> George Frideric Handel (1685-1759); Henry Purcell (1659-1695); Jean-Philippe Rameau (1683-1764); Christoph Willibald Gluck (1714-1787); Hector Berlioz (1803-1869); Jacques Offenbach (1819-1880)

<sup>52</sup> For example: Bordwell, D. & Thompson, K. (1997). *Film art : An introduction*. New York: The McGraw-Hill Companies; and Nowell-Smith, G. (1996). *The oxford history of world cinema*. Oxford University Press.

that were not all physically achievable at the time. For example, he wanted to focus uniquely on the performers, their faces and expressions before spot lights were invented.

The need to deal with the problem of audio in the cinema, with its technical solutions found roughly 30 years later, was not an altogether welcome development due to the added burdens on a film set. However, as the following citation points out, commercialism had its part to play when cinematic sound reproduction proved to be popular.

*It was in the late summer [of 1927] that the blow fell. A new contraption had been peddled around the studios, a device for producing pictures that talked, by means of a wax recording of the actors' voices, synchronized with the film projector. But the well-established producers did not fall for any such new-fangled nonsense; besides, the cost of wiring all the theaters for sound would be prohibitive. It remained for the comparatively obscure and financially worried Warner Brothers to take a chance on the new process, which they named Vitaphone. They hired Al Jolson, one of the most popular musical stars of the day, selected a maudlin play entitled *The Jazz Singer*, and went to work.... *The Jazz Singer* 1927 turned out to be a box-office gold mine that made over two million dollars for the Warners and set them on their feet financially. It made a movie star out of Jolson. But above all, it turned the film industry topsy-turvy and consigned the silent picture to the scrap heap.<sup>53</sup>*

This was a defining moment in film history in which, once and for all, sound became part of the recording process. Nevertheless, within the domains of cinema and film criticism, the points of departure in defining the so-called 'septième art' have been almost totally devoted to image, thus resisting a fuller understanding of both image and sound, of their combination, and of their influence one upon the other. This has led the film theorists David Bordwell and Kristin Thompson to acknowledge that:

*Many people tend to think of sound as simply an accompaniment to the real basis of cinema, the moving images.<sup>54</sup>*

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<sup>53</sup> Taylor, Deems, Bryant Hale, & Marcelene Peterson. 1943. *A Pictorial History of the Movies*. Simon & Schuster, 201-202

<sup>54</sup> Bordwell, David, Thompson, Kristin. (1985). *Fundamental Aesthetics of Sound in the Cinema*. In E. Weis & J. Belton (Eds.), *Film Sound: Theory and Practice*. Columbia University Press. 181

Again it indicates that sound was generally taken for granted, and the cinema was considered to be basically a visual medium. This idea is reflected by Amédée Ayfre, being one of the first to theorise the art of film in this way:

*... it is several years later that the French cultured Italian Ricciotto Canudo in his "Aesthetics of the seventh art", becomes the first to elaborate a general theory which separates the cinema from literature and theatre, making it a plastic art with movement and consequently the culmination and recapitulation of all the other arts.*<sup>55</sup>

Canudo believed the new cinema was to be a synthesis of the six existing art forms: architecture, sculpture, painting, music, poetry and dance, with cinema becoming the seventh art.<sup>56</sup> However, this concept again emphasised the image with little reference to sound. In comparison with the amount of research that has been undertaken into non-aural components of the cinema, all that pertains to sound, especially music, still suffers from the relative lateness in building a body of critique.

In a text that examines the usage of pre-existing music in film, the theorists Robynn Stilwell and Phil Powrie suggest that in scholarship, the significance of the aural components, at least the music component in films, is changing:

*The study of music and film has assumed increasing importance since the late 1980s, as is suggested by the recent establishment of a journal devoted to this area (The Journal of Film Music, inaugurated in 2002). Long the poor relation in Film Studies, because of the primacy of the visual for theorists of spectatorship, music emerged as a concern from the work devoted to the soundtrack.*<sup>57</sup>

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<sup>55</sup> "Mais c'est quelques années plus tard que Ricciotto Canudo, Italien de culture française, devait le premier, dans son Esthétique du septième art, élaborer une théorie générale qui, détachant le cinématographe de la littérature et du théâtre, en faisait un art plastique en mouvement et, en conséquence, l'aboutissement et la recapitulation de tous les autres arts." Ayfre, Amédée. 1963. *Philosophie et cinéma*. Les Études Philosophiques Nouvelle Série, 18e Année (2), 182 (Trans. Primrose, Edward)

<sup>56</sup> Canudo, Ricciotto. (1923). *Réflexions Sur Le Septième Art*. L'Usine Aux Images, (Trans. Gorbman, Claudia) 29-47.

<sup>57</sup> Powrie, P. & Stilwell, R. J. (2006). *Changing tunes: The use of pre-existing music in film*. Ashgate Publishing Company, xiii

Views differ as to when exactly music and film were taken seriously by scholars, especially when one considers the apparent but unspoken antipathy towards it as implied by the theoretician Gregg Redner in respect to the philosopher Gilles Deleuze:

*There can be little doubt that Deleuze was primarily interested in Western Art Music, and that he had a certain contempt for the lower forms of the popular. This fact makes it seem all the more odd, then, to use his philosophy to create an analytical platform for a genre of music which has until recently been held in contempt by musicologists, namely film music.*<sup>58</sup>

Redner's statement does not make it clear that Deleuze actually considered 'film music' to be of a lower form, which would somehow make it less 'odd'. In any case, Redner goes on to employ the philosophic constructs of Deleuze to analyse 'film music'. He also signals where serious scholarship is lacking:

*Why is it that so much film music scholarship, which, although a reasonably recent addition to the areas of musicology and film studies, still struggles to find a successful voice within the academic canon? It is not that film music scholarship is not firmly fixed as important part of both areas of study, yet it seems to me that much of what is written is often not particularly helpful or illustrative. In other words, there is writing out there, but little of it gives us any real idea of what is actually happening when the music enters into the mise-en-scène.*<sup>59</sup>

Redner's tome attempts to correct this perceived anomaly. It starts out as an attempt to marry musical analysis with film analysis. However, where the analysis of various film scores is insightful when it is based on musicological and dramaturgical research, his attempts to contextualise the results within Deleuzian concepts such as nomadology become a pathway towards greater confusion in respect to musical dramaturgy and how a composer devises and evolves his/her musical language. Indicative of this is the analysis of *East of Eden*<sup>60</sup> in which aspects of the composer's language in the film, designated 'tonal' and 'atonal' worlds, are first posited as opposites, then, by virtue of nomadological analysis, are seen to be part of and

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<sup>58</sup> Redner, Gregg. (2010). *Deleuze and film music: Building a methodological bridge between film theory and music*. Intellect L & DEFAE. 21

<sup>59</sup> *ibid.* 4

<sup>60</sup> *East of Eden* (1955) (J. Steinbeck, Auth.). Kazan, Elia [Director], Osborn, Paul [Writer], Rosenman, Leonard [Composer]

unified within the 'One'.<sup>61</sup> The difficulty here, and the error that is amplified, stems from the initial division. The film's composer Leonard Rosenman, one time student of Arnold Schoenberg, was certainly responding to *East of Eden's* dramaturgical challenge in which are represented opposing worlds within the narrative and which have influenced his choice of musical colours – in melody, harmony and orchestration. However, Redner has created a theoretical difference between modes of composition – tonal and atonal – already a disputable theory, and treated them as opposites, whereas Rosenman's musical language is far too varied, complex and multi-layered to make such a simplistic assessment. To then use this argument as a way of demonstrating that in fact they are part of the 'One' all along is a lesson in how philosophical discourse can sometimes obscure rather than clarify.

According to the English film/music theorist Nicolas Reyland, qualified progress has been made since the 1990s:

*Serious screen music studies have been underway for over twenty years, with the analysis and critical interpretation of music's role in audio-visual narratives a key concern. However, the advanced and theoretically grounded tools of music narratology have not yet, on the whole, played a significant role in screen music studies.*<sup>63</sup>

In her treatise on music for film, the theorist Anahid Kassabian underlined the areas that, in her view, need research:

*This book [Hearing Film] treats contemporary film music because it is an understudied arena that provides an occasion to think through new musical materials, composition practices, narrative landscapes, psychic processes and social contexts.*<sup>64</sup>

The current treatise could be seen to embrace in part Kassabian's challenge through its examination of some of these aspects, in particular 'composition practices' and 'narrative landscapes'.

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<sup>61</sup> Redner, G. (2010). *Deleuze and film music: Building a methodological bridge between film theory and music*. Intellect L & DEFAE. 54

<sup>63</sup> Reyland, N. (2012). *The beginnings of a beautiful friendship? Music, Sound, and the Moving Image*, 6 (1), 55

<sup>64</sup> *ibid*, 5



As for the issue of cinema history, the question of the relative importance of components goes far deeper than that prompted by the pragmatic needs of filmmaking production. It is thought by some that screen based art forms born in the 20<sup>th</sup> century are currently the most widely and extensively used medium for the fields of storytelling, story sharing and information dispersal. For example, the following is a course description for a module in cinema studies:

*“Though it's barely a century old, the medium of cinema has quickly become one of the most popular and influential of all the arts, and has played a major role in shaping modern civilization. Because it shares many of the main qualities of novels (it tells stories); of painting (it involves framed images); of theater (actions are presented before an audience); and even of dreams (it gives us fantasies while we relax in the dark), it is also perhaps the richest of all art forms.”*<sup>65</sup>

The module description places a great deal of importance on cinema's social function and the implicit influence it has on our cultural lives. Before the cinema, the theatre and opera performed a similar task, though obviously not benefitting from the same capacity for global distribution. In a sense, cinema history is short and yet, as suggested above, biased towards the visual aspect in its research coverage.

This study will provide an alternative to the reading of cinema's beginnings, in which the emphasis is less dependent on technical delivery mechanisms but rather, offering a view based upon the paradigm of performance practice: from Greek theatre, to Florentine opera, to Wagnerian music drama, then to the cinema.

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<sup>65</sup> Bentley University (n.d.). *Cinema Studies. Department of English and Media Studies* [Web page]. Retrieved 20-03-2013, from <http://academics.bentley.edu/departments/english/cinema-studies>

### *Music and drama: a collaboration*

*To judge film music as one judges “pure” music is to ignore its status as a part of the collaboration that is the film.*<sup>66</sup>

Gorbman’s comment alerts us to the interdependence of the various components in filmmaking, but it could be equally applied to any form in which music and drama play a part.

Even using the words “music” and “drama” could be seen to be confusing and seemingly mutually exclusive paradigms. For a filmmaker, the division could be on the basis of sound and image, which technically are the two components delivered to the cinema or television set. Nicholas Cook goes to great lengths to underline the problem of nomenclature when he says:

*But in the study of both film and commercials, and indeed of any multimedia art-form, there is a significant methodological problem to be surmounted. In my analysis of music and meaning in commercials, I have had frequent recourse to words such as ‘projecting’, ‘highlighting’, and ‘underlining’. We use these words a lot when we talk about music. When we talk about performances, we say that they project (or fail to project) the music’s structure. When we talk about songs, we say that the composer highlights a poet’s choice of words or underlines their meaning. But there is a danger in this terminology, widespread as it may be. When we use such terms to describe song, we imply that the music is supplementary to the meaning that is already in the words. And Gorbman makes the same complaint in relation to film music; the terms we use to describe it, she says, ‘erroneously assume that the image is autonomous’.<sup>67</sup> What does she offer as an alternative? ‘If we must summarize music-image and music-narrative relationships in two words or less’, she says, ‘mutual implication is more accurate.’<sup>68</sup>*

Anyone who works collaboratively with music in the context of drama (professionally this could include composers, directors, editors, sound designers, actors, cinematographers,

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<sup>66</sup> Gorbman, Claudia. (1987). *Unheard Melodies*. Indiana University Press. 12

<sup>67</sup> Gorbman, Claudia. (1987). *Unheard Melodies*. Indiana University Press. 64, 72.

<sup>68</sup> Cook, Nicholas. (2000). *Analysing Musical Multimedia* (Cook, Nicholas, Auth.). Oxford; New York: Oxford University Press. 21

choreographers, writers, those working in the fields of digital media and gaming) will need to define a working terminology in order to communicate ideas and concepts.

With an examination of the drama/music nexus, we are obliged to examine the relationship of key collaborators who create this nexus. This is principally the relationship of the composer and director but it also implicates the writer, editor, dramaturg,<sup>69</sup> and sound designer.

Collaboration is a terminology that is more comfortably embraced by those working in the theatre and film domains than in say, music or opera. In an examination of the techniques of the theatre director Konstantin Stanislavsky, Merlin notes how the director came to change his approach to rehearsal:

*Stanislavsky's emphasis on 'round-the-table analysis' - or MENTAL RECONNAISSANCE - evolved around 1904, as he began to move away from an extremely dictatorial way of directing (in which he told his actors exactly what to do and where to go) towards a highly collaborative rehearsal practice (in which he invited his actors to pool all their ideas). The whole cast would sit together around a table, animatedly studying and nimbly dissecting a TEXT, so that everyone shared an understanding of the play. Decisions about the artistic direction of the production arose from their collaborative process of discovery, rather than from the single-minded vision of a dictatorial director.<sup>70</sup>*

This approach is far away from vocabulary used within the singularly disciplined world of conventional music preparation and performance, although an orchestra is a perfect example of collaboration in practice given the necessity for every member to work together with a singular goal. Stanislavsky's model for a theatre director applied a top-down approach in which the director should know:

*how to work with the author;*

*how to work with the actors;*

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<sup>69</sup> The appearance of dramaturgs in the filmmaking world is a recent phenomena and is not widely utilised although the work of a dramaturg would always have taken place in rehearsal and on set and mainly undertaken by the director and actor.

<sup>70</sup> Merlin, Bella. (2007). *The Complete Stanislavsky Toolkit*. London: Nick Hern Books. 60

*how to work with everyone else involved in the production.*<sup>71</sup>

The last point is further clarified for the director who should also:

*know how to work collaboratively with everyone else involved in the production - screen or stage. This includes the composer, the designer, the wardrobe team, the sound designers, the production crew and stage management team or - in film - the multitude of vital technicians, including the cameraman or woman, the sound engineer, lighting designer, editor, etc. The director is as much an organiser of the final production's manifestation as a conduit between the writer and the actors.*<sup>72</sup>

For artworks, a working methodology needs to be found – one in which the end goal may change from the one perceived by the creators at the time of the work's inception, or during its creation. A sculptor may not necessarily know what the final sculpture will look like due to certain unpredictable factors. For stage and screen based works, all those collaborating will inevitably influence the outcome. Within a conventional theatre, performance is a product of script and its performing elements with each production necessarily leading to a different and unpredictable outcome. Even within the exacting world of film production, a film-script is only an indicator of a direction to be taken. For some, a film is actually created in the editing room. As the writer / director David Mamet exclaims,

*The humbling truth is that the film is made in the editing room*<sup>73</sup>

When the editing begins, filmmakers are bound by the limits of the recorded material which may vary from the original screenplay. The final results are usually different for one major reason: the process of creation reveals new knowledge. Each step in the process contributes more material in a cumulative chain of dialectic functions as the final work gets closer to revealing itself. Hence it is my contention that it is only in the process of making and completing a work that a creation can eventually be understood by its creator(s). This has

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<sup>71</sup> *ibid*, 180

<sup>72</sup> *ibid*, 182

<sup>73</sup> Mamet, David, as cited on "*Writing for Editing*," <http://www.writersstore.com/writing-for-editing>, when introducing the nominations for editing during the 2002 Academy Awards ceremony

particular ramifications for those involved in the abstract world of music creation for, as well as all the unknowns that arise during creation, music cannot be seen nor easily described. Its representation is in a symbolic language that is highly specialised and, even for seasoned professionals is difficult to characterise. It can be simulated, but it is very difficult to imagine (if at all possible) what its effect will be until it is placed in its final position against all other elements and the associations can be made.

Music dramaturgy in a collaborative context becomes less a case of 'knowns' and more about investigation, research, trial and error, instinct, and being able to respond to the evolving creative process in others, and oneself.

An example is the process of creating the score for *East of Eden*. This is a case in which music was sketched before and during the production, allowing the director to shoot the film with the music in mind.<sup>74</sup>

A second example occurs with the film *A Pure Formality*, discussed in Chapter 5. From interviews with the director and composer, it became clear that the investigation of water-based sound worlds influenced the director's approach to shooting and editing, and it influenced discussions on the way music was conceived.<sup>75</sup>

For the composer Johan Söderqvist, the research for a 'sound' that is relevant to each film project is his initial approach. From this sound he is able to develop each film's musical language and aesthetic.<sup>76</sup>

The film director Michael Spierig articulates a vision for filmmakers who must work within a hierarchy. From the director's perspective:

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<sup>74</sup> Redner, Gregg. (2010). *Deleuze and Film Music: Building a Methodological Bridge Between Film Theory and Music*. Intellect L & DEFAE. 51

<sup>75</sup> Tornatore, Giuseppe. (5<sup>th</sup> April 1996). *Interview - Giuseppe Tornatore*. Telephone Interview with Edward Primrose (Trans Paolo Bassi); Morricone, Ennio. (14-04-1996). *Interview - Ennio Morricone*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

<sup>76</sup> Söderqvist, Johan (2012, September 26). *Interview - Johan Söderqvist*. (E. Primrose, Ed.). (Skype interview) [Audio-visual Material].

*... collaboration doesn't mean everyone gets to do whatever they desire, it means articulating a vision and ensuring it remains on track.*<sup>77</sup>

Behind this aspect of collaboration is something quite fundamental to the creation of works of art. Collaborative arrangements exist in all fields of endeavour. As an example, at the behest of a landowner, an architect may design a building and express this design in a way that can be understood by the landowner and the builder. In this case, it is relatively straightforward to express the end goal in concrete terms (no pun intended). There are visual designs, historical precedents, and the physical constraints of money, time and the laws of physics. At all times, the various stakeholders are able to “see” both the design and its gradual realisation. At least in a basic sense this visualisation does not depend upon specialist reading skills.

In works of the time-based arts (e.g. music, theatre, film, dance), the progress from idea to realisation cannot be gauged or communicated so easily. On a technological level alone, the sophistication and complexity demand specialisation and so collaborators are called upon increasingly to translate and interpret the information in their specialised areas for others to follow and understand. In this context, music has its peculiarities. It is sometimes, communicated via a graphic notation that non-musicians could not interpret. Beyond that, it is, as shall be discussed, subject to context in time and space. This tends to delay its true appreciation to the very last stages of production when, arguably, it can be more easily observed and manipulated.

A multi-faceted film production creates the opportunity for ambiguous and at times confusing terminology. Where it concerns music and drama, I will suggest some alternatives. Primarily this research will attempt to shed some light on the subject of musical dramaturgy through the examination of several pre-existing and original works in the domains of radio, cinema, opera, music drama, theatre, and concert. To achieve this requires an understanding of the essence of music and of drama, and how they function independently and together. It is necessary to have a practical understanding of their purpose and aesthetic qualities, and in a manner which does not detract, stigmatise or in other ways distort their relationship.

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<sup>77</sup> Spierig, Michael. (2013). *Collaboration in the Film Industry*. Lumina: Journal of Screen Arts and Business, 11, 96

In presenting arguments for a different appreciation of music's process and function in the context of drama, I will draw together aspects of theatre practice, historical composition and film production. This is a broad range of disciplines but I feel, the ones that are necessary for a composer who wishes to be competent in any of the time-based arts.

I propose a methodology for approaching the creation of works involving drama and music, one in which the composition process draws from literary storytelling and dramatic structure. This proposition, which involves the application of the actions 'associate', 'predict' and 'allow' will then be contextualised with original works.

This exegesis serves as a culmination of much of what I have discovered via research and creation evolving from early works in music theatre, to opera<sup>78</sup>, to dance, theatre, radio drama and film. Consequently, the study embraces some of the key areas that I believe are essential for the composer of music in the context of drama. These are:

- historical points of reference for both music and drama;
- collaboration between various disciplines; and
- research into the characteristics and application of musical dramaturgy.

The next chapter will examine some different modes of expression in terms of musical dramaturgy. This will be further explored through the analysis of a body of work whose origins stem from the one narrative source: the ancient Greek story of Electra.

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<sup>78</sup> Primrose, Edward. (1976) *Hedda*. Opera. After *Hedda Gaebla*, by Henryk Ibsen. [Music Score].

## Chapter 2 Towards an understanding of musical dramaturgy

### *Introduction*

In pursuit of a framework within which one can understand musical dramaturgy, this chapter examines various relationships between music and drama across some historically varied examples: a section of Bach's St. Matthew Passion, a middle period Verdi opera, and two 20<sup>th</sup> century approaches to the story of Electra, one an opera, the other a film. The intention is to examine how creators of music in the context of drama approach their work.

For the purposes of this study, 'music' is defined as organised sound that can exist in its own right.<sup>79</sup> Its creation is most usually attributed to a composer. Similarly, 'drama' will be defined in its broadest Aristotelian sense as the acting out of a story.

*Hence, some say, the name of 'drama' is given to such poems, as representing actions.*<sup>80</sup>

It is Aristotle who first proposed theories on the classical theatre, and his influence is still strong for writers to this day. The creator of drama is conventionally a playwright or scriptwriter, but drama could also be created through other means such as a writing collective, or from actors' improvisations. Its delivery may be spoken text, sung text, non-text singing, a set of stage directions or even simply a lighting design: that is, any mode that satisfies the need to act out a story.

Both disciplines, music and drama, share at least one important aspect that is self-evident but important to consider: they both occur over time and so are linear by nature. This is not to confuse this terminology with the contents of narrative, for example, in screen based art forms. Conventional storytelling on the screen portrays its plot elements in chronological order, thus 'linear'. Examples are *The Adventures of Robin Hood*,<sup>81</sup> *Alexandre Nevsky*,<sup>82</sup> and

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<sup>79</sup> Davies, Stephen. (2012). *On Defining Music*. The Monist, 95(4), 535-555.

<sup>80</sup> Aristotle (335 BCE). *Poetics*. (Translated by S.H. Butcher) The Internet Classics Archive, 2. Retrieved December 20, 2012, from <http://classics.mit.edu/Aristotle/poetics.html>

<sup>81</sup> *The Adventures of Robin Hood* (1938) Curtiz, Michael, Keighley, William [Director], Raine, Norman R, Miller, Seton I [Writer], Korngold, Erich Wolfgang [Composer],

<sup>82</sup> *Alexander Nevsky* (1938) Eisenstein, Sergei M, Vasilyev, Dmitri [Director], Eisenstein, Sergei M, Pavlenko,



*Hamlet*.<sup>83</sup> Non-linear exposition places events, performed or emitted, in an order that is different from their narrative chronology. For examples of non-linear exposition, see *Rashomon*,<sup>84</sup> *Betrayal*,<sup>85</sup> *Memento*,<sup>86</sup> *Irreversible*,<sup>87</sup> and *21 Grams*.<sup>88</sup> In these later examples, the audience is obliged to work at making sense of the story by mentally reorganising the material as it would appear in a linear story (the fabula).

### *Music and theatre*

Music and drama together, when forged as an interactive entity within the Western tradition, can be traced back conceptually to the theatre of 5<sup>th</sup> century BCE Greece. This thread reappears in relation to the beginnings of opera in the late 16<sup>th</sup> century.<sup>89</sup>

There is no conclusive evidence as to exactly how music and drama were melded together throughout a theatrical performance in Ancient Greece. Nor is it certain how the music sounded, but there are extant fragments that illuminate sufficiently the degree of attachment between text and music. That which Euripides refers to as the *Stasimon Chorus from Orestes*, dating from 408 BCE, has survived in fragmented form and is referenced in the Norton

Pyotr [Writer], Prokofiev, Sergei [Composer],

<sup>83</sup> *Hamlet* (W. Shakespeare, Auth.). (June 24, 1964) Kozintsev, Grigori [Director], Kozintsev, Grigori, Pasternak, Boris [Writer], Shostakovich, Dmitri [Composer],

<sup>84</sup> *Rashômon* (1950) Kurosawa, Akira [Director], Kurosawa, Akira, Akutagawa, Ryunosuke [Writer], Hayasaka, Fumio [Composer], presents the same story in four different versions told by four separate characters.

<sup>85</sup> Pinter, Harold. (1978). *Betrayal* (H. Pinter, Auth.). [Theatre script]; and *Betrayal* (1983) Jones, David Hugh [Director], Pinter, Harold [Writer], Muldowney, Dominic [Composer], [Film version] reverses the order of scenes, thus at several points during the film (as in the book) there are inter-titles indicating a time some years earlier.

<sup>86</sup> *Memento* (2000) Nolan, Christopher [Director], Nolan, Christopher, Nolan, Jonathon [Writer], Julyan, David [Composer], produces a complex interweaving of two threads around the one central character. One thread in black & white progresses in normal chronology, whereas the coloured sequences are interspersed in reverse order.

<sup>87</sup> *Irreversible* (2002) Noé, Gaspar [Director], Noé, Gaspar [Writer], Bangalter, Thomas [Composer], is strictly governed by a reversed order of sequence.

<sup>88</sup> *21 Grams* (2003) Inárritu, Alejandro González [Director], Arriaga, Guillermo [Writer], Santaolalla, Gustavo [Composer], seems to have an arbitrary order imposed on its sequence of scenes.

<sup>89</sup> "There was theater before 1597, and music in it, going back, no doubt, to the Ancient Greeks." Kivy, Peter. 2007. *Music, Language, and Cognition : And Other Essays in the Aesthetics of Music*. Oxford: Clarendon Press ; New York : Oxford University Press, 63

Anthology,<sup>90</sup> and in an analytical transcription by Thomas J. Mathiesen.<sup>91</sup> There was a strong tendency to allocate musical durations following the rhythm of speech, and within the Ancient Greek world, this link became of prime importance:

*So close was the companionship of verses and melody that Greek singers knew the meter of their part from the meter of the words they were singing.*<sup>92</sup>

Evident also is the fundamental link that was being exercised in the theatre and which brought music and text together, hence vocal music. As Curt Sachs has noted,

*Her [Ancient Greek] spokesmen – theorists, philosophers, scientists – were almost exclusively concerned with vocal music, as the carrier of the verses and hence of significant, unequivocal moods and ideas.*

*In this dependence on poetry, the music of Greece presented the classic example of an almost complete companionship of verse and melody, of the text and its musical setting.*<sup>93</sup>

From the evidence provided by the extant materials, it can be acknowledged that there was a strong relationship between music and drama in the Greek theatre without knowing exactly what that relationship was.

In the post Christian, Western canon, the liaison of text with music can be traced to the time of the Medieval Church with so called ‘Gregorian chant’.<sup>94</sup> Liturgical drama is a category of works that has retained a very loose definition as

*an entity, combining in itself the elements of text, music and drama*<sup>95</sup>

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<sup>90</sup> *Norton Anthology of Western Music*. 1988. Ed. Claude V Palisca. New York: W.W. Norton, 1

<sup>91</sup> Mathiesen, Thomas J. 1985. Rhythm and Meter in Ancient Greek Music. *Music Theory Spectrum* 7 (Time and Rhythm in Music): 169

<sup>92</sup> Sachs, Curt. 1988. *Rhythm and Tempo: A Study in Music History*. Columbia University Press, 116

<sup>93</sup> *ibid*, 116

<sup>94</sup> McKinnon, James W. *Gregorian chant*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/11726> (accessed April 21, 2013).

<sup>95</sup> John Stevens, et al. *Medieval drama*. *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 22, 2013, <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/41996pg2>.

thus reminding us that drama retained its importance even in a non-theatrical setting, and significantly, that liturgical drama was reducible to the three elements of text, music and drama, thus implying an evolving notion of musical dramaturgy.

The concept of association can be seen from many points of view in music history, be it expressed as 'music and representation' or from a semiotic perspective. An example is the so-called 'devil in music' (*diabolus in musica*), which is technically named the tritone because of its interval of three tones, and creating either an augmented 4<sup>th</sup> or diminished 5<sup>th</sup> interval. This is a melodic and harmonic interval that was avoided in early church music because of its instability, but also because of its extra-musical associations. However, over time, the significance of this interval has manifestly changed.

*Since the beginnings of polyphony in the early Middle Ages theorists and composers have changed their attitudes to the tritone and its use more than to any other interval.*

This is a reminder that musical artefacts, such as the tritone, have no absolute value or consistent affect on their own. Rather, their use is a product of context and musical language of the time, as made implicit in the following:

*In 19th-century Romantic opera the tritone regularly portrays that which is ominous or evil.<sup>96</sup>*

Another example of association, or associative principals, is the Leitmotif. This is a term that was brought into use in the mid 19<sup>th</sup> century in reference (though not exclusively) to the works of Wagner.

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<sup>96</sup> William Drabkin. "Tritone." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 27, 2013, <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28403>.

*Leitmotif (from Ger. Leitmotiv: 'leading motif'): In its primary sense, a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force or any other ingredient in a dramatic work.*<sup>97</sup>

In this respect, the sound of a doorbell is a useful analogy. A doorbell chiming indicates the presence of a finger, presumably attached to a human outside the door. The chiming has no emotional content in itself and thus contains no indication as to the nature of that human, whether friend, foe or indifferent. However, even with this example, it is possible to contemplate the articulation of other meanings if, for instance, the doorbell chimed in the middle of the night, thus waking the occupants, and/or the doorbell was made to chime repeatedly, signifying panic or a threat. And if there was only one person who ever pressed this doorbell, its sound would be immediately associated with that person whenever heard. Associations are built on such experiences.

A leitmotif works on a similar principle by notifying the listener of the existence of a musical gesture with a potential for symbolic meaning, and inviting the listener to make attachments of his or her own, its effectiveness being dependent upon the rigour of its employment. I would contend that whatever meaning was discerned in these motifs during a performance, that it was, in part, a result of an historical association built up around certain musical parameters, thus reflective of the listener's musical culture, and in part the new associations that are made when a piece of music is heard for the first time.

### ***Micro and macro relationships***

Musical structures in the context of drama can operate at all levels: from the smallest 'micro' level, to the largest or global 'macro' level. Micro in this context would come to mean, for example, a melodic motif, or a motivic series of chords or a rhythmic cell, which by association is given narratological significance. At the macro level, there are several known ways for

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<sup>97</sup> Arnold Whittall. "Leitmotif." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 27, 2013

articulating or assisting dramatic structure. This can be seen with, for example, the convention of three or four act structure preceded by an overture, as in *Orfeo*,<sup>98</sup> *Il Traviata*,<sup>99</sup> and *Tristan and Isolde*.<sup>100</sup> Interestingly, this structure was partially adhered to in 20<sup>th</sup> century cinema, lasting at least as late as 1955, in for example *East of Eden* in which there is a full orchestral overture prior to the orchestral prelude under titles which leads to the beginning of the film narrative.<sup>101</sup>

Another aspect of macro musical structure can be seen within a diatonic work, in the choice of keys as they progress through various sections. The concept of interlocking tonalities brings this to the fore, as will be seen below with a work of J.S.Bach.<sup>102</sup>

While contemplating the creation of *Wozzeck*, Alban Berg referred to the problem of finding a musical language that could resolve the issues of small and large structures once he had renounced tonality:

*And the reason for this was that in renouncing tonality the style renounced with it one of the strongest and best-proved means of building small-and large-scale formal structures. Once I had decided to write an opera that would last a whole evening I faced a new problem, at least as far as harmony was concerned: how, without the proven means of tonality and without being able to use the formal structures based on it, could I achieve the same sense of completeness, the same compelling musical unity? And, what is more, a sense of self-contained-ness not only in the small-scale structure of the scenes themselves but also, what was much more difficult, a sense of completeness in the larger structures of the single acts and, indeed, in the architecture of the work as a whole?*<sup>103</sup>

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<sup>98</sup> Monteverdi, Claudio. 1607. *L'Orfeo*. favola in musica. Writ. Alessandro Striggio. Mantua, Italy.

<sup>99</sup> Verdi, Giuseppe. 1853. *La Traviata*. Auth. Alexandre Dumas. Writ. Francesco Maria Piave. Venice, Italy.

<sup>100</sup> Wagner, Richard. 1865. *Tristan Und Isolde*. Auth. Gottfried von Strasburg. Writ. Richard Wagner.

<sup>101</sup> *East of Eden* (J. Steinbeck, Auth.). (1955) Kazan, Elia [Director], Osborn, Paul [Writer], Rosenman, Leonard [Composer],

<sup>102</sup> George, Graham. 1970. *Tonality and Musical Structure*. Praeger.

<sup>103</sup> Redlich, Hans Ferdinand. (1957). *Alban Berg: The Man and His Music* (H. F. Redlich, Auth.). J. Calder. 311 (Citing Alban Berg's lecture on *Wozzeck* from 1929).

As an example, the *Matthew Passion* composed by Johan Sebastian Bach employs a musical form that follows, in linear fashion, the chronology of two consecutive chapters in the Gospel according to St. Matthew.<sup>104</sup> Being an oratorio, there is a narrative that is reflected upon rather than acted out. However, there is a section within the Matthew Passion that resembles music drama. This takes place in the second half, in which there is a recitativo section titled “After the crucifixion”, n°73. (See Fig.2-1) In this section, the Evangelist of the Passion narrates the circumstances resulting from the death of Jesus. There is a description of a series of tempestuous phenomena: the tearing of the temple veil, an earthquake, and the opening of graves. The vocal line here is quite angular with an undulating movement over wide intervals and covering a tessitura just in this one short section of an octave and seventh. This is set to a different quality of music by Bach, in which some of the energy of these events is matched by very rapid scales and tremolo played by the continuo section of the orchestra.

*And behold, the veil of the temple was rent intwine, from the top unto the bottom. And the earth did quake, and the rocks were rent. And the graves were opened and there arose many bodies of the saints which had slept. And coming forth from the graves after His resurrection, they went into the holy city, ...*<sup>105</sup>

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<sup>104</sup> Bach, Johann Sebastian. 1727. *St Matthew Passion*. Trans. Martin Luther Writ. Christian Friedrich Henrici Picander & St. Matthew

<sup>105</sup> Translation from : Bach, Johan Sebastian. *The Passion of Our Lord According to S. Matthew*. Oratorio. Edited by Edward Elgar and Ivor Atkins. Translated by Dr Troutbeck and Johnston. Novello & Co, 1938.

N°73 Recitativo

Evangelist

Und sie - he da, der Vor - hang im Tern - pel zer - riß in zwei Stück,

von o - ben an, bis un - ten aus. Und die Er - de er -

be - be - te, und die Fel - sen zer - ris - sen, und die Grä - ber ta - ten sich auf, und

stan - den auf viel Lei - ber der Hei - li - gen, die da schlie -

fen; und gin - gen aus den Grä - bern nach sei - ner Auf - er - ste - hung, und ka - men in die hei - li - ge

Fig 2-1 from N°73 from J.S. Bach's *St. Matthew Passion* (1727)<sup>106</sup>

<sup>106</sup> Bach, Johann Sebastian. *Matthäuspassion*, BWV 244. Oratorio. Piano/vocal score by Julius Stern. C.F. Peters (Leipzig), 1736.

This one moment in a very large work is significant in its momentary change of style. What is important to this study is the impulse demonstrated by the composer in responding to a chain of tumultuous events with a flurry of musical activity. It must be born in mind that the narrative alters its style at this moment. As if with cinematic clarity, the chain of events so described takes the listener on a rapid sequence from a temple, to the scene of rocks being destabilised by an earthquake, to the opening of graves and the disgorging of the bodies of saints. Because of the difference in style, it is clear that the composer has responded at this unique moment with a musical dramaturgy that suggests speed, energy and instability. It cannot be concluded that this music “means” or is equivalent to that part of the narrative. However, what can be concluded is that, within Bach’s style and the style of this particular religious work, this musical passage allows the listener to empathise with these events as if witnessing them in real time. It is an enticement to re-enact the events as they are described. This is a very subtle example of a composer responding to drama, even in this context of an oratorio on a religious text.

On the macro side, the same work can be used to illustrate a very different approach in musical analysis. The work of Graham George brings to light an extremely important aspect of, by inference, any music composed within a diatonic key system. George notes that,

*In the history of opera from Monteverdi to Wagner, there are two main types of tonal structure: the ‘closed’ structure, which begins and ends in the same key and thereby provides comprehensibility of overall structure at once; and what we shall call the ‘interlocking’ structure, in which two ‘closed’ structures on different tonal centres overlap so that the total structure ends in a key other than that in which it began.*<sup>107</sup>

George’s theory exposes an underlying methodology that composers use to form coherent musical structures across the whole body of a work. Simply explained, George proposes that there are key centres that recur across a work and that these are linked to one another via their residual pitch memory that one assumes an audience will unconsciously maintain. In the case of *Matthew Passion*, it begins in E minor and this key reappears at certain moments during the work. The key of C minor first appears about a quarter of the way in, reappearing at certain

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<sup>107</sup> George, Graham. 1970. *Tonality and Musical Structure*. Praeger, 28



times and eventually finishing the work. For an audience, a connection is made between each of the sections that bear the same key. This is what George refers to as ‘interlocking tonalities’. There are several other keys in the work that perform similarly, all interlocking with one another, each bearing a relationship within the overall tonal structure, and with each one maintaining a place of relative importance in the mind of the listener. What is significant here is how this system of interlocking key centres may aid in structuring the drama inherent in the narrative. As Graham George states in respect to this work:

*The St Matthew Passion is a particularly striking example of the interaction of tonal structure and narrative which is possible in such structures.*<sup>108</sup>

The implication here is that there is strength in the overall design due to its structure which is the result of a rigorous application of diatonic mechanics. Beyond the micro structure created by the section in N°73 above, and the macro structure created by the interlocking key structures, there are further micro/macro relationships created here, as with any work of J.S. Bach, through the exploitation of the diatonic system of harmony. It is beyond the field of study here but it is a sign of the strength of the musical structures of the time when, in a large three hour long work such as the Matthew Passion, the smallest movement of chords providing functional harmony in a musical phrase, can be mirrored in the harmonic structure of the whole work, and in fact, in all of the smaller structures that make up the whole.

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<sup>108</sup> *ibid*, 44

### *Musical dramaturgy in opera*

A demonstration of the musical dramaturgical process was revealed while rehearsing for a production<sup>109</sup> of Verdi's *Il Trovatore*.<sup>110</sup> In Act IV (N°22 – Scena e Terzetta), Leonora enters a jail cell in order to save her lover Manrico who, along with his mother, is soon to be executed. In trying to unravel this admittedly complicated melodrama, singers will look for motivation from the clues provided. In this case, the two lovers are here reunited and yet, musically there is no climactic moment as would be normally expected in Verdi's middle period style. On the contrary, their meeting is accompanied by a section of tense but comparatively muted music.<sup>111</sup> Through discussion, the underlying structure was eventually revealed.

At this point late in the opera, Leonore is giving mixed signals. Manrico wants to escape immediately but Leonore seems to want to stay. The audience can now begin to identify with Manrico's point of view. The music seems held back as Manrico's initial surprise turns to confusion, then to suspicion. Leonore has been able to get past all the guards only to tell Manrico that he is free to go. It takes some time for Manrico to work through his confusion until he reaches a conclusion that coincides with the real climax of the section. He suspects, in part correctly, that Leonore has done a deal. An orchestral gesture on a downward plunging diminished seventh arpeggio marks the moment and by making this the climax, Verdi the musical dramaturg, points the audience not to a moment of passion as two lovers are reunited but to something far murkier. In the following duet, Manrico insists, against Leonore's protestations, that she has sold her love to another. Manrico's mother, Azucena now in delirium, joins in to make it a trio. As it transpires, after accusing Leonore of infidelity, in another reversal Manrico begins to understand that Leonore has made a far greater sacrifice as she has already consumed poison to take her own life. She sells herself in exchange for his freedom but commits suicide to avoid the guilt and dishonour.

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<sup>109</sup> The current author in the role of Chorus Master and répétiteur, in a production of *Il Trovatore*, Canberra Opera Company, 1976

<sup>110</sup> Verdi, Giuseppe. 1853. *Il Trovatore*. Lyr. Boito. Rome.

<sup>111</sup> See Appendix A for a piano / vocal score.

It's not a novel, nor a police report but drama, or in this case, melo-drama – the acting out of an emotionally heightened narrative, all sitting within a strict musical structure. In this way, the audience not only hears a story but is permitted to identify with a character and to live through the experience as felt by that character. The music is structured in such a way as to allow an audience to spend time with these emotional states.

This example illustrates how a composer manages drama in opera. It also helps to explain why an opera is associated first and foremost with its composer, and not the librettist, nor the stage director. The composer has control of the dramaturgical strings as it were. He/she controls the pacing, intensity and timing of all storytelling. This is quite different from the mechanisms in the process of creating, say a theatre production or a feature film, as will be seen in Chapter 5 below.

### *Musical dramaturgy and the composer*

In principle, any sound world, including a silent one, can be combined with any narrative to theoretically deliver an infinite number of combinations. Musical dramaturgy then, which generally results from the collaboration of disciplines, is entirely a question of artistic judgement with the potential for an infinite number of outcomes.

So in what ways can the concept of “musical dramaturgy” be useful? The terminology seems to have been inherited from the world of opera which, since the late 1500s, had been exploiting various levels of foregrounding and backgrounding of music in relation to a narrative, this having first been expressed in the form of a libretto. And yet, music seems to have been the primary motivation.

*“The term “musical dramaturgy” is not simply descriptive but expresses the far from self-evident proposition that the primary constituent of an opera as a drama is the music.”<sup>112</sup>*

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<sup>112</sup> Dahlhaus, C. (2003). *The dramaturgy of Italian opera*. In Pesteli & Bianconi (Eds.), *Opera in theory and practice, image and myth*. 73

Dahlhaus goes on to characterise important differences between the early Italian model of opera and the Wagnerian concept of music drama. As will be seen in Chapter 3, Wagner, at least in theory, believed that music was the servant to poetry (text). Of special importance here is the implied theoretical difference between music that relates to action on stage, and music that relates to action that is occurring in another place and/or another time, a frequent occurrence in works such as the Ring.<sup>113</sup> In the case of 17<sup>th</sup> and 18<sup>th</sup> century opera, observe how Dahlhaus includes music as part of the ‘action’

*“But if we regard the affects, the emotions, and the emotional conflicts expressed musically onstage in the form of arias, duets, and ensembles as the “true” musical drama, dramaturgical analysis of an opera should not start with the way a narratable action is reflected in music. Rather, quite the reverse, it should try to show how an action constituted as a drama of affects, primarily by musical means, comes to be based on a story line (or fabula) in order to take shape on stage.”<sup>114</sup>*

Here Dahlhaus is speaking to the strengths of the conventional opera form, in which musical structure, as defined by a succession of arias, duets and ensembles within a framework of three or more acts, is synonymous with the story structure, and yet it is the music which defines the dramatic form through its ‘drama of affects’. There is a parallel with filmmaking here, whereby a storyline in the form of a synopsis would define the dramatic form via a script. In the operatic format, Dahlhaus implies that the synopsis (story line) leads to the musical architecture, within which sit the details of the narrative.

This colours somewhat the definition of musical dramaturgy in that music now becomes the dependent and supportive component of drama. This then puts doubt upon the existence of musical dramaturgy in so-called absolute music with the absence of non-musical dramatic associations as discussed in Chapter 1 with Bartok. However, given the nature of any given composer’s musical language, it would be difficult to separate a listener’s historical associations of a dramatic from a non-dramatic work. As an example, one need only examine some of

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<sup>113</sup> Wagner, Richard (1876). *The Ring of Nibelung* (R. Wagner, Auth.). (Music drama ) [Music Score].

<sup>114</sup> Dahlhaus, Carl. 2003. *The dramaturgy of Italian opera*. In *Opera in Theory and Practice, Image and Myth*. Ed. Giorgio Pesteli & Lorenzo Bianconi, 73-74

Mozart's theatrical and concert works (all from the late 1780s): *The Marriage of Figaro*, *Piano Concerto N°24 in C minor*, and the *Symphony N°38 in D*, to see how much in the way of musical language is shared. And yet, there is no mistake as to what is happening in each of the works, their dramatic intent or otherwise.

In order to advance our understanding of this complex set of relationships and furthermore, be able to adapt this understanding to a practical expression, the following chapters explore the relationship between musical structure and dramatic structure. Due to the implicit collaboration that occurs between disciplines, of interest will be the degree to which musical creation influences drama and the degree to which drama influences musical creation.

### *Electra: a myth and a guiding principle*

In comparing several versions constructed from the one narrative offers the privilege of examining the nuances within the creative process. The myth of Electra has figured in many plays, operas and films. The myth's usefulness in the current context is to provide a dramaturgical thread with various treatments across these various mediums, providing the means to examine similarities and differences.

All of the extant tragedies from the playwrights Aeschylus (c.525 – c.456 BCE), Euripides (480 – 406 BCE) and Sophocles (c.497 – c.406 BCE) are based upon myths that were known by the population at large. Although Electra doesn't appear in the works of Homer, she is the daughter of Agamemnon in the house of Atreus and thus central to the work of the tragedians. Euripides and Sophocles both created a play called Electra. Aeschylus included the same narrative within his Oresteia trilogy. Each tragedian was able to use the Electra myth to different ends and it's this flexibility of interpretation that has no doubt influenced every dramatist since, no less so than Wagner as can be seen in reference to the *Ring*.<sup>115</sup>

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<sup>115</sup> Wagner, Richard (1876). *The Ring of Nibelung* (R. Wagner, Auth.). (Music drama)

*It [the transformative process] follows Wagner's astute premise that the value of myth lies in its very adaptability. Just as each of the three great Greek tragedians' version of the Electra story has different values and different outcomes, so Wagner fuses three very diverse stories from the canon of Norse mythology to drive home the clash of love and money in Das Rheingold.*<sup>116</sup>

Both the Euripides and Sophocles' versions of Electra, along with the preceding Oresteia of Aeschylus,<sup>117</sup> date from a fertile period in Greek theatre in the 5<sup>th</sup> century BCE. At the time there were strict conventions concerning the creation and performance of works in the theatre. These guidelines demanded that all actors, of which there could be a maximum of three on the stage at any one time, must be male. These three actors performed all the roles, distinguished by masks or simple disguises. The chorus had an extremely important role in that it offered a means of reflection on the events of the narrative, sometimes in dialogue with a character, and thus creating a bridge between actors and audience. Music was a large part of a performance with some material being sung, though it is uncertain as to the degree that it was exploited or integrated.

The versions by Euripides and Sophocles examine the moral choices of the protagonists and the ramifications of these choices but with notable differences in the narrative. Following on from the history of the House of Atreus and its curse, there is some concurrence in plot between the two versions. Before both plays begin, the following facts are assumed and referred to by each of the playwrights:

*Upon his return from the Trojan War, Agamemnon had been slain by his wife Clytemnestra and her lover Aegisthus. In fear for his life, the young Orestes is helped to escape to live in exile for some years. He then returns to join his sister Electra in avenging their father's murder by slaying both Clytemnestra and Aegisthus.*

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<sup>116</sup> Nice, David. 1999. *A happy mythologizer: Strauss's creative role in his Greek operas*. *Tempo* New Ser. (210): 10. Also see Chapter 3 for Wagner and the Ring of Nibelung.

<sup>117</sup> Aeschylus. 458 BCE. *The Oresteia, Trilogy of Greek tragedies*. Trans. Robert Fagles Penguin Classics. The Oresteia was first performed in Athens in 458 BCE, consisting of the three parts of the trilogy followed by the satyr play *Proteus*

The differences between the Euripides and Sophocles versions are instructive for any student of dramaturgy. The differences occur in plot details and emphasis. They also, along with their later variants, offer further insight into the differences and similarities between opera and film when these works are re-interpreted in the 20<sup>th</sup> century.

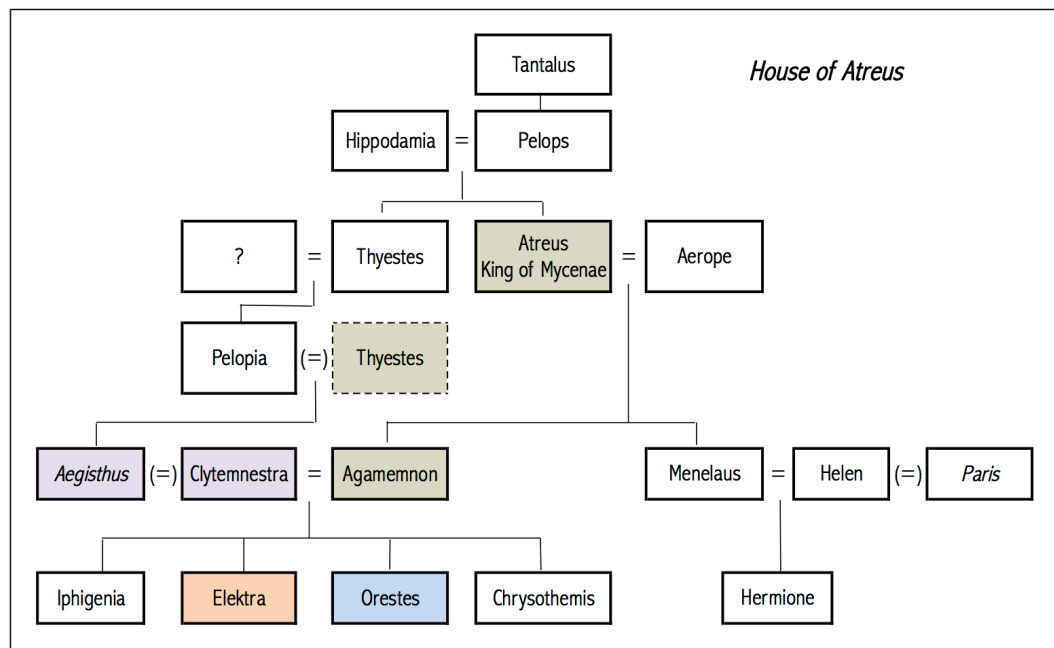


Fig 2-2 Genealogy chart for the House of Atreus.<sup>118</sup>

For the purposes of this study, one segment has been chosen for comparison: it is often referred to as the ‘recognition scene’ and it appears in all versions. The narrative details in common concern Orestes’ return and his eventual reunion with his sister. The recognition involves a period of delay between their meeting and eventual realisation of their identities creating a major cathartic moment.

I will explore the one narrative from four different approaches as provided by the plays of Euripides and Sophocles, the opera of Hugo von Hofmannsthal and Richard Strauss, and the film of Michael Cacoyannis.

<sup>118</sup> Equal sign (“=”) means a sexual relationship. In parentheses it signifies that it is outside a common law marriage.

As already discussed, it is not known as to how much music was employed in the Ancient Greek theatre, nor what the ramifications were for the delivery of text. It is known that some of the text was sung, and that the playwright Euripides was also the composer on some of his productions. As well as the voice, it would be expected that there would be a kithara, an aulos, and some percussion to provide instrumental accompaniment to the voice.

In order to better formulate the mythic structure of *Electra*, the play and the genealogy for *Electra*, the woman, refer to the House of Atreus family tree (Fig.2-2)

In the so-called ‘recognition scene’ of the Euripides version of *Electra*, Orestes returns after several years in exile to find *Electra*, married to a peasant. The years they spent apart prevents an immediate recognition. The audience knows that Orestes is alive, and that it is really Orestes in person who is beside her now. And yet, in order to deliver the real emotional truth of this narrative, the audience, through *Electra*, must experience a delay. It needs time to empathise with Orestes’ needs for assurance, and with the pangs of uncertainty and fear felt by *Electra* before it can experience the catharsis delivered through knowledge.

Hence, when *Electra* talks about her brother in the third person, Orestes does not release her from her ignorance. At this point, just as an audience will be wondering, so a dramaturg must wonder why. What is it that Euripides is doing here that rings true to the characters and does not cause the audience to revolt with impatience? Why can’t Orestes just tell his sister immediately “It’s me, I’m your brother. I’m back”. But there are other factors at play, and time is needed to give room for an audience to interpret and to decipher other layers to the narrative.

Dramaturgically, it is not sufficient to speak in terms of simple rationalisation. More to the point, the challenge here is to discover and reveal at the appropriate moment each character’s position given the complex array of possibilities and information given. So both in retelling a myth, and in each new production of a play, opera or film, the (re)-creators have the opportunity to express on their own terms what they believe is the emotional truth.

For a composer, the task at these moments is crucial. To tell an audience what to feel or what to expect would be to reduce the experience by limiting its emotional range. The composer



needs to be able to create the conditions in which an audience is best able to experience the emotional truth of the story and/or characters at any one time. In order to do this, they must first be able to sense the complexity of narrative layering and then be able to ‘read’ the psychological development. And yet, the composer must speak with his own musical voice. The following discussion will go some way towards revealing how these outcomes have been achieved

### **Elektra: the opera**

Based upon the Sophocles original, Hugo von Hofmannsthal’s play ‘Elektra’ was first produced in Berlin in 1903. Richard Strauss saw the production and immediately contemplated an operatic adaptation. The modernist opera ‘Elektra’ eventually appeared in Dresden in 1909.<sup>119</sup> There was a certain amount of negotiation on the form of the libretto, resolving for example, with an extension to the recognition scene in order to give to the role of Electra something approaching the musical form of an aria.

There are some significant departures in the libretto from the original play. Sophocles’ play has dialogue between Electra, Klytemnästra and the Old Slave who arrived to report on Orestes’ fatal accident during a chariot race in Delphi. In the opera, Orestes has appeared to Electra under the guise of being Orestes’ friend and proceeds to report on the Orestes’ death directly and this forms a major part of the recognition scene. Dramaturgically it is a clever manipulation on Hofmannsthal’s part as it better suits the operatic mould to have a major character deliver the details as to Orestes’ demise thus giving an extended contact time leading up to the reveal of their identities.

Technically, the opera is very demanding, particularly for the lead role. Despite being of reasonably short duration (under two hours performance time), and only one act, the orchestral forces in numbers alone are impressive, which in turn, place huge demands upon the singers. Strauss adds to an already extended orchestra, some little used instruments such as

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<sup>119</sup> Strauss, Richard, 1909. *Elektra*. Auth. Sophocles. Writ. Hugo von Hofmannsthal. Dresden.

a Hecklephone, two Basset Horns, a set of Wagner tubas, contrabass trombone and contrabass tuba. The total orchestral number is 112 players, plus sixteen solo singers and chorus. Furthermore, the depth of orchestration is matched by a complex counterpoint verging between calm sonorities and a controlled harmonic chaos. The Norwegian musicologist Ståle Wikshåland draws a link between the complex sound world in Strauss's orchestral palette and the emphasis upon hearing among the protagonists within the inner castle where the action takes place.

*Perhaps more than any other opera by Strauss, Elektra is a drama about the sense of hearing. It belongs to the phantasmagoric realm of listening, and it affirms, like few other operas, the power of music alone to fire up the listener's imagination.*<sup>120</sup>

In the Hofmannsthal version of the narrative, there is a different approach to the 'recognition scene in which, as in the Sophocles before it, Elektra has been fed the false news of Orestes' death. When Orestes does arrive, pretending to be an acquaintance, he challenges Elektra, not believing her identity at first due to her terrible physical condition. Once Orestes realises that it is his sister, quite quickly he reveals his own true identity.

In the play, the emphasis is upon the dramatic irony as Orestes feeds clues to Elektra as to his true identity, each clue being resisted in turn. With this dramaturgical device, the audience is able to identify not only with Elektra's recognition but also with the process of recognition. With the inherent prolongation, Elektra's resistance to these new facts is worked through in stages against a psychological state of resistance to an inevitable fact, and that is despite the positive news that it entails. In this respect it is difficult to escape the realisation that the opera has been created during the early 20<sup>th</sup> century in an époque newly enriched by Sigmund Freud's analytic theories. Hofmannsthal and Strauss maintain the forward momentum leading up to Elektra's realisation, but then greatly extend the aftermath.

The opera presents Elektra's initial response: she utters Orestes' name only, then the score leads through an extended musical catharsis with thirty-eight bars of full tutti in a weaving

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<sup>120</sup> Wikshåland, Ståle. 2007. *Elektra's oceanic time: Voice and Identity in Richard Strauss*. 19th-century Music 31 (2): 164-5.

and climactic instrumental counterpoint before Elektra again repeats Orestes' name. The recognition scene is thus transformed into a mammoth orchestral canvas which, when the tutti subsides, supports what closely resembles an operatic aria, all based on the one idea: Orestes is alive and so her life is transformed. This section concludes with suggestions of Elektra's psychological deterioration, an aspect that is emphasised further in the filmed version.

It's hard to imagine what a 5<sup>th</sup> century BCE Athenian audience would make of such a gigantic aural exercise. It is clear however that, although they present extremes in aural and visual scale, both Sophocles' play and the Strauss/Hofmannsthal opera explore a deeply psychological process as Orestes and Elektra both come to terms with a new reality and a new set of ramifications. These ramifications are the unstated backbone of the Elektra/Electra mythology, for it must be remembered that the characters are descendants in the House of Atreus: a family tree that is besmirched by a curse and is so deeply entwined with the weight of the Trojan War, both in its approach and its aftermath.

### **Elektra: filmed opera**

As an excerpt of the recognition scene from the opera has been included in the film version,<sup>121</sup> it is useful to mention a few pertinent details on this style of performance. The filming of operas is a vexed issue due to the number of compromises forced upon it. Various techniques can be used to achieve a result:

1. An operatic production is filmed, as is, with one 'audience seat' camera locked off, and with microphones placed somewhere in the hall;
2. An operatic production is filmed with a multi-cam set up, the implication that a decision will be made by a director as to which camera will be 'switched' on at which point in the performance, thus affecting the viewer's point of view and framing. Sound would not alter, as in 1. above;

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<sup>121</sup> See Appendix B2-V Elektra - Strauss

3. A 'filmed' version in which all music has been pre-recorded and the ensuing film is produced with singers who mime their voices and an invisible orchestra, all within a film set. The sound quality is here optimised as the best recording, mixing and mastering can be applied.

The excerpt included uses method 3 and suffers from some compromises. The quality of the orchestral and vocal recording is first rate. However, visually there are several problems, due in part to the necessity to mime thus causing discrepancies between the vocal sounds and the physical mechanism producing them. It is also problematic when opera performers are asked to undertake film-acting roles without their having sufficient experience in front of a camera.



Fig 2-3 Orestes & Elektra, from the filmed opera by Richard Strauss

For a film going audience, the acting style will appear generally over-large and more reminiscent of the early days of cinema, what is usually referred to as the 'silent film' era.<sup>122</sup> A

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<sup>122</sup> See Fig 2-3 for a still captured from the film and which demonstrates the enlarged facial gestures.

contemporary film audience is likely to resist the overheated style of acting and direction when compared with other ‘musicals’ that are designed for the cinema such as *Singin' in the Rain*,<sup>123</sup> or the *Umbrellas of Cherbourg*.<sup>124</sup> For an opera audience, what is gained is the close up to singers, and a high quality sound reproduction, but what is lost are those aspects of theatre that make it thrilling: the vulnerability of performers who are live, plus the atmosphere that is produced by in a theatre with a live orchestra.

### **Electra: the film**

Michael Cacoyannis<sup>125</sup> directed three films based upon the plays of Euripides: *Electra* (1962),<sup>126</sup> *The Trojan Women* (1971), and *Iphigenia* (1977).

*Electra* was filmed on location in Mycenae in Greece, on the site attributed to the historical castle belonging to Agamemnon. In the story, the Trojan War has come to an end and the various Greek tribes have returned to their own territories. Agamemnon, King of Mycenae, returns after these ten long years, along with the spoils of war: female Trojan slaves including the princess and prophetess Cassandra.

In the aftermath of the slaying of Agamemnon, Orestes is led to exile by his tutor and *Electra* is insultingly forced to wed a peasant farmer, thus insuring that her offspring pose no threat to the throne. Years later, Orestes dares to return and search for his sister. She convinces him of the need to avenge their father’s murder by slaying Clytemnestra and her lover Aegisthus.

The film adds a prologue to the original narrative thus providing extra material that covers the arrival of Agamemnon, his murder, Orestes’ escape, and *Electra*’s transfer to her new domestic situation in rural poverty. This greatly assists in providing necessary information for a modern

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<sup>123</sup> *Singin' in the Rain* (1952) Donen, Stanley, Kelly, Gene [Director], Green, Adolph, Comden, Betty [Writer], Hayton, Lennie [Composer],

<sup>124</sup> *The Umbrellas of Cherbourg* (1964) Demy, Jacques [Director], Demy, Jacques [Writer], Legrand, Michel [Composer],

<sup>125</sup> Due to its translation from Modern Greek, the name has various spellings: E.g. Μιχάλης Κακογιάννης; Michael Cacoyannis; Mihail Cacoyiannis; Mihalis Kakogiannis; also Michael Yannis.

<sup>126</sup> Cacoyannis, Michael. 1962. *Electra*. Compos. Mikis Theodorakis. Writ. Michael Cacoyannis & Euripides. Greece

audience unfamiliar with the mythic story, but it also provides more structural coherence as it plants the seeds of revenge into the framework of the film. Within the dramaturgical scheme, there is a further reminder of the nature of inheritance and the so-called ‘curse’ upon the House of Atreus, affecting each member of the family differently. One would also note that in comparison with the aforementioned filmed opera, the acting style is generally much more constrained.<sup>127</sup>

For the composer Mikis Theodorakis, the Prologue provides a unique opportunity during an almost entirely mute section of action, together with inter-titles, to create mood, associations, and a palette of colours that will be drawn upon throughout the film.<sup>128</sup> With its use of tuned and untuned percussion, and low pedal notes in the trombone, there is a primordial quality to the score as Agamemnon is brutally dispatched in his bath. This is slightly countered by a more lyrical section associated with the now ailing Electra, and hence synchronised with the appearance of the opening title. The style of the prologue might approach melodrama if it weren’t for the fact that this is such an important moment in [mythical] history. Tragic events have led to this moment, both public and personal, and vengeance is never far from the minds of the protagonists.

In the recognition scene as mentioned earlier, the joint skills of Euripides, Cacoyannis and Theodorakis as dramaturgs contribute to an enlightened exposure to a revealing layering of psychological threads.<sup>129</sup>

From the time of the arrival of Orestes and Pylades at Electra’s country hovel, until the playing out of the final cue of the recognition scene takes 27 minutes of screen time. The revelation of Orestes’ true identity, initiated by the old tutor, doesn’t occur until the end of this section. There are many moments when one could sense that Orestes is about to reveal himself. The fact that this doesn’t happen leads the viewer to ponder over what resistance is occurring in the minds of the protagonists, particularly Orestes. For him, there was a directive from Apollo to return in order to avenge his father’s murder. One possible interpretation of

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<sup>127</sup> See Fig 2-4

<sup>128</sup> See Appendix B4-V

<sup>129</sup> See Appendix B5-V

this scene is that Orestes is not yet ready to do such a thing and needs his sister's encouragement before he can act. However, he doesn't seek this support as a brother but as an observer in order to ensure that the views expressed are universal, philosophically sound, inevitable, and not affected by a relationship of siblings. Without expressing this directly, it's as if Orestes is searching for a more powerful and unassailable reason to carry out a matricide, and he is willing to postpone any comparatively minor pleasure of a reunion to that end. The screen time, with many silences and under the careful observance of a chorus of women, provides a much needed place for the protagonists and the audience to work through the ramifications of the overriding driving force: the need for vengeance.



Fig 2-4 The tutor, Orestes and Electra discuss their plan for the assassination of Klytarnestra and Aegisthus. *Electra* (1962)

By this time the old tutor has re-joined the story and it is not until he listens, observes then joins the dots that Orestes' true identity is finally revealed. The build-up to this is long and arduous. The payoff is an extraordinary moment of catharsis and it reveals a remarkable sensitivity matched with an instinctively operatic gesture on the part of the composer. As the husband and the chorus retire from the room, eyes looking downwards, the music is scaled

back. The chorus quietly celebrate Orestes' return and thereby preventing the audience from forgetting that there are some underlying narrative threads – revenge on Clytemnestra and Aegisthus - left unresolved. This is achieved with simplicity, in complete contrast to the work of Strauss in the earlier example.

In Theodorakis' score, there is a sense that the simplicity of melody speaks not only for the protagonists, but also, and perhaps even more so, for the chorus of women. This is achieved with slow moving simple melodic patterns on one, sometimes two woodwind instruments and a kithara-type instrument. The use of mournful Dorian and Aeolian modes inside a non-reverberant, sometimes distorted mix gives the score an earthy quality.

In general, the chorus had an extremely important role in performance within ancient Greek tragedy. The chorus followed very strict rules: it spoke as one, whether commenting en bloc or as individuals, it never undertook actions of its own, always reflecting the general mood and the important principals from a scene. It also provided a narrative continuity and focal point for the expression of the protagonists, thus providing a bridge between the actors and the audience. The effect of space also had a direct effect on the chorus' role and disposition, for it must be kept in mind that theatres might contain an audience of 15,000, sometimes more. With *Oedipus the King*<sup>130</sup> as an example, the English theatre academic David Wiles explains this relationship:

*The long speeches of Greek tragedy fit the requirements of the space. [ ... ] Antigone and Creon, for example, do not talk to each other, but talk to the chorus and by extension the audience in a bid for moral approval. Tragedy could not permit interpersonal dialogue because intimacy simply is not interesting to a spectator 100 metres distant.*<sup>131</sup>

This demonstrates the 'sounding board' aspect of the chorus, who are used as a means of physically enlarging the aural focus. Within the cinema, intimacy of all kinds becomes of a particular interest to an audience. Transferred to the rural setting in Cacoyannis' film, there is a sense of isolation that, together with Theodorakis' score, helps to articulate a vulnerability of

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<sup>130</sup> Sophocles 420 BCE. *Oedipus the King*

<sup>131</sup> Wiles, David. 2000. *Greek Theatre Performance*. Cambridge University Press, 109-110



the character of Electra, showing her to be not very different from the peasant women around her, apart from her genealogy.

### *Summary*

To summarise, from these discussions it can be seen that each composer has worked along very different principles as predicated by their own musical language and style, and yet each one has found a way of responding authentically to the drama at hand. In each case, it has necessitated a rigorous technique that allows an audience to perceive the drama with empathy for characters and situations while supporting the existence of larger overriding principles. The examples have also covered a broad spectrum historically, and yet, manifestly similar principles are seen to be employed when musical language is paired with narrative based drama.

With the Electra examples, it can be seen that to fully comprehend a narrative, it is essential to have a grasp of the antecedents to the story, a concept that some actors might refer to as 'back-story'. To acknowledge Electra's desire for vengeance needs to be understood within her culture and genealogy, in this case the cursed House of Atreus. Consequently, every thought and action can be considered within a much larger narrative, part of which precedes the time of the play, opera or film, and therefore will exert an influence upon a composer's musical dramaturgy. An inference to be drawn here is that musical decisions made by a composer or a collaborative group, whatever the context, cannot be taken singularly. Music is not simply a response to a single moment in a narrative, and, as it can remain in the listener's memory, neither does it remain solely linked with that single moment. Musical dramaturgy teaches us of the accumulation of associations. Furthermore, due to its structured nature, music has the capacity to speak across the broad architecture of an entire work.

In Chapter 3, the focus will be on the work of one composer/dramatist of the mid-19<sup>th</sup> century, and in so doing, it will examine in a more detailed way how musical dramaturgy functioned under the many European influences of the day, namely, ancient Greek theatre as it was then understood, advances in scenic design in theatre, opera, and the Austro-German

symphonic legacy. In the following, an elaborate case is laid out to support the proposition that Wagner's "Art of the future" is something akin to the art of film.

## Chapter 3 Wagner: music, drama & musical dramaturgy

### *The old and the new*

#### Film synopsis idea:

*After a terrorist incursion, a man called Munday fails to save a young girl from gang rape and murder. He escapes from the melee and hides in a stranger's home. Out of breath and disoriented, he collapses by the pool. A beautiful woman named Linda comes to his aid with a soothing drink and calming words. Partially revived, Munday talks about his recent hard times, his altercations, his long time alienation from the world, loss of family, homelessness. Linda listens attentively, while letting Munday know that she is living in a loveless marriage. As they both feel sorry for themselves and each other, they discover a mutual attraction.*

*They share stories up until the moment Linda's husband Harry arrives home from a hard day's work as a corporate attack dog in a burgeoning global empire. Harry senses something in the air and is immediately suspicious of the visitor. With his macho side on display, he orders his wife to get drinks. After a bit of discussion it becomes clear that not only do Harry and Munday have some profound political differences, they are also fighting on opposite sides in the business world. Although Munday is invited to stay the night, he is threatened with a day of reckoning in the morning.*

*Meanwhile, Linda has slipped some sleeping pills into the drink of her husband who then goes off to bed. Linda and Munday meet again during the night, at which time Linda passes Munday a secret code for future protection. Even as it slowly emerges that they are in fact twin brother and sister, they consummate their relationship in a fit of lust.*

*It can only end badly.<sup>132</sup>*

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<sup>132</sup> Edward Primrose (2012) – a speculative synopsis

Melodrama? A Hollywood gangster flick or a romantic black comedy? In fact, as a synopsis, it loosely parallels the events of Act 1, Scenes 1 & 2 of The Valkyries from Wagner's Ring Cycle.<sup>133</sup> When transferred to a more contemporary cinematic context, this mock narrative is clear and could easily be imagined as part of a larger cinematic drama. While the idea is not so far-fetched, its inclusion here is only intended to provoke ideas concerning Wagner and his relationship with what was to become a global phenomenon of the 20<sup>th</sup> century.

### **Wagner's influences**

There are many reasons for Wagner's appearance in this research, as his body of work offers so many insights into the thrust and mechanics of musical dramaturgy. Wagner's influence as a composer of music in the context of drama has had a profound effect on many composers in the film world and is well documented. While there is neither room nor need to investigate that literature in this exegesis, there is one aspect of his opus that I believe has been passed over.

Within the extensive literature examining the life and works of Richard Wagner, Joe and Gilman's "Wagner & Cinema" covers a lot of pertinent territory in its examination of Wagner's influences on both the music and the drama in early cinema.<sup>134</sup> In one of many books on music for film, Russell Lack devotes some attention to Wagner in many passing references to his speculative essays:

*Wagner believed that the music of the future would be closely linked to some kind of dramatic structure that could not be spoken or shown. Wagner's ideas were taken up and developed further by a few French film makers in the early 1920s: Louis Delluc, Germaine Dulac, Abel Gance and Jean Epstein.*<sup>135</sup>

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<sup>133</sup> The Valkyrie (Die Walküre, Der Ring des Nibelungen). 1870. Compos. Richard Wagner. Munich: Dover Publications Inc., 1978.

<sup>134</sup> Joe, Jeongwon & Sander L Gilman. 2010. Wagner and Cinema. Indiana University Press

<sup>135</sup> Lack, Russell. 1997. *Twenty Four Frames Under*. Quartet Books, 71

Whether Wagner could sense that something was in the air in respect to a new technology or he was only expounding on his anticipated generational influence in music drama, in hindsight it seems inevitable that dramatists would gravitate towards his theories and staging ideas. Lack further notes the influence of his composition technique:

*“Heavily orchestrated scenes in films such as Kings Row (1941), The Sea Hawk (1940) and The Adventures of Robin Hood (1940), coincidentally all scored by Erich Korngold, are musical throwbacks in every sense. The adoption of the Wagnerian leitmotif for dramatic rather than musical purposes eventually became such a commonplace that its effectiveness waned.”*<sup>136</sup>

Lack is referring to a very watered down version of Wagner’s techniques. Wagner’s system of themes (he did not use the term leitmotif) were to produce ‘melodic moments of feeling’. As the musicologist Deryck Cooke cites Wagner:

*these melodic moments will be made by the orchestra into a kind of an emotional guide throughout the labyrinthine structure of the drama*<sup>137</sup>

With reference to the Austrian child prodigy, then Hollywood film composer Erich Wolfgang Korngold, Royal S Brown indicates the degree of Wagner’s influence on music for film:

*Although one can establish a parallel, both musical and mythic (à la Lévi-Strauss), between Wagnerian opera and the film scores of Korngold and others, the dialectical nature of the interaction between the musical language and the filmic language, mediated by the narrative, engenders something approaching a new art form.*<sup>138</sup>

Brown is referring to Korngold’s consummate skill in being able to satisfy both the needs of drama and music but in a style that fulfilled the requirements of 1940s action/romance filmmaking. If it was prevented from becoming that ‘new art form’, it would be strongly linked to the fact that, unlike Wagner who was the artistic director of his own works,

<sup>136</sup> Lack, Russell. 1997. *Twenty Four Frames Under*. Quartet Books, 75

<sup>137</sup> Cooke, Deryck (1968). *An Introduction to Der Ring Des Nibelungen: With Extracts From the Complete Recording* (Audio lecture) [CD]. Decca. Introduction

<sup>138</sup> Brown, Royal S. 1994. *Overtones & Undertones*. University of California Press, 117

Korngold, like every studio composer working in Hollywood, was obliged to follow the designs of those in more powerful positions, namely producers and directors.

This chapter will follow another approach with a view to drawing an alternative and profound link between Wagnerian music drama and film. As intimated by the British dramaturg Patrick Carnegy, it seems that other matters for invention might be in the air, and that what might begin as a fanciful idea might eventually become a reality.

*[Hans Jürgen] Syberberg had reason to believe that film might be able to take over from where, in his view, the stage had foundered. ... There was actually little new in this thought, which, long before the invention of film, is already prefigured by Wagner himself, albeit jokingly, in his wish for an 'invisible stage' – a wish that could, at a pinch, be interpreted as capable of satisfaction by a 'visible screen'.<sup>139</sup>*

The concept of the 'invisible stage', among other ideas of Wagner's, will be taken up below.

## **The beginnings of opera**

Led by the so-called "Florentine Camerata",<sup>140</sup> opera was a late 16<sup>th</sup> century experiment in a quest to re-imagine the performance of drama in the Greek theatre from the 5<sup>th</sup> century BCE onwards.<sup>141</sup> The Camerata, which was a loose association of poets and musicians, sought to define something of the spirit if not the practice of Greek tragedy.<sup>142</sup> Apart from descriptions given by commentators of the period, the most well known of which was Aristotle who intimated the importance of music in the performance of tragedy, not a lot was known about the substance of Greek tragedy.<sup>143</sup>

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<sup>139</sup>Carnegy, Patrick. 2006. *Wagner and the Art of the Theatre*. Yale University Press, 381

<sup>140</sup> Swanston, Hamish FG. 1978. *In Defence of Opera*. Penguin Books, 152-168

<sup>141</sup> Boyden, Matthew & Nick Kimberley. 2002. *The Rough Guide to Opera*. Rough Guides Limited, 3

<sup>142</sup> The dominance of the Camerata is disputed in the article Kirkendale, W. 2003. *The myth of the "Birth of Opera" in the Florentine Camerata debunked by Emilio de' Cavalieri*: A commemorative lecture. *The Opera Quarterly* 19 (4): 631-643.

<sup>143</sup> Aristotle, Translated by S.H. Butcher. 2010. *Poetics*. The Internet Classics Archive 1-24

*In the Camerata of Florence where toward 1600 attempts to reconstruct ancient drama intensified, historical information was simply insufficient.*<sup>144</sup>

However, the Camerata did promote the idea of monody, a single vocal line with basic chordal accompaniment, in order to convey a narrative in a clearly understood manner and which, they believed, was the basis for the original Greek play. This style was in part a reaction to the layered contrapuntal vocal music of the late Renaissance that tended to submerge the text.<sup>145</sup>

Claudio Monteverdi (1567-1643) proved to be the first great exponent of this new form combining a musical genius with a high degree of dramaturgical skill. Following the lead of the Camerata, his works also featured Greek or Roman myth as the subject matter. One of the many conventions that sprang from this new form was the recitative: this is a declamatory singing style that was intended to be very closely related to the pattern and intonation of speech.

With reference to Euridice by Peri,<sup>146</sup> one of the first works from the Camerata, Groves describes the initiative in imitating speech patterns connected to a style of singing:

*The most important stylistic innovation of Euridice was recitative: a 'harmony surpassing that of ordinary speech but falling so far below the melody of song as to take an intermediate form', in Peri's famous description. Flexible enough to follow the form of the text as well as its expression, the stile recitativo, with its almost prosaic versi sciolti, interrupted on occasion by more highly structured passages, sometimes strophic, in a variety of poetic metres. Such passages, mostly for chorus but also in the allegorical prologue for Tragedy, became the poetic basis of the opera aria.*<sup>147</sup>

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<sup>144</sup> Dahlhaus, Carl. (1982). *Esthetics of Music*. (W. Austin, Trans.). Cambridge University Press. 65

<sup>145</sup> Boyden, Matthew & Nick Kimberley. 2002. *The Rough Guide to Opera*. Rough Guides Limited, 3

<sup>146</sup> Peri, Jacopo. 1600. *Euridice*. Writ. Ottavio Rinuccini & Ovid. Florence.

<sup>147</sup> Howard Mayer Brown, et al. Music, Oxford. 2010. Early opera, 1600-90. Grove Music Online. Oxford Music Online. 28 (1/2): 122-37 (accessed April 14, 2013)

This is the one aspect that truly mirrored the Greek theatre, at least in theory: text whose delivery was based on speech rhythms, but not in the form of a song. The ‘stile recitativo’ was the single most important invention of the Camerata.

Up until the 19<sup>th</sup> century, opera proved to be popular as it spread to the major cultural centres of Europe with the construction of opera houses and its increasing availability to the wider public.<sup>148</sup> This was no doubt aided by the growing tendency to use the local language in place of Italian that was the norm for a time due to its cantabile singability. However, its form, its staging and the relationships between music, story, drama and the singing voice were open to wide variation in styles of music and drama as the opera chronology progressed. Wagner was able to witness production standards across Europe as both conductor and audience member.

### **A case for music drama**

It was to distance himself from the perils, compromise and uncertainty of opera performance that Wagner labelled his works ‘music dramas’. His project in Bayreuth can be seen as a way of addressing all the shortcomings of opera as he saw it: its form, its content and its methods of production. What began as a desire to have the German language on German stages and the need for an improvement in stage design eventually led to the idea of the Total Art Work (Gesamtkunstwerk)<sup>149</sup>.

There were new demands in German opera houses in the 1800s for a higher standard of production on stage led by composers, in particular Weber, and followed up by Wagner who occupied himself with all details of a production:

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<sup>148</sup>Boyden, Matthew & Nick Kimberley. 2002. *The Rough Guide to Opera*. Rough Guides Limited, chap.1

<sup>149</sup> Wagner, Richard. 1892. *Richard Wagner's Prose Works: Volume 1: The Artwork of the Future*. 1966 ed. Trans. William Ashton Ellis Broude Brothers, NY, 69-214



*A projected staging of Die Feen in Leipzig was aborted when, according to Wagner, he rejected the theatre's proposal that the sets and costumes should be drawn from its stock of oriental material: 'I fought against the insufferable turban and kaftan costumes and demanded energetically the knightly garb typifying the earliest period of the middle ages'. Here we have a good example of Wagner's insistence that every detail of a work's stage presentation should be true to its composer's conception.<sup>150</sup>*

After extensive touring, particularly in France, Wagner complained often at what he saw were inadequate production standards in the theatres of Germany. These are early indications of Wagner's attention to visual details on stage, a thread that will be developed later in this chapter. What is also significant here is the fact that it is the composer who is leading the charge. In his writings, Wagner speaks of two ideas that are of interest: music of the future, and a theatre of the future.<sup>151</sup> Both of these goals serve as metaphors for an overriding search for a satisfactory musical dramaturgy: music and drama serving each other.

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<sup>150</sup> Carnegie, Patrick. 2006. *Wagner and the Art of the Theatre*. Yale University Press, 13

<sup>151</sup> Wagner, Richard. *Wagner on Music and Drama: A Selection From Richard Wagner's Prose Works; Arranged & with An Introduction by Albert Goldman & Evert Sprinchorn*. Gollancz (1970), 361

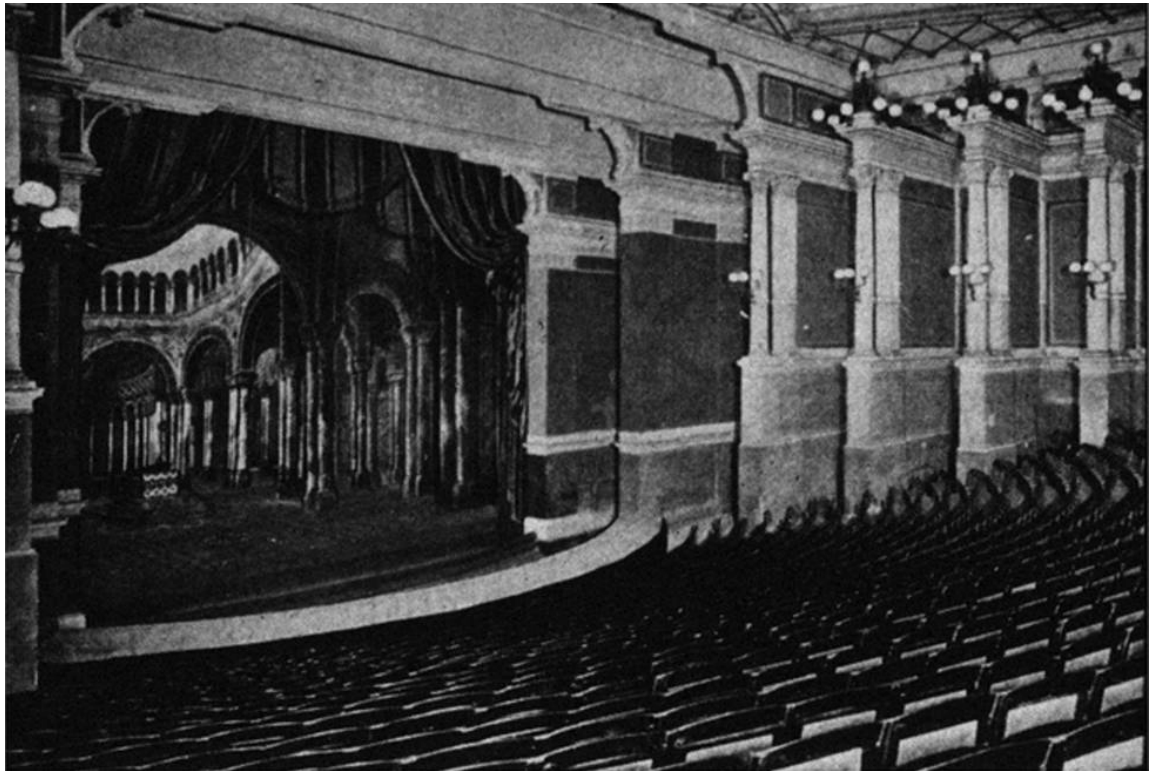


Fig 3-1 Interior of the Bayreuth Festspielhaus <sup>152</sup>

In the Ring Cycle and its eventual manifestation within the newly constructed Bayreuth Festspielhaus, a radical new approach is taken in which the performance space on stage is put into focus as never before. Wagner demonstrated a desire to focus on singers, particularly their body language in a privileged way in order to better illustrate narrative content and dramatic intent. For this study, it will suffice to concentrate on some important innovations in the theatre experience:

- Darkness in the theatre - up till that time there was always some lighting in the theatre for the audience to feel at ease. The Bayreuth Festspielhaus changed this practice through the reduction of all lights in the auditorium, and the alignment of seating, more akin to an ancient Greek theatre hence a 'theatron'. In this way, all seating faced the stage.<sup>153</sup>

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<sup>152</sup> "Bayreuth Festival Theatre Stage." Bayreuth Festival Theatre Stage.  
<http://digitalcollections.ups.edu/cdm/singleitem/collection/theatre/id/173/rec/2> (accessed April 15, 2013).

<sup>153</sup> See Fig 3-1 and later Fig 3-2

- Placement of the orchestra and conductor under the stage and out of sight of the audience. The effect is both to eliminate any visual distraction (no players or conductor can be seen) and to better control the relationship between the sound levels of the singers and the orchestra. The stage and orchestra are further separated from the audience via the ‘mystic gulf’ – the empty space between the proscenium and the front row of seats.<sup>154</sup>

Among the many important departures in performance practice at Bayreuth, the intention to make the orchestra invisible<sup>155</sup> and to focus all energies on the stage have been some of the more far-reaching innovations. Additionally, to darken the theatre and have light only coming from the stage tended to make the audience invisible as well, thus removing it from one of its previously presumed positions as a venue for social intercourse. From here the notion of a ‘theatron’ is established in which there is one sole purpose: for the spectator to engage in the experience by looking in on the stage picture.<sup>156</sup>

In “Reading Opera Between the Lines”, the musicologist Christopher Morris offers insight into the nature of instrumental music in the context of opera, the problems it poses for theatres and audiences, as well as alluding to some of Wagner’s innovations.

*What is left is the image of the stage, and, as Wagner’s ‘invisible theatre’ comment suggests, even this could be resented for its inability to aspire to the ideal heights of the music. The suggestion, of course, was made in a moment of frustration, and Wagner’s begrudging sympathy with the theatre never allowed him to follow it through. Yet we might see the orchestral interludes, especially those presented before a closed curtain, as the closest manifestation of this tendency in Wagner’s theory and practice.*<sup>157</sup>

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<sup>154</sup> Wagner, Richard. *Wagner on Music and Drama: A Selection From Richard Wagner’s Prose Works; Arranged & with An Introduction by Albert Goldman & Evert Sprinchorn*. Gollancz (1970), 366

<sup>155</sup> Wagner, Richard. *Wagner on Music and Drama: A Selection From Richard Wagner’s Prose Works; Arranged & with An Introduction by Albert Goldman & Evert Sprinchorn*. Gollancz (1970), 365

<sup>156</sup> *ibid*, 366

<sup>157</sup> Morris, Christopher. 2002. *Reading Opera Between the Lines*. Cambridge: Cambridge University Press, 160

In the continuation of Morris' description, it suggests performance conditions that resemble what would now be referred to as 'going to black'<sup>158</sup> in the editing of a feature film:

*In the sympathetic setting of Bayreuth, music is briefly allowed to dispense not only with words and actors but occasionally with sight altogether. And where scenic effects remain ... Wagner can still lay claim ... to an ideal relationship in which the stage presents the outward appearance of things while music transcends their inner essence.*<sup>159</sup>

In order to fully understand the significance of Wagner's achievements and to see how his work relates to the broader topic, the following is a specific analysis of a portion of this mammoth work.

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<sup>158</sup> 'Going to black' is an editing technique in film in which the end of a scene will be signified by fading from view.

<sup>159</sup> *ibid*, 160

### *Wagner the Filmmaker*

My analysis project *Wagner the Filmmaker*<sup>160</sup> investigates the relationship between 19<sup>th</sup> century Wagnerian music drama and the cinema born at the turn of the 20<sup>th</sup> century. To illustrate the concept, the first act from the second music drama of the *Ring* tetralogy “*Die Walküre*” (*The Valkyries*)<sup>161</sup> has been explored in some detail. The resultant findings are presented in a video presentation consisting of explanatory text, a piano/vocal reduction of certain segments of the score, and the audio recording of the corresponding segment of a production, played back in synchronisation with the score.

It is in Wagner’s original full scores that, I believe, the first signs emerge of an original approach to narrative story telling that has far reaching ramifications and which appear to have been little explored up till now. The project “*Wagner the Filmmaker*” offers insight into how Wagner constructs scenes, how the dramaturgy functions and in what way the music assists or creates that dramaturgy.

During the presentation, attention is drawn to the stage directions (placed above the topmost stave of the piano/vocal score) presented here in English translation and placed in alignment with the exact measure as the original appears in the full score. The placement of these stage directions suggests a precise correlation between action and music.

Three extracts have been selected from Act 1: Extract A (bars 101 to 166);<sup>162</sup> Extract B (bars 201 to 263), and Extract C (bars 558 to 641).

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<sup>160</sup> See Appendix C1, C2 and C3

<sup>161</sup> *The Valkyrie (Die Walküre, Der Ring des Nibelungen)*. 1870. Compos. Richard Wagner. Munich: Dover Publications Inc., 1978.

<sup>162</sup> The bars have been numbered according to the 1978 Dover Publications edition. Richard Wagner *Die Walküre* (The Valkyries from Das Ring der Nibelungen)

## 1. **Extract A:** (bars 101 to 166)<sup>163</sup>

This first extract covers a period at the beginning of Sieglinde's and Siegmund's first encounter, their instant attraction, the revelation of Siegmund's dark past and the sharing of a drinking vessel.

Within a matter of several bars of the score, the composer gives strict directions as to how each of the characters ought to react to the other's expression, either sung or acted. Already a novelty, this amounts to specific and detailed instructions for performers to follow and which, in themselves, contain narrative elements. Most often these actions are accompanied by music without singing. The music is, therefore, allowed to gather associations with a feeling state or with simple actions that might be a clue to a feeling state. The stage directions are expressed in conventional language. However, compared with operatic convention in the works of contemporary composers,<sup>164</sup> they are far more frequent and what they prescribe is far more detailed; sometimes referring to positions in relation to the set, as for instance the placement of a hand on a table, or a cup to the mouth, and in particular what a character may be looking at, and/or reacting to.

One phrase stands out as an important clue that is later developed. At one point, Siegmund's actions are described as follows:

*Siegmund takes a long draught while his gaze rests on Sieglinde with growing warmth.*<sup>165</sup>

The word "gaze" (den Blick) is of special importance here and will be revealed as a constant point of reference in these scenes.

## 2. **Extract B** (bars 201 to 263)<sup>166</sup>

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<sup>163</sup> Refer to Appendix C1-V

<sup>164</sup> Compare with a contemporary opera e.g. *Otello* of Giuseppe Verdi (1874), in which the stage directions are concerned with actions ("He stifles her"; "Knocking at the door"), asides to various individuals ("Aside to Iago", "to Ludovico"), and the whereabouts of a handkerchief ("Spreading out her handkerchief as if to tie it round the forehead of Otello").

<sup>165</sup> *Die Walküre* Scene 1 (With beginning of a slow melodic line in the violoncelli – bar 142) the stage directions state: "Siegmund tut einen langen Zug, indem er den Blick mit wachsender Wärme auf sie heftet."

The second excerpt deals with the section in which Siegmund, mindful of the bad luck he brings, goes to leave, thereby saving Sieglinde from any ill effect caused by his visit. But Sieglinde begs him to stay, saying that Siegmund couldn't bring her any worse luck than she already has by being married to Hunding.

Siegmund stays where he is, and during another long and slow instrumental section, he is assigned the stage directions "deeply moved, remains standing, he looks searchingly at Sieglinde, who lowers her eyes in embarrassment and sadness".<sup>167</sup> Now, not only is Siegmund gazing at Sieglinde but he also interrogates her with his look, an action that lasts for several bars. She responds by looking downwards. Eventually they look into one another's eyes.

Repeatedly, the focus returns to what the eyes are doing, as the relationship intensifies, and while musically, the momentum is pushed forward by the development of several key musical motifs. Although the intentions of Wagner the librettist and dramaturg are clear through the repeated reference to the eyes and the priority given them in the story-telling, it is not certain if, and if so, how this would have been achieved from the audience's point of view.

Within this extract there is a change of scene, coinciding with the arrival of Sieglinde's husband Hunding. Nothing is said as Hunding arrives, accompanied by a new theme lasting seven bars. The very specific stage directions however, indicate Hunding's perception of Siegmund, and of Hunding turning to Sieglinde with a serious questioning look.<sup>168</sup> This is clearly a new way of imagining the performing stage. It is one in which body language and facial expressions are now not only called upon from the singers, but are articulated at precise times together with specific musical material and are being relied upon, in this case, to express relationships and attitudes.

As if to necessitate a further sharpening of the spectator's perceptions of this emerging layer in performance, Wagner's directions to Hunding are that he "looks keenly and with surprise at

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<sup>166</sup> Refer to Appendix C2-V

<sup>167</sup> *Die Walküre* Scene 1 (beginning near to bar 217, violoncelli and kontrabassi) "Siegmund bleib tief erschüttert stehen: er forschet in Sieglindes Mienen; Augen nieder."

<sup>168</sup> *ibid.* (bar 257, Wagner tubas) "Hunding, gewaffnet mit Schild und Speer, tritt ein, und halt unter der Türe, als er Siegmund gewahrt. Hunding wendet sich mit einem Ernst fragenden Blick an Sieglinde."

Siegmund's features, which he then compares with those of his wife".<sup>169</sup> Singing as an aside, Hunding refers contemptuously to their similar appearance and that guile ("the glistening worm") shines out of his eye as well.<sup>170</sup>

### 3. **Extract C** (bars 558 to 641)<sup>171</sup>

The third extract comes from a section in Act 1, Scene 2 after Siegmund has described some of his earlier experiences and as Hunding comments to himself concerning Sieglinde's lustful looks towards Siegmund.

Hunding has now realized that Siegmund was one of his enemies in a recent battle. In this section, Hunding tells Siegmund that he can stay the night, but the next day he will need weapons to defend himself. What follows ("Langsam" from bar 584) is a very long and slow passage, heavy with the weight of what had just been declared, and made more complex by the evolving relationships between these three people. The audience is afforded time to develop a strong insight into the motives and feelings of each of the characters.

In this section, we witness (if Wagner's stage directions are adhered to) a further dramaturgical advance in terms of what the body language and the eyes are called upon to express.

*The ability to look each other in the eye is Wagner's token not simply of the growing love between Siegmund and Sieglinde but of their affinity and of their honesty.*<sup>172</sup>

Following Sieglinde's attempt to meet the gaze of Siegmund, who hasn't stopped looking at her, she now realizes that Hunding is watching her and so turns away.<sup>173</sup> What has developed

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<sup>169</sup> *ibid* (bar 293) "Hunding mißt scharf und verwundert Siegmunds Züge, die er mit denen seiner Frau vergleicht."

<sup>170</sup> *ibid.* (bar 296) Hunding (für sich) "Wie gleicht er dem Weibe! Der gleißende Wurm glänzt auch ihm aus dem Auge."

<sup>171</sup> Refer to Appendix C3-V

<sup>172</sup> Ewans, Michael. (1982). *Wagner and Aeschylus* Faber & Faber. 120



here is a complex web of unspoken exchanges all relying upon the eyes of the three characters to both direct their attention and to react accordingly. Here is an often-used convention in the theatre, and more particularly in opera, in which singers pronounce inner thoughts on stage as if expressing interior monologues, and for which have been clearly established for an audience via subject and context. The difference here is that Wagner, through his stage directions, draws attention to the eyes of the singers. Assuming that audiences will focus in that direction, they will be drawn further to an examination of where the singers are directing their eyes, what response this evokes and, at the same time acknowledge that the singers are having private thoughts. It's as if there is a meta-language of sorts that permits, or even demands another level of performance in which eyes, body and voice can be expressing different things at the same time.

### **Observations**

In such an emotionally and psychologically complex theatre, a commensurate demand is naturally placed upon the musical dramaturgy. As will be discussed in Chapters 4 and 5, it is a measure of the quality of the music in its ability to allow an audience to perceive this complexity. What the audience cannot know at this stage but will be able to work out later is the fact that Sieglinde, although on the surface the weakest character in the scene in a very patriarchal household, is actually the one who is concocting a plan. That strategy will be the mixing of a sleeping potion in order to neutralise Hunding, at least for the night, and to facilitate a liaison with Siegmund. It takes a great deal of daring on her part but it is she who sets in train what is to follow. So the audience is being called upon to look beyond the glances, the looks, the embarrassment of being seen, the fear of being seen to be looking, and to speculate, albeit unconsciously, on a plan that is being hatched.

Additionally, and, although difficult to perform exactly as described in Wagner's stage directions, Sieglinde needs to communicate information to Siegmund without Hunding being aware. In the stage directions, Sieglinde is called upon to indicate to Siegmund with her eyes

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<sup>173</sup> *ibid.* (Act 1, Sc.2, bar 618) "Dann wendet sie das Auge auf Siegmund, um seinem Blicke zu begegnen, den dieser for während auf sie heftet." (She then looks to Siegmund so as to meet his gaze which he keeps on her.) "Sie gewahrt Hundings Spähen und wendet sich sogleich zum Schlafgemach." (Sensing that Hunding is watching them, she turns towards the bed chamber.)

the whereabouts of a special sword that is lodged in the oak tree that is part of the house. We learn later in the scene of the significance of this sword, who put it there, and why. However, what is telling is Wagner's inclination to examine the eyes of singers as if they were prime movers in the drama. Not only are they indicating states of mind, they are also indicating intent. As well, the audience is invited to become mindful of the eyes of those who are observing. This creates a totally new situation in performance culture in which the tiniest physical expression (the eyes) can be matched with the enormous dynamic that the Bayreuth pit orchestra can provide, thus tipping the balance towards an interpretative art that is psycho-analytic in nature and which is brought into being through conventional narrative, instrumental music and the articulation of visual expression.

Structurally, scenes 1 and 2 from Act 1 of *The Valkyries* present us with a very detailed account of Siegmund's life up till that point, together with his overriding sense of woe. In modern day parlance, we would probably describe him as suffering from depression due to a traumatic childhood, lack of a mother and eventual abandonment by his father.

With Siegmund's chance encounter brought on his collapse at the home of a stranger, he entered the domain not only of his enemy in battle, Hunding, but also that of his lost twin sister, Sieglinde. As the realization of this last fact takes some time for both Siegmund and Sieglinde to register, and as they are naturally drawn to one another, they are permitted to develop intense amorous feelings. The increasingly irritated, dishonoured and perhaps jealous husband Hunding is faced not only with his enemy in battle but with a stranger who bears a striking resemblance to his wife for whom he, Hunding, has only contempt. Sieglinde discovers not only an idealized love but also a potential hero who will fulfil her destiny by extracting the sword from the tree and deliver her from incarceration. Siegmund, under the power of his newfound love, discovers himself and overcomes his deep depression as well as giving birth to a new heroic impulse.

As a hero's journey, all of this is clear, even to the point of verging on melodrama. However, as a performance, something else is taking place of a profound nature. At this point there is a need to step back for a moment and contemplate what is happening here on a dramaturgical as well as a performance level.

The Bayreuth Festspielhaus is a theatre that was designed with some reference to the theatres of ancient Greece – a single level, semi-circular raked auditorium, without upper tiers or boxes.<sup>174</sup> The theatre holds around 2,000 people. The proscenium stage is large and sits above an enormous orchestral pit holding an orchestra that numbers up to 124 players but which is made invisible due to a lip around the pit that both restrains the direct orchestral sound going to the audience and directs the sound back onto the stage. This stage is separated from the audience by the already mentioned ‘mystic gulf’.

Dimensions and distances are large and yet Wagner is intending that the audience be able to detect and interpret the activities of the eyes of his singers. Here it should be remembered that Wagner has been responsible for the overall design of the theatre, the production of sets and costumes, as well as the additional instruments in the orchestra.<sup>175</sup> He has, by this time, gained a vast experience in rehearsing with singers. Consequently, one could suppose that in his thinking as a dramatist, the singers’ eyes were becoming of great interest as a source for expression by indicating that something is happening or being felt, and thus leaving the opportunity open for the orchestra to create the conditions for a clear and intense interpretation of the drama.

However, what Wagner has created here and which I would argue, constitutes an incomparable contribution towards the invention of cinema, is the acknowledgement of two major characteristics of narrative story telling: the eyes of a character, and the psychological profile provided by an invisible orchestra’s musical discourse. Via the stage directions, the composer/dramatist is indicating the exact placement and timing of specific gestures to be undertaken by the singer/actor. Furthermore, these stage directions continually and purposefully draw our attention to the inner psychological states of his characters, whose characteristics are further clarified by the orchestral accompaniment.

By investing the drama with these two dynamically contrasting elements – one visual, the other aural - Wagner conjured up something that is at the heart of cinematic storytelling. By

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<sup>174</sup> Wagner, Richard. *Wagner on Music and Drama: A Selection From Richard Wagner's Prose Works; Arranged & with An Introduction by Albert Goldman & Evert Sprinchorn*. Trans. H Ashton Ellis Gollancz, 365

<sup>175</sup> Additions include the set of so called ‘Wagner Tubas’,

giving the eyes such a responsibility in the dramaturgical proceedings, he created the need for something that was, at the time, physically impossible. This need was not fulfilled until such time as the technology could provide the cinematographer's 'close-up'. Before any such technology existed and well before there was any capacity to project moving images onto a screen, Wagner created the need for the audience to closely examine the details on a performer's face, thus directing the audience to participate in the interpretation of the inner world of a character. The use of close-up is something that has now become so much a part of contemporary cinema that it is taken for granted. I would maintain that Wagner, though not inventing cinema, gave expression to the need for cinema's existence.

### **Performance practice**

To give further support to this theory I refer to Wagner's assistant, Heinrich Porges' account of his experiences in rehearsal with Wagner that were later published in the journal *Bayreuther Blätter* over the period 1880-1896.<sup>176</sup>

Porges was instructed by Wagner to take notes during rehearsals for the first performance of the Ring in order that the performance tradition could be maintained. Porges' dramaturgical commentary is remarkably precise and exacting, going as far as tying expression to specific bars, indicating gestures, movements, positions on stage, the manner of delivery of certain vocal phrases and the placement of subtle changes in tempi. The instructions are clearly addressed to the singers, stage director and conductor.<sup>177</sup>

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<sup>176</sup> Heinrich Porges (trans. Robert L Jacobs) *Wagner Rehearsing the 'Ring': An Eye-Witness Account of the Stage Rehearsals of the First Bayreuth Festival* Cambridge University Press 1983 "(Wagner to Porges) I have you in mind for a task which will be of the greatest importance to the future of my enterprise. I want you to follow all my rehearsals very closely ... and to note down everything I say, even the smallest details, about the interpretation and performance of our work, so that a tradition goes down in writing."

<sup>177</sup> *ibid*, 44 referring to Act1 of the Valkyrie: "... Wagner went to great trouble over that important moment, the turning-point of the first scene, when Siegmund, after deep inner conflict, is on the point of departure and Sieglinde tries to stop him. She should be standing by the table near the tree when he strides to the door. Her cry, wrung from her by the compulsion of her secret sorrow ... must at first be desperately urgent." Then later: "Shocked by her confession, Sieglinde supports herself with her hand on the table behind, never taking her eyes off Siegmund; then having delivered that outcry, she shrinks and turns away."

These moment-by-moment commentaries, that cover all four parts of the tetralogy, take the notion of performance indications well beyond the theatrical conventions of the time and much more towards the prochronistic specificities of recorded performance. So here again is evidence that Wagner was anticipating that there be one authentic interpretation of his work; that he – composer, librettist, director, stage designer, producer, conductor – would pre-ordain the work’s interpretation via the score, the stage directions in the score and the instructions to his dramaturgical amanuensis, Heinrich Porges. The quotation below which refers directly to Act 1, Scenes 1 & 2, of the *Valkyrie* leaves no doubt as to the preoccupations of its creator.<sup>178</sup> The idea that drama and even “nuances of the intimate psychic process” presented in a large 2,000 seat theatre, could be conveyed with the use of facial expression is, I suggest, a concept that is intrinsically cinematic in scope.

And so with the combination of a detailed score, precisely timed stage directions, and a dramaturgical notebook describing the physical and musical interpretation, this is not far from the pre-production planning that would accompany the shooting of a feature film. Even the concepts of cinematography and editing are implicit when Porges refers at certain moments to the “point or points of dramatic focus”. It is also worth mentioning that the concept of the “regisseur” or stage director is now becoming of great importance.

Thus, Patrick Carnegy indicates the importance now being placed upon the new role of ‘regisseur’, or stage director by the Viennese music critic Eduard Hanslick:

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<sup>178</sup> Heinrich Porges (trans. Robert L Jacobs) *Wagner Rehearsing the ‘Ring’: An Eye-Witness Account of the Stage Rehearsals of the First Bayreuth Festival* Cambridge University Press 1983, 43: “I must draw your attention to the stylistic feature especially prominent in the first two scenes: the connection between the instrumental music and the silent stage action. Both are the expression of emotions slumbering, as it were, in the depths of the soul and now on the verge of becoming conscious. Passion, which does not yet govern the desires of the protagonists, is making itself felt not in words, but involuntarily in a look or a glance. Passages of this kind are most convincingly enacted by performers who make a habit of singing the instrumental melody to themselves; every nuance of the intimate psychic process will then be spontaneously reflected in their facial expressions.”

*In 1885, two years after the composer's death, the Viennese critic Eduard Hanslick called Wagner 'the world's first regisseur', meaning what we would now call 'producer' or 'stage director'. Hanslick's comment acknowledged that Wagner had made an impact on the theatre of his day extending far beyond his achievement as a composer and music dramatist.*<sup>179</sup>

It must be said however, that Hanslick was also highly critical of Wagner, his aspirations for a music of the future and his preoccupations with music of the theatre.

In keeping with Wagner's development of the music drama concept, the mechanism of staged production had to change accordingly. This meant a change in the artistic power structure of opera production and, I would suggest, anticipated a similar power structure now existing within film production.

*He (Wagner) can be praised or blamed, for helping to invent the 'art of the director'. It is hard to make sense of the extraordinary diversity of modern opera production without recognising Wagner as arguably its most important founding father.*<sup>180</sup>

That said, the Wagner style regisseur can be seen as a precursor to the cinematic writer/director, or "auteur". Furthermore, as a 'musical dramaturg' the composer displayed an ability to merge facets of music drama that sometimes functioned as narrative, and at other times provided interpretive expression. This is another example of how Wagner's work differs from his contemporaries although Verdi's later works were drifting towards a similar praxis with that composer's gradual removal of the old formal distinctions of aria and recitative.

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<sup>179</sup> Carnegy, Patrick. 2006. *Wagner and the Art of the Theatre*. Yale University Press, 3: In reference to Eduard Hanslick, *Aus deem Opernleben der Gegenwart* (vol. III of Hanslick's collected writings)

<sup>180</sup> Carnegy, Patrick. 2006. *Wagner and the Art of the Theatre*. Yale University Press, 3

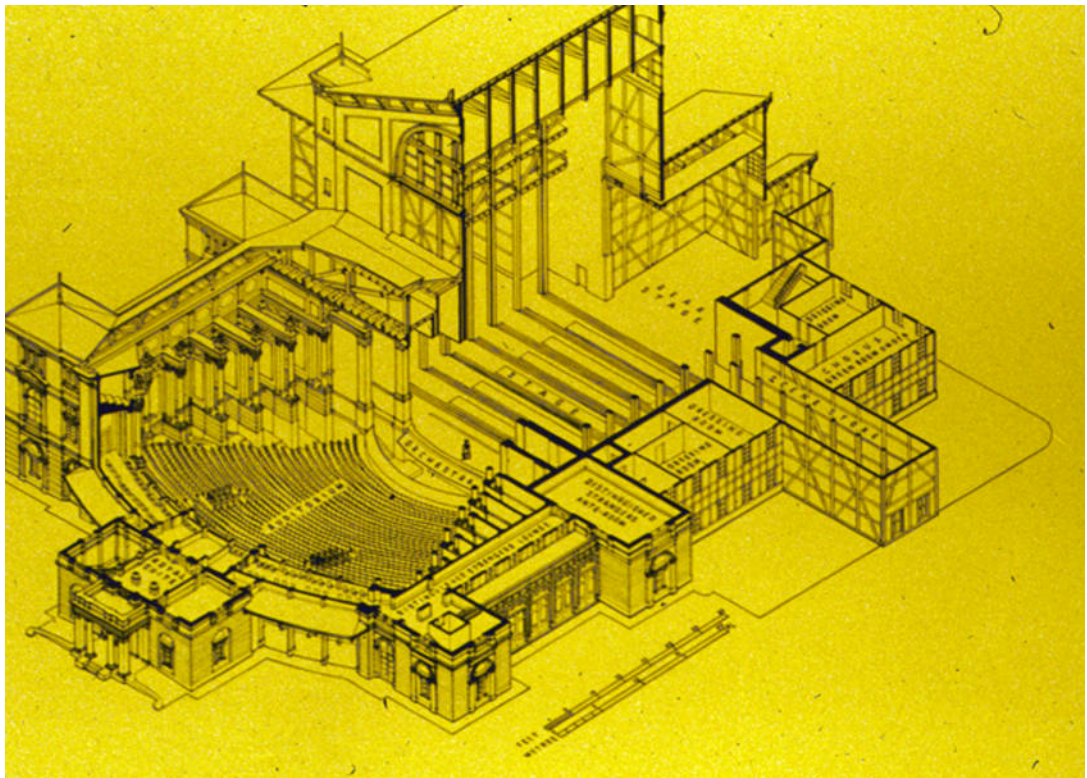


Fig 3-2 Bayreuth Festspielhaus Schematic<sup>181</sup>

### Some notes on harmony

Although there is little room for an extended musical analysis, it would be appropriate to at least mention some of Wagner's musical technique in as much as it serves to illustrate how a musical language can be moulded to further clarify narrative. Wagner's harmony has attracted a great deal of analysis over the ages, and with good reason. What is of significance here is his skill in prolonging dissonance. The passage cited in Fig 3-3 is a component of the Extract A already cited above during Siegmund's and Sieglinde's first encounter. The tonic region of D minor has been strongly established by the opening overture. The upper melody in bars 158-162 have been assigned by many commentators with the concept of sibling love, and is a derivation of a motif that first appears in *The Rheingold*.

<sup>181</sup> "Bayreuth Theatre Schematic."

<http://digitalcollections.ups.edu/cdm/singleitem/collection/theatre/id/170/rec/1> (accessed April 15, 2013).



In functional terms, the harmony is reasonably simple to analyse, with the exception of bar 160, which is here designated in two ways.

154 155 156 157

t  $IV^6$   $II^7$

158 159 160 161 162

$V \begin{smallmatrix} 11 \\ 9 \\ 7 \end{smallmatrix}$   $10$   $V \begin{smallmatrix} 13 \\ 11 \\ 9 \end{smallmatrix}$   $V \begin{smallmatrix} 9 \\ 7 \end{smallmatrix}$   $IV^6$

$VI \begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$

Fig 3-3 Piano reduction of the Valkyrie, Act 1, Scene 1, bars 154-162

The chord in bar 158 comes at the peak of the passage and functionally provides an extended dissonance over a dominant bass which resolves partially in the next bar with the step down to the third (C#) and a resolution of the minor 9<sup>th</sup> to the root of the chord. However, the resolution of this 'classic' dominant seventh chord in bar 159 does not find fulfilment in the tonic (D minor) which it so obviously seeks but rather shifts to another dissonance on the same bass in bar 160. This chord then could be interpreted in at least two ways: as a third inversion of the sub-median seventh (on Bb), or, as a further intensification of the configuration on bar 158, making it now a dominant thirteenth. This then 'resolves' to a dominant minor ninth in bar 161, eventually finding further resolution in the form of an interrupted cadence to the subdominant, thus returning to where the passage began in bar 154.



There is a consequent overriding tension throughout this section that is brought about through harmonic means. What is remarkable with this passage is the fact that, as has already been demonstrated, no singing takes place during this period, and the stage directions ask for signs of emotion. The climactic chord occurring in bar 158, Siegmund is directed to “sigh deeply” and to “gloomily lower” his eyes to the ground. It is an intriguing example of a harmonic intensity being used to indicate and inner turmoil.

## Summary

Given the scale of the whole Bayreuth enterprise and Wagner's personal investment – amongst other things, he raised the funds, helped design the theatre, wrote the text, composed the music, helped design the sets and costumes, designed special musical instruments, defined a new sonic architecture – it all amounts to a one man production company with a singular vision. However, of primary importance is his mastery of musical dramaturgy, which, as defined earlier, is the confluence of musical, literary, spatial, kinaesthetic and technical practices, worked and woven in the matrix of aesthetic and ideological forces.

Wagner addressed a fundamental concept of dramatic narrative – the creation and development of psychological associations through music, at the same time unwittingly laying the groundwork for two of film's great contributions to storytelling - the concepts of the cinema frame and editing. This was brought about through the privileging of an aspect of a performer's expression or of an object and by focussing in turn on one or other physical attribute, right down to the smallest part of human anatomy: the eyes. Through the audience's identification with the physical viewpoint of individual characters at any one time, one can observe a subject, one can be observed as an object, and one can become aware of being an object who is observing yet another object. In the *Valkyrie*, we see a clear delineation of a thought process which, in order to better express a narrative, seeks to induce in the audience a direct and intimate connection with the characters onstage, while mapping out pathways of psychological insight and dramaturgical continuity through the invisible but very present orchestra.

Of the three concepts under examination in this study, Wagner's opus demonstrates most clearly the facility to associate musical material with dramaturgical ideas. In his music dramas, he has consciously systematised the relationships of musical objects (themes, motifs, chord progressions, key centres) with characters, actions and objects.<sup>182</sup>

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<sup>182</sup> Refer to Deryck Cooke's thematic analysis in Cooke, Deryck (1968). *An Introduction to Der Ring Des Nibelungen: With Extracts From the Complete Recording* (Audio lecture) [CD]. Decca.

Also of vital importance to the fabric of Wagner's musical technique is the quality of his harmonic language, a domain that for Wagner, is predicated on its predictability factor. What in the work of earlier composers would be considered a dissonance that needed and achieved resolution, Wagner would often prolong and even resolve to another dissonance, leading to a delayed resolution. This displays a conscious attempt to align the delayed resolution of narrative tension with the delayed resolution of its associated music.

As a composer, Wagner became a model for generations of composers who came after. His influence was so great that there were many who consciously sought a non-Wagnerian aesthetic.

*... it seems perverse to ignore Wagner during the decades after his death, and even well beyond: the shadow was enormous, it embraced spiritual as well as technical features, and its shape changed with authorial perspective. In Robin Holloway's words: 'Modern music as a whole consists of the entire spread of the post-Wagnerian century, a release of energies from the impact, whether direct, oblique, or in vehement rejection, of the most influential composer there has ever been'.<sup>183</sup>*

It is arguable whether Wagner was the 'most influential composer'. However it is probably true to say that he is the composer who has generated the most polemic due, not only to his musical and dramaturgical developments, but also his essay writing, plus the legacy of the ongoing Bayreuth phenomena, and the Wagner family associations with Nazism. This has served to maintain Wagner's work in a controversial position to this day (his works still cannot be performed in Israel). On the other hand, through the evolution of his musical language, he has had a profound influence upon composers of the post-romantic period (in particular Schoenberg, Berg, Richard Strauss, Mahler) as well as many of the composers in the Hollywood studios of the 1930s and 40s.

In terms of collaboration, Wagner did rely upon others to bring his works to the stage. However, given the degree and complexity of his multi-tasking abilities, one could surmise

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<sup>183</sup> Brown, Julie. (1994). *Schoenberg's Early Wagnerisms: Atonality and the Redemption of Ahasuerus*. Cambridge Opera Journal, 6(1), 52, citing from Holloway, Robin. Modernism and After in Music The Cambridge Review June (1989): 60-66.

that his greatest collaborations took place between the many disciplines that he undertook himself: e.g. Wagner the composer collaborated with Wagner the poet/author, Wagner the architectural acoustician collaborated with Wagner the orchestrator, and Wagner the dramaturg collaborated with Wagner the designer of sets and costumes.

Though beyond the scope of this study, the project of “Wagner the Filmmaker” promotes a rhetorical puzzle. What comes first: The invention of a technology, or a desire to articulate that which needs and depends upon the invention of that technology? It would be a far-fetched theory that suggests that Wagner invented or even predicted the art of cinema. However, it can’t be ignored that by examining his output, one can sense an evolution taking place in which the state-of-the-art performance medium of the second half of the 19<sup>th</sup> century eventually finds expression in the cinema of the 20<sup>th</sup>, an evolution that involves the transformation of form and content and in which music and drama are inextricably bound. Wagner’s achievements above, below, behind and in front of the stage remain a model for any practitioner to study. Further research into the post-Wagner evolution of music and drama may well reveal a more enlightened approach to all of the time based arts, their aesthetic, and their capacity for cultural fulfilment in which modes of delivery become interchangeable and multivalent, and in which the focus of expression is served by an advanced musical dramaturgy.

In the following chapter, after a brief look at emotion and meaning within the collaborative model, I will explore musical dramaturgy through the composition process from the basis of the three key actions: ‘associate’, ‘predict’ and ‘allow’. This will be followed by a report on a film analysis project that comes from a pedagogical background.

## Chapter 4 Musical dramaturgy: an approach to composition

### *Prelude*

This chapter explores theoretical and practical approaches to the collaborative process of music composition in the context of drama. It further develops the use of the expressions 'associate', 'predict' and 'allow', and then explores the phenomenological experience of the composer by inviting the reader into a simulation of the act of creation. In order for this to occur, in the latter half of the chapter a scenario is presented in which the reader is placed in the position of creator and is given the opportunity to develop a relationship with the emotional content of a new work. Within the creative act, it is acknowledged that a work of art exists in its own terms (whether or not there is a secondary language with which it could be defined and/or described) and being new, may present difficulties if it were to be defined by existing precepts.<sup>184</sup> Attempts to communicate emotional content to another person through verbal means could be limited, potentially misleading and, (in this composer's experience) for the most part quite illusory. This speaks to the complexity of emotional states and the problem of asserting intermediary terminology (descriptions of emotions) which can only be approximate and symbolic, and it is for this reason that an alternative approach has been sought.

The relationship each individual has with a musical work is in a continuous state of flux over time and creators are not necessarily aware of the full emotional depth or complexity of their own work until after its completion. The writer/director Joss Whedon echoes this view when he claims that

*All worthy work is open to interpretations the author did not intend. Art isn't your pet -- it's your kid. It grows up and talks back to you.*<sup>185</sup>

This is further reinforced by the playwright Stephen Sewell when he states that

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<sup>184</sup> Ziff, Paul. (1953). *The Task of Defining a Work of Art*. The Philosophical Review, 62(1), 66

<sup>185</sup> Whedon, J. (n.d.). Joss Whedon quotes. *Goodreads* [Web page]. Retrieved June 21, 2013, from <http://www.goodreads.com/quotes/535176-all-worthy-work-is-open-to-interpretations-the-author-did>

*I am sure that no-one – NO-ONE knows what they're writing till long after they're finished, unless it happens to be advertising copy for a toaster or operating instructions for a BluRay player.*<sup>186</sup>

But the idea that authors cannot only 'not' understand but also misunderstand and misrepresent their own work is also a consideration. As noted in reference to the letters of Giuseppe Verdi:

*As we should all be aware, authors cannot always be trusted as interpreters of their own works. And as is well known, Verdi is not always a reliable source, as he was often led by his consciousness of his own position in history to reconstruct the past.*<sup>187</sup>

### ***Emotion research***

There is a great deal of research available that tests emotions within a musical context via empirical methods.<sup>188</sup> This process typically establishes a small list of basic emotional types, then presents selected music to test subjects who are asked to respond with an assignation towards one or other of those emotion types. From the resultant bell curve of statistical concurrences, general assumptions are made concerning the likelihood of certain music tending towards this or that emotional state.

The research is prodigious in the areas of music and emotions and it is being undertaken across a broad swathe of disciplines such as psychology, music perception, music therapy, music technology, music education and philosophy. As a minute sample of this type of research, Ali & Peynircioglu examine the effects of familiarity on emotional response<sup>189</sup>; Laurier et al. use Music Information Retrieval (MIR) techniques to study statistical relations

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<sup>186</sup> Sewell, Stephen, (Head of Writing, National Institute of Dramatic Arts), Web blog on scriptwriting. Retrieved 14-03-2013, [Cited with permission];

<sup>187</sup> Hudson, Elisabeth G (1993). *Narrative in Verdi: Perspectives on His Musical Dramaturgy*. Thesis, Cornell University. 207

<sup>188</sup> Juslin and Sloboda (2001, 2009); Koelsch et al (2006); Kreutz et al (2008); Schubert (2007); Laurier et al (2009).

<sup>189</sup> Ali, S. Omar, Peynircioglu, Zehra F. (2010). *Intensity of Emotions Conveyed and Elicited by Familiar and Unfamiliar Music*. Music Perception, 27(3), 177-182.

between audio descriptors and emotion categories<sup>190</sup>; Kreutz, et al look at the induction of emotion during music listening<sup>191</sup>; Marin & Bhattacharya examine ‘emotion induction’ then report on findings in the area of response mechanisms in the brain<sup>192</sup>; Robinson and Hatten make the distinction between emotions expressed and emotions experienced in music, then examine the more complex emotions that result<sup>193</sup>; and Schubert makes an empirical investigation of the influence of felt emotion versus expressed emotion upon preference in music.<sup>194</sup>

The study by Juslin and Lindström focuses on how listeners perceive emotional expression in musical structure and take the experiment into emotional response a step further as they examine the influence of the various musical parameters in detail.<sup>195</sup>

The amount of research in this area – music and emotions – is formidable and seems to be of increasing interest for researchers. However, there appears to be little evidence of research of this nature being undertaken where the subject is ‘music in the context of drama’. There could be many reasons for this, but one reason must surely reside in the fact that the complexity of emotional states created by the combination of music and drama would resist an easy classification system. The standard testing procedure of listening and responding graphically may also present difficulties given the necessities of concentration when there is both a dramatic narrative and music involved. In any case, all of the testing procedures referred to are uniquely geared to perceiver / audience, and not to a creator.

It is often expressed, rightly or wrongly, that the filmmaking experience has the objective of creating emotion via strong narratives and strong characters.<sup>196</sup> Whether or not one agrees

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<sup>190</sup> Laurier, Cyril, Lartillot, Olivier, Eerola, Tuomas, Toivainen, Petri. (2009). Exploring Relationships Between Audio Features and Emotion in Music. In ESCOM, Conference of European Society for the Cognitive Sciences of Music. Jyväskylä, Finland.

<sup>191</sup> Kreutz, G, Ott, U, et al.. (2008). Using Music to Induce Emotions: Influences of Musical Preference and Absorption. *Psychology of Music*, 36 (1), 101-126.

<sup>192</sup> Marin, Manuela M, Bhattacharya, Joydeep. (2010). *Music Induced Emotions: Some Current Issues and Cross-Modal Comparisons*. In M. Ferrero & j. Hermida (Eds.), *Music Education*. (pp. 1-37). Nova Science Publishers.

<sup>193</sup> Robinson, Jenefer, Hatten, Robert S. (2012). *Emotions in Music*. *Music Theory Spectrum*, 34, 71-149.

<sup>194</sup> Schubert, Emery. (2007). *The Influence of Emotion, Locus of Emotion and Familiarity Upon Preference in Music*. *Psychology of Music*, 35 (3), 499-515.

<sup>195</sup> Juslin, Patrik N., Lindström, Erik. (2010). *Musical Expression of Emotions: Modelling Listeners' Judgements of Composed and Performed Features*. *Music Analysis*, 29 (1-3), 334-364.

with this objective, for a creator of music and/or drama, it is essential to understand the background from both the film production and research points of view, particularly when the subject of emotions become a part of discussions. It is also paramount that the participants have confidence in the relevant nomenclature.

### *Non-verbal communication*

Non musicians can often feel inadequate in their attempts to discuss music, believing presumably that there exists ‘professional methods’ that provide a competent terminology and a functioning discourse for those collaborating professionals. And yet any musician can recognise just how difficult it is to describe or impart views on the contents of such an abstract art form.<sup>197</sup> As George Steiner has implied via Lévi-Strauss, there is something unique that separates music from other disciplines:

*Lévi-Strauss has asserted that melody holds the key to the “mystère de l’homme.” Grasp the riddle of melodic invention, of our apparently imprinted sense of harmonic accord, and you will touch on the roots of human consciousness. Only music, says Lévi-Strauss, is a primal universal language, at once comprehensible to all and untranslatable into any other idiom.*<sup>198</sup>

It is precisely in this context “untranslatable into any other idiom” that one can acknowledge the difficulties of verbal descriptions of music, and by extension, descriptions of any emotions that the music may or may not express.<sup>199</sup> Following on from Hanslick, there are some who propose that genuine emotion is absent from music.

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<sup>196</sup> Wolff, Jurgen (n.d.). *Screenplays Aren’t About Words, Scripts Are About Emotions*. [Web page] Retrieved October 23, 2013, from <http://www.raindance.org/category/indie-tips/screenwriting-tips/>; Rich, William Robert (n.d.). *Film Structure and Emotion*. Screenplay How to [Web page]. Retrieved October 23, 2013, from <http://screenplayhowto.com/screenplay-blog/film-structure-and-emotion/>

<sup>197</sup> Flowers, Patricia J. (1990). *Listening: The Key to Describing Music*. Music Educators Journal, 77(4), 21.

<sup>198</sup> Steiner, George. (1971). In *Bluebeard’s Castle: Some Notes Towards a Re-definition of Culture*. Yale University Press, 122-123

<sup>199</sup> Flowers, Patricia J. (1983). *The Effect of Instruction in Vocabulary and Listening on Nonmusicians’ Descriptions of Changes in Music*. Journal of Research in Music Education, 31(3), 179.



*... in musical experience we imagine music as somehow connected with emotions, without real emotions being in play.*<sup>200</sup>

Apart from minimal visual cueing, musicians through the ages have developed techniques of signalling through the music itself. The performance of music demands constant aural monitoring from the players involved in order to collaborate on all matters of interpretation.<sup>201</sup> Actors possess a similar musical skill, which they will use continuously to monitor the sound of the voices of other actors, as well as manipulating their own.<sup>202</sup>

According to the pianist and conductor Ezra Rachlin, a conductor should be able to conduct any foreign orchestra without being able to speak a word of the other's language, relying entirely upon a shared understanding of musical style and the efficiency of the conductor's physical gestures.<sup>203</sup> In these cases, no verbal discussion regarding the emotional content of a work would be possible.

To collaborate in the creation of music, the creation of drama, and the creation of music in the context of drama, it demands another order of language. In the pragmatic world of filmmaking, processes have developed in which relationships between individual directors and composers have been built up through many projects over many years and are, in large part, a result of a type of professional co-existence. In this context, once an initial understanding and an agreed aesthetic are formed, little conversation is necessary due to the level of confidence and trust placed with the other. All things going well, the work proceeds smoothly with a realistic expectation of continuity and thus many difficult conversations become redundant. However, developing this degree of 'meta-language' takes time to achieve. In those working relationships for which a code of working does not exist, other strategies need to be tried in order to find an appropriate musical dramaturgy.

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<sup>200</sup> Zangwill, Nick. (2004). *Against Emotion: Hanslick Was Right About Music*. British Journal of Aesthetics, 44(1), 29

<sup>201</sup> Palmer, Caroline. (1997). *Music Performance*. Annual Review of Psychology, 48, 125-126.

<sup>202</sup> Asbury, Carolyn Rich, Barbara (n.d.). *Learning, Arts, and the Brain*. The Dana Consortium Report on Arts and Cognition. Dana Press. 12

<sup>203</sup> Rachlin, Ezra (1977, October) *Conversations with Ezra Rachlin* (E. Primrose, Ed.).

As a composer over the years, I have come to understand the need to synthesise how I approach the acts of creation and collaboration. For the composition of music in the context of drama, the process is essentially multi-layered and I suggest that the key actions of ‘associate-predict-allow’ offer a comprehensive approach. Having discerned common approaches in other composers<sup>204</sup> in their dramaturgical methodologies, I have chosen to use these particular words to describe what I deduce to be the most important aspects. Basically, ‘associate’ is the link of music and drama in time and space, while ‘predict’ refers to structure. I have recognised both of these attributes in the works of others, and in my own compositional process. To these I have added a third term – allow – which I believe is relevant in particular to my own practice. ‘Allow’ refers to a composer’s stratagem in creating the conditions in which an audience is best able to discern a dramatic verity. The following is a more detailed discussion of these three key words as a paradigm for effective composition in the context of drama.

### *The music dramaturgical process in detail*

I have identified a framework which involves three key actions in the works analysed and new works created. The suggested precepts for composition and collaboration in the context of drama – associate, predict, allow – are non-exclusive and are just three ways with which one could approach the practice of musical dramaturgy.

‘Associate’ is the manner of combining drama and music; ‘predict’ speaks to the nature of structure, dramaturgically and musically; while ‘allow’ leads to a strategy for a composer to create the optimum conditions for an audience to efficiently perceive content.

These three terms are independent concepts and yet, like all elements in a creative work, especially a collaborative one, they intersect and naturally influence one another. Their order of appearance within this study is arbitrary. The terms are specific enough to enable focus on a

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<sup>204</sup> I refer here in general terms to the dramatic works of, for example, Claudio Monteverdi, Henry Purcell, W.A. Mozart, Richard Wagner, Giuseppe Verdi, Alban Berg, Claude Debussy, Richard Strauss, Bela Bartok, as well as the many composers working in film and television, too numerous to name here but of which several are represented in analyses elsewhere in this exegesis.

set of concerns, but open enough to be non-prescriptive of content, form and style. As a tool, each concept offers a practical approach to gain insight, and to expose aspects of the journey that takes place during the process of conception and creation of music in the context of drama.

### **Associate**

As an approach to the concept of association with respect to music in the context of drama, it may be fruitful to briefly examine some parallels in the visual plane. This may help to shed some light on the hermeneutic difficulties when one attempts to define or interpret generated meanings within musical dramaturgy.

Lev Kuleshov was a pioneer filmmaker in Soviet Russia. In 1917, he undertook some experiments in simple montage editing by presenting a test audience with a series of images. He was able to show that associations on the visual plane affected the perceived meaning of an image through the ordering of these images.

*His [Kuleshov's] discovery illustrated that the meaning of a shot was determined not only by the material content of the shot, but also by its association with the preceding and succeeding shots. This general principal of editing is called the Kuleshov Effect.<sup>205</sup>*

The Kuleshov Effect is a result of an experiment conducted by Kuleshov that consisted of variations in the ordering of short passages of pre-existing moving image, with the intention of discerning meaning by changing the order in which these images were presented to a test audience. In one of his experiments, a sequence was created in which there was intercutting between the expressionless face of a man and three other images: a bowl of soup, a woman's corpse in a coffin, and a girl with a doll. The test subjects were asked to ascribe certain emotional states to the images, particularly the man's face, as described by Prince and Hensley:

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<sup>205</sup> Pramaggiore, M. & Wallis, T. (2005). *Film : A critical introduction*. London: Laurence King.162

*One particular experiment in particular – with the actor Mozhukin, child, soup, and coffin – is perhaps the classic piece of film research, customarily cited in discussions of editing and montage aesthetics as proof that cinematic meaning is a function of the ordering of shots. Students reading these [Kuleshov’s] texts in introductory film courses may often encounter the Kuleshov experiment and its reported results as empirical facts. The effect is often written about as if its factual status has really been documented and is uncontested.<sup>206</sup>*

The conclusion drawn was that the order in which visual data was delivered was sufficient to create meaning via the spatial temporal associations. It is important to note here that the data generated from the experiment was not of the empirical kind referred to earlier. The subjects here were permitted to project their own meanings and to give definitions in their own words. In this experiment the more important goal was to see to what degree the ordering and associations of images could affect meaning, rather than attempting to define what those meanings were.

Prince and Hensley went on to re-evaluate the work of Kuleshov, while voicing some doubts as to the initial findings.

*As we will see, Kuleshov may have been right, but perhaps for some of the wrong reasons.<sup>207</sup>*

However, Prince and Hensley, who attempted to re-enact the Kuleshov experiment, were hampered by pre-ordaining a list of possible emotional reactions - “happiness, sadness, anger, fear, surprise, disgust and hunger, plus ‘no emotion’”.<sup>208</sup> This serves to de-emphasise a more important inference from the original experiment namely that meaning can be expressed through the spatial and temporal association of images. This sort of procedure is also marred by the quasi-scientific nature of an experiment that relies upon a single word to define an emotion, and that it is grounded upon the assumption that we experience only one emotion at a time. The Prince and Hensley article does add an interesting speculation – that earlier audiences were less film literate and so apt to respond very differently compared with

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<sup>206</sup> Prince, S. & Hensley, W. E. (1992). *The Kuleshov Effect: Recreating the classic experiment*. Cinema Journal, 31(2), 59

<sup>207</sup> *ibid*, 60

<sup>208</sup> *ibid*, 67

contemporary cinemagoers. The Kuleshov experiment and the Prince and Hensley qualifications are further evidence of the tendency of this type of visual analysis to emphasise the micro-elements of a work at the expense of the whole.

Applied to the musical domain, it is not suggested that the re-ordering of musical material would necessarily have the same 'Kuleshov effect' as that described. Music does not necessarily operate in the same way. There is no equivalence between a 'shot' in film and, say, a 'theme' or a 'bar' of music. Nonetheless, in their linear time base there is a similarity with regards to music and moving image and their intimate connection, and their capacity to create meaning through the spatial and temporal associations that may be generated.

While trying to make sense of music heard for the first time, a listener/spectator will listen for aural shapes that are familiar – anything that sounds like something once heard. But no musical material (excluding onomatopoeic sounds) could suggest a narrative, as in, for example, the woman in the coffin, unless - and this is the crucial difference - unless there had been some prior association made in the mind of the observer. The correlation of sensory data within a time and place permits associations through which meaning can be created by the perceiver.

Referring again to Wagner's Ring Cycle, the pianist and musicologist Dennis Hennig mentions the general assumption as to how association functions in musical dramaturgy:

*In Das Rheingold the motives [sic] are generally used in their simplest form to identify characters and events. Thus we have giants' music whenever the giants appear; Freia's theme whenever she or her golden apples are mentioned or are present; Valhalla whenever Wotan appears; and so on. The only striking anomaly seems to be the appearance of the sword motive as the gods ascend to Valhalla at the end of the piece. Wagner apparently got around this during the first Bayreuth rehearsals by his instructing the Wotan to pick up a sword left behind by the giants.* <sup>209</sup>

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<sup>209</sup> Hennig, Dennis. (1991). *Die Walküre and Music of the Future*. In Wagner in Australia. Sydney: The Wagner Society. 35

This description is instructive as it signifies the importance the composer placed on the announcement of certain thematic material to draw our attention to something or someone. Evidently for Wagner, these associations were very strong and elaborately systematized. There is also the possibility, as mentioned in an earlier chapter, that key centres might hold associations well beyond the immediate confines of an object or character.<sup>210</sup>

*The key of D-flat major was one of great importance in the nineteenth century. D-flat was reserved for very serious or intense emotions. It had few historical connotations since, due to the tunings and restricted instrumental capabilities, it was a remote and rarely-used key until the advent of equal temperament. Only the more adventurous composers of the nineteenth century made much use of it – among them Frederic Chopin, Robert Schumann, Giuseppe Verdi, Franz Liszt and, of course, Richard Wagner. Wagner treated this key of D-flat in a symbolic as well as constructional sense.*<sup>211</sup>

This is an indication of what I have referred to as the micro/macro approach to thematic material. The key centre referred to is acting over a large stretch of time. Given its associations in the case of the Ring Cycle, the key has a unique quality whenever it is sounded, and, as Hennig implies, the orchestra will have a particular sound in that key which would be discernable by an audience, however subtle.

A composer has only his or her own musical language within which there can be a range of possibilities for expression. This is partially a result of what they have constructed and partially what they have inherited. The word ‘language’ is used in the case of music as a way of saying that a composer lives in a world of constraints. It is the language of a work that has to be declared in order for a listener to make sense. We take this for granted but it is what happens when we hear the first few notes of a Bach partita, an Aimee Mann song or a Penderecki tone cluster. In parallel with a spoken language, those first few tones teach the listener how to tune in, to determine such things as the rhythm, the sound palette, the specificities of accent, dynamic range, pitch and speed, and this ‘tuning in’ potentially leads to

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<sup>210</sup> See “Musical dramaturgical structures: the micro and the macro” in Chapter 2

<sup>211</sup> Hennig, Dennis. (1991). *Die Walküre and Music of the Future*. In Wagner in Australia. Sydney: The Wagner Society, 35

meaningful communication. In this respect we are active listeners - both to verbal language and to music.

The act of expressing a musical idea in relation to or simultaneously with another activity, such as a dramatic narrative, occurs by virtue of its spatial and temporal associations. This is an interactive relationship, and one which is transformative. But it is not a case of combining equals for, beyond the proximity in time and space, nothing necessarily links music, whose physicality exists as vibrations (or in the case of the profoundly deaf Beethoven, imagined vibrations) and any other form of expression. This is still the case with vocal music for, even though the sung words may form the basis of the sound, they are a separate entity semantically. In other words, their literal and musical meanings are not necessarily the same, or even comparable.

In terms of the Hegelian dialectic, the synthesis of narrative with a musical idea is a new music dramaturgical idea.<sup>212</sup>

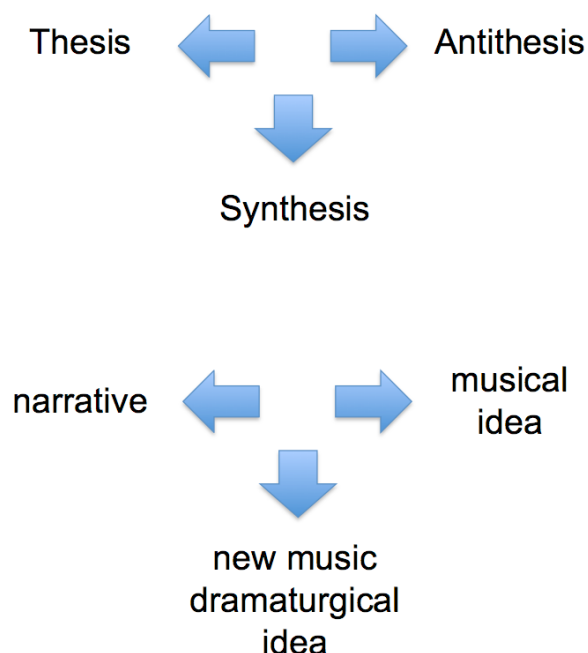


Fig 4-1 The Hegelian dialectic, and, as applied to musical dramaturgy

<sup>212</sup> Refer to Fig 4-1. Also, refer to the Glossary of Terms

Although the antithesis in this case is not oppositional in the classic sense, there are such profound differences in the physical form between narrative and music that one could consider them as supplying two arguments that are different by their nature.

This presupposes that the need for a ‘truthful’ expression demanded both sides of the equation to be present. Furthermore, given that the creative processes can easily work in the reverse or inverse fashion, the dialectical pattern could appear as:

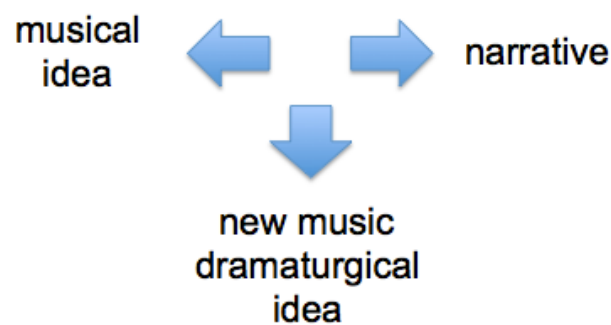


Fig 4-2 The dialectic form inverted

This concept gets to the heart of an alternative approach to the definition of the term ‘musical dramaturgy’: that a synthesis is naturally occurring as the listener/viewer/perceiver receives information or material from separate elements, and thereby the implication is that this process calls upon an ‘activity’, rather than a passive response.

Implicit in the term ‘associate’ is the notion of memory. This topic goes well beyond the confines of this exegesis but there is an assumption that any association once made will forever be accessible as a memory. From the perspective of the listener/viewer/perceiver, if there is music occurring simultaneously with drama (or drama with music), one will either associate with past experiences if the music is known or, one will be free to make new associations if the music has not been heard previously. Sometimes it may be a combination of both these factors. A listener might associate a musical work with another musical work that has been heard before and that is similar in some way. Consequently there could be associations of an indirect kind. As an involuntary action, we naturally associate sensory input when we compose and when we listen. Hence, the act of listening to a musical work does not rely solely



upon the simple transmission of an emotional state via the vibrations of air particles. Nor does it rely upon resonance within the listener's historical aesthetic environment. Though these matters are essential, a more engaged act of listening invites continual processing over time, inciting the listener to create long-term relationships with a work.

Association works in a complex way over many levels and timespans. In reviewing Verdi's late operas, Hudson alludes to this complexity and the prevailing conventions:

*From Trovatore on, I would argue, Verdi's relationship to conventions changed: they have become thoroughly incorporated into his dramaturgical technique, basic to the working out of dramatic themes in his operas. However much his style changes, the constant is the way that the conventions function as a basis for musical/dramatic communication, combining general associations (accumulated across the century) with specific associations unique to the individual opera (built carefully across the opera in question).<sup>213</sup>*

This fits into the dialectic model in which the prevailing conventions in the operatic language are brought to bear upon new narrative material resulting in the extension of that operatic language. What holds true with music also holds true with drama, and their shared temporal spatial flux brings the potential for interpolated meanings. Musical dramaturgy is both a way to understand and to explore those meanings.

## **Predict**

In an article from 2006, the playwright David Williamson made an interesting observation regarding predictability when discussing the Australian Tennis Open in which Roger Federer broke down in tears upon winning the tournament.

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<sup>213</sup> Hudson, Elisabeth G (1993). *Narrative in Verdi: Perspectives on His Musical Dramaturgy*. Thesis, Cornell University. 255

*Federer, on court, usually convinces us he has no emotions at all. He glides gracefully around the court so casually that it seems as if he's somehow in command of time itself, and can slow it down at will. It's just all too easy. In sport, whose essence is the drama of not knowing outcomes, predictability is irritating, especially to sports journalists whose pay packet depends on new scenarios. So it's not hard to understand why they seize on every close contest to try to proclaim that the Federer era is over. While they don't hate Federer, they hate the inevitability that comes as a result of his massive talent.*<sup>214</sup>

Similarly, in the sphere of time-based arts, predictability is a finely adjusted tool, in which the inevitability intimated above would be completely avoided. It is in the nature of both **musical** and **dramatic** expression that there be a degree of predictability in their respective trajectories in order to satisfy the need for structural coherence. This is provided through the dialectic of unity and variety.<sup>215</sup> Music analysis generally contains references to tension and relaxation, most often, but not only, created through harmonic means.

When addressing structure in any of the temporal arts, predictability is certainly a major component of the dramatic composer's craft. Predictability relates to structure: structure in the details, and structure of the whole, as well as the gradations in between. From these elements can be envisaged the notion of 'degrees of predictability' or, via my suggested term of a 'predictability factor'.

As an example of a simply structured narrative, jokes provide a demonstration of predictability in play. In his article on the laughter elicited by jokes, the music aesthetician and philosopher Peter Kivy gives credence to an element of predictability based on prior knowledge.

*Jokes, all jokes, are conditional. They rely on a stock of knowledge or belief, and feeling common to the teller and hearer, whether person or group.*<sup>216</sup>

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<sup>214</sup> Williamson, David (2006, January 31). *The Force Behind the Serve ... and the Tears*. Sydney Morning Herald,

<sup>215</sup> "It is conventional to speak of unity and variety as the cornerstones of artistic structure." Belkin, Alan. (1999). *A Practical Guide to Musical Composition*. Montreal: University of Montreal. 8

<sup>216</sup> Kivy, Peter. (2003). *Jokes Are a Laughing Matter*. The Journal of Aesthetics and Art Criticism, 61 (1), 6

A typical joke might start with a set up line, for example:

*A Brit, a Frenchman and a Russian are viewing a painting of Adam and Eve frolicking in the Garden of Eden.*

Immediately a great deal of information is given as to the form of the joke via the three nationalities, as well as via reliance on a well known biblical reference. It also has an air of post World War II nostalgia. The word 'Brit' suggests that the joke is of American origin, but most importantly, it is a common structure of jokes to announce three individuals of diverse nationalities or occupations at the outset. The story follows a well-worn formula and so invites the listener to relax and not think too hard.

*"Look at their reserve, their calm," muses the Brit. "They must be British."*

The second line describes the nature of the conversation and its observance, together with a clue as to how the joke will pan out, starting with the Brit and probably proceeding with each individual. It makes use of well known, if clichéd attributes of the British character.

*"Nonsense," the Frenchman disagrees. "They're naked, and so beautiful. Clearly, they are French."*

The third line fulfils the initial desire for form by continuing the pattern and turning attention to the next nationality, as well as mirroring the clichéd national characteristics, thus demonstrating unity and variety. The line expands the universe from attributes of character to include attributes of style.

*"No clothes, no shelter," the Russian points out, "they have only an apple to eat, and they're being told this is paradise. Clearly, they are Russian."*

The fourth line is the punch line: it follows the form in all respects but with one vital difference. It plays on the theme of national characteristic but turns it on its head at the expense of the Russian. Thus the joke is humorous but it also has a mildly political side with its veiled criticism of a failing state. The joke is economical, tightly structured with a degree of

predictability and enough variety to prevent a premature clue as to the ending. Hence we are satisfied due the combination of predictability and surprise, of unity and variety.

The structure of a joke is alluded to by Immanuel Kant:

*Something absurd (something in which, therefore, the understanding can of itself find no delight) must be present in whatever is to raise a hearty convulsive laugh. Laughter is an all (sic) action arising from a strained expectation being suddenly reduced to nothing.*<sup>217</sup>

Just as a joke relies upon building expectations then thwarting them at the last minute, so narrative in general relies upon a certain amount of predictability to maintain and regulate the reader/listener's interest.

On a macro level, there are devices such as musical and/or textual thematic repetition as will be seen in the text to *Die*, later in this chapter.<sup>218</sup> Another strictly musical example that relies upon degrees of predictability can be found in the use of key structure as already referred to with George's interlocking tonalities.<sup>219</sup> Other examples of this kind of structured predictability abound with works in sonata form, fugue, dance or variation form, each of which is reliant upon the progressive, and cumulative development of musical material, each with its own inner logic. Structured predictability has its obvious expression in contemporary popular forms such as the three-minute pop song.

At a micro level, compositional elements such as note duration, timbre and harmony can engage the listener via repetition or through familiarity with musical sounds and note combinations that are related to ones that have been heard before. This is demonstrated in music of the later Baroque period, particularly the works of J.S. Bach in which the ascension of the diatonic harmonic system is pre-eminent. Within the western classical canon, harmony is the sounding together, that is, in a vertical conglomeration, of musical notes over time and that satisfies an aesthetic principle creating a desire for musical progress – a desire which may or may not be satisfied, and to various degrees. An analysis of any one of Bach's chorale

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<sup>217</sup> Kant, I. (1790). *The critique of judgement* (J. C. Meredith, Trans.). Retrieved June 21, 2013, from the scholar.google.com database. 102

<sup>218</sup> Primrose, E. (2012). *Die: A pedagogical fiction* (Music drama).

<sup>219</sup> George, G. (1970). *Tonality and Musical Structure*. Praeger.

harmonisations will demonstrate the simplicity of design in which harmonic logic brings each chorale to an inevitable final cadence.<sup>220</sup> Bach's great expertise as a harmonist demonstrates clearly the structural process of creating predictability – from beat to beat and across the whole. Through modulation, the predictability of that cadence brings about a satisfactory resolution of desire for the re-assertion of the home key. On a technical level, through the course of the chorale, Bach will typically move through closely related keys, firstly to one side of the tonic on the cycle of fifths paradigm, then to the other side. Thus, the return to the original tonic by the final cadence is satisfying by virtue of the balance achieved, and yet fresh because of the route taken to get there. To be too predictable in this route would cause the listener to lose interest, while the contrary would confuse or disorientate.

In purely musical terms, predictability in Bach's chorale harmonisations is a refined art that is fully cognisant of the principle of unity versus variety.<sup>221</sup> Functional harmony expresses desire, which, in terms of diatonicism means that relationships are established through relative degrees of consonance and dissonance around a central home key. Conventionally a work will return to this key as a final cadence, thus satisfying that desire. The diagram at Fig 4-2 is a graphic representation of the relationships between the 12 available tones, corresponding to the tonics of 12 major keys (outer circle) and 12 minor keys (inner circle).

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<sup>220</sup> Bach, J.S. (1941). *371 Harmonized Chorales and 69 Chorale Melodies* (A. Riemenschneider, Ed.). [Music Score]. Berlin: Mel Bay Pubns. (Original work published 1764)

<sup>221</sup> It should be noted that the harmonic patterns explored in the Chorale Harmonisations are of the same type and provide the harmonic language for all of Bach's oeuvre.

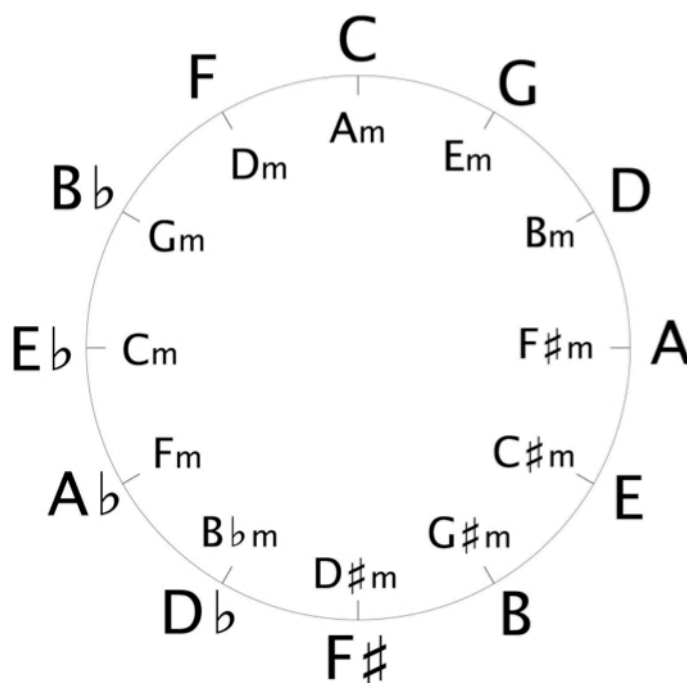


Fig 4-3 The circle of fifths<sup>222</sup>

In the diagram, the interval between neighbouring tones is a perfect fifth, or 7 semitones, for both the inner and outer circles. Once a home key, or tonic, is established, it is possible to modulate to neighbouring major or minor keys as befits the style of the period.

An analysis of one of Bach's chorales helps to demonstrate the nature of musical predictability as a product of harmonic desire.<sup>223</sup> The chorale *Das Wort sie sollen* is 16 bars long in total with the first four bars repeated. In the key of D major, there is a harmonic rhythm of four to a bar and there are 9 phrases. The order of key centres of these phrases is as follows:

Beginning in the D major tonic region, the first phrase ends in the dominant region (V);<sup>224</sup>  
 then the tonic (I);  
 then (V), (I); (V), (I), (V);  
 to an imperfect cadence into the super tonic minor (ii);  
 before returning to (I).

<sup>222</sup> The outer circle consists of 12 major keys, the inner circle the 12 relative minor keys

<sup>223</sup> See Appendix D1-D

<sup>224</sup> For the sake of simplicity, 'region' and 'key' are here synonymous.

Referring again to the circle of fifths diagram, simple repetitive movement between the two outer circle notes D (tonic) and A (dominant) take up the majority of the chorale. However, the movement counter-clockwise from the D to E minor (supertonic) in the penultimate phrase serves as a balancing movement, like the swing of a pendulum. Consequently, the final return to the D major tonic in the last cadence becomes even more satisfying.

There is powerful harmonic logic at work here. Though quite rudimentary in this case, this logic can be found to be in operation to some degree in all music composed in the Baroque and Classic periods, often with highly complex region shifts. I would suggest that this simple principle has been in operation at least since that time and operates still today for those composers working with harmony. Note that this harmonic principle can exist in many musical styles other than the post Romantic European style.

For an example of predictability in drama, I would refer the reader to ‘Electra’ in Chapter 2. Here the ‘recognition scene’ is described in different formats – theatre, opera and film. However, each version relies upon the creation of an emotional and psychological dissonance via Electra’s fear for her brother Oreste’s wellbeing, then the eventual cathartic release of tension when they are both able to recognise each other. For the composer in each case, it would be necessary to understand the dramaturgy and then decide whether to parallel this desire-tension-resolution with music (as in the Strauss example) to signal the more intense moments (the Cacoyannis example) or possibly to leave music out altogether<sup>225</sup>

On another level, music can act structurally in ways that are not apparent. In fact, the strength of a musical construction in the context of drama might rely upon the perceiver **not** being consciously aware of its structure and yet being somehow assured that at some deeper level there is a structural coherence, a binding together of elements that help produce tension, or a sense of momentum. There are subtle examples of this all through the Strauss opera, and many within Theodorakis’ score for the film.

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<sup>225</sup> It is unknown whether either of the plays *Electra*, by Euripides and Sophocles were accompanied at these moments with music.

In a collaborative working relationship, these more structural concerns are not readily apparent and collaborators may need to be made aware of the composer's master plan across the whole work. If the order of musical events is changed, or something is omitted, the natural progression of this global musical discourse could be adversely affected.

The risks of incomprehension are strong, particularly for the untrained ear, as the French composer Antoine Duhamel would attest:

*When I wrote for the 'Sirens of Mississippi'<sup>226</sup>, there were fifty-five minutes of music but he [director Francois Truffaut] only used about fifteen. And he used them in a particularly stupid way. Sometime or other he would bring up the music, then cut it out, no matter where it was. Which meant that the music ceased to have any logic – we'd hear the part of an adagio, and then three chords on a harpsichord and there'd be no coherence.<sup>227</sup>*

This is a clear case of the director ignoring the musical logic that the composer had structured into the score, thus draining it of its essential materials which were designed to give coherence to the narrative in question. Whether through ignorance or design, there was a lack of adequate communication resulting in a greatly diminished shared understanding of the musical dramaturgy.

## **Allow**

Of the three concepts under discussion, 'allow' is the more difficult to describe and probably the most difficult to master. Before examining this in more detail, two examples from the repertoire will aid in focussing on this concept: one from the concert hall and one from cinema.

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<sup>226</sup> *La Sirène Du Mississippi* (1969) Truffaut, François [Director], Truffaut, François, Woolrich, Cornell [Writer], Duhamel, Antoine [Composer],

<sup>227</sup> Primrose, Edward. "Interview - Antoine Duhamel." *if Magazine* (2002). <http://if.com.au/>.



The first example comes from *The Song of the Earth* (*Das Lied von der Erde*), a late work by Gustav Mahler, A Symphony for Tenor and Contralto voices and orchestra.<sup>228</sup> It is hoped that it will demonstrate how it is possible for a composer to call upon the listener to do the work of interpreting by allowing a sufficient degree of ambiguity into a musical texture.

*Der Abschied* is the sixth and last movement of this large work and so it can be assumed that by the time it is performed, all aesthetic parameters to the work have been well established and hence perceived by an audience. Of interest here is the harmonic language. Mahler's harmony is exceptionally rich due to his affection for contrapuntal lines, extended harmonies and chromatic voice leading. For this excerpt from *Der Abschied* however, there is a texture that is reduced to the barest of elements: a pedal C in the violoncelli, a flute solo and the contralto voice.<sup>229</sup>

The preceding introduction to the movement is strongly focused on C minor. However, it is a C minor with many borrowings from neighbouring regions as well as chromatic passing chords. The excerpt begins on bar 16 of the movement. Of specific interest are the ambiguities created by the Db and D natural in the section marked *Fließend Im Takt*. This section seems to float between various region centres – C minor, F minor, the Phrygian mode on C, and C major. Stability is maintained by the pedal note, but the listener is given the freedom to fill in the 'missing' voices. It is a thrilling example of the composer's harmonic exploration which is continued in his Symphonies 9 and 10.

Because of the reduced orchestration, key regions are a lot less explicit. A pedal C in the violoncello sits under two separate melodic lines from the contralto and flute solo. The three together hint at harmonies, but there is sufficient ambiguity to permit the listener to imagine a diversity of harmonic outcomes. In fact one could suggest that much richness is generated in this passage through the flexibility in harmonic interpretation between one listener and another, and between one listening experience and another.

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<sup>228</sup> Mahler, Gustav (1909). *Das Lied Von Der Erde* [Music Score].

<sup>229</sup> Refer to the score and audio recording in Appendix D2-D and D3-A

The second example is from the film *Birth*.<sup>230</sup> In this segment of the film, the protagonist, Anna, has just witnessed a disturbing event in which a ten year old boy, claiming to be the reincarnation of her deceased husband, faints in front of her in such a way as to replicate her husband's mortal heart attack ten years earlier.<sup>231</sup> What follows is an extended section in which Anna is sitting in an opera house while listening to the overture to *Die Walküre*.<sup>232</sup> There is a neat parallel here, although I'm uncertain if it was intended, but at the end of the overture, Wagner's Siegmund would be arriving only to faint on entering Sieglinde's home.

In the film, the camera holds for the whole time on Anna who virtually just sits while looking presumably towards the orchestral performance emanating from the front of the theatre. During what is a highly energised and intense instrumental prelude, the audience is provided with a calm steady frame and the opportunity to watch a face that is evidently trying to deal with what has just occurred, but suggesting confusion, as if Anna's world has been turned upside down, just as Siegmund's has been in the referred period leading up to Act 1 in the music drama.<sup>233</sup> However, in line with the arguments put forth in this exegesis, it is important to recognise that the filmmakers have created here the conditions for those watching and listening to make their own judgements or associations. Nothing is made explicit, but the fact that the camera is trained onto Anna's face for an extended period allows the audience to make the connections and to speculate on the internal machinations. Narrative threads can be tantalisingly emphasised whether we see them, are told about them or we simply imagine them. With the Valkyrie Prelude, Wagnerites will detect the significance of a battle that Siegmund will only describe some time later to Sieglinde in the music drama. The fainting boy, synchronised with the first notes of the Prelude, triggers an image in Anna's mind of what would have happened when her husband collapsed and died ten years earlier. During

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<sup>230</sup> *Birth* (2004) Glazer, Jonathan [Director], Carrière, Jean-Claude, Addica, Milo, Glazer, Jonathan [Writer], Desplat, Alexandre [Composer],

<sup>231</sup> Refer to Appendix D4-V

<sup>232</sup> *The Valkyrie (Die Walküre, Der Ring Des Nibelungen)*. (1978). [Music Score]. Munich: Dover Publications Inc. (Original work published 1870)

<sup>233</sup> The link between Siegmund's plight prior to Act 1 of *Die Walküre* and Anna's current state of mind in *Birth* is an interesting though tenuous one. I have no indication if this connection was intended in the film. However, the parallels between a young boy who is about to crash into a engaged woman's affairs and Siegmund's disturbance as he is about to transform the life of the married Sieglinde are compelling, and one could imagine the effect of the ensuing performance of *Die Walküre* on Anna within the film.

the held frame of her face in stasis, we can see thoughts evolving and, given the extended length of this cue, we in the cinema audience are allowed to process connections, associations, narrative threads and musical power.

Implicit in the term ‘allow’ are the two notions of ‘restraint’ and ‘flow’. Restraint means to hold back and let the work (at whatever stage) to make itself known rather than forcing meanings that are not part of the work. As an ideal, this demands a level of perception that is free from an individual’s prejudices. However restraint is not to be confused with passivity for it demands active sensing (active listening, seeing, etc.) of any details while the contents of a project take form. Restraint is clearly apparent in, for example, the scene preceding the recognition as previously discussed from the play (and film) of *Electra*. Through the silences, the waiting and observing of the characters, an audience is able to reflect easily on the dramaturgical contents. In fact one might suggest that restraint has become a much valued characteristic of acting for the screen generally, in which seemingly little is going on in the faces of a character, thus inviting and allowing the audience to analyse and empathise.

‘Flow’ is a term employed by the psychologist Mihaly Csikszentmihalyi and is characterized by focused immersion and the loss of reflective self-consciousness.<sup>234</sup> For a seasoned composer who works intensely, this state of mind would not be uncommon. To allow one to lose oneself in one’s work is to momentarily lose conscious awareness and in a sense become the work that is being composed, what could be characterised as an autotelic personality or tendency.

‘Restraint’ and ‘flow’ are therefore seen to be subsets of the condition to allow when applied to the act of composition.

In working with musical dramaturgy, the needs are more complex, and to work collaboratively adds yet another layer to this complexity. Inherent to this process is the realization of the potential for tension between collaborators that could be manifested by

- the gradual and developing appreciation of what the work consists of,
- the developing relationships within a collaborative network, and

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<sup>234</sup> Csikszentmihalyi, Mihaly. (1991) *Flow*. HarperCollins.

- the idiosyncrasies of individuals who tend towards an autotelic personality type.

For music in the context of drama, 'to allow' is to discern the dramaturgical values of a work (irrespective of the stage of production) and to imagine the work coming into completion. This demands of the composer dramaturgical skills in analysis, the ability to function collaboratively, and a firm appreciation of his/her own musical language and aesthetics.

As has often been argued, music is thought to be able to express emotion.<sup>235</sup> This might seem an obvious statement. However, the way one deals with this supposition in the collaboratively creative worlds of theatre-making and filmmaking is the primary concern here. If the intention is to express emotion, before it can be determined how it might be done, one might well ask, 'Which emotion?' and 'Whose emotion?' My proposition therefore is an attitudinal one. The composer/dramatist is an interpreter and is in a position to direct or redirect the perspective and affective contents of a work. By understanding and following the dramaturgy, a composer can become sufficiently liberated to find within him/herself the requisite musical resonance and thus allow the drama to be fully realised.

Consider the proposition of the French composer Maurice Jaubert in this context. As Redner notes in his text on Deleuze,

*[Jaubert] believed that film music should not try to explain or express images as such, but should, instead, render physically sensible the image's internal rhythm.*<sup>236</sup>

With this idea, Jaubert seems to go part of the way in addressing this concept by making us aware of the pitfalls of trying to force music to make meaning. However there still remains the implication that music should be used in a restrictive fashion which would lead 'the image's internal rhythm' to be applied at a very literal level. When words such as rhythm are used, particularly around the construction of film narrative, one needs to be conscious of the many meanings in use, not to mention the many possible internal rhythms that might occur

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<sup>235</sup> Allen, T. (1990). *The arousal and expression of emotions in music*. British Journal of Aesthetics, 30 (1), 57-61; Koelsch, S., Fritz, T., Müller, K., & Friederici, A. D. (2006). *Investigating emotion with music: An fmri study*. Human Brain Mapping, 27 (3), 239-250; Balz, A. (1914). *Music and emotion*. The Journal of Philosophy, Psychology and Scientific Methods, 11 (9), 236-244.

<sup>236</sup> Redner, G. (2010). Deleuze and film music: Building a methodological bridge between film theory and music. Intellect L & DEFAE. 26

concurrently. Possibly there would be cases in which Jaubert's advice would be correct, as for example in a film in which action is matched and paced with rhythmic material. However, this is obviously not the only way. One only has to look to the opening action scene of *The Matrix*.<sup>237</sup> It is tightly edited with a dynamic and rhythmic score. Compare it with the bloody blistering attack on the medieval Japanese King's castle in Kurosawa's *Ran*.<sup>238</sup> This long battle scene is counterpoised with Takemitsu's very slow moving score. Both scores are non-diegetic yet the differences in approach to rhythm are flagrant. The former emphasises hit points, cuts and action moments, while the latter avoids any link between action and musical rhythm thus pointing towards a different reading of the narrative.

But there is a deeper concern here: the fact that music cannot be understood in any way other than on its own terms. Potentially this can cause issues for collaborators. How does one proceed in the search for a music–drama relationship when there exists no existing framework to deal with the complexity of abstraction inherent in such a combination? Obviously filmmakers and theatre makers get around this as a lot of great works continue to be produced. Unfortunately, there are also a great many more works of questionable value being produced that are characterised by careless or lazy thinking in response to the musical dramaturgical needs.

It is for these reasons that I propose an alternative approach, one that is characterised by its lack of emotional assignation or determination. Rather than seeking to intentionally impart one or other emotion, composers need to look to the imagined, complete narrative and create the conditions within which an audience can best interpret that narrative. A composer/dramatist's objective therefore is to **allow** a drama to come into existence by utilising notions of association and predictability, among others, towards dramaturgical outcomes. In this way, music provides a prism through which one may perceive a dramaturgical truth. It must be kept in mind that the correct music dramaturgical solution to a work may preclude music altogether. As an example, the musically sophisticated film

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<sup>237</sup> *The Matrix* (1999) Wachowski, Lana, Wachowski, Andy [Director], [Writer], Davis, Don [Composer],

<sup>238</sup> *Ran* (1985) (W. Shakespeare, Auth.). Kurosawa, Akira [Director], Ide, Masato, Oguni, Hideo, Kurosawa, Akira [Writer], Takemitsu, Toru [Composer],

director Michael Haneke explores this concept and most of his later films are without music, or if they do it is music that forms part of the subject matter.<sup>239</sup>

At times, music may provide the substance of that narrative, or at least provide the conditions within which an audience can interpolate their own narrative. An instance of this occurs with the film *L'Amour à Mort*.<sup>240</sup> A scientist is dying from a brain tumour. His partner cannot accept a future without him. Metaphysical questions abound when the couple meets with another couple, both clerics. The narrative is broken up into several sections consisting of scenes with essentially all four protagonists, and these sections are interspersed with moments of black screen with what look like falling fragments of white cotton balls. These sections of black screen contain the only music in the film. It is these sections that provide a musical continuity (through the frequency of insertions) and come to suggest a void of sorts, suggestive of the abyss that is discussed within the narrative and which is waiting for the dying scientist, and by extension, for everyone else including the clerics. In the film we are given free rein to follow the various arguments in conversation, unencumbered by any musical commentary, whereas the immutable void state becomes fixed by music, a music that is confronting in the way it momentarily takes centre stage. This film demonstrates a strict discipline in its creation and production. It is a film that lives within its own created world and abides by its own rules, both in form and content thereby maintaining integrity within an unusual construction.

Fulfilling the demands of drama sometimes requires a musical energy, sometimes a silence. A composer's role is not to impose his or her style or stamp upon a project, nor to symbolise meaning nor to try and express an emotion. A composer's role is to create the conditions within which the integrity of the drama can be revealed, while demanding rigorous economy and efficiency. Having said that, a drama is a complex entity. If music is a part or becomes part of that entity, it is no longer the same drama that it was without that music.

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<sup>239</sup> As an example refer to: *Caché* (2005) Haneke, Michael [Director], Haneke, Michael [Writer],

<sup>240</sup> *L'amour À Mort* (1984) Resnais, Alain [Director], Gruault, Jean [Writer], Henze, Hans Werner [Composer],

As this paper is attempting to address both the need for scientific rigour as well as providing a useful guide into the future of production, I would draw attention to two possible approaches to the study of the music-drama spectrum – one academic and empirical, the other commercial and result driven.

On the one hand, certain disciplines such as music technology, music therapy and psychology have taken an empirical approach with an interest in what I would label as “statistical emotion studies”. This refers to that type of research that places subjects before aural test samples and requests an emotional response within a limited set of possibilities, of which three examples are cited below.<sup>241</sup> Although these studies are interesting in themselves for understanding the physiological and psychological mechanisms at work, particularly in music appreciation as well as their potential application in certain areas of medical research, this line of inquiry emphasises a passive listening experience rather than an active and creative one. An unfortunate side-effect of this research is the potential for the inference to arise that the responses relevant to participating listeners with pre-existing music could be applied to composers making new music. Crudely speaking, this could take the form of a simple formula: statistically, passage x produced emotion y; therefore if passage x is simulated or copied in a new work, it will also produce emotion y.<sup>242</sup>

From a completely different perspective of the commercial imperatives from within the worlds of film and television production, musical choices are often made on the basis of notions of an anticipated audience, hence motivated by fashion and the advertisers’ concepts of the prevailing zeitgeist.<sup>243</sup> This in turn dictates what to do with music, and what its

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<sup>241</sup> 1. Laurier, Cyril, Olivier Lartillot, Tuomas Eerola, & Petri Toiviainen. Exploring relationships between audio features and emotion in music. *Psychology of Music*;

2. Parke, R, E Chew, & C Kyriakakis. 2007. Quantitative and visual analysis of the impact of music on perceived emotion of film. *Computers in Entertainment (CIE)* 5 (3): 5.

3. Koelsch, Stefan, Thomas Fritz, Karsten Müller, & Angela D Friederici. 2006. Investigating emotion with music: An fmri study. *Human Brain Mapping* 27 (3): 239-250.

<sup>242</sup> The argument has many ramifications when one considers the use of pre-existing music within drama, i.e. one experience is imported and moulded onto another with all its memories and attendant associations. This practice is so widespread in film and theatre as to be almost the norm, which in my view is regrettable given the general lack of understanding in its application.

<sup>243</sup> “The zeitgeist is an abstract concept of what’s currently top-of-mind in the public’s collective consciousness. The concept of brand is also an abstract idea to describe the relationship between consumers and a company.” from Houchens, Christopher (n.d.). *Brand Zeitgeist*. [Web page]

function is. In this situation, often the aesthetic choices, even the placement of specific cues, can be taken out of the hands of the composer altogether. The tendency for commercial interests is to look towards the familiar and predictable. Though arguably defeatist, the following gives colour to the issues of commercialism:

*Though one of the most successful approaches to analysis of popular art has been to produce such complex accounts of the "low" that is transformed into "high," the fact that movies are designed first and foremost to make money and created under the almost total control of producers and directors who do not hesitate to substitute their own creative two-cents worth for that of the composer - all this makes it hard to buy any total-artwork fetishism that might ignore the real poetics of moviemaking and film music composing.<sup>244</sup>*

However, these are attributes of a prevailing contemporary business model and are not axiomatic of film poetics which increasingly defy national, commercial and cultural borders.

For a composer then, both the academic and the commercial treatments of music in the context of drama are limited and limiting to one's craft. The academic side tends towards dry observation of the field, thus analytical and passive. The commercial aspect of the field is also limiting in the way it can impose stylistic strictures on a composer's creation and functionally disempower the composer from decisions of a music dramaturgical nature.

As a counter to these two approaches to the question of drama and music – the academically evaluated emotion studies, and commercial production with its need for aesthetic and functional predictability – an exercise is here proposed that intends to communicate its arguments in a pedagogically evolved manner and looks at the question of musical dramaturgy as a composer's discipline.

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<sup>244</sup> Littlefield, Richard. (1990). *Claudia Gorbman. Unheard Melodies: Narrative Film Music*. Indiana Theory Review, 11, 171.



## *Die: a pedagogical fiction*

### Introduction

In order to acquire a practical grasp of the issue of creation of music in the context of drama, another paradigm is explored; one in which the reader is invited to simulate an act of creation.

*Die: a pedagogical fiction* is at once a lecture and a performance that embraces the subjects of music, drama and film and focuses on the activities of the person most responsible for the synthesis of these three elements: the dramatic composer. The performance consists of an actor reading from a text, accompanied by a PowerPoint presentation which incorporates two music cues.<sup>245</sup>

The lecture is referred to as ‘pedagogical fiction’ because it explores drama and music via a fictional narrative and presents it within a pedagogical framework. It is self-referential in order to illuminate the process of narrative discovery. In performance, the audience will hear a recitation in a form that I would refer to as ‘meta-fiction’, which is to say, it invites you, the audience, to engage in a narrative that is only suggested via a recounting of the act of storytelling. Voiced in the second person, it is intended that the listener / spectator / perceiver / student be placed in an experiential position that is empathic with the many levels of perception, structure and character psychology that are implicit within a dramatic context. The narrative of *Die* is a kind of flight simulator for the dramatic composer with the expressed purpose of examining the issue of music and drama from the inside. As composer: What does one do? How does one be? The intention of *Die* is to reveal a part of this process, not by describing it but by letting an audience live through it.

### Terminology

At this point it would be useful to clarify some terminology, beginning with the term ‘diegesis’. According to Souriau, in film, the diegesis is:

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<sup>245</sup> See Appendix E for the complete text of *Die*, PowerPoint presentation in video format, together with pre-recorded original music and music score.

*all that belongs, by inference, to the narrated story, to the world proposed or supposed by the film's fiction.*<sup>246</sup>

For filmmakers, the diegesis corresponds to anything and everything that occurs within the world of the characters. For example, if music can be heard by an onscreen character, this music would be referred to as 'diegetic'. If music is not heard by an onscreen character and yet is heard by an audience in a cinema, this music would be referred to as non-diegetic, that is, not pertaining to the world of the character as that character would be perceive it. Further to this is the concept of multiple diegeses; this has become a more common pursuit in the film world in which it has been possible to portray a layering of story worlds. It can be seen in such films as *The Truman Show*,<sup>247</sup> *Inception*,<sup>248</sup> and *Kill Only This One*<sup>249</sup> in which one diegesis sits within another.

*Usually every movie creates one diegesis (though Matrix or Truman Show can be seen creating a layered diegesis or two diegeses), which is then interpreted differently by every watcher.*<sup>250</sup>

As this comment implies, the layering of diegeses tends to magnify the potential for complexity and yet the long held convention of a single narrative diegesis has arguably trained audiences to comprehend a film that has two, or more.

In the context of *Die: a pedagogical fiction*, 'time' is seen from both ontological and psychological perspectives. Ontological time is akin to observing events happening in real time. For example, if it takes exactly one minute and twelve seconds for a character to walk to his car, enter, close the door, start the engine and drive off, then these events would be shown

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<sup>246</sup> Souriau, Etienne. 1953. *Les grands caractères de l'univers filmique*. In L'univers Filmique. Flammarion ed. Trans. Claudia Gorbman Bibliothèque d'esthétique, as cited in Gorbman, Claudia. 1987. *Unheard Melodies*. Indiana University Press, 21

<sup>247</sup> *The Truman Show* (1998) Weir, Peter [Director], Niccol, Andrew [Writer], Dallwitz, Burkhard [Composer],

<sup>248</sup> *Inception* (2010) Nolan, Chrisopher [Director], Nolan, Christopher [Writer], Zimmer, Hans [Composer],

<sup>249</sup> *Kill Only This One* (2006) Primrose, Edward [Director], Primrose, Edward [Writer], Primrose, Edward [Composer],

<sup>250</sup> Montola, Markus. 2003. *Role-Playing as Interactive Construction of Subjective Diegeses*. Knudepunkt. [http://www.laivforum.dk/kp03\\_book/thats\\_larp/construction\\_of\\_diegesis.pdf](http://www.laivforum.dk/kp03_book/thats_larp/construction_of_diegesis.pdf)

to take place in order and in the exact time it takes to undertake these actions which is exactly one minute and twelve seconds. In this case, film time equals real time.

However, given the benefit of both sophisticated editing systems and the evolving film conventions as shared between filmmaker and audience, this sequence could be reduced to a matter of a few seconds and yet communicate its meaning just as effectively. This would be referred to as psychological time in which any storytelling is predicated upon the relating of facts (syuzhet)<sup>251</sup> occurring in time, which an audience reformulates to create the story (fabula). Any reading of a novel will rely upon these factors in the mind of the reader. However, what is new is the capacity for cinema, in its ability to simulate reality to impose real time on a narrative.

### **Presentation of *Die: a pedagogical fiction***

For the purposes of this paper, the text should be read at this point in time with the assistance of the two video files, all of which can be found in the Appendix.<sup>252</sup> Also included is the music score associated with the two music cues. After reading, it would be fruitful to return to this point to continue the discussion.

### **Commentary on the text of *Die: a pedagogical fiction***

To better understand the text of *Die*, it would be preferable to read it out aloud. It is hearing the text in its physical form that permits one to enter into the world of storytelling, and that the principle of a text written in second person can be best articulated when there is at least the idea of a listener to whom the story is being addressed. During its performance, the reader / listener is taken along a certain narrative pathway, and presented with certain emotional states of some of the characters.

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<sup>251</sup> Refer to the Glossary

<sup>252</sup> See Appendix E

Within the text, a few characters are announced, the principal one being Anna. She is described in physical terms but also in a general acknowledgement of her predicament particularly that pertaining to her 'dysfunctional' family. It will be noticed that only the slimmest of information is given as this is a cinematic style of writing, which is to say, the listener is encouraged to invent their own 'inner cinema' when ideas are suggested rather than spelt out in detail.

The persistent changes in diegetic perspective are intended to mirror a cinematic editing style with which an audience may be jolted very quickly between different scenes, different points of view or even different diegeses.

Along the way, the audience is encouraged to listen to described sounds. This is simply a way of encouraging the listener to imagine sound, or to at least imagine the idea of sound. This occurs with such things as dialogue between characters, of car horns that interrupt the session, of music that is said to come from the neighbouring building, and the mobile phone's ring that is not heard but assumed, as is the conversation from the other party during the ensuing conversation. In fact the only sounds that are not mentioned are the ones actually heard via the two music cues M1 and M2.

Occasionally the listener is encouraged to make a judgement of the work that is being recited leading to a further complexity self reflection. The progression of the narrative is such that, once the performance or reading has been experienced, the reader/listener is then in a position to assume the role of composer and experience the privilege of the 'empty page'

### **Analysis of music in *Die: a pedagogical fiction***

In the context of the score, as it is for many contemporary scores for film, there is a certain amount of approximation as to the notation of synthesiser parts and post production techniques, some of which will be more or less apparent in the recording. Consequently the resulting sound from a synthesiser patch may not have much relationship to its notation in the conventional sense. Similarly, audio processing techniques such as delays and reverbs will

not normally garner an attempt at graphic notation, despite the potential for . With exception for the Violin solo, all parts have been created by digital samples and recorded within a Digital Work Station. The two music cues, M1 and M2, serve as bookends to the performance of the text.

The intention of the cue M1 is to serve several purposes. It causes a separation from the didactic introductory material as one would expect in a lecture, it serves to promote a sombre mood into the room environment in order to set the scene for the reading environment (one diegetic layer), and through the contrasting weight of various musical elements it introduces the simple idea of small versus large. This last point has the intention of laying the foundations of a narrative element (another diegetic layer) that will be developed in the text – that of a mother's plight against impossible odds.

In order to achieve these aims, an orchestration and a tonal scheme have been chosen to imbue a relatively dark setting. The orchestra exploits the lower strings (violas, violoncelli and contrabassi), along with solo violins. The duduk is used for its colouring in a non-idiomatic Western style. Further reinforcement is provided by a contra-bass clarinet, horn, two synthesisers, harp and tuned percussion.

The harmonic region of C minor has been used, but with strong transformations of the second degree to the Neapolitan region. Further borrowings from C# minor and F# minor (though enharmonically re-spelt) have produced a bi-tonal harmonically ambiguous region. The bass eventually finds a resolution in C major, but with a C# minor chord softly in the background with E naturals linking the two tonalities, thus maintaining a persistent background tension. The rapid Db-C figure first heard at the beginning, announces the final chord which is then faded very slowly to allow the spoken text to enter at an appropriate moment. The tempo is slow but without any pulse, the intention being to help suspend time in readiness for the book reading to follow.

The music cue M2 presents no new material but is rather a reiteration in a short version that serves to bring closure to the events and give time for an audience to absorb what has just

occurred. It settles on C minor as the final tonality. The rapid Db>C melodic figure from M1 now becomes a slow inverted version of D > Eb.

### **Post presentation commentary**

With a view to illuminating some parallels between music and drama, some formal features have been employed in the text. An example is the appropriation of the first few sentences :

*You begin reading with the first word. Then the second word. Then the other words follow. ..*

to then later describe the writing of musical notes in the place of words.

*..You begin writing with the first note. Then the second note. Then other notes follow. ...*

It is not to suggest that one word is equal to one musical note, but there are some parallels that exist between these two disciplines. In musical language and in drama, it is a common methodology to take a theme announced towards the beginning and repeat it exactly or in a slightly varied way towards the end. It is one structural device that can signal the arrival of the conclusion of the work. One possible interpretation of this device is that it tells the audience that all has been said that needs to be said, and after that there is only repetition.

Within *Die*, there are four sonic events, which act as aural dramaturgical markers. There are two music cues M1 and M2 which begin and end the work. They serve the purpose of allowing time for an audience to make the transition from one world of experience to another. M1 also has the effect of delivering pacing and mood and so, in effect is acting as an orchestral overture to the drama.

The other two sonic events are silent and imagined. The first of these is the described music that the subject is able to 'hear' through the walls of the bathroom. The second of these is the 'imagined' sound of a mobile phone ringing. It doesn't actually ring but because the Narrator treats it as if it had rung, the audience is encouraged to imagine it as having done so.

As a device, the incursion of a mobile phone into the performance is only a simple theatrical trick, but it serves to demonstrate how easy it is to flip between various points of view,

perspectives and physical relationships and still maintain comprehensibility. It would suggest that, at any moment there could be more than one diegesis, as previously discussed. It also signals that an audience's notion of where it is in time and in space can be challenged at any moment. The following text alludes to this sort of occurrence in the film repertoire:

*In film history, real and alternate worlds are more or less glorified, and the borders between them relatively easily crossed by dreamers, coma patients, murderers, etc.*<sup>253</sup>

This is taken a few steps further with current (early 21<sup>st</sup> century) film productions, but which have roots in the films of, for example, Luis Bunuel, Alain Robbe-Grillet, Chris Marker, and, as will be examined in a later chapter, Tornatore's *A Pure Formality*.<sup>254</sup> Christopher Nolan's films *Memento*<sup>255</sup> and *Inception*<sup>256</sup> both explore detachments in time and create multiple diegeses. These serve to stretch the perceptions of an audience as it strives to construct the story from the sensory experience. In reference to Nolan's films, Mark Fisher comments that

*there's a shift from the epistemological problems posed by unreliable narrators to a more general ontological indeterminacy, in which the nature of the whole fictional world is put into doubt.*<sup>257</sup>

Doubt is a key word here, as filmmakers engage with techniques in an attempt to stay ahead of the ever-evolving audience predictability factor. To return to the part that music plays within this paradigm, the gradual evolution in filmmaking techniques places new demands upon all who take part: both for those who create it, and for the audience's perception. It is in the interest of the composer that they maintain a firm grasp of what they are doing and why, and what the implications are for any instant in time as well as in an all-embracing global sense. If music is linked to or associated with a particular dramatic gesture, then therein is created the basis for a musical dramaturgical logic. But music also has the capacity to disengage from any

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<sup>253</sup> Fikse, Per & Thor-Eirik Johnsen. 2012. *Lost in limbo: On multiple levels of reality in cinema*. Short Film Studies 2 (2), 255

<sup>254</sup> *A Pure Formality* (1994) Tornatore, Giuseppe [Director], Tornatore, Giuseppe [Writer], Morricone, Ennio [Composer],

<sup>255</sup> *Memento* (2000) Nolan, Christopher [Director], Nolan, Christopher, Nolan, Jonathon [Writer], Julyan, David [Composer],

<sup>256</sup> *Inception* (2010) Nolan, Christopher [Director], Nolan, Christopher [Writer], Zimmer, Hans [Composer],

<sup>257</sup> Fisher, Mark. 2011. *The Lost Unconscious: Delusions and Dreams in Inception*. Film Quarterly 64 (3), 37

obvious and immediate association, permitting extended essays into abstraction or ambiguity. It is this capacity for music to work at many levels, sometimes simultaneously, that contributes to its capacity to create the conditions with which an audience can engage with drama.

*Die* directs us towards a composer's engagement with narrative by simulating the act of dramatic and musical immersion. As a meta-language, a composer has, by necessity, a relationship with music that is phenomenologically both active (creation) and passive (as perceiver of one's own work). In the creation of any artwork, it is conceivable that an artist will have in mind some concept of how the work will be perceived by others. As a time based medium, a composer needs to be conscious of a cumulative effect of his or her work and, together with the order of musical events, be able to imagine the overall effect and affect for an audience that hears it for the first and only time.

When music and drama are in close proximity, we must ask ourselves: What is the effect, one upon the other? And can it be shown that all that is intended to occur in the drama, in the music and in the music drama collective is actually perceived? What does the perceiver bring to the equation due to past associations? Furthermore, what unconscious forces of the creators may be speaking through a creation? Phenomenology in this context may well be the philosophic discipline that could offer insight and illumination in the quest for a satisfactory level of collaborative creation.



According to David Woodruff Smith,

*phenomenology develops a complex account of temporal awareness (within the stream of consciousness), spatial awareness (notably in perception), attention (distinguishing focal and marginal or “horizontal” awareness), awareness of one’s own experience (self-consciousness, in one sense), self-awareness (awareness-of-oneself, the self in different roles (as thinking, acting, etc.), embodied action (including kinaesthetic awareness of one’s movement), purpose or intention in action (more or less explicit), awareness of other persons (in empathy, intersubjectivity, collectivity), linguistic activity (involving meaning, communication, understanding others), social interaction (including collective action) and everyday activity in our surrounding life-world (in a particular culture).*<sup>258</sup>

Perhaps to be added to this list could be a psychoanalytic layer. Just as the ending of Anna’s story risks abandoning the reader to confront the void, so the composer needs to address fears of the empty page by accepting and embracing his or her inner voice. Curiously it is this voice that we often resist because it doesn’t sound like an authentic voice, or rather it doesn’t sound like anyone else’s (authentic) voice. Paradoxically, that which is unique and personal can be feared because it doesn’t conform to our existing aesthetic conditioning. Putting fears aside, the craft of the dramatic composer must combine musical technique with musical dramaturgy.

When approaching a new work, composers and their collaborators need to find ways of setting up a process that allows discoveries to be made, for channels of communication to be forged and kept open, and a gradual collective agreement to occur which builds on everyone’s strengths. The ‘associate-predict-allow’ paradigm is proposed as one possible methodology to that end.

In order to broaden the field of discussion and to tease out a more rounded view of musical dramaturgy, the next chapter discusses one or other aspect from a small selection of films from a broad repertoire. In this way, it is hoped to determine methods for describing musical

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<sup>258</sup> Smith, David Woodruff (2003). *Phenomenology*. Stanford Encyclopedia of Philosophy [Web page]. Retrieved 20-12-2012

dramaturgy across different styles, the music dramaturgical techniques and strategies of earlier practitioners, and the differences in approach in respect to various combinations of collaborations and collaborators.

## Chapter 5 Analysis of selections from the film repertoire

### *Introduction*

In a series of case studies, the proceeding analyses will examine the function of music within the general dramaturgy of several feature films. There is a brief examinations of individual scenes from a selection of films, pulling out some key attributes. This is followed by a more in-depth discussion of the film *A Pure Formality*. The intention is to seek out the application of musical dramaturgy and tease out distinctions in style and technique across a broad cross-section of source material. With this in mind, the source materials have been selected to offer a variety in period, genre, country of origin and musical approach. Though the concepts of ‘associate’, ‘predict’ and ‘allow’ have been posited in earlier chapters as modes of operation in the creation of material, it is yet to be seen whether they may offer insight in the analysis of pre-existing material.

### *Now, Voyager*<sup>259</sup>

The first film to be examined is from a Hollywood studio and bears all the production characteristics of 1940s filmmaking with well known stars, many varied and exotic sets, a timely story concerning a woman’s emancipation, plus one of the most respected and experienced composers working in film. The mansion of a wealthy Boston family is the starting place for this psychological drama and romance. Charlotte Vale (Bette Davis) is the unmarried youngest daughter of a dominating and bitter aging widow. Through the duration of the film and with the help of psychiatrist Jaquith, Charlotte transforms from a repressed child to a confident and sophisticated modern woman.

Max Steiner’s musical style inherits the lyrical expressionist and post-Romantic styles of turn-of-the-20<sup>th</sup> century Austrian music, particularly Brahms, Schoenberg and Mahler. Although Redner doesn’t refer to this film specifically, *Now, Voyager* would most probably fall into what

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<sup>259</sup> *Now Voyager* (1942) Rapper, Irving [Director], Robinson, Casey [Writer], Steiner, Max [Composer],

he refers to as the ‘parallelist’ style, which is to say the musical discourse mirrors the narrative.<sup>260</sup>

Bette Davis was a keen fan of Max Steiner’s music, acknowledging the contribution he made to her performances.<sup>261</sup> With *Now, Voyager* in particular, it is possible to imagine that her performance in the opening scenes is textured in speculation of the music that Steiner would compose. It is as if they both had an unwritten understanding that scenes needed to be ‘allowed’ to come into existence, and neither parroting or competition would be desirable.<sup>262</sup>

*Some of Max Steiner’s best music was written for Bette Davis vehicles and she in turn appreciated its worth and developed a close working relationship with Warner’s leading composer. Max used to appreciate the fact that his romantically dramatic music was featured more strongly in Davis’ films to underline the strong emotional elements of the stories, whereas his more masculine, action material was often lost under sound effects.*<sup>263</sup>

It should be noted that the understanding that developed between Steiner and Davis did not rely upon discussion between them but from a growing maturity in their respective disciplines. *Now, Voyager* demonstrates the convergence of both their talents, and the results of their joint efforts – leading actor and composer – still serve as a model for study.

The excerpt from *Now, Voyager* in the Appendix is five minutes in duration and occurs several minutes after the start of the film.<sup>264</sup> It includes music cues M03 to M05.

M03 is in two parts and commences on a close-up of hands doing ornate carving on a box. We assume them to be Charlotte’s hands as her name has just been called. The solo violoncello seems to echo the solitude. The melody is a plaintive variation of a robust theme first heard in the opening credits with full orchestra. Due to this repetition as variation, it immediately

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<sup>260</sup> Redner, Gregg. (2010). *Deleuze and Film Music: Building a Methodological Bridge Between Film Theory and Music* (G. Redner, Auth.). Intellect L & DEFAE.

<sup>261</sup> Refer to Appendix F4-D for an anecdote regarding Davis’ attitude to Steiner

<sup>262</sup> Refer to Appendix F1-D for a full music cue list.

<sup>263</sup> Lace, Ian (2003). *All This and Heaven Too and A Stolen Life: Music Bette Davis Films by Max Steiner. Film Music on the Web*: June 2003 Film Music CD Reviews [Web page].

<sup>264</sup> See video excerpt in Appendix F2-V

promotes the importance of that theme and, by association this character, despite the fact we cannot yet see her face. What we can see are carving tools being used, then the methodical hiding of materials associated with smoking.

It is oddly eccentric behaviour but the accompanying strings give it warmth, making the actions more endearing. For the second part, a pulsing fuller sound accompanies the still faceless Charlotte as she descends the stairs together with the voice-over of her mother who is coldly delivering Charlotte's resume. The words 'ugly duckling' are allowed to hang for a moment while the image holds on a pair of hesitant legs. The cue continues with a tender string sequence while the camera closes in on the angry, resentful mother's complaints. The music helps to remind the audience that Charlotte, though out of frame, is very present, and in earshot, for this passage for muted strings is played over a travelling shot into the mother's terse facial features as she continues her complaint of Charlotte's behaviour. The link is made when Charlotte appears in the doorway in the background.

At this point, M03 ends as Charlotte is greeted by her sister-in-law. After a few seconds, the next cue, M04, takes off from where M03 left off, in the same key but with an even more tender and restrained lyricism under the dialogue and which immediately gives a colour to the meeting of Charlotte with Dr. Jaquith. However, and this is where Steiner excels, the cue seems to turn on its head as the mother is brought back into frame and she lashes out with her insulting "Cat got your tongue, Charlotte?". Charlotte says nothing and crosses the room to sit. However, Charlotte's eyes and Steiner's music fill this moment with an extraordinary amount of tension that, given the minimal action and without words, could only be of a psychological nature. What occurs here is an intense but economic musical passage which harmonically displays its Viennese roots, and its timing is conducted with consummate ease. Without the music, a non-speaking character simply crosses the room and sits down. With Steiner's cue, it opens our eyes to the existence of emotional complexity, which so deeply contrasts with what has gone on up to this point, and begins to paint a picture of Charlotte, and of her relationship with her mother, all without her speaking a word.



Fig 5-1 Bette Davis as Charlotte Vale in *Now, Voyager*

After some explanation from Doctor Jaquith of his practice, Charlotte can be seen to feel the pressure to respond in some way. The introduction of M05, together with Charlotte's silence, tells us that all is not well. The music then follows Charlotte's rapid departure, still without a word. However, this time the music has an increased tension rising to a much larger dynamic for, as she leaves the room, the camera comes back on to the mother. At the climax of this cue, the mother is left to carry the weight, and perhaps guilt for her treatment of her daughter. The tail-end of the cue aligns with Jaquith catching up with Charlotte in the foyer. The tension has now been vastly reduced as a simple chord on tremolo strings fades away to nothing. This allows the audience to immediately focus on a very different style of relationship. Charlotte has still not spoken a word, but with Jaquith's calm suggestion leading to Charlotte's change in body language, the dying out of the cue gives some hope for a more positive outcome.<sup>265</sup>

The treatment of these three music cues sets up an important narrative segment that at first suggests a serious psychiatric condition. Charlotte's voice is totally given over to the music whose complex affects give a hint as to the degree of psychological torment.

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<sup>265</sup> See Fig 5-1 – Charlotte during her first conversation with Dr. Jaquith

On the level of association, the fact that the opening title theme with a full orchestra, is then mirrored with a solo violoncello version at M04 over faceless hands, does not tell us what to feel so much as indicate that here is a major significance, as well as aurally defining a contrast between large and small forces in the orchestra. This sets the tone for the narrative in which a bullied daughter eventually finds herself and becomes psychologically strong.

To return to Redner's comment above, the film is constructed along the conventions of the filmmaking culture of the 1940s and the music mirrors the emotional state of Charlotte throughout. However, Steiner manages, at certain moments, to extract a more detailed expression in *Now, Voyager*, one in which music does not simply repeat an emotional state that is already visually obvious, but rather entreats the audience to examine a more psychological layer within the narrative.

*Laura*<sup>266</sup>

The second analysis deals with a film that was produced only two years later, still a studio film but with a completely different approach to composing music. The score for *Laura* came about through the composer, David Raksin's insistence that anything would be better than following the producers' initial decision to use pre-existing songs. What resulted was a virtually mono-thematic score with a very recognisable main theme that appears all through the film. The theme, as played out in its many guises, is loosely associated with the character of Laura, as well as the attention given by her various suitors, including during the many flashbacks. The theme was so successful that Raksin was later called upon to arrange it into a song which then became popular in its own right.



Fig 5-2 “What’s this all about?” – Gene Tierney in *Laura*

The narrative is a simple but clever tale of a revenge murder in an unrequited love affair. However, Laura, who is thought to be the murder victim, turns out to be alive, a friend having

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<sup>266</sup> *Laura* (V. Caspary, Auth.). (1944) Preminger, Otto [Director], Reinhardt, Elizabeth, Hoffenstein, Samuel, Dratler, Jay [Writer], Raksin, David [Composer],



been murdered in her place. The detective on the case, Macpherson, develops an obsession for the assumed to be deceased Laura as he tries to uncover her murderer.<sup>267</sup>



Fig 5-3 “You’re alive!” – Dana Andrews in *Laura*

In the accompanying video segments which begin approximately 41 minutes into the film, Macpherson is seen searching Laura’s apartment for clues without really knowing what he would find.<sup>268</sup> Given the style and the period plus David Raksin’s score, there is a residual tension and we are allowed to believe that at any moment something unexpected might happen, be it the discovery of a clue, an action or a sudden insight. Instead we are led along a fruitless quest amongst all the domesticity as Macpherson pokes around in the Laura’s bedroom. Lights are turned on, letters and underwear are examined, cigarettes are stubbed out, a drink is poured, while each time the music builds up our hopes that something is about to happen. It is a clever rondo form in the service of the drama as it provides screen time in which Macpherson can develop his fixation for the heroine.

<sup>267</sup> See Fig 5-2 and 5-3 which capture both Laura’s and Macpherson’s reactions to the discovery that Laura, thought to be murdered, is well and truly alive.

<sup>268</sup> Refer to Appendix G1-V, G2-D, G3-V and G4-D

In the first video excerpt, with a duration of only 3'24", Laura's theme can be heard three times:<sup>269</sup>

- 0'31" MacPherson stares at Laura's portrait
- 2'06" MacPherson picks up some of Laura's clothing
- 2'49" MacPherson, with drink in hand, returns to Laura's portrait

In between, there are musical episodes with intense thematic development exposing hit points that turn out to be false alarms. On the surface level, we can sense the tension and disappointment as the investigation falters. On a more affective level in the drama, an inner turmoil emerges for the detective who is developing an unnatural obsession for someone he believes is deceased, an obsession that is now unequivocally associated with an obsessively repeated theme. However, rather than causing monotony, Raksin's skills as a composer and orchestrator ensure that there is continual variation in its treatment, thus providing musical unity and variety in the service of the dramaturgy.

The excerpt finishes on Macpherson phoning in to his assistant for news. This is followed by a visit from Waldo Lydecker, Laura's confidante, suitor and as we eventually discover, her attempted murderer. This scene helps to emphasise Macpherson's intensifying obsession. In the second excerpt, as Lydecker leaves, the main theme returns with an increased intensity as it helps to identify by association Macpherson's obsession with the image of Laura.<sup>270</sup> Then, as the camera follows the detective back to the portrait, the passage moves higher to an intense but delicately held and highly expressive violin line. The relaxation of tension that follows coincides with Macpherson's settling in to the lounge chair. The soft muted trombone rendition of the theme imbues and is reminiscent of an earlier use of the theme coming from the radio. It's as if Macpherson and Laura are already married and comfortably enjoying a

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<sup>269</sup> Short score versions can be found in the Appendices G2-D and G4-D. These are edited compilations from Burt, George. (1994). *Art of Film Music, The* (G. Burt, Auth.). Northeastern University Press. p173-181

<sup>270</sup> See Appendices G3-V and G4-D

night together. One last glimpse at the portrait and the detective nods off over the 'Len-a-toned' piano chord.<sup>271</sup>

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<sup>271</sup> The 'Len-a-toned' piano was a recording tape effect that exploited the sustained sound of a piano after its initial sounding. It is said to be named after Lenny the sound technician who worked with the composer.

*Solaris*<sup>277</sup>

*Solaris* was Andrei Tarkovsky's third feature film. In its 167 minutes, it extends Tarkovsky's preoccupations with metaphysical themes. Based on the science fiction novel by Stanislaw Lem, most of the action takes place on a Russian-built space station orbiting the planet Solaris. A psychologist, Kris, is sent to the station to follow up on reports of suspicious deaths and some strange behaviour.

Upon arrival, Kris finds the situation is worse than expected and he is warned by the two remaining crew that he is likely to receive a 'visitor'. Very little is explained to him when other 'humans' appear on the station. Kris takes the precaution of locking his bedroom door, then sleeps. Impossibly, he does receive a visitor that night, in the form of Hari, his wife who had suicided ten years earlier. Hari's existence, or reproduction, brings to the fore questions of memory and the deeper issues concerning what it is to be human.

The music is supplied by the composer Eduard Artemyev together with a full musical citation of a choral prelude for organ composed by J.S.Bach. Generally the music and sound design are well moulded throughout the film, to the point that it becomes academic to try and separate them.

Two excerpts from the film will be discussed. The first excerpt begins approximately 70 minutes into the film and covers that section of the narrative in which the replicant of Kris' dead wife first appears.<sup>278</sup> Kris is naturally confused as he watches Hari, or the replicant of Hari, discover her physical self in front of a mirror. In this scene, the undulating and electronically produced background sound could be coming from somewhere in the space station or from the planet Solaris, or from outside the diegesis and, I would suggest, the audience is thus liberated from the confines of naturalism because of this. Generally, music and/or sound design that are not linked directly, or are non-specific in their associations, lend themselves to a larger array of possibilities. This works to great advantage in *Solaris*, in which the rules of the film's diegesis and its science, are to a large degree, the subject of the narrative.

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<sup>277</sup> *Solaris* (1972) Tarkovsky, Andrei [Director], (S. Lem, Auth.). Gorenstein, Fridrikh [Writer], Artemyev, Eduard [Composer],

<sup>278</sup> Refer to Appendix G5-V *Solaris*

The effectiveness of the music is in the tension it creates through understatement, and minimalism. The music is seemingly without a point of view, thus allowing the audience to stay sufficiently detached, without judgement, and to engage in the various layers provoked by what is a scientific incongruity. The music thus ‘allows’ audience interpretation and engagement.



Fig 5-4 Hari's first 'visit' to Kris in his cabin in *Solaris*

There is a sense of stasis created by the introduction of music that here consists solely of a synthesised F minor chord, mixed so low that it induces a mystical calm. There are no points of synchronisation of sound and image as the music fades in imperceptibly, and just as imperceptibly eventually fades out. As nothing is given away, the audience is obliged to scan the series of shots in search of meaning. It is thus an example of how music can ‘allow’ meaning to be generated, in this case through very subtle understatement. It is also a demonstration of the power of simple ideas to produce compelling moments of storytelling.<sup>279</sup>

There is a further link created by the association of keys. F minor is also the key of the Bach organ prelude *Ich ruf' zu dir, Herr Jesu Christ* which is played non-diegetically four times during the film, at the following points:

- 00'00" – opening titles,

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<sup>279</sup> See Fig 5-4 showing Hari's first appearance to Chris

- 99'00" – the ocean on Solaris
- 129'00" – the library
- 160'00" – Kris' home on Solaris

These four extended entries act as points of stability and serve to give the film a sense of structure. They are also in stark contrast to Artemyev's subtle but unpredictable synthesised textures which avoid distinct points of view and play on the borders of the diegetic and non-diegetic. Approximately 90 minutes into the film, Hari's second visit occurs and is similarly associated with the F minor chord material, though this time less expansive. This material is hinted at later when Kris, in a fever, experiences what could be either a flashback memory, or a flashforward projection of his mother who, unmistakably wears her hair in a similar fashion to Hari.

Other parts of Artemyev's score are more conventional, and like the Bach chorale prelude, serve as non-diegetic commentaries or mood settings. However, because of the narrative construct in *Solaris*, the very idea of diegesis is challenged. Just as the origins of Hari are not clear, so the electronic sound world is never obvious as to its presence in the diegesis, always seeming to offer up multiple interpretations as to its audibility by the characters, and whether it is mechanically produced by the station itself or generated from the ocean below.

The second segment to discuss occurs three quarters of the way into the film. In the space station's library, a long discussion has just taken place between the two resident scientists, Sartorius and Snaut, on the subject of the state of scientific investigation and of Hari's status as a being. It is physics and metaphysics embroiled into a domestic argument. Hari believes she is becoming more human as time goes on, and yet suffers because of the new emotional layers she is gradually acquiring and as she realises she cannot be any more than a construct. She has been ridiculed by Sartorius for pretending to be human. Despite the protestations, Hari believes she is becoming an independent human, capable of love and pain

The second video excerpt begins at 129 minutes into the film.<sup>280</sup> Hari is found in the library, sitting, smoking, staring at a painting, looking more and more like a mature woman.<sup>281</sup> As we follow her point of view as she scans the painting, there are musical interventions that might be interpreted as rudimentary sounds – voices, urban life, electronic sounds – trying to organise themselves into a coherent music. Kris and Hari stay in the library as the space station goes through one of its regular course alterations, creating momentary weightlessness. At this point the third iteration of the Bach chorale prelude begins, this time with the addition of counter melodies on vibraphone. The sequence cuts between images of Hari and Kris together, images from the painting again, home movie excerpts from Kris' family life, plus images of the surface of Solaris. An explosion of some sort interrupts the chorale. At this point the film cuts to a broken flask on a floor, next to which is the corpse of Hari. Her attempt at suicide by imbibing liquid oxygen and which at once mirrors her real suicide ten years earlier on earth, is here again an ironic commentary on what it is to be human.

This is the only occasion in which the Bach chorale prelude is not played out to the end. It's interruption is as brutal as Hari's actions, and could be seen as a metaphor for Hari's unrequited desire to be human.

There is a sense that the key of F minor is associated with the visceral humanity to which Hari strives to become a part of. The electronic sounds and the basic F minor chord that accompany her first two visits could be interpreted as a very basic subset of the F minor chorale prelude which is used in the film as a link to all that is sublime about the humanity back on earth. The chorale prelude, itself bedded deeply in the rich fabric of European Baroque culture, acts as a beacon to all that Hari lost in her initial suicide, and eventually all that Kris will lose with his decision to stay on the planet.

As a music dramaturgical statement, the simple concept of a single key becomes a distinctly cohesive technique in what is an otherwise complex story structure within a complex story world.

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<sup>280</sup> Refer to Appendix G6-V

<sup>281</sup> The painting is a reproduction of *The Hunters in the Snow* by Pieter Bruegel (1565)

### *A Pure Formality*

The feature film *A Pure Formality* (*Una Pura Formalità*)<sup>282</sup> was released in 1994, hereafter referred to as APF. Written and directed by the Italian Giuseppe Tornatore, the film attracted little in the way of commercial success. However, the film represents what I consider to be one of the better examples of European independent filmmaking, as well as manifesting one of Ennio Morricone's most effective and carefully prepared scores. In 1996, I was able to conduct telephone interviews with the assistance of an interpreter with both the director and composer independently. This provided me with access to a great deal of pertinent information that has not been published elsewhere. Unfortunately, Morricone refuses to make his scores public and so direct musical analysis is somewhat limited. And so while anecdotal material has been plentiful, the only primary material available is the film as viewed in its 35 mm print, along with its VHS and DVD transfers, and the published compact disc containing the majority of the film's score.

Within these limitations, the film and the music within the film are worthy of much appraisal and have contributed to the formation of many of the ideas presented in this paper, both directly and indirectly. As will be seen, the creation of the film, the casting of the production and the narrative structure are somewhat unusual. Partly due to these factors I believe APF to be a very useful model for the student of musical dramaturgy and filmmaking in general. Furthermore, due to an intention on behalf of the filmmakers to authentically explore a complex side of the human psyche, the film presents a unique case for the examination of both the creators' working processes and the musical dramaturgy. The Appendix contains a short synopsis.<sup>283</sup> However the film ought to be seen before any prejudicial material has been sighted. APF is the type of film that cannot be discussed prior to the viewing experience due to the nature of its compressed structure and its reliance upon inferred narrative for its

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<sup>282</sup> *A Pure Formality* (1994) Tornatore, Giuseppe [Director], Tornatore, Giuseppe [Writer], Morricone, Ennio [Composer]

<sup>283</sup> The synopsis can be found in the Appendix H1-D



satisfactory exposition. And by necessity, no reference can be made to the ending. From this point on, it is assumed that the reader has observed the film in its entirety.<sup>284</sup>

### *Background to the film*

In creating the script and the resultant film, the writer/director Giuseppe Tornatore wanted to explore a particular moment in time. He refers to it as an hypothesised moment that occurs between a mortal event and the resulting death. In explaining the film's construct, he said

*There is agreement amongst research scientists that there is a moment of realisation of death by the brain - the brain perceives the death for an instant. I made this instant gigantic. I wanted this to have a cinematic identity. Therefore, as a script invention, from the shot to the head, the rain squall begins, and it ends at the moment of realisation of death in another dimension.*<sup>285</sup>

He was also interested in the way guilt could prevent someone from remembering painful moments in his life. Upon considering that the most painful experience one could have would be someone's suicide, he compounded these two themes together.

The film, which appears to take place during one rainy night, is in fact an expansion of the millisecond between the main character Onoff's suicide and the realisation of his death. During the course of this expanded moment, the main narrative layer carries a police investigation into a murder for which the character of Onoff appears to be the culprit. The gradual unburdening of Onoff's enormous baggage of guilt and the eventual acceptance of self becomes the main narrative line. Along the way, Onoff displays the classic signs of resistance, obfuscation and blatant lying. Under the weight of persistent interrogation, Onoff gradually understands his own hidden truths, to the point of realising his 'crime'.

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<sup>284</sup> Note: There is some discrepancy in pitch frequency between the DVD and VHS versions of this film and the CD production of the music, no doubt due to the issues of transfer. As an example, the DVD version has the first cue M01 at F minor, whereas its equivalent on the CD is at E minor. For the purposes of this paper, the DVD version is used as a reference.

<sup>285</sup> Tornatore, Giuseppe. (5<sup>th</sup> April 1996). *Interview - Giuseppe Tornatore*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

### *The writer/director*

Giuseppe Tornatore wrote APF at a time when he was experiencing some difficulties gaining financing for film production. In this sense, the subject matter is, metaphorically personal and self reflective, as he revealed in the interview.

*The audience doesn't know that between the filming of one film and another, the author 'dies'. I wrote two films between La Domenica Specialmente and Une Pure Formalité but neither were made. Some of the qualities from the personal experience of being refused the production of these two films ended up in the character of Onoff. The fear of not being able to go on, to not be able to tell a story.*<sup>286</sup>

Tornatore has taken a theory concerning the time it takes for the brain to die and expanded this instant into a full-length narrative.

Apart from writing, directing and editing the film, Tornatore called upon four key collaborators: the actors Gerard Depardieu and Roman Polanski, the cinematographer Blasco Giurato, and the composer Ennio Morricone. In reputation Depardieu's range is unparalleled and in his role here as the world famous novelist Onoff, he allows us to see into a complex soul as it is forensically examined. Layers of protective lies are peeled back as if we were witnessing an analysis on the psychiatrist's couch. Roman Polanski, cast as the well-read Inspector, has created a rich and deeply felt characterisation with a powerful intensity while remaining understated.

Blasco Giurato's cinematography is unusual if only for the choice of wide screen format. Usually this is preserved for more epic style films with landscapes or broad vistas. On the contrary, APF remains within the closeness of a confined space with a tendency towards dark backgrounds, sometimes with extreme "point of view" close-ups.

In the film domain, it is a litmus test of a director's authentic voice in the expression of his/her attitude to music. This is certainly the case with APF, more so than with any of Tornatore's

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<sup>286</sup> Tornatore, Giuseppe. (5<sup>th</sup> April 1996). *Interview - Giuseppe Tornatore*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

other films, including those with the same composer. Tornatore demonstrates an enlightened attitude to music, both in the results and how to arrive at those results. As he says,

*music has to come from the script, the key is in the head of the characters.*<sup>287</sup>

Acknowledging the importance of the relationship between Tornatore and Morricone, and the place music was to have within APF, the music budget was costed at the unusually high proportion of 7% of the total budget. The conceptualisation of the music was also begun very early in the pre-production period. Tornatore noted that,

*When I started writing the film, I immediately starting discussing the music with Morricone. I like to find the themes/motives early on. I shoot the film using the music that I already have had composed and recorded.*<sup>288</sup>

In the early discussions between the two, certain modalities were decided upon in approaching the music for APF. These ideas set out to link principle narrative themes with musical concepts. As Tornatore commented,

*The strategic plan for the music was to create a parallel to match Onoff's slow transition towards overcoming his locked memories. The music of the film is 'atonal', just as Onoff's memory is a-thematic, that is he has no memories. There's only one exception: the music associated with the photographs.*<sup>289</sup>

The music referred to here is music cue M32 and is associated with the sack of photographs that Onoff had been searching for. In Bb minor, this music cue stands out from the rest of the score in the way it resembles a slow movement from an imaginary piano concerto of the early Classical period.<sup>290</sup>

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<sup>287</sup> Tornatore, Giuseppe. (5th April 1996). *Interview - Giuseppe Tornatore*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

<sup>288</sup> *ibid*

<sup>289</sup> *ibid*

<sup>290</sup> Refer to Appendix H8-A

### *The composer*

Ennio Morricone (b.1928) is one of the most prolific composers for the screen today. Up to this point he has over 500 screen-based titles to his name. For APF, he and Tornatore started discussions about one year prior to production. In that time they recorded some of the music, including the final song, then re-recorded all music in post-production. Initially the discussion hovered around a work for saxophone and orchestra that Morricone had composed for a concert. Discussions then moved on, replacing the saxophone with a violin and so a virtuosic violin part came to dominate the first music cue (M01)<sup>291</sup> in APF. Morricone reflected that,

*Tornatore heard one of my pieces in a concert, and wanted me to use a piece in this style for the film. I advised him not to use saxophone. To use, ... I'm talking about the opening credits. I gave him a suggestion to use a concerto for five violins and including brass, etc.*<sup>292</sup>

The film was eventually scored for the following ensemble:

Flute, 2 clarinets, 2 horns, 2 trumpets, 2 trombone, 5 percussionists (including timpani, 2 vibraphones, gongs and a waterphone), 2 pianos, and strings, with 50 players in total. The final orchestral recordings were undertaken at Forum Studios in Rome over four days, with an additional two days for music mixing.

### *On the narrative structure*

The setting up of the narrative in APF relies upon many devices designed to camouflage the truth from the viewer almost as much as from the character of Onoff. This is made necessary in order that the audience will be able to fully identify with Onoff at the moment of his realisation of suicide. One of those devices is the notion of point-of-view. The film opens in near silence, with natural sounds in a country environment. There is a very slight movement in the framing that provides a subtle observational aspect. However, there is a rustling sound as the gun lens turns to point directly into the camera lens, which quickly dispels the mood. With the gunshot, the sound of a something (probably a body) falling, then the following

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<sup>291</sup> Cue numbers can be referenced in the Music Cue List in Appendix H3-D

<sup>292</sup> Morricone, Ennio. (14-04-1996). *Interview - Ennio Morricone*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

sequence of running with heavy breathing places the audience well and truly into an identification with the yet to be identified subject. In the first minute of the film, there is thus the setting up for parallel readings: one naturalistic, the other metaphysical.



Fig 5-5 Roman Polanski on the set of *A Pure Formality*, in discussion with Giuseppe Tornatore

For the audience, this permits the ready acceptance of a known narrative genre type: that of a police thriller which involves an interrogation instigated by a gunshot and a man running in the rain. For Onoff, the deception turns out to be a necessary ploy in order for him, assisted by the Inspector, to eventually acknowledge the truth of his actions. Before he can pass on, he will have to pull away the layers of self deception. For an audience, the expansion of time from a split second to over one hundred minutes is not recognised until the story has played out, if at all.<sup>293</sup>

In the opening sequence, the gunshot into the camera lens followed by a subjective camera view of a man running in the rain provides the necessary ellipsis for the viewer to interpret the

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<sup>293</sup> Anecdotally, it should be noted that at the end of screenings when the film first appeared in the 1990s, many in the audience seemed to be confused or unsure as to what had occurred until they had time to process it.

plot in the most obvious fashion: either the man shot the gun or someone is shooting at him, either way causing him to run from the scene. This interpretation is further supported by the fact that Onoff is intercepted by police thus reinforcing the viewer's assumptions that a crime has been committed and that he is somehow implicated. Onoff then becomes the subject under scrutiny.

Throughout the film, the audience is most closely aligned with the character of Onoff, identifying with his predicament. This identification is obliged to slowly modify as the audience is introduced to memory flashes causing discrepancies between Onoff's aural description and the visual accompaniment. These memory flashes, which consist of collages of very short segments, sometimes only 2 or 3 frames in length, present various actions by Onoff as he experiences snatches of memory. These memory flashes are in turn accompanied by string writing that, in combination with the flashes, provoke a jarring interruption to the relative calm in the police station. Furthermore, the memory flashes are almost totally contrary to what Onoff is saying at the time, usually in response to the Inspector's questions. From the moment these memory flashes commence, the audience is placed in the position of receiving contradictory information that would lead to the questioning of Onoff's reliability as a witness. Is he lying or is he simply deluded, or is the audience being deceived by false visual clues? The audience is further privileged, or so it is allowed to believe, in learning things that even the Inspector cannot see. This leads to a situation in which various degrees of truthfulness, lies, deception, obfuscation and memory are able to co-exist within multiple diegeses.

Tornatore partly explained the multiple readings of a scene when he made another reference to the genesis of the film. It is also illuminating in the way he refers to psychological resistance:

*There is a time 'x' that separates life and death during which an individual has a perception of his own end. In one of his books, Dostoyevsky mentions someone who is beheaded, in which the beheaded head realises that it is detached from the body. I merged this concept with a second concept: that is that every human being is provided with an extraordinary mechanism of self defence.<sup>294</sup>*

It is significant that this film is somewhat loaded with these types of metaphors which go towards providing many layers of interpretation.

### *Stated intentions for music and sound design*

One important theme that runs through APF is water. The director and composer decided early on that water would accompany almost the entire film. It starts in the form of rain, beginning after the first gunshot and then reduces to a dramatic silence towards the end as Onoff realises the truth upon reading his suicide note. As the police station building has many leaks, there is water inside as well as it is collected in the many odd pots and containers, adding a water droplet ambience. For Tornatore, the water as a visual and aural object becomes a way of linking the tactile present to a metaphysical dramatic structure. He reflected that

*Many critics saw the water as a Freudian concept: the amniotic fluid. The water is a dramaturgical device: I needed an element that could express the temporal arc of the film.<sup>295</sup>*

The water theme then became a point of departure for Morricone, both figuratively and literally. The influences can be found in the choice of instruments, although there is here an association in sense rather than sound. Gongs are played as they are dipped into bowls of water thus changing their pitch. Again, in Morricone's words,

*I used two small tam tams - 30 centimetres in diameter. Hit them and then inserted in water. I put them in and out of the water until the sound disappears and then hit them again.<sup>296</sup>*

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<sup>294</sup> Tornatore, Giuseppe. (5<sup>th</sup> April 1996). *Interview - Giuseppe Tornatore*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

<sup>295</sup> *ibid*

Also employed is a waterphone, so-named although there is no water-type sound that is produced. Rather it is a device that uses water to amplify the effect of bowing strips of aluminium with a violoncello or viola bow. Additionally there is a similar effect produced by bowing a vibraphone. Another important device, and one which produces an important theme in APF, is created from the effect of placing metal ball bearings on the strings of a piano, then plucking them. This theme as produced for APF is a slow reiteration of the interval of a minor 3<sup>rd</sup>. All of these effects can be heard together in the music cue M15a<sup>297</sup>

Another strategy adopted by Morricone was to imagine the film globally as a musical continuum in which a relatively dissonant texture gradually gives way to a more consonant one. This was to parallel the gradual reintegration of Onoff's psyche, as his anger dissipates and he embraces acceptance and redemption. Morricone commented that

*The main thing that I followed was the loss of memory of one of the characters, who then gradually regains his memory. The music interprets this initial loss of memory with a dissonant score and then more or less by the end of the film, the music becomes consonant. Therefore there's a transition from a dissonant function to a consonant function that for the ordinary people would be more palatable to the ear.*<sup>298</sup>

On reviewing the music globally, there is an impression that this gradual transition does occur to some small degree, but I would suggest that the effect is more in intention than outcome. However, these types of compositional strategies – the influence of water, the transition from consonance to dissonance – are examples of musical discipline which, in this case, can result in a more integrated score, irrespective of the degree to which they are adhered to in practice. An audience may not be aware of the connection between water and a waterphone, but an audience will unconsciously benefit from an integrated musical language. In this sense I would argue that it is less relevant if a chosen strategy expresses a true musical/extra-musical

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<sup>296</sup> Morricone, Ennio. (14th April 1996). *Interview - Ennio Morricone*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

<sup>297</sup> Refer to Appendix H7-A

<sup>298</sup> Morricone, Ennio. (14th April 1996). *Interview - Ennio Morricone*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).



connection than that there be a strategy in place of any kind and which attempts to address the issues of musical dramaturgy from the micro to macro levels.

### *Examples of the musical approach*

The music cue M04 is significant both musically and dramaturgically in its placement within the film and in its simplicity of design. At this point in the chapter it serves the purpose of identifying some of the music's aesthetic qualities and speculating on its function. This particular cue coincides with Onoff's attendance in a waiting room in the Police Station. Onoff expresses his displeasure and his time constraints while ironically a clock is shown that has no hands. Onoff sits, cold, wet and stressed while some of the constabulary look on. Nothing appears to be happening and yet the music would indicate otherwise. Referring to the harmonic outline as it appears in the Appendix,<sup>299</sup> there is an ironic reversal given the composer's expressed desire for global harmonic paradigm of dissonance to consonance as mentioned above. In the case of this cue, the music is pegged around a pedal G which is occasionally destabilised by the neighbouring F#. Under these notes in the horns, the accumulating harmony increases dissonance with each chord as the bass descends a third. There are five root position chords in the sequence, all linked by the pedal G. Chord one is G minor and so G is the tonic; chord two is E minor in which G is the third; chord three is C minor in which G is the fifth. The note G is continuous, while the interrupted F# could logically be a scalar member of G minor and E minor, but is foreign to C minor. Chord four articulates Ab minor with a major seventh, thus increasing the level of dissonance. Chord five is a dominant eleventh chord on Db, increasing dissonance yet again. I would speculate on its function as one of fortifying the seriousness of the interrogation procedure.

The dramaturgical structure of this simple chord sequence could be analysed in many ways. If the composer were asked, one would speculate that he would respond from his compositional perspective, explaining that this material is unique within the film, its identifications and its soundworld in comparison with the rest of the score. He might say that music is associated with an imposed slowing down and constraint that fights against the impatience of Onoff who is now obliged to take part in an interrogation. However, he would be unlikely to state

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<sup>299</sup> Appendix: audio recording at H5-A, and music score at H6-D

the obvious things, the things that Morricone the dramatic composer would do instinctively, and which he has done similarly in hundreds of films. I am referring here to the technique that elevates Morricone's film music to an art with his understanding of dialogue and sound design, his mastery of orchestration, and his keen dramatic sense. In the case of M04, it is the silences or lulls in the sound that keep the scene unresolved, and which leave space for dialogue and sound design, or apparent silences. There is also the quality of soft attacks given to all instrumental entries which permit a subtle interweaving with all other aural textures. This avoidance of hit points and indistinct start and end points tend to leave the music dwelling in the background, potentially gaining in power by allowing the listener room to scan the psychological possibilities.

Variations of M04 occur in cues M09 and M16. For M09, the pedal note is now F# (Gb) with four chords : Eb minor ninth, B minor, F# minor, returning to Eb minor ninth. All four chords contain the F# (or Gb) within the triad, whereas the neighbouring note, F, forms the ninth to the first and last chords. This has the effect of making M09 a less dissonant variation of M04 and arguably the lowering of the keys and pedal note by a semi-tone (G to F#) aids the sense of a slight lessening of tension and so there is here a subtle realisation of Morricone's intentions for a global dissonance to consonance movement. The point at which M09 occurs coincides with Onoff's realisation that he had not recognised his own literature when it was recited to him. In this way the interrogation has already performed a primary function of inducing Onoff to search his memory. The link now established between M04 and M09 tends to reinforce Onoff's perspective of confusion and incoherence.

M16 is an exact repeat musically of M09, again associated with the idea of the irritation caused by the interrogation and a reminder of its seriousness as the inspector explains that someone has been killed. The case of repeating music cues has already been explored in the previous chapter. In the case of this film, I believe it aids in the accumulation of associations. When M16 is announced, with the repetition of musical material the audience is unconsciously reminded of Onoff's arrival and impatience in the police station (M04), and the shock of not recognising his own published text when the Inspector quoted from one of his books (M09). With M16 there is additional information concerning a killing. In terms of

the immediate layer of a police interrogation, these factors are indirectly related and become stepping-stones for the increasing assertiveness of the Inspector. However, for Onoff, as for the audience, these matters seem unrelated therefore increasingly incoherent. As if it were therapy, the three cues become affirmative building blocks in an effort to counter Onoff's (the analysand's) resistance. On the metaphysical level, the three cues form part of the processing and could be summarised as:

1. Introducing the subject (Onoff) to the process,
2. Inducing a link (Onoff's novels) between the subject and his memories, and
3. Supplying sufficient facts (a killing) in order to motivate the subject to complete his passage in the afterlife.

The fact that the musical material from these three cues does not occur again in the film could be interpreted as testimony to the fact that Onoff's is a particularly hard case, that he is resistant to the acknowledgement of the truths within him, thus calling for alternative measures.

The composer's skill as a composer is not necessarily summarised by his abilities to verbally articulate those skills. So much is occurring on multiple levels in this and other music cues that any attempt to filter an intention through words would be to trivialise. If this is the case then the language of collaboration would need to be conducted in another way, through a symbolic or meta-language. Without knowing what constituted the intimate communications between director and composer in this case, it must be assumed that a meta-language does exist between them, evidenced by their continuing partnership. This claim can be measured against the differences with which each nuanced their responses to questions during their respective interviews.

Similarly, when it comes to interpreting a work, it is questionable as to what extent one can assert characteristics within the film's music to represent, to signify or to mean something. In my research into the work, I had noticed that the material of the related cues M04, M09 and M16 were associated with the 'idea' of asserting the Inspector's role. But, and if this is true, it

does not necessarily mean that the composer was conscious of this association or even intended it, such is the nature of composition and particularly composition in the context of drama. This does not mean that it is impossible to communicate these matters in the context of collaboration but it does imply that the nature of communication does need to take account of that which cannot be said but which is implied and allowed for.

### *Musical dramaturgy in A Pure Formality*

In terms of associations, water within APF adopts a significant position vis-à-vis Onoff's psychological state. As mentioned above, the rain begins with the gunshot, continues through the body of the film and then only relents at the point at which Onoff reads his suicide note and begins to understand what he has done. At this point, water sounds give way to a quiet ambience, much like the very beginning of the film, and to the sounds of Onoff's breathing: the external becomes internal. The music of M01 is only heard once in its entirety. The musical material returns briefly only at the point at which the gunshot is replayed at M43, this time with a wide shot of Onoff with a gun to his head. This is the moment of realisation to which everything has been leading and it is paired with the rapid violin and orchestral texture copied from M01, thereby making the link with the opening sequence. Consequently, associated with the arch form created by the recurring musical material is another arch form which now connects silence with recognition. In an interesting, if subtle incorporation of palindromic form, the silence that began this whole diversion into the crime genre, and which the director describes as the expansion of a split second in time, will now take the narrative back to its starting point which is Onoff's death.

Silence > gunshot > M01 ..... M43 > gunshot > silence

Musically, we have come full circle. However, as if in a dramaturgical variation form, this time Onoff has attained enlightenment in a redemptive moment of self-acceptance. The effectiveness of M01 and its partial repetition at M43 lies in the fact that it is different from every other piece of music in the film. The first time it is heard, one could easily think that the music 'means' or 'refers to' some sort of panic escape, perhaps from the gun. In the context of the subjective camera running with heavy breathing, there is a correlation with the music in speed and energy. However, its replay at the cathartic moment at M43 tells the audience a

completely different story - one of highly charged emotion leading to a suicide, thus necessitating a reconsideration as to what that opening sequence meant, and what its music can tell us.

The fact that the same piece of music can be related to two completely different readings of the same plot point is essentially bearing witness to the importance of ambiguity or indirect meaning in one's interpretation of music in drama. That is to say, the perceiver is allowed to draw meaning from the elements provided and that what appeared to be in the first instance a physical pursuit through the bush during a storm becomes, in the second instance, a replaying of events that, post gunshot, do not have an energetically physical dimension

Association of a more familiar kind can be seen with the scenes of Onoff's confusion as progressively the Inspector pushes him with further questioning. This can be observed with music cues that employ the waterphone, beginning with M05. When the prepared piano oscillating minor third theme is introduced from M08 onwards, this texture becomes aligned with probing as we go deeper into Onoff's memories. The music is not necessarily telling us anything we do not know, except to say that by linking events and actions with similar musical material, it gives those events and actions points of reference, in these moments, repetition aligns with the interrogation continuing and intensifying. The water concept was intended to build associations as well:

*For the water drops internally, I wanted every container to have an individual shape and material, and therefore the more the water fell into the containers, the more the sound would change as they filled. The fact that the drops changed sound served to emphasise Onoff's continually changing situation - his fear of being held by a Police Inspector to the fear of not understanding what's happening, and slowly realising that he has committed some crime that he can't remember. Thus the physicalisation of an interior mental state.<sup>300</sup>*

That last sentence is like an anthem for the whole film – the physicalisation of the mental state of resisting death. An important aspect of film grammar is its ability to synthesise the

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<sup>300</sup> Tornatore, Giuseppe. (5<sup>th</sup> April 1996). *Interview - Giuseppe Tornatore*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).

various elements at any one time in order to indicate to an audience that something of significance is occurring. It is where a director can supply pointers towards an idea without spelling it out, thus providing the audience with just enough information to feed their curiosity and thus urge them to engage in the narrative. A case in point is a very short segment that occurs approximately twenty-two minutes into APF. There is a lightening flash, together with thunder. For a moment Onoff's face is illuminated causing the Inspector to remark on the absence of Onoff's usual beard, thus explaining why he, the Inspector, didn't at first recognise Onoff. The sequence continues with a medium close-up of Onoff, his hand rubbing his face and seemingly also puzzled about his missing beard. Then it cuts back to the Inspector, only this time the camera travels into the Inspector's face as he demonstrates some concern. The travelling shot occurs at the same time as music cue M11, a simple but tensely harmonised four note melody in the strings, together with a single stroke of the waterphone. In this context, an audience is directed towards an interpretation of Onoff's demeanour, suggesting that all is not as it seems. This whole sequence takes just 19 seconds, but given the contributions from the actors, the lightening, the sound design, cinematography, editing and the music, collectively these elements provide a great deal of insight into Onoff's character and that intensify the police station environment.

### *A speculation on process*

What is of importance in the exploration of APF, even more so than the 'what', is the 'how'. We are rarely, if ever, privy to the private conversations between composers and directors. However, with the limited knowledge at hand, and based largely on the separate telephone interviews, one is tempted to speculate on the process that occurred. This could then provide potential insight into how other collaborations might be approached.

The full music score for APF is complex and attached to many dramatic threads. Aside from their disclosures during the interviews, I have no documentary evidence of communications between the director and composer, nor would I assume to be privy to the content or quality of their discussions that would fall into the genre of intimate working procedures unique to

two individuals. If, on the other hand, one were to speculate on a form of communication that developed between collaborators, one that purposely avoided limiting statements concerning emotions, then to examine the way Tornatore and Morricone each described their own process might give a clear expression of how musical dramaturgy can evolve and fulfil its potential.

If the collaborators' language is at a level of dramaturgy, then a creator, be it actor, composer or cinematographer, is liberated to interpret. Interpretations within a collaboration are then open to further synthesis along the Hegelian model referred to in the previous chapter. This places an expansionary qualification upon the act of associating. To be more specific, if a link is formed between an action or an idea in the narrative with a musical entity, then this association can become further material for associations in other ways.

To illustrate this and using APF as a model, the starting point could be the section in the film coinciding with music cues M24a to d. For the sake of the exercise, I will ignore the norms for the order of events in a production and assume that all collaborators are working simultaneously. The string pizzicato of M24 becomes strongly associated with Onoff's fleeting memories under the pressure of the Inspector's questioning. On hearing this music, the editor (who in this case is also director) might suggest a montage of rapidly flashing images that roughly corresponds with the energy of the pizzicati. The cinematographer might respond to the music and the editor's intentions by modifying the look of the material with a combination of close and wide angles, point of view shots from the ceiling and from the floor, and, as they will be on the screen for a very short time, he will light them in such a way that they are crisp and easily discernible as opposed to the murkiness of the police station interior. The production designer might then take these ideas and give the scenes a different look that will respond well to very short exposure times, providing bright contrasts and dry daylight colours. It must be born in mind that at these points in the film, it is still unclear if these flashbacks are authentic memories or Onoff's obfuscatory imaginings.

The composer meanwhile, picking up on the editor's idea of the flashes of very short segments and, on realising what these images will now look like, might then decide to approach the writing of these cues in a different way, thus providing maximum flexibility for length and the

number of frames used. The end result would be a music cue that is produced by recording very long stretches of aleatoric writing for pizzicato strings with minor variations to the texture during its course. It would then be simply a music editing job to cut and 'fit' sections of this music to the chosen flash frames.

The approach here is speculative, although, for his part, Morricone did in fact record these music cues in this way.<sup>301</sup> However the exercise does provide a possible insight into the collaborative process more generally. The type of dialogue between collaborators in this context is not concerned with verbal interpretations of emotions within the narrative or of the characters within that narrative. Rather, insight is possible when collaborators respond within the language of their own specialisation thus providing material for further interpretation. This process further cements associations for each collaborator. It is as if in the mind of the co-creator, a whole set of aesthetic principles is developed, which continues to evolve during the task of creation and which continues to influence and to be influenced.

As for an expression of the concept 'predict', the narrative ploy of disguising a metaphysical transit point post-suicide within the genre of a police interrogation already contains a sense of outcome. Within the crime paradigm, it can easily be sustained that as the arguments continue, an audience can reasonably expect to discover the guilty party, one way or another. Either Onoff is guilty of a crime or he witnessed a crime. The ploy relies upon the effectiveness of the narrative to maintain the illusion, placing the audience's focus upon the typical question and answer form of dialogue that one would expect to see in an interrogation. The inevitability of a final outcome becomes more forceful by degrees, until that point of revelation, necessitating in turn an interrogation by the audience of what it really has been watching for the past one hundred minutes.

Purely in terms of narrative, predictability here is a very delicate balancing act. Too much in the way of clues would give away the ending too soon. Too few clues would cause confusion. And yet, at the same time all the evidence that is seen, extracted or offered up voluntarily must, in the end, constitute an authentic narrative in order to make sense of the denouement.

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<sup>301</sup> Morricone, Ennio. (14th April 1996). *Interview - Ennio Morricone*. Telephone Interview with Edward Primrose (Trans Paolo Bassi).



The difficulty is further exacerbated by the evolving nature of film literacy among cinema audiences and the generalised sense of a popular global culture that is being constantly informed by new stories and new narrative devices. A relatively more informed audience in 2013 may regard this film and its devices differently to an audience in 1994. Film and theatre literate audiences have benefitted from many works that explore dual realities, especially since the making of APF.<sup>302</sup> Audiences familiar with these works arguably will be quick to notice any clues that may anticipate a surprise outcome.<sup>303</sup>

Accordingly, the challenge for music is to entice an audience to engage in certain aspects of the plot – in the case of APF, reinforcing the idea of a police interrogation – and yet allow the over-arching narrative to ring true. It's as if the music must allow multiple interpretations to co-exist at any one time. Within the context of the character Onoff who is naturally deceitful, there is an even bigger deceit. The police interrogation turns out to be a just a ruse, which deceives Onoff as it does the audience. In the end this deceit becomes a conceit in the theatrical sense. And just as we appreciate the construct of a joke which plays with or manipulates our understanding of a situation, only to turn it on its head with a punch line, so in the case of APF, we can be satisfied by the realisation of Onoff's real situation. Only then can we truly understand the character, his context, and thus identify with and be satisfied by the resolution of his plight.

In this film, the music helps to set up the dramatic manipulation by honing in on the moment. Right from the start of the film, a gunshot, a man running 'breathlessly' as the cue title divulges, then police custody, music is laying down several patterns: the energy that an audience can associate with the fleeing from a crime scene, many intersecting instrumental lines as the runner looks for a pathway out while being pelted with rain, and then, significantly, when the music comes to rest as Onoff comes in contact with other humans.

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<sup>302</sup> In exploring dual realities for the theatre, there is *Betrayal* (1978) by Harold Pinter, later made into a film (1983), and *Otto* (1994), later turned into a screenplay (2004) both by the current author. Examples of films include *Slaughterhouse Five* (1972), *Mishima* (1985), *Wings of Desire* (1987), *The Mad Monkey* (1990), *Sliding Doors* (1998), *Fight Club* (1999), *Audition* (1999), *Matrix* (1999), *Memento* (2000), *Donnie Darko* (2001), *Mulholland Drive* (2001), *Irreversible* (2002), *21 Grams* (2003), *Reconstruction* (2003), *Eternal Sunshine of the Spotless Mind* (2004), *Primer* (2004), *Enter the Void* (2009), and *Inception* (2010).

<sup>303</sup> In respect to APF, one should note that the construct of a gun pointing into the subjective camera lens of a suicide victim was already utilized in the penultimate scene of the film *Spellbound* (1945). A viewer familiar with that film may link to a suicide when they view APF.

There are several layers of attachment taking place here that, in the construct of a crime thriller, an audience cannot (and would not want to) understand. Predictability in the hands of an enlightened dramatic composer then becomes, as it does in this case, a vital tool in holding an audience's interest as it engages in the search for narrative outcomes while not giving anything away until the right moment.

One could imagine therefore, the importance of the dialogue that would need to take place between composer and director – whether real dialogue or meta-language - as to the manner in which music can function in this film, what needs emphasis and what needs camouflage.

If music were to attempt to reinforce the truth of one or other emotional state then it would have to be done in such a way that allowed multiple layers of interpretation. In this sense, music cannot be called upon to express the truth, or the emotional state of a character or situation. Music, in this context, should be considered as a vehicle of engagement, which thus allows an audience to read a situation and explore its own interpretation of the emotional contour.

## *Conclusion*

This chapter has attempted to look into a few titles in order to tease out a further understanding of musical dramaturgy in the context of the feature film form. The intention is to demonstrate how the creators of drama, and the creators of music in the context of drama, can approach their craft and their art without following any specific theory but rather find a way of defining the language of the project as well as the language of the collaboration to create that project. To do this it is necessary to uncover the elements that are specific to each project. It also places demands upon co-creators who understand sufficiently their own modality of working in order to satisfy the demands of the project and its overall dramaturgical and aesthetic design. Inevitably then, there cannot be rule or a set of procedures that satisfy all projects. In this respect, it is more important to uncover the useful questions rather than provide all encompassing solutions.

With such a diverse range of styles in any one medium, and in this case, the feature film, the concept of musical formulas and pre-existing musical paradigms is anathema to the discovery of an authentic voice for an individual project. However, the more commercially minded producer may see this from another point of view: that familiarity is a safe and productive sales device.

Whichever the case, an understanding of musical dramaturgy and the application of the 'associate-predict-allow' approach can be very much a part of the composer's response to the questions surrounding the creation of music in the context of drama.

The next chapter will look at applying a similar approach to the analysis of original works by the author.

## Chapter 6 Original Works

### *Preamble*

As a major component of this exegesis, I here offer a collection of major works, each of which are referenced in the Appendices. The works present a broad range of mediums, styles and function. They will now be examined in an effort to understand:

- the methodologies used in their creation;
- if, and to what degree, musical dramaturgy is a functional element in their makeup;
- where applicable, issues of collaboration in their creation.

As some of the works were composed with the concert hall in mind, the question then arises as to whether dramaturgy is a factor in their creation and/or performance. There is a conundrum to face when discussing music that is composed in the context of a drama, as opposed to music that is composed without any apparent associations. In the latter case, one must firstly ask if it is a valid assumption to make: that music composition can exist without extra-musical links of any kind? During the process of composition for example, one would assume that there would be other things occurring in the composer's life, even if it is only the music of other composers that has served to educate and influence the style and content of the work. From the listener's point of view (or rather, point of hearing), associations are also inevitable. But are they likely to bear any resemblance to the associations the composer had at the time of creation?

Perhaps then this leads to the question of whether such a thing as 'pure' music i.e. without any extra-musical associations, can possibly exist at the point of hearing, but this is not a question that could be addressed here. It is a complex phenomenon and I would suggest that musical dramaturgy in analysis could potentially offer insight into any musical work

This chapter will concern itself with six works with a broad range in dimensions, intentions and exigencies. Beginning with a radio drama, there is the creation of a short film, a concerto,

and two further works for the concert hall. This is followed by a large-scale work in the form of music-cine-theatre.

There will be some analysis to explore the manner in which each work is constructed, revealing the musical ideas, techniques and aesthetic approaches.

I would like to remind the reader of the definitions from Chapter 1 of dramaturgy:

*Dramaturgy is: 'a confluence of literary, spatial, kinaesthetic and technical practices, worked and woven in the matrix of aesthetic and ideological forces.'*<sup>304</sup>

and musical dramaturgy:

*It is to be assumed that the term 'musical dramaturgy' means dramaturgy in which music is somehow involved.*

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<sup>304</sup> Eckersall, Peter. (2006). *Towards An Expanded Dramaturgical Practice: A Report on 'The Dramaturgy and Cultural Intervention Project'*. Theatre Research International, 31(03), 283.

## *Radio drama*

### ***Brother Boy* (2005)**

*Brother Boy* is a radio drama that was commissioned by the Radio Drama Unit at the Australian Broadcasting Corporation and was broadcast in two parts over two consecutive Sundays on Radio National in 2005.<sup>305</sup> The process of creating drama for radio is distinctive for the very obvious reason that an audience is free to supply its own visual component, just as if reading a novel. This does place a different degree of responsibility upon the aural components, particularly in respect to the level of naturalism.

The story concerns a Greek family and the way each individual deals with the missing mother and wife. The project's Greek flavour was its first noticeable trait and one which required a musical response, in that choices had to be made that would specify the degree to which music carried cultural characteristics, or not. In developing ideas with the director, it was decided to look at an amalgam of old and new elements that were characteristic of the old and modern Greek cultures.<sup>306</sup> This act immediately geared the work to at least one aspect of association.

To engage with the older tradition, a Cretan folk tune was found, which provided the basis for a set of variations, and so an association based on an ethno-musicological link is set in train.<sup>307</sup> Some of these variations became the music cues M07a, M10, M12a, M12b, M13 and M14.<sup>308</sup> This set of cues was used as an associative element with the mother, her memories and lasting presence. It's characteristic opening interval of a rising perfect fifth was imitated in another set of themes that begins with a falling perfect fifth – music cues M01, M05, M07b, M08, M09. This set of themes was associated with the current circumstances of the three men in the story, in particular the father. In hindsight, it is interesting to note that the dead mother has a rising fifth and the living men a falling fifth. Although I cannot recall if this was a conscious choice, it would be open to interpretation, if not just rationalisation, that the memories of the mother were positive (rising fifth) and the current situation of the often depressed males were

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<sup>305</sup> *Brother Boy* (2005) Messariti, Anna [Director], Vellissaris, Nic [Writer], Primrose, Edward [Composer],

<sup>306</sup> Refer to Appendix J -1 to J-13

<sup>307</sup> Melody is cited in the Appendix J5-D

<sup>308</sup> Refer to Music Cue List in Appendix J-2 D

negative (falling fifth.) Even as composer after some time has passed, it is impossible for me to say if the choice of a rising/falling motif was unconsciously intentional, a conscious choice of signals, or purely a chance outcome. This falling fifth was also incorporated into music cues M02, M04b and M16. What is apparent is that there was a conscious attempt to draw links between all of the musical material in a very simple manner, and that, subjectively speaking, the open fifth interval helped to produce a cold emptiness that was felt to be necessary in establishing the overall tone.

The budget of the production permitted the hiring of a small group of musicians. To cover many timbral aspects that were felt to be necessary to the score, it was decided to use a soprano voice, a soprano saxophone, violin for the Cretan melody, and a bouzouki, the last instrument providing a timbral link with contemporary Greek music. The rest of the score was orchestrated with a mixture of sampled and synthesised instruments.

A noticeable factor of radio plays is their static nature, relying as they do upon the spoken voice to create almost all of the dynamic and movement. Consequently I felt it necessary to create some sense of forward motion that would help to support the nervous activity that was taking place with the younger son and, cerebrally at least, with the other men.

The first music cue, M01, was designed to set the tone of the play by introducing the timbral elements of the soft toned soprano saxophone, contrasted with the sharper toned bouzouki, all in the context of a medium paced 12/8 rhythm. This was to become the main reference material within the play. In hindsight, I can see the logic of the construction of this theme, its variations, and its links to the other musical material but it is difficult to say how much was conscious at the time of writing.

The Appendices demonstrate some of the different colours construed from variations of the initial themes

M23 is a cue that was constructed then deemed unnecessary for the radio play. However, it does demonstrate the conversion of granular synthesis techniques, conventional melodic writing together with improvisation on the part of the singer, all within the one music cue.

Dramaturgically speaking, it cannot be overlooked that the mere sound of the bouzouki already produces sufficient associations for the music to be emblematic of the contemporary Greek world. On the other hand, if the music were to rely simply on a timbral quality for its dramaturgical power then it would result in little more than cliché. To continue this line of argument, it could be said that the fact that the bouzouki is wedded to other instruments that are not recognisably Greek is a way of placing extra-musical associations of the Greek ex-pat community within a multi-cultural contemporary Australia.

The concept of 'predict' can be detected in the manner of approach to musical structure across the various episodes the play. In this context and through its repetitive nature, the music cues provide static reference points against which the evolving narrative can be understood. This could be interpreted in such a way that the nature of this music demonstrates a resoluteness in which the destiny of the characters is foretold from the outset. Variation between the cues is in the form of timbral change but not in melody or harmony. The audience hears an inevitable ending from the start but cannot know its significance until the story has played out. In this way, the listener is 'allowed' the opportunity to invest in character and narrative, and although the ending cannot be known in advance, when it occurs there is a level of predictability in the outcome.



## Film

### *Kill Only This One* (2006)

*Kill Only This One* (or *KOTO*)<sup>309</sup> was an experiment in filmmaking that grew from the conflux of certain matters at the time, including: a period of working with the koto player Shoko Ono,<sup>310</sup> a desire to try out certain musical strategies in the context of film, and a script idea that developed some themes from earlier theatre works. The film is included here as serves the purpose of demonstrating the application of musical dramaturgical processes. As it was created prior to the evolution of the associate-predict-allow paradigm, it may be useful to seek out the seeds of this principle.

## Narrative

With a duration of 16'14", the film's narrative is primarily concerned with a man called Marcello. On the surface level, Marcello is torn between two women, one a dancer, the other a koto player. Both women appear cold in response to Marcello as they spend their lives rehearsing in different rooms of a dark studio warehouse that is full of stairs and passageways. The dancer is jealous of the koto player and prepares to kill her, before dumping Marcello and departing for places unknown. Meanwhile, there is another dimension, of which Marcello is becoming gradually aware via the mysterious sounds emanating from inside the roof of the building. Watching over the events from above are two heads, stuck in the spider world, their bodies already consumed by their spider captors. But they still exude pretensions, poetry and power. Like gods, they believe they are controlling all events. Otherwise they could well be the product of Marcello's imagination as he tries to rationalise the pain of rejection. For Marcello in the end, with both women now departed, a single koto note is all that remains.

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<sup>309</sup> Refer to Appendix K1 to K8

<sup>310</sup> The koto player Shoko Ono was, at the time, a member of the Sawai International Koto School

### *Production*

Despite my assuming of the roles of writer, director, executive producer, editor, composer, sound designer and musician, the project demanded collaboration with other crew members on many levels, as well as within my own internal collaborative mind set. On the one hand, performing multiple roles can assist in lessening the need for verbal explanations. This was particularly useful in managing the relationship of overall artistic direction with editing and music composition. On the other hand, because many conversations did not need to take place, this meant that many attributes of the project were not spelt out clearly for the benefit of the other crew members. When working within the well established processes of contemporary filmmaking, there are conventions associated with crew roles that make it abundantly clear to everyone involved the limits and responsibilities of each individual at any given moment. When taking on multiple roles, it can easily lead to confusion. As an example, where does the work of the director end and the editor begin? If it is the same person then a conversation cannot take place that demands clarification as to the intent and contents of a scene. This situation could easily lead to the misapprehension that the director's intentions have been captured, ready for editing, whereas the intended material may not even have been shot, remaining on the script page and in the director's imagination. Filmmaking has a very visceral aspect in this regard. Irrespective of the degree of abstraction in a film, the physical evidence must be there for an audience to perceive it. In the production process, collaborators are the first audience and hence key to the realisation the film's objectives.

Given the limitations of the short film form, the production experience served to illuminate the logistics, the technical practicalities and above all, the dramaturgy when dealing with real worlds, abstract worlds and music that cuts across the levels of diegesis.

### Music in *KOTO*

Out of a duration of 16'14" for the film, there are 14'38" of music, spread across twelve cues.

The musical resources employed in the score for the film consist of:

1. Actual instruments (koto, violin, duduk, flute) plus male and female singers;
2. Simulated instruments using samples (flute, oboe, cor anglais, sop. saxophone, bass clarinet, duduk, shehnai, harp, mandolin, timpani, percussion, strings, pipe organ, electric bass,
3. Electroacoustic manipulations of recorded sound using various techniques such as granulation (via MaxMSP), plus various digital delays and distortions.

These musical resources are further integrated into the total sound canvas with the additions of dialogue, sound effects and atmospheres.

In the first cue, M01,<sup>311</sup> after an introduction of voice, multitracked duduk and sampled effects, principal motifs are stated in the koto part beginning with B1 [bars 13-20],<sup>312</sup> then a variation B2 [bars 21-28] produced with two kotos.

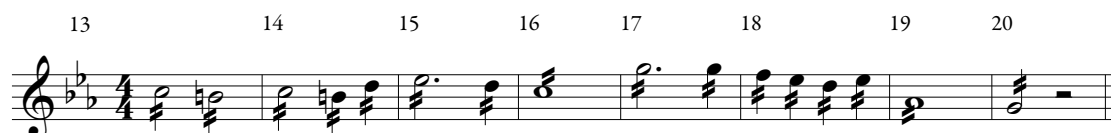


Fig 6-1 Koto melodic line, theme B1 from *Kill Only This One*

This is followed in bar 28 by a principal motif consisting of a repeated iteration of a minor third (C – Eb) in the flutes and later in the violin at bar 49, and which permeates the rest of the cue. With the aid of changing bar lengths, the repeating pattern of thirds which are played without accent, produce an unhinged effect in which the natural accent of the bar falls sometimes on the C, and sometimes on the Eb.

The rhythmic and melodic style of this opening cue serves several functions. Within the narrative diegesis, it creates a concerto style platform for the solo koto, giving her some

<sup>311</sup> See Appendix K5 and K6 for a score and recording of cue M01

<sup>312</sup> See Fig 6-1

authority in the mastery of her instrument. As a non-diegetic score, it provides a continuum through which exposition material is given: an impatient man driving at night, spiders, a koto player in a large space. This is interrupted occasionally by flash images that suggest past or future events or imaginings. Thus the simple repetitive nature of the C-Eb oscillation serves to maintain a smooth flow as opposed to the abrupt jerkiness of the image editing through this section. Thus the cue serves to bring together quite disparate scenes and characters into the one whole.

The second cue, M02, overlaps the end of M01 as scene shifts from the koto universe to that of a dancer rehearsing in an upper room. Here the orchestration shifts to a laid back rhythm section of drums and electric bass overlaid by multi-tracked violins.

M03 has been created with parallel electroacoustic pads created by a voice treated with a granulation effect. With M04, the digitally treated version of the koto brings an unreality to the sound, thus posing the question of whether this might be the way our protagonist Marcello is hearing it or that it is its real sound texture.

By the time we've heard these three cues, all the musical resources listed above have been sounded. There are many instances where there is ambiguity as to whether the sound effects are pertaining to the diegesis or are extraneous. The granulated sounds are particularly useful to the degree that they can mix with equal ease into a musical context or a sound design context, sometimes both simultaneously.

### *Musical dramaturgy in KOTO*

The scripting of the film necessitated that a great deal of the music be composed in the early stages of production. A rough version was mixed and this became the template that enabled all the scenes containing music to be recorded. In her dual role as musician and actress, the koto player's performance was central to the setting up of the film. In this respect, music is a functioning element in the story within different layers. We can see and hear a koto player performing, but we can also hear musical elements that are apparently not in the same room.

The koto music thus offers possibilities for the joining of narrative threads and the practice throws up several narrative possibilities: the koto player may be rehearsing with the music playing in her imagination, there is playback equipment in the room that is out of sight, or there could be other musicians in the room whom we don't see. Or, the musical components that are not part of the live performance are simply a non-diegetic score which the audience hears but the player does not.

This effect is mirrored later when the dancer is seen practising and for which there is no apparent source of sound in the room. Being rhythmic, the music cue M2 supplies sufficient support to give the impression that the dancer is using that music as a basis for her rehearsal. However, in later scenes, for example, music cue M07, the music is stripped right back to the minimum, thus giving the impression that the dancer is working in silence and that the music is only for the audience.

These 'diegesis games' are now so well traversed in the film repertoire that it is doubtful an audience would even take notice. However, there are further concordances between musical and visual cueing that are worth noting. M11 begins with timpani and harp, together with a percussive sound.<sup>313</sup> We only see the Dancer's face at this stage, and it is only a subtle eye movement to suggest that some of that sound has come from the room. The change of point of view confirms that the sound is indeed being produced by Marcello hitting his fist against the wall in frustration.

The music then acts as a connecting thread with the spider world above. The 'heads' are apparently listening to that same music, and about which a discussion is held as to whether the music is cause or effect. The response is that it may be neither and that drama and music may be simply 'co-incidental'. At this point, the film appears to be discussing its own construction.

The last moment of musical/visual concordance occurs when Marcello comes back to the koto rehearsal room. The body has disappeared, with only the blood stain remaining on the floor. Marcello sits, contemplates the koto, then plucks a string. This unleashes the final credit sequence, and here the music is allowed full sway as it develops the material heard in earlier

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<sup>313</sup> See Appendix K7 and K8 for the score and recording for M11

cues. Marcello the character doesn't gain a resolution in the flesh, so to speak, but musically a resolution of another kind is achieved.

### *The associate-predict-allow paradigm*

The film was made prior to the development of this systemisation and yet, as for earlier analyses in this exegesis, it is possible to see certain threads developing that expose a comparable methodology. What is revealing is the fact that, in creating a work which is highly abstracted, with multiple levels of diegesis, it becomes ever important to assert a logical structure, even if that structure may not be apparent to an audience on the surface.

Right from the creation of the title (K.O.TO. – Kill Only This One), there is a certain degree of play with levels of meaning and which avoid obvious explanation. This can sometimes be illuminating, sometimes deliberately obscure or obtuse in the refusal to state the obvious.

The association of the koto player with the koto, which in turn is associated with the sound of the koto is obvious. Less obvious is the association of the self reflecting riddle in the title : the only one who is killed is the player of the koto. And is the title an expression of the character of the dancer who commits the killing, or from the point of view of the male head who believes that he is controlling the killing as an act of poetry?

The main areas of diegetic space have some generalised musical associations: the koto with the koto player, the rhythm section with violins for the dancer, the long granulated drones for the driving scenes, and the faster violin and harp passages for the two heads.

The murder itself is somewhat pre-ordained with some clues that are dropped from the start such as the dead and bloody corpse that is flashed onto the screen a few times in the first three minutes. A spider appears at the beginning, in some flash images and then again once the warp takes place into the spider world in which inhabit the two heads; and the heads themselves discuss what is about to happen with "She knows it's coming". Together with the first scene of the dancer with the hammer, there are sufficient elements to suggest an outcome and yet not too many to prevent a surprise when the killing takes place. However, no musical information

is used to predict an outcome, maintaining its relationship with events as they unfold. This is naturally a balancing act when narrative information needs to be articulated in the right way at the right time, and where music is able to, or able not to create significance by its direct associations. By not giving away too much information, the combination of elements have been designed to create the conditions which 'allow' and audience to investigate and discover meaning.

The Marcello character seems to be kept outside the musical world. He is not a performer and he has obvious difficulty in communicating with both women. There are signs however, that Marcello is slowly waking up when first he strikes the wall which triggers music cue M11, and then at the moment he strikes a koto string in the last scene.

The concluding cue M12 acts as a reminder of both the musical materials, and, through the flash images, certain captured moments from other parts of the narrative.

## *Concert works*

### *Concerto Grosso for Orchestra and Piano Obligato (2004, 2013)*

Although the concerto form is designed for the concert hall and would be considered absolute music, there is some merit in the argument that draws a relationship between the concerto and opera form. Perhaps it is simply coincidence that the first use of the word ‘concerto’ is by the Gabrielli brothers in Venice in 1587, whereas opera was created by the Camerata about 10 years later and 250 kilometres away in Florence.<sup>314</sup> However there seems to be a general acceptance that by Mozart’s time, the concerto form and opera had a definite relationship.

*.. musical dialogue in Mozart’s operas often coincides with textual dialogue, reinforcing dramatic (including relational) development in the process. Ultimately, comparisons between musical dialogue in Mozart’s operas and concertos are convincing (albeit in different ways, [ ... ] ) whether or not textual and musical dialogue coincide.*<sup>315</sup>

Brown alludes here to the way Mozart frames his material, in particular melodic material, and how similar is outcome whether writing vocal lines or instrumental lines. In terms of musical dramaturgy, a performance of a concerto potentially carries with it a form of dramatic expression of a rudimentary kind. This may be found in the dialogue of the one (soloist) pitted against the many (orchestra), or in the technical demands presented to a virtuoso soloist that may be viewed as a type of heroic challenge. In both respects, a concerto performance offers an audience a further extra-musical dimension to a work. At a minimum level, a basic visual analysis of the structure is on display with the soloist playing, the orchestra playing, or the soloist and orchestra both playing. In respect to this *Concerto Grosso*, the virtuosic aspect is minimised with the piano providing a major solo in the context of many orchestral solos.

As an audience member, an allusion to musical dramaturgy is the manner in which musical arguments unfurl in the concerto. Focus is placed upon one musical element or another via

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<sup>314</sup> Brown, Howard Mayer (2010). *Early Opera, 1600-90*. Grove Music Online. Oxford Music Online. [Web page]. Retrieved April 14, 2013,

<sup>315</sup> Keefe, Simon P. (2001). *Mozart’s Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (S. P. Keefe, Auth.). Boydell & Brewer.



dynamics, orchestral colouring, the use of silences, in fact anything that could provide a dramatic contrast, but all charged by the staged disposition of soloist, orchestra and conductor. Once focus is engaged, then developmental procedures can be followed by the ear, and in live performance, aided by the eye. There is no literal narrative and so the individual listener is completely free to actively listen at their own level.

For many listeners, the engagement in a performance can be aided by supporting program notes which offer a literal description of musical events. This can operate at the level of a cypher. Clues (the program notes) can illustrate major features to listen for, then, like the unravelling of a puzzle or the piecing together of a jigsaw, the listener can follow the chronology of events. The act of following the musical line with the guidance of the chronology set out by program notes may provide its own level of listener satisfaction. This is only one level of engagement but there is a narrative here, even if its authorship has been transferred from composer to the writer of the program notes. The following description therefore, could well be typical of such program notes.

The *Concerto Grosso for Orchestra with Piano Obligato* was composed in 2004, then revised in 2010 and again in 2013.<sup>316</sup> In one continuous movement, it follows the shape of a conventional three movement classical concerto beginning with a moderately fast section, followed by a slow section, then a fast section. The title is a reference to another three movement work: the *Concerto Grosso for String Orchestra with Piano Obligato* of Ernst Bloch which dates from 1925. As for the earlier work, the title is an indication of the place the piano has in the ensemble – that of a featured orchestral instrument rather than a necessarily virtuosic solo part with accompaniment.<sup>317</sup> Bloch composed his work partly to demonstrate to his students that music could be composed in the 1920s while still maintaining some aspects of tonality and thematic development, even utilising a fugue, despite the then current trends towards dodecaphony, serialism and other non-tonal directions. Like the Bloch, the current work maintains an intentionally anachronistic sounding title plus some elements that hark back to earlier periods with the application of theme and development mechanisms, and with

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<sup>316</sup> Refer to Appendix L for a score and simulated recording.

<sup>317</sup> Bloch, Ernest (1925). *Concerto Grosso for String Orchestra with Piano Obligato* [Music Score].

the third section exploring the formal idea of chaconne.<sup>318</sup> Unlike the Bloch, tonality is only vaguely suggested at times although the pitch ‘C’ is featured as a reiterated pedal point in the first and third sections.

The *Concerto Grosso* was conceived originally as a compilation of two separate themes.<sup>319</sup> One theme, e2, features in the first section (bars 45 to 58) in the strings; the second, g1, was to eventually become the opening of the slow central section (bars 205 to 216) in the harp. The first two sections were composed, each using this material and each relating to the note C as base tone. Section 1 (bars 1 to 203) draws its impetus from the repeated notes in the piano, eventually settling on C as a type of pedal tone. Its rondo form is conventional in the manner that the principal theme recurs as a ritornello, interspersed with episodes.

Section 2 (bars 204-322) becomes an extended piano solo with accompaniment. The material is developed along the lines of a stream of consciousness to give the impression of an extended and orchestrated improvisation, while solos from other sections in the orchestra take over the basic opening theme for further development, made noticeable by the minor 3<sup>rd</sup> rising melody. This theme, g1, is first introduced by the harp accompanied by high strings and punctuated by percussion.



Fig 6-2 *Concerto Grosso*, Harp, theme g1, bars 205-207

<sup>318</sup> Bloch's final section is a formal and tonal fugue in D minor / D major.

<sup>319</sup> Refer to themes in Appendix L3-D *Concerto Grosso* thematic breakdown.

The third section takes up many of the motifs and themes from the first two sections and explores them in the context of a variation form, finishing with a protracted chaconne section based upon the chord sequence in Fig 6-3

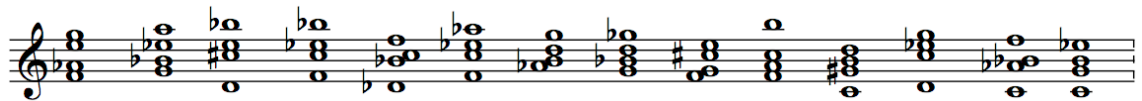


Fig 6-3 Sequence of chords used in the Concerto Grosso

The sequence of 14 chords is intended to function as a harmonic pattern in lieu of an absent diatonicism, the principle being that by sheer repetition, the basis for an increasing sense of predictability is provided. This sequence or ‘row’ of harmonies may then be treated in a manner similar to dodecaphonic style manipulations such as inversion, retrograde, transposition, and so on.

The sequence is first announced in full at bar 323 in the woodwinds and horns. The chord sequence is, during the course of Section 3, subject to manipulations borrowed from conventional dodecaphonic techniques. In this case it is a chord rather than a single note that constitutes the array and so the chord sequence is varied while maintaining its linear and intervallic logic.

The Concerto has a duration of approximately 20 minutes. Within a performance, together with information gleaned from the program notes, a listener can go on a musical journey and maintain their focus on notable musical features as they occur. Further auditions of the work will undoubtedly reveal more details, more interrelationships and hence more of an understanding of the work’s inner logic. This growing awareness on the part of the listener also then becomes part of what the semiotician Marco de Marinis refers to as the ‘dramaturgy of the spectator’, of which defines as having, at least in theory both an objective and a subjective aspect.<sup>320</sup>

<sup>320</sup> de Marinis, Marco, Dwyer, Paul. (1987). *Dramaturgy of the Spectator*. The Drama Review, 31(2), 101

This journey would call upon aesthetic and intellectual sensibilities on the part of the listener, whose appreciation would be informed by all prior musical experiences. Because of the existence of works with the same or similar forms and timbral palettes, associations could be made that inform the listening to this work.

As composer, any notions of musical dramaturgy that have been applied during the composition of this work are concerned with the structure, fluctuations in dynamic levels, and the manner in which the various sections are joined, i.e. either imperceptibly or in a way that is marked to draw attention to the change. Predictability is a key part of the construction in ways similar to the harmonic principles discussed with the chorale of Bach in Chapter 4. With these compositional aspects, I believe there was a conscious attempt to shape the listening experience in a way that made its future perception by an audience conditioned by immediate sensations within a mood setting. I was aware that there were unconscious motivations at work during the composition process without knowing the quality or calibre of those motivations, and hence I can admit to an emotional engagement without being able to describe what that emotional state may be.

There is no narrative in the work but there is a drama by virtue of a series of dynamically changing aural events that have the capacity to incite the listener to experience emotional changes. However, there exists no mechanism that would ensure that the emotional changes for the listener are in any way related to those of the composer when composing it.

### *Neikos – for orchestra (2011)*

*Neikos* was completed in 2011, runs for 223 bars and is approximately 9'30" in duration.<sup>321</sup> The name Νεῖκος is an Ancient Greek word for 'strife' and is one half of the principle proposed by the philosopher Empedocles in 5<sup>th</sup> century BCE, his balancing word being 'love'. This principle is key to Empedocles' cosmology and his cycle of natural forces, together with the four natural elements of earth, water, fire and air.<sup>322</sup> The orchestral work was composed independently from the cine-music-theatre work *The Wife of Empedocles*,<sup>323</sup> but is one of several musical works that were influenced by and composed during *TWOE's* development and which have now taken on their own identity. *Neikos* should, therefore, be considered a work of 'absolute' music, but which has some extra-musical associations.

It is in teasing out this apparent contradiction between an extra-musical title and the claim for absolute music that continues to be of keen interest for a musical dramaturg. My feelings are that, in preparing this work for performance in an orchestral rehearsal, it would be advantageous to give at least a minimum of explanation to the players. The word 'neikos', when explained, could present a reason for anything found in the score that might suggest strife, or struggle, or something oppositional. It therefore would be an interesting experiment to see two orchestras rehearsing the work, one with the title *Neikos*, the other with '*untitled*' in their parts, and to listen for any noticeable differences in approach and result.

### *Musical analysis*

In terms of musical language, central to *Neikos* is its quasi palindromic structure, and the palindromic influences that act upon the rhythms and motifs. To begin with, it has a classical A<sup>1</sup>-B<sup>1</sup>-A<sup>2</sup>-codetta structure. This is expressed through slowly moving material (bars 1 to 40 - A), followed by a rapid section (bars 41 to 182 - B), then a return to the slow material (bars

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<sup>321</sup> Refer to Appendix M1-D and M2-A

<sup>322</sup> 'Empedocles' world-view is of a cosmic cycle of eternal change, growth and decay, in which two personified cosmic forces, Love and Strife, engage in an eternal battle for supremacy.' Campbell, Gordon (n.d.). Empedocles (c.492-432 BCE). *Internet Encyclopedia of Philosophy* [Web page]. Accessed 12-12-2012, from <http://www.iep.utm.edu/empeodocl/>

<sup>323</sup> *The Wife of Empedocles* is examined at the end of this chapter.

183 to 207 - A). There is a brief codetta section that returns to the faster material and finishes the work (bars 208 to 222).

In the construction of this work, there was a conscious attempt to interrelate the micro and macro elements. In one motif, there is a balancing rhythm across a 5/4 additive metre. A bar of 5/4 in this configuration has a palindromic beat structure of 2 + 1 + 2, as opposed to the more conventional 2 + 3 and 3 + 2 seen elsewhere in the work. The crotchet triplets across beats 1 and 2, and beats 4 and 5 give a suspended halting effect due to the missing last third of the triplet beat at a slow tempo.<sup>324</sup> Many such constructions – [ 2+1+2 ] – may not be perceptible to the listener as a palindromic motif, but as an element in the construction has a binding effect on thematic unity.



Fig 6-4 Score reduction of *Neikos*, bars 35-36

Another example of palindromic rhythmic structures can be found in a theme that also has a palindromic dynamic shape. At bar 41 [Fig 6-5], the ensemble has a reiterated chord in 10/8. The accent pattern makes the bar rhythmically and melodically palindromic.<sup>325</sup>

The reduced score demonstrates palindromic shapes on the horizontal and vertical axes. Structures of this kind are illuminating when one makes a distinction between what one sees and what one hears. What is aurally apparent is a series of three accented chords with a different bass note in the second chord, which is to say that it is arguable whether any

<sup>324</sup> See Fig 6-3, and page 13 in the full score in the Appendix M1-D

<sup>325</sup> See Fig 6-4

palindromic shape would be detectable by a listener. However, when this approach is extended into broader structures it does become detectable, and potentially of great importance in the expression of structure.

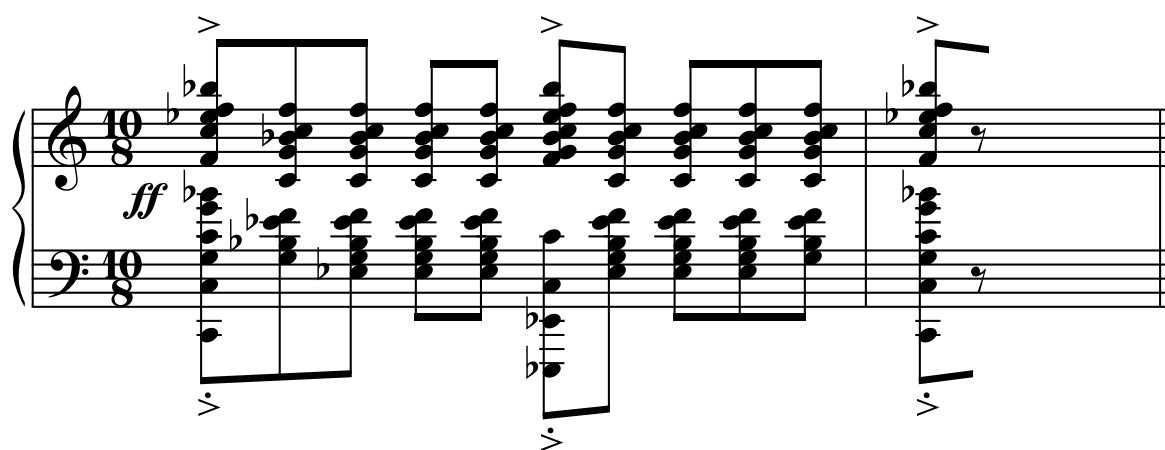


Fig 6-5 Score reduction of *Neikos*, bar 41.

From there, bar 41 leads into a 10/8 section in which the palindromic rhythm idea is perpetuated with an accent pattern of 3+2+2+3. On a larger scale, there is the palindromic shape of the string figure at bars 10 to 28. Across these bars, a chord sequence is played four times, the first time (bars 10 to 13) with only one voice (Ab Ab Bb Ab Bb Ab) and at a dynamic of *ppp*. This is itself a melodic mirror or palindrome. The second time (bars 15 to 18) repeats this while adding one more voice and at *pp*. The third time maintains 2 voices but with a different and slightly more tense second voice, with a dynamic at *p*. The fourth time (bars 25 to 28) pushes the dynamic to forte, and now combines the three voices. This segment returns towards the later part of the work (bars 192 to 206), with only three iterations, each one becoming progressively softer and less tense. This material therefore, forms a palindromic shape across the work with bars 10 - 28 being mirrored by bars 192 - 206

The seven chord series is formed from a five-voice chord basic set from which a great deal of *Neikos* is created.

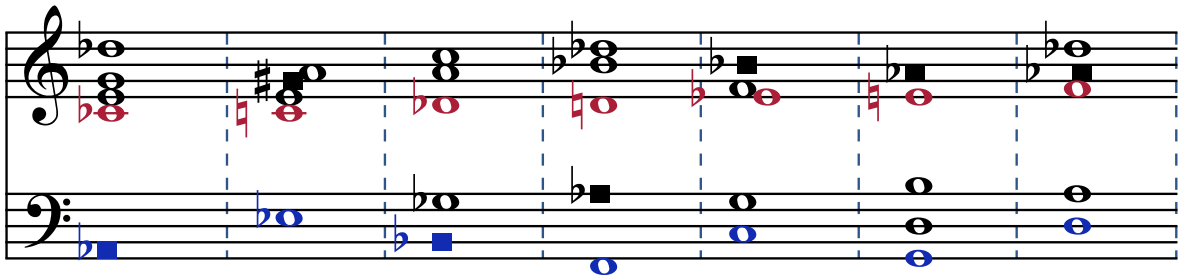


Fig 6-6 Chord sequence for *Neikos*

In the diagram at Fig 6-6, the aforementioned phrase (Ab Ab Bb Ab Bb Ab Ab) is here notated as square note heads (with octave displacements and enharmonic spellings). In constructing this chord sequence, a second voice has been added by progressively stepping up a perfect fifth as can be seen in blue, whereas a third voice is produced from a chromatic scale and is marked in red. The remainder of the voices have been added to fill out a five-voice chord that would offer variety and consistency. For example, each chord contains in it either a major or minor triad. Having established this seven-chord set, it was able to be manipulated in many ways similar to serial treatments to a 12-tone note row.

Instances of this chord sequence in operation are sometimes very apparent, while at other times more subtle. One of the more obvious expressions of the chord sequence can be found in the opening section (bars 3 to 9). In the pizzicato strings, there is a very clear enunciation of two of the voices: the chromatic scale and the movement by perfect fifth. The other voices from the chord sequence are furnished in much less apparent ways via the rapid passages in the harp and contrabass. Another clear instance is in the brass chording of bars 50 to 56, which is then answered by a retrograde of the chord sequence in the upper strings, bars 59 to 65.

The purpose of this methodology, a technique that I have exploited in many works, is to create a sense of harmonic pull, much like the tension that is a characteristic of diatonic harmony. For this to occur, an attempt is made to lay down, from the beginning of a work, many of the traits of conventional harmony such as harmonic rhythm and voice leading. This construct thus relies upon the repetition of the chord sequence in order to gain pattern familiarity. In this regard, the compositional stratagem is to mould musical material while manipulating degrees of predictability.



Much of my musical exploration has been involved with the concept of harmonic vectors, in part trying to replace the sense of appoggiatura<sup>326</sup> in a musical style that no longer benefits from conventional root progressions within diatonic harmony. Appoggiatura in this context would be best explained by a simple example from Mozart. During the final moments of the last act of *The Marriage of Figaro*, the Count asks for forgiveness of the Countess.<sup>327</sup> In this simple two-phrase excerpt, each phrase terminates with a delayed resolution, or appoggiatura, as outlined in red. In G Major, the first termination is a simple tonic 6/4 chord resolving to the dominant. The second termination is much more intense with a chromatically altered delayed resolution of a V – I cadence. It is the intensity of the A# to B in parallel with the F# to G over a G pedal which produces an exquisitely intense dissonance, and, as can be heard in the audio example, allows the singer a great deal of expression. The resolution in each case is entirely predictable and for that, the listener generally feels rewarded.

The image shows a musical score excerpt from *The Marriage of Figaro* by W.A. Mozart. It features a vocal line for the Count and a piano accompaniment. The key signature is one sharp (F#), indicating G major, and the time signature is 4/4. The lyrics are "Con - tef - sa per - do - no! per - do - no per - do - no!". Two specific musical phrases are highlighted with red rectangular boxes. The first box is around the piano accompaniment in the third measure, showing a tonic 6/4 chord. The second box is around the piano accompaniment in the seventh measure, showing a chromatically altered delayed resolution of a V-I cadence, specifically the A# to B and F# to G over a G pedal.

Fig 6-7 Excerpt from *The Marriage of Figaro*, W.A. Mozart

My intent has never been to use this device or emulate the texture, but rather to create a similar situation through a less evident harmonic structure, and yet which still delivers a 'sense' of predictability. I have found this to be a very effective device within the context of

<sup>326</sup> Appoggiatura is here used to designate the establishment of tension via delayed resolution. This implies that harmonic vectors are well enough established for one to be able to detect when a voice (or voices) is expecting resolution, and whether or not that resolution occurs.

<sup>327</sup> An audio file corresponding with this excerpt can be found in Appendix M3-A Figaro

drama as well, for which it would be possible to finely tune the degree of predictability within a musical structure at macro and micro levels, and all levels between as needed.

Beyond notions of harmony and predictability, other developmental procedures seek to provide sufficient variety to produce a dynamic flow, and it is here that one could say there is a subtle parallel with the domain of drama and narrative. The sense of development in a purely musical work (whether or not it has a descriptive title) is dependent upon statements of musical data that progress within an overriding dynamic shape.

### *Musical dramaturgy within a concert work*

Discussing the inherent dramaturgy of an as yet unperformed work designed for concert performance poses some difficulties. Translating the work to a demonstration recording using synthesised and sampled instruments does have some merit if, in conjunction with the score, the listener is able to imagine the full orchestral effect.

With this technique, one can at least discern the global contours, the harmonic texture, rhythmic aspects and in a general way, the palette of colours. What a simulated recording can't do is transmit the finer aspects of human performance, the blending of orchestral colours, dynamic and timbral range nor flexibility in tempi and phrasing. Certain instruments fare better than others and strings are particularly hard to emulate. On the other hand, a lot of the percussion, particularly tuned percussion, can be ably represented.

However, beyond the more technical aspects of the production of the score, a simulation cannot transmit the aesthetic and dramaturgical tensions that would be generated by an orchestral performance within a concert hall with a live audience. This is the aspect of performance that approaches a theatrical dimension and which, according to some, permits a clearer understanding of the musical contents. This aspect of performance has attracted research from several musicologists including Bradley Vines et al:

*Musicians use a mixture of auditory cues, body movements, and practice methods in their efforts to communicate emotion through musical performance (Gabrielsson, 1999). Important auditory cues include tempo changes (e.g., accelerando, decelerando), loudness dynamics, vibrato, and note asynchrony (which is especially relevant for piano performance; Repp, 1996). Although musicians' body movements are generally unintended (Wanderley, 2002) – as are paralinguistic movements that accompany speech (McNeill, 1992, 1999) – such movements in general do convey information about performers' mental states, including their expressive intentions and emotions (Davidson, 1993; Dittrich, Troscianko, Lea, & Morgan, 1996; Hatfield, Cacioppo, & Rapson, 1994; Runeson & Frykholm, 1983).<sup>328</sup>*

It is intimated here that the visual presentation in this context supports the aural perception, but one would still need to accept that dramaturgy can still exist, even when there is no narrative, plot, or character. And in the context of a 'pseudo-performance' when music is simulated through electronic means, then the audience is even denied that aspect of dramaturgical content: that of the performers in a communal environment.

The composer and researcher Javier Garavaglia suggests the possibility of a form of musical dramaturgy generated within the context of music that is intended for presentation via technology:

*It can be said, that at first glance, we might find two, quite opposite possibilities, both referring to the perception space that technology could or could not create, concerning the whole dramatic contents of a piece of music. These opposite views are: 1. The audience perceives the dramatic structure of the work as a WHOLE (implying that no new perception space will be created), or 2. Technology does create a new perceptual space, where it is possible to understand different levels of dramaturgy during the performance of a piece of music. Some training might be required on the part of the audience (and performers) in order to understand this new type of perception.<sup>329</sup>*

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<sup>328</sup> Vines, Bradley W, Krumhansl, Carol L, et al.. (2011). *Music to My Eyes: Cross-modal Interactions in the Perception of Emotions in Musical Performance*. Cognition, 118 (2), 159.

<sup>329</sup> Garavaglia, Javier Alejandro. (2009). *Music and Technology: What Impact Does Technology Have on the Dramaturgy of Music*. The Journal of Music and Meaning, 7, 2

Garavaglia suggests that the use of technology in performance and in the reproduction of performance could produce quite varying listening experiences. To summarise, *Neikos* can be viewed/heard as an essay for orchestra that has a distinct extra-musical and dramatic origin designed for concert performance and yet has no narrative content. Nevertheless, as presented in the Appendix in its current 'score plus simulated performance' state, it may still incite in the listener a protracted musical argument in which material is explored and developed within a satisfying formal structure.

*Acragas – for orchestra (2013)*

Acragas is the ancient name for the city of Agrigentum in Sicily, and was the birthplace of Empedocles in 492 BCE. The title of the work is made in honour of the historical Empedocles and there is no attempt to link the music with Greek or Sicilian cultural artefacts. Acragas is another suite of material that was originally conceived as a part of *The Wife of Empedocles* project. At some stage during the composition of this material, it was felt that it was drifting into its own as a self sustained work that needed time to breathe and develop. Consequently I decided to cut the umbilical links with the theatre work that gave it birth, and combine two musical concepts into a single orchestral work. The results are a three-movement work along the lines of the classic model of a slow prelude followed by a fast fugue, then followed by a shorter slow section.<sup>330</sup>

It has been an interesting development in which music, at first associated with, and designed to co-exist with drama, has evolved beyond its original function. Intuition is the only servant here and it has been source of constant re-evaluation as to what music is doing within the music-cine-theatre framework. Over time, the ideas and the general aesthetic design have changed. However, most questions within the theatre context come down to practicalities. If music is to be performed in the context of live theatre, it must either be produced by a small number of musicians, be pre-recorded, or a combination of the two. The music cannot afford to dominate in terms of length due to the distraction this would cause to the dramatic narrative. The exception would be if the work were of an operatic design. When musical ideas outgrow these constraints and yet demand a satisfactory outcome, another type of thinking is necessary, hence the two works, Neikos and Acragas.

The first part of Acragas is a very slow lamentation and sprang out of reflections on the life of Empedocles. Being a follower of Pythagoras and hence engaged in the quasi-religious doctrine of the 'transmigration of souls', Empedocles professed to having lived several lives. Hence it occurred to me that he would also have experienced several deaths.

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<sup>330</sup> Refer to Appendix for the score N1-D, and a recorded simulation at N2-A

Since its separation from TWOE, *Acragas* has developed in a very different direction with a more formal musical design, generally slower tempi, and more exacting in its need for detail. This says something about the nature of the contents telling the creator how they should be developed. It also says something about the nature of associating musical ideas with drama leading to the hypothesis that a composer's musical ideas flow irrespective of the work immediately at hand.

The lamentation section of *Acragas* (bars 1-68) is constructed from balancing phrases, mostly slow moving but in which there is a gradual build up of forces.<sup>331</sup> It begins with a slow principal theme in the horns (A1), upward moving and scalar in nature (d e e f# e). This is balanced by downward scalar motion in the Bass Clarinet and Trombone (e d# d c#). This four bar section is then cadenced by chordal figure in bar 5 on Vibraphone and Harp (B1). This is very simple melodic writing – the top voice moves up the scale, then the bass voice moves down the scale.

Harmonically, the passage starts in a G minor mode, proceeds to a C# minor mode, then with bar 5, both G and C# minor are superimposed producing a residual bi-tonality.<sup>332</sup>



Fig 6-8 *Acragas*, bars 1-5

This sets up a pattern for later variation: simple melodic cells creating cadentially constrained phrases within an ambiguous harmony.

A variation of these first 5 bars then leads to further development of theme A then to a downward scalar cadential section (C1) for a larger ensemble, counterpoised by an upward

<sup>331</sup> See Fig 6-8

<sup>332</sup> Notes have been enharmonically re-spelt in the 2-stave reduction of the score to facilitate analysis.

moving arpeggios in the harp (bars 15-20). The cadential texture of bars 18-20 gives a first hint of the semi-tonal dissonance that is to come with the D / Eb tension in the upper strings. Here it is as a result of a harmonic progression with partly resolved dissonances, but later in the work it will be arrived at differently.

Up to this point, the musical aesthetic is geared towards pan-tonalism, using many conventions of chromatic tonal harmony with the avoidance of any clear tonic centre. The opening of the work hints at G minor, while the point of rest is on a 6/4 Eb Major chord, the sub-median region, at bar 20. The point of this is that, rather than relying exclusively on conventional harmonic progressions, there is a tension created by the movement between consonant (i.e. related to triads built on thirds) constructions and dissonant (i.e. constructions that are vertically more complex).

The thematic and harmonic material from bars 1-20 is then recycled as variations with increasing energy created by arpeggiated figures and imitation between the orchestral voices. The first half of the work comes to rest in a slightly conventional manner with a preparation chord (a hybrid augmented 6<sup>th</sup> built up on the submedian) and pause on a tonic 6/4 chord in C minor. This leads to the opening of the fugue in C (minor) at bar 69.

The second part was designated the *Air Fugue* in consideration of Empedocles' empirical experiments with which it is said that he was able to theorise on the existence and nature of 'air', thus bringing up to four the number of basic materials with which, in his opinion, the cosmos is made. The four elements and their relationship to the energy cycle of Love and Strife became central to Empedocles' theories on nature. Within the fugue, the number four has then been translated extra-musically to the number of voices in the fugue.

The fugue is geared, at least initially, around a quasi-tonal approach to harmonic organisation that, at least in the beginning is geared towards the C minor mode. In rhythmic structure, the unit is a 7/4 bar which, for practicality has been written as an additive 4/4 + 3/4. Each of the four fugue entries begins conventionally, albeit with borrowings from modal scales, with tonic – dominant – tonic – dominant relationships, thus following the Baroque pattern. However, the texture over the length of the fugue becomes more and more concerned with an

intensified texture in the part writing, moving towards increasing dissonance up until the section at bars 112 to 114 at which point there are parallel semi-tonal clusters between the voices. The intentions are to establish a rich but essentially stable harmonic flavour in the first part, and then over the course of approximately 50 bars from the start of the fugue, gradually disturb the tonal equilibrium and yet lead the ear to follow the four contrapuntal lines, thus posing an aural challenge for some listeners as the harmonic design becomes very dense. This approach begs the question as to the point at which the listener can follow contrapuntal complexity before it becomes simply a dissonant texture as it verges into vertically dissonant sonorities..

At bar 128 ( $A^2$ ), the movement abruptly changes to a slow section, without rhythm and contrasting soft clusters that pass from strings to brass to wind, then back to strings, over which a slow plaintive melody plays out on the violins. The harp and vibraphone contribute a subtle sparkle to the texture as an underscore.

The judgement made during the construction of this work was instinctive to the extent that, examined from a distance the work needed a balancing slow section thus giving the two-movement work an  $A^1$ -B- $A^2$  construction. In between the two 'A' sections however, there has been a harmonic and textural shift. Thus,  $A^1$  is quite tonal with occurrence of conventional chords based on thirds, whereas,  $A^2$  intentionally avoids concordance.

Aside from the fore mentioned extra-musical associations, the musical dramaturgy could be characterised as quiet introspection, moving to an increased energy, to a harsh dissonance, then to a soft dissonance. Associations on stylistic level can be made with its neo-baroque affectations: Prelude and Fugue, and a pan-tonality that at least tips towards diatonicism. These devices also strongly demonstrate structural predictability of an entirely musical nature: harmonic progressions, the nature of fugal entry, and melodic phrasing.

The third aspect of the associate-predict-allow model could only be expected to apply if the listener were sufficiently informed as to the extra-musical associations incumbent with the work: its origins and the reason for its existence as a purely instrumental orchestral piece. It is



surely another branch of research to measure to what degree a work's success is due to the constraints imposed upon the otherwise freely listening mind.

## *Music – cine - theatre*

### *The Wife of Empedocles (2013)*

Music-cine-theatre in 5 Acts <sup>345</sup>

*The Wife of Empedocles* (henceforth *TWOE*) is an as yet unperformed work of approximately two and a half hours duration, and designed to be produced in a theatre with the support of additional technical resources for video projection and recorded sound distribution. The script calls for ten actors: five female and five male, who also sing and between them, cover forty-three roles.

There have been many experiments in multi-formats. Opera is one multi-format that has endured with its combination of story, characters, drama, singers and music. Camera and projection technologies have become relatively cheap since the 1990s, and many of the televisual and cinematic technologies have found their way into the theatre giving rise to many possibilities in hybridisation. One such hybrid form is referred to as “cine-theatre”. This involves all the elements of conventional theatre: stage, actors and lights plus the use of video projection. It is a very loose category and indicates only that these technologies are in use within the performance space, without necessarily indicating how or why they are used.<sup>346</sup> Nor is the category an indicator of style or content, but it would suggest to an audience that they can expect a performance employing the norms of presentation within a theatre-type space. ‘Music-cine-theatre’ merely implies that music has a major role in the work. The intention is not to create yet another category of performance but to simply indicate in the title the type of resources necessary.

*The Wife of Empedocles*, or *TWOE*, is a work that has benefitted from a long development time with initial research beginning in 1988 but not being formulated into a draft of a script until 2010. The title is ironic given that, of the 43 characters in the work, the “wife” is the only one who doesn’t figure in the cast list. And yet, continuing the conceit, her intended

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<sup>345</sup> Refer to Appendix O for synopsis, character list, script, list of music cues, scores and demonstration sound files.

<sup>346</sup> An example of this form can be found in the work of the Chilean Theatre troupe TeatroCinema , <http://www.youtube.com/watch?v=xNRSDtSVwl0>.

appearance comes at a pivotal moment in the play as well having a profound significance for the protagonists.

Many of the characters are inspired by or loosely based upon historical or mythological figures, their sources coming from the pantheon of Greek cosmologists and poets of the 6<sup>th</sup> and 5<sup>th</sup> centuries BCE, and the myths concerning Olympian gods.



Fig 6-9 Empedocles as portrayed in the *Nuremberg Chronicles* (1493) <sup>347</sup>

To approach an analysis of the whole work, including the newly presented music dramaturgical tools, it will be necessary to gather an overall appreciation of its origins and its many facets both in content and in form. One major reason contributing to the long gestation of the work has been the necessity to find a suitable dramaturgical and physical form that was technically feasible and that speaks to the nature of the past meeting the present, and to identify those social mores that have changed or stayed the same in 2,500 years. The cine-theatre hybrid appeared to offer that possibility.

The music's relationship to the drama is also a product of this slow development period, hence the music can be seen to have influences from conventional theatre, from opera and from film. During the work process, as different forms of presentation were experimented with, music material was invented and much of it rejected when it was found to be pushing the theatrical form in an impractical or dramaturgically injurious direction. This 'excess' music, some of

<sup>347</sup> Schedel, Hartmann. (1493). *Nuremberg Chronicle*

which has been discussed earlier in this chapter, was a by-product of an exploration into performance forms that inevitably led to the choice of music-cine-theatre as the correct medium for *TWOE*. However, this choice also had a dramatic impact on the aural space in its implicit use of loudspeakers.

Due to the ready availability of playback technologies in theatres, a decision to pre-record the greater part of the music score is just one cinematic aspect that has been incorporated. Other aspects include the relegating of five of the characters to pre-recorded video in order to playback sections of the work from cinema-type screens on or around the stage; the use of projection scrims for the creation of pre-recorded interiors and exteriors on stage, and the fact that the whole enterprise is a contemporary film production shoot for Goddess Pictures.

There are three levels of time and space in the work, and associated with the three groups of characters:

1. the world of contemporary filmmaking as experienced through the five characters who constitute Goddess Pictures. Their activities are oriented around the sound stage on which is being filmed their first feature film *The Wife of Empedocles*. Additionally, there is a journalist making a documentary about the filmmakers,
2. an imagined Greece in 5<sup>th</sup> century BCE, within which takes place the narrative of the film: *The Wife of Empedocles*, and
3. five of the ancient goddesses from mythical Mount Olympus, who appear as two dimensional film projections around the stage.

Not an opera, nor a musical in the conventional sense, *TWOE* contains a complex array of intersecting themes and interacting characters, all bound together within a five-act structure. For the most part, the script follows the chronology of what would eventually be the edited film as produced by Goddess Pictures, including time displacements in cinematic ‘flash-back’ and ‘flash-forward’ style. The thrust into theatre, film and operatic technologies is intended to be flexible and self referential, which is to say part of the engagement in *TWOE* for an

audience is the element of play as scenes throw into question as to what is the diegetic perspective at any given moment.<sup>348</sup>

In terms of plot, the main narrative through-line is delivered by Anacreon, a character very loosely based upon a Greek poet of the 6<sup>th</sup> century BCE. For the greater part of the work, the narrative concerns the three protagonists: Anacreon, Empedocles and Tiresias, who are anachronistically thrust together in Greece during the first half of the 5<sup>th</sup> century BCE. Eventually it becomes apparent that this story is enclosed within another – that of the five filmmakers shooting a film. Additionally there is the perspective of the five Olympian goddesses who only appear as projected filmed images. The roles of the goddesses are performed by the filmmakers themselves, thus creating parallels between the ancient mythical world and the contemporary world. In this respect, Goddess Pictures, the entity created by the filmmakers to produce this film, is the projection of their Olympian role models, as well as containing an ironic self-mockery in its name.

Within the spirit of guerrilla filmmaking, Goddess Pictures seeks ways to give the impression of size and grandeur with limited resources. Consequently, the production of *TWOE* ought to reflect this approach in which the contents are never overcome by the technical concerns.

### *Creation of text and music*

Be it for film, television or theatre, it is a convention that a script is written and a production is engaged in before a composer is even contacted to collaborate on a music score. In this case, and continuing the adopted practice that has been utilised to create several of my earlier works, the music and the drama for *TWOE* have been approached simultaneously. This ‘self collaboration’ is a satisfactory procedure in that the music and drama have a chance to influence each other’s development although it does tend to have the effect of slowing down their creation.

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<sup>348</sup> Diegetic perspective is referring here to the point of view at any given time within the context of a work that has multiple diegeses.

Part of the process of discovery with this work has been to learn what it is not, and that process of filtering has resulted in a large amount of discarded text and, as noted above, musical works that have been excised and developed independently.

There are structural matters that can be reinforced during the creation of a work when one is able to think through both dramaturgically and musically. The work is not an opera and therefore is not dependent upon music for its through-line. However, during the musical exploration, it is possible to discover aspects of characters that are not immediately apparent from the text alone.

### *Practical considerations on performance*

*TWOE* contains some aspects of ‘opera’, ‘music drama’ and ‘music theatre’, but its genre would be better understood to be considered as hybrid theatre with live action, pre-recorded film and music. Acknowledging that *TWOE* is a work of theatre, with additional attributes, it has been constructed up to a certain point, which is to say, the text is complete and the basic design of the work has been formed. Many decisions on how it can be produced can only be made with knowledge of the venue, the cast and crew and the budget. The core production team would consist director, musical dramaturg, production designer and actors.

The music for *TWOE* has been composed as a library of music cues, some created for specific moments in the work, while others exist as source materials to be exploited depending on the production. The score is adaptable to being part performed by live musicians or catered for entirely by DAW generated recordings. This approach allows some freedom in how music should be performed, recorded and integrated. The pre-recorded video components for the Olympian Goddesses will necessarily be recorded with the cast specific to that production. Once the production is in progress, it would then be necessary to record and edit video and musical material to suit the needs of the production. In that sense the materials for *TWOE* resemble a production kit consisting of:

1. the outline and synopsis,

2. the script,
3. cast list and cast distribution matrix,
4. music cue list,
5. music scores,
6. music recordings, and
7. directions on the practicalities of staging, casting, musical direction, and the filming of pre-recorded segments.

The instrumental music and sound design are to be provided by a recorded soundtrack, sometimes accompanied by images in sync. Beyond this, the actors will also sing at very particular moments. There is also a need for supporting technology in sound and image.

The video material is intended to be projected onto backdrops and scrims as stage settings, and conventional screens for the pre-recorded speaking parts.

### *Music in the Wife of Empedocles*

There are three vital functions for sound and music in *TWOE*:

1. Establishing the aural environment <sup>349</sup>. This pertains to the world of the presentation – the music-cine-theatre – and consists largely of sound design and effects;
2. music within the confines of Ancient Greece, therefore within the film narrative's diegesis, and aiding in the identification of characters;

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<sup>349</sup> Environment in this context is referring to the parameters of musical language as they function within the chosen style. This is part of the process of laying down (largely unconsciously for the audience) musical and other sonic reference points akin to declaring the aural aesthetic that is to be used.

3. Film music – in this case, the non-diegetic music that would be intended for the finished film, including the aural space of the Olympian Goddesses, and here included as part of the working process for the filmmakers.

The music has been kept to a minimum. Its effectiveness should stem from its brevity and timing at specific points of focus within the play and to aid in the delineation of structure. The music has been conceived as a large work of interrelated variations on melodic and rhythmic themes. Occurrences of music within *TWOE* are functioning in an immediate sense, but also in a structured, global sense.

To explain this technique, by way of example, a small suite of material was composed for the characters in and around the Town Hall of Athens.<sup>350</sup> This thematic material is associated with the Town Clerk, the Cleaner and Hipparchus. The nature of the music creates a degree of pride and naivety, plus a little intrigue. Short sections of this cue are to be used incidentally and in support of changes to scenes at the Town Hall and thus constitute some components of the library of cues, in this case for 2m04, 2m06, 3m01, 3m04 and 4m05. From this material, derivations have been made that permit short entries, flexible enough to be of use in other places associated with the Town Hall and its characters as the production sees fit.

With this technique, as it is applied to all the thematic material, there will emerge a cobweb of themes whose playing out will occur in association with their parent link. In this way, rather than a fixed score as it would be in an opera or feature film, there is a library of material, some with fixed positions within the play, others that can be arranged and/or edited to suit a specific production context. This leaves some room for experimentation, particularly where it concerns the rhythm of the scenes globally. It also ensues that control of the rhythm of performance remains in the hands of the production.

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<sup>350</sup> Refer to Appendix O13-D *TWOE* 2m04 score, and O14-A *TWOE* 2m04 Audio.wav



*Musical dramaturgy: analysis of two cues*

*2m04*

A scene from TWOE (Act 1, Sc. 8)<sup>351</sup> provides an example of one particular music dramaturgical device. At this point in the play, Anacreon and his troupe are providing warm-up entertainment for the Marquise's partygoers, which then leads to her sex experiment.<sup>352</sup> Between the two verses of the ensuing song, Zeno pronounces the object of the experiment and the rules of engagement. The text of the song with its hint of Renaissance madrigal style bawdiness is, by its lyrics, an open incitement to libidinous activities and thus sets the atmosphere for the scientific experiment into heterosexual copulation that is to follow. However, musically the rhythm of the solo voice is calm and restrained, if not plodding, and the choral interludes are rounded but resembling a 16<sup>th</sup> century madrigal with a quasi hymn-like restraint. It may be possible to read into this combination of bawdiness and the sacred a response to a situation that is pitching wantonness within very strict rules. One could describe it as a literary irony exposed in a musical dissimulation. But then, to go further it is to be remembered that this is a prelude to the main event in the scene and not the event itself. In this respect it could be said that the restraint serves another purpose: that of intentionally inciting the audience to a promiscuous state and at the same time, promoting self-control (not that this is observed with what follows). In this respect, two ideas are promoted at the same time: lasciviousness and restraint, each intended to intensify the other. The quasi-religiosity of the chorus further implies a morally sanctioned imprimatur of approval thus providing an unqualified licence for the following activities.

The performance establishes Anacreon as a singer/songwriter who performs with a guitar. Furthermore, given that the song, according to Anacreon's dialogue, was intended originally for another event (see above) and probably a marriage, the audience learns something of Anacreon's character in his appropriation of material into another context. It should be born in mind that, from Anacreon's point of view the song is not specific to this event but had been used during another of Anacreon's performances (presumably within the film's back story).

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<sup>351</sup> Refer to pages 19-21 in the script at Appendix O3-D

<sup>352</sup> Refer to Appendix for O9-D TWOE 1m06 Score.pdf, and O10-A TWOE 1m06 Audio.wav

For him, this event is to be treated with the same contempt as any other: the event is about sex and is simply a performance for which he is being paid. And yet it is a diversion, if financially necessary, from his main goal – the creation of his new ‘serious’ work for the theatre.

The song may also say something about the filmmakers in demonstrating their ambivalence towards Anacreon’s character. To them, he is a morally repugnant character, and yet from a storytelling point of view, he is necessary in order to deal with their main themes.

Beyond that, there are other structural matters to take into account. Where this scene sits at the end of Act 1 within the 5 act structure, it establishes a core narrative theme which influences all that follows: that of the ramifications of Tiresias’ original choice on Mount Olympus, and which is referred to in the Prologue by the Town Clerk. By giving this idea musical importance, its significance is emphasised in the overall scheme, and by treating it musically in this manner, it serves as both establishing a theme for Anacreon as well as a moment of stabilisation for the audience which, by now, has already been introduced to almost twenty new characters.

### *3m05 Symposium*

As opposed to the quasi seriousness of 2m04 mentioned above, the musical interlude 3m05 which introduces the Symposium is a genuinely serious moment in which Pausanias leads a group of students singing on the theme of ‘thinking’ prior to the arrival of the respective and respected philosophers to the house of Empedocles. Pausanias’ (played by a female) part is sung in modern Greek, whereas the chorus sings in English.

The texture is set up from the start with a motif that recurs throughout the cue consisting of parallel fourths (a sort of inverted ‘faux bourdon’ style) which can be heard in the woodwind and horns.<sup>353</sup>

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<sup>353</sup> See Fig 6-10

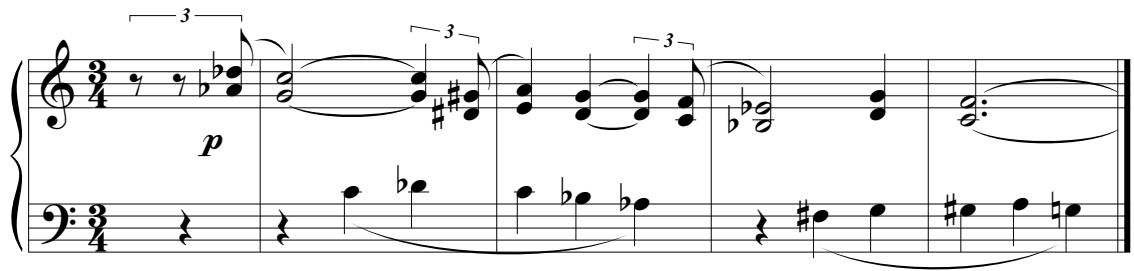


Fig 6-10 Opening bars to *The Wife of Empedocles*, 3m05

Harmonically, the work hovers loosely between the Aeolian modes on F and C. The vocal lines are mostly scalar and rhythmically follow the speech patterns. This cue, the longest in the whole work, maintains a simple structure of alternating instrumental, choral and soloist sections. Its intentions are to make a solemn and reflective impression in the centre of the work (towards the end of Act 3), and provide appropriate emphasis for what is to follow, at least, what is intended to follow.

#### *The associate – predict – allow paradigm in The Wife of Empedocles*

In respect to the analysing principles advanced in this exegesis, the notion of association has already been mentioned in the context of a musical reference to Baroque period religiosity. At this stage in the exposition of the narrative, musical elements are beginning to make their narrative associations. The first substantial music cue 1m2 is placed in the prime position to establish the musical palette and to introduce thematic material. By the end of Act 1, sufficient exposition in both drama and music will have enabled the productive associations to be made.

In response to the second term, 'predict', in the music cue 1m6, there is a heavy reliance upon verse form. The rhyming verse with repeated simple ideas, all expressing the one intention, is accompanied by a parallel repetition in the music. The musical style is repeated in each verse.

Of importance generally is how structure comes to assist in the building of momentum, hence predictability on a global dramaturgical level. In this respect, it is not music that is controlling this structure, and this above all else determines why the work is not an opera or a musical. Structure is created dramaturgically through the alternation of scenes and layering of interacting stories. The five act structure provides the skeleton, and in the inner folds of the work, scenes are integrated in a way very much influenced by an editing principle from filmmaking.

And example of the influences of film technique, one can simulate simultaneous events by editing back and forth between parallel scenes. Through our acquired and generalised film language, although we can only perceive one thing happening at a time (the *syuzhet*), we in the audience can create simultaneous stories internally (the *fabula*).

Other formal influences are exemplified by encapsulated diegeses: returning to the example of 1m06 Experiment Song, a simple performance idiom within the cine-theatre concept, has Anacreon and his troupe performing to the audience at the party at the same time as performing to the filmmakers' cameras, and at the same time performing to the audience in the theatre. This is an example of a complicated layering of dramatic elements being held together with simple musical ideas in which the structure is transparent.

In examining the composer/author's methodology in this scene, and in hindsight, it can be seen that music is performing a diegetic accompanying function which 'allows' a clear expression of the lyrics, at the same allowing the other layers of meaning or perception to co-exist. It can't be tested realistically but it was certainly the intention in composing music for TWOE, that it suggests possibilities but that the audience should be made to work on the emotional contour with the assistance of subtle suggestions.

## Conclusion

*TWOE* has been perceived and created in the period coinciding with the working out of the associate-predict-allow principles for musical dramaturgy as discussed in this exegesis. While writing the script, there was a conscious attempt to incorporate ideas on predictability, which is to say, storytelling that is unpredictable in its pathway, and yet logical in its outcome. For this to be achieved, characters needed a consistency and a freedom to follow the dictates of their own emotional logic.

The governing principles of unity and variety were consciously applied over the structure of the work, between scenes, in dialogue within scenes, and in the associated musical discourse. There are unifying principles that function across many facets. An example is the number '5' which is used as a subtle trigger for various choices. Hence there are 5 acts, 5 filmmakers, 5 Olympian Goddesses, and much of the music is anchored around 5 beats to the bar. The following music cues: 1m2, 2m1, and 2m4, reflect this and these can be found in the Appendices.

Another structural concept rests in the name of the work. Intentionally ironic, the title '*The Wife of Empedocles*' serves at several levels. Firstly it sets up the importance of the name Empedocles, one of the three central protagonists. As already mentioned, the 'wife' is the character who exists in name only within the marriage scenario that occurs towards the end of Act IV. With the destructive rumours that have been spread, the title would suggest that a story has been circulated that portrays Anacreon as being the 'wife' of Empedocles. Tiresias appears at the climax of Act 5 pretending to be the 'wife' of Empedocles, thus all three principal characters are somehow linked.

For the Goddess Pictures filmmakers in a largely male dominated profession, the appeal in the title is in the political point they can make with the concept of the non-existent, hence diminished female.

Demi is the name of the sixth member of Goddess Pictures who, despite being the writer of the film's screenplay, does not appear in *TWOE*.<sup>354</sup> Her intentions are alluded to at several

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<sup>354</sup> Demi's matching namesake would be the sixth Olympian goddess Demeter.

points, as are faults in her script according to some of her colleagues. One idea that is briefly mentioned in TWOE is Demi's failed attempt to create her 'Karamazov', a reference to Dostoyevsky's *The Brothers Karamazov*.<sup>355</sup> This reference affirms the original strong moral intentions of the filmmakers in which the principal male roles would mirror those from the great Russian novel. Hence Tiresias, Empedocles and Anacreon were to mirror respectively the three Karamazov brothers - Alyosha, the spiritualist, Ivan the intellectual, and Dmitri the sensualist. The fact that the film project, and its management had drifted so far from its original intentions is the possible explanation for Demi's absence from the production and from the stage and this outcome has an important influence on the relationships of the five remaining filmmakers.

The approach of providing a flexible music score for a production of TWOE is a novelty and a strategy not without risks. However, I consider it of prime importance that the theatre retains its integrity as a 'live' performance medium. The incursions of technology via recorded sound and vision have the capacity to contribute an advanced methodology for dramaturgical exploration if used appropriately. Often however, incursions of incorrectly used technology impinges on one very important aspect of live theatre: the relationship of live actors with a live audience, all who, for a time, willingly share that intimate space.

Given the rapid changes in audience perceptions vis a vis new technologies and the speed with which information can be transmitted, it is important to acknowledge change and evolve accordingly when considering the speed with which ideas, concepts and aesthetics are explored on a stage with live actors. For a musical dramaturg, this practice highlights many challenges, among them production values, acoustics, overall volume levels in an actor focussed theatre, the viability of live musicians, recordings of live musicians, sampled and synthesised sound, the loudspeaker versus the unamplified actor's voice, and synchronisation with pre-recorded video and/or audio.

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<sup>355</sup> Dostoyevsky, Fyodor. (1880). *The Brothers Karamazov*

### *Commentary on the original works*

In the examination of the works in this chapter, the same issues of project specificity arise as they did for the works examined in Chapter 5. The nature of approach, the musical language one adopts, and the manner in which one collaborates are all very specific to each project and the collaborations therein.

With respect to the overriding concerns of musical dramaturgy, and the approach described as the ‘associate – predict – allow’ paradigm, the re-evaluation of the works in this chapter has demonstrated to me that these concepts are always present but employed with differing degrees where appropriate. Adaptability is a major asset when approaching such a diverse range of performance and transmission modes, and styles. The ‘associate – predict – allow’ paradigm carries with it no stylistic or transmission mode inferences or associations per se, and thus the remaining challenge is to seek and evolve one’s own authentic voice for artistic expression.

## Chapter 7 Conclusion

In the Introduction, reference was made to the quest for clarification on a process: How to compose music in the context of drama, how to collaborate in the creation of drama that involves music, and from an audience perspective, how to interpret music in the context of drama. Each proceeding chapter has examined music in the context of drama from a different perspective: within Western music history; as analysis of the work of previous exponents of opera, music drama, theatre, and film; from the composer's perspective; and from the playwright's perspective.

In so doing, a broad range of experiences and media has been touched upon: music drama, film, pedagogical fiction, theatre, opera, filmed opera, works for the concert hall, radio drama, and lastly, music-cine-theatre. Within the discourse, questions regarding the influence music has upon drama, and drama upon music has been touched upon. The usefulness and ultimate function of these questions lies in their capacity to remain questions in the background to the creative act, and yet to inform further inquiry. They are questions for a creator and the appropriate response is not so much statements or commentaries but rather the revelation of the work itself, together with the necessary mechanisms for the sharing of information among collaborators during the process of creating that work. In many of the works examined, there has been a collaboration of artistic disciplines between individuals, as well as within one individual. In all cases, the questions continually need addressing as a major component of the act of creation.

In the précis to this exegesis, there is a poem *Under the Banners* by the late Australian poet Michael Dransfield. The purpose for citing it was to remind me during this research of, and to draw the reader's attention to a facet that I believe is emblematic of the themes herein. At first reading, the poem is a simple narrative set in an unknown archaic environment, but with all the familiar elements of a narrative: a group on horseback, knights fighting for a king, being taken prisoner, but then receiving special treatment from the victors. With another reading, it could mean a death in battle, leading to a vision of the afterlife.



*lie*  
*barely touching*  
*to love would ruin* <sup>356</sup>

These last three lines of the poem express some of the spirit of detachment that is necessary when one attempts to give expression to something that cannot and ought not be said in any other way. ‘Ought not be said’, and here is the key. Dramaturgically speaking, Dransfield expresses in three brief lines of poetry the very nature of detached engagement. He does this in a literal way through the text, but also through the music of the words, its rhythms and brevity. Paradoxically, the poem’s essence is articulated by what it holds back, by implying that there is meaning but at the same time intimating that this meaning cannot be verbalised, that the very expression of meaning would be its destruction.

In the context of creative works, there is the risk that any attempt to describe the emotional contents can not only constrain or belittle the work, but also distort the whole notion of what is contained, its aesthetic spirit, its essence. Dransfield’s phrase “to love would ruin” is emblematic of this temptation, and its resistance. If then we deny ourselves the temptation to describe the emotional content, we are liberated to examine works in another way, a way which is more sensitive to the possibility of other less ‘visible’ meanings, of meanings which we may even ignore at the moment of creation. The intentions behind this exegesis have been to explore this area of music in the context of drama, both in its creation and in the collaborations necessary to the creative process. In a sense, it is to articulate a meta-language of creation.

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## *Summary*

Chapter 2 worked through analyses of several works in order to tease out the meaning of ‘musical dramaturgy’ as employed by various collaborators in opera, theatre, filmed opera, and feature film. With a glimpse at some historical examples ranging from late Baroque religious drama to 19<sup>th</sup> century opera, and by tracing an Ancient Greek play through its many versions

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<sup>356</sup> from Dransfield, Michael. (1987). *Under the Banners*. In *Collected Poems*. St. Lucia, Qld: University of Queensland Press.

into the 20<sup>th</sup> century, it is possible to see which facets are in common and which have changed. It is clear that there are no concrete rules for the treatment of music in the context of drama, and yet each example demonstrates a facility for responding to the demands of narrative and an overriding aesthetic.

Chapter 3 analysed in detail the music dramaturgical concerns in one of Wagner's music dramas and exposed the degree of integration the composer/dramatist created in his determination to create the 'total art work'. He revealed a high degree of multi-disciplinary collaboration as well as advancing the discourse on the relationship of drama and music, both in his music dramas and in his essays. This was followed by a hypothesis on Wagner's relationship to 20<sup>th</sup> century filmmaking and the contention that Wagner unconsciously predicted the need for the cinematic 'close-up', hence cinema itself.

Chapter 4 pursued in detail the concepts of 'associate', 'predict', and 'allow' as examples of key words to be applied in an alternative composition paradigm for music in the context of drama. The chapter examined the relationships that may develop between creator(s) and the emotional content of his/her/their work. This was followed by an essay form that explored music composition in the context of drama: pedagogical fiction. This storytelling format in the second person served the purpose of allowing the reader to experience the world of a composer as they engage in drama and the process of association, finishing with some comments on music and drama as phenomenology.

Chapter 5 examined musical dramaturgy across a broad range of feature films, culminating in a longer treatise on the film *A Pure Formality*. In each project it was important to note how the composer arrived at an authentic compositional voice in the context of drama, and to note how each project demanded its own language of creation and collaborative practice.

In Chapter 6, I presented several of my own works with differing modes of presentation. These ranged from conventional concert works, to electroacoustic creations for radio drama, and then to the more experimental form of 'music-cine-theatre'. It can be seen that even with works which have no apparent narrative content that the principles of musical dramaturgy still offer approaches to creation and to a deeper understanding of the audience experience.

*The Wife of Empedocles* is a substantial work in a hybrid format, and its creation, both in terms of drama and music, has been greatly served by the advances made through the matters raised in this exegesis.

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### *Commentary*

As a way of opening up suggestions for alternative approaches to the many issues surrounding music dramaturgy, I proposed three key action words (associate, predict, allow), believing that they go some way towards providing a clearer understanding and a useful approach to the creation of music in the context of drama. They are not intended as a complete or exclusive list but rather an indication of an approach to creation that avoids pre-existing formulas and uses the emerging work itself as a guide in its own creation.

If anything is to be achieved by this study, it would be first and foremost to challenge the often repeated phrases concerning music and its place in relation to drama, particularly in the cinema. As an example, I am inclined to be less forgiving of statements such as the following by the musicologist Roy Prendergast:

*A good film composer must be chameleon like both with his compositional style and, perhaps more importantly, with the form and shape his music takes in relation to the dramatic developments on the screen. It is a cardinal rule for the film composer that the visuals on the screen determine the form of the music written to accompany it.*<sup>357</sup>

Historically, it is easy to understand how Prendergast arrived at his position. Perhaps he is trying to decide for us that music in the context of drama is just a technique and not an art. However, it speaks of attitudes and techniques that are an expression of the prevailing commerce of the time and the position that composers have been relegated to in the hierarchy of commercial cinema. Moreover, along with the implicit assumption that composers are not to be trusted and need to follow such 'rules', the text tends to restrict the dramaturgical importance of musical decisions. The idea that one would start with such a 'cardinal rule' is

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<sup>357</sup> Prendergast, Roy M. (1992). *Film Music: A Neglected Art*. New York: WW Norton. 227

anathema to new creation, especially within the domain of the screen arts, a field that is continually evolving. Prendergast is also selling short the whole cinematic enterprise by ignoring story, narrative and character development in his implicit assertions that a film is essentially a 'visual' phenomena. All drama, including that on film, demands a far more enlightened critique.

If one accepts the premise that cinema is an evolution from opera and music drama, then Carl Dahlhaus's observations take on an increased potency, despite referring to an earlier time :

*The thought that renewing ancient drama was the basic idea of opera, the origin and aim of its history, has a more pallid variant: the thesis that the various attempts to establish precedence for text over music are the progressive features of opera history.*<sup>358</sup>

Here Dahlhaus is signalling what is, in his view, a losing battle for music within the operatic form and it is an argument that could well be transferred to the domain of contemporary cinema in which fashion has influence. Dahlhaus pursues this argument in a way that could very easily be transferred to a more contemporary dilemma

*Nothing is more mistaken than to assume that the text represents the dramatic aspect of an opera, so that an opera will be more dramatic the greater the privileges it hands over to text. For what can be called in opera its dramatic or theatrical meaning is not to be read off from a mere text, but rather takes definition only from the juncture of music, language, scenery, and stage movement and gesture.*<sup>359</sup>

Dahlhaus alerts us here to the changing nature of performance idioms and how certain tensions are created as one or other performance parameter starts to dominate. What he calls 'juncture', I would refer to as 'collaboration of discipline', and his clear articulation of the operatic problem could well be applied to contemporary cinema, albeit with a change in emphasis upon 'visuals' rather than 'text'. It is an evolving issue that continues as one or other medium gains precedence in terms of popular support.

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<sup>358</sup> Dahlhaus, Carl. (1982). *Esthetics of Music* (C. Dahlhaus, Auth.). (W. Austin, Trans.). Cambridge University Press. 66

<sup>359</sup> *ibid* 67

With a combination of storytelling, dramaturgical and musical analysis, I have demonstrated the degree to which creators can extend their understanding of musical dramaturgy, and I have indicated how the potential for new knowledge could be applied to any form that involves music in the context of drama.

For a composer, there are implications as to how one could best approach a work and how to be able to discuss the process with one's collaborators. This will demand of the composer an understanding of drama, plus the ability to incorporate storytelling techniques and notions of dramatic structure. However this is not a fixed concept but rather an evolving modality that permits the synthesis of ideas and techniques. Congruently, all other disciplines concerned with drama (writing, design, direction, editing, animation, cinematography and so on) would, I assert, have much to learn from a basic understanding of musical processes.

My argumentation in this exegesis has not been free of contradiction. On the one hand I have proposed that the creation of an artwork must stem largely from intuition without necessarily knowing why a particular outcome or solution is the right one, this being due to the fact that creators don't necessarily understand what it is they are making until it is complete. On the other hand, I have been critical of the non-thinking tendencies with regard to the aural domain in which the dramaturgical ramifications of a project's development are ignored. Given this contradiction, I have nevertheless argued that it is a difference in intention first and foremost. To follow one's instincts as a composer is not an act of ignorance but rather a measure of faith in one's own capacities to respond with an authentic compositional voice. An important part of creativity is to understand and learn from one's own actions as a project forms itself.

Composers working in the collaborative fields of film, television, video games, theatre and dance respond to many dramaturgical demands in ways that are well beyond those provided through a conventional music education. In my view this has ramifications for education in those sectors in which over-specialisation may work against the acquisition of necessary skills. In the maintenance of a healthy arts sector, there are ramifications for the way projects are managed and funded, for here also lie inhibitors to a rich and fuller understanding of musical

dramaturgy. To this end I would propose the acceptance of a new field of expertise, the **Musical Dramaturg**.

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During the collaborative creation of an artwork, or in the analysis of an artwork after its completion, all attempts to verbalise or otherwise translate from one form of expression to another are beset by the same issues as a language translator who must find equivalent expressions between two language systems. Essentially there are two facets of this translation that need attention: the literal content, and the poetic or aesthetic content. In the case of collaborative creation however, the concepts are presumably new and so, in the place of explicit and implicit meanings are the implicit questions. There can be little in the way of parallelism of language, relying instead on suggestions or pointers towards an as yet inexpressible essence. Consequently, many collaborations rely upon a trust between individuals which ensures that, although those values may be indefinable, they will ultimately be shared. When that trust is not sustained however, problems can arise. Many individual artists deal with this issue by taking over multiple roles. In the place of collaborating individuals, there is a collaboration of disciplines thus making the conversation internal: they collaborate with themselves, as it were. As an indirect outcome, this paper has examined the nature of collaboration from both points of view: from Wagner's multi-tasking to the specialist collaborations in filmmaking.

As an unproven corollary, it has been asserted that irrespective of the degree of research and preparation for the creation of an original work, this work cannot be fully defined, described or completely understood until after its completion. Instincts are often called upon to lead a work's direction and purpose and if this process is successful, something feels right and authentic, often without the creators knowing why. The speed and intensity with which this is undertaken during creation and production mitigate against reflection and meditation, activities which may well have preceded creation by some extended period, and certainly proceed its completion. Evidently a work must start from the initiating idea and about which some things are known. The degree to which all may be known and all may be understood arrives by cumulative stages. As in any work of art, more is learnt in time, irrespective of how

long ago it was originally conceived, but the ontological reality is that the work cannot be understood until it is complete. This has additional ramifications for collaborators.

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### *Future areas of research*

New concepts for music/drama relationships have developed in recent times and two of these should be mentioned in the context of this study: cine-theatre, and what is referred to as Composed Theatre. There has been quite a lot of discussion in this paper regarding the melding together of different disciplines and modes of presentation. This has been a feature of opera (theatre, music, singing), of Wagnerian music-drama (myth, drama, music, architectural acoustics, theatre scenic design), and of the screen-based arts (narrative, directing, editing, music, sound design, production design, etc.). A feature of 20<sup>th</sup> and 21<sup>st</sup> century development in the arts has been the experiments in hybridisation<sup>360</sup> of forms in which elements from various art forms are borrowed and combined in new ways.<sup>361</sup> Consequently new formations continue to be construed, some examples being elaborate computer games, participatory web-based story telling, dance-theatre, the introduction of video and audio technologies onto the live stage, light sculpting and cine-theatre.<sup>362</sup> All of these examples have involved music to some degree and hence have necessitated relationships between composers, musicians and other types of creators. It has also meant that those exercising multi-disciplines are necessarily finding alternative ways to combine their talents.

In recent years there have been some interesting developments stemming from explorations into the works of a selection of creators in the music and theatre domains. In 2009, two symposia were held (Exeter, UK, and Hildesheim, Germany) in which scholars and practitioners discussed the concept of 'composed theatre', and which resulted in a set of essays.<sup>363</sup> Organised by Matthias Rebstock and David Roesner, a large group sought to uncover

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<sup>360</sup> Hybridisation in art forms has accelerated with the rapid development in new technologies and digital delivery systems

<sup>361</sup> Kluszczynski, Ryszard W. (2005). *Arts, Media, Cultures: Histories of Hybridisation. Convergence*, 11(124), 124-132.

<sup>362</sup> *ibid*

<sup>363</sup> Rebstock, Matthias Roesner, David (2012). *Composed Theatre: Aesthetics, Practices, Processes*. Intellect L &

a theoretical basis for work which brings musical expression into a theatrical construct and to make theatre with musical principles. The essays are largely an examination of activities from the recent past and are not intended as a new set of principles or work doctrine. Rather, as the authors clearly point out, their emphasis is upon the process rather than the outcome and that is where the new paradigm of composed theatre is an attractive idea and could be useful in future developments into hybrid performance and screen production. As the authors note,

*It is one of the contentions of this book that Composed Theatre cannot be defined solely by its 'works' or outcomes. It can, however, be grouped and approached – despite the diversity of its outcomes. – according to specific characteristics of its various stages of becoming: its conceptual, devising, rehearsing and designing processes. In short, it is the process, not the performance that distinguishes Composed Theatre from other forms and thus defines the field.*<sup>364</sup>

This process of conceptualisation by the authors is, on the face of it at least, a significant development in its acknowledgement of the realities of creation and in this respect is helpful in pointing towards a view of this branch of the arts that is separated from old notions of art works that are necessarily defined by their medium. In the final chapter of the book, Roesner makes a significant assertion and a more open ended, potentially more useful definition:

*... what we [Matthias Rebstock, David Roesner] had – tentatively at first – called Composed Theatre referred to a music-theatrical practice that appeared relatively clearly defined and coherent from a distance but on closer examination became more and more multifaceted, even contradictory and certainly difficult to define. It is a genre that undermines the idea of genre. It is a form of music-theatre that sometimes contains no music. It is an interdisciplinary practice that questions the nature and materiality of its disciplines.*<sup>365</sup>

It is this type of self-referential questioning that is compelling in its refusal to limit its own universe and in the implicit remedy to that creative malady of 'self satisfaction'.

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DEFAE.

<sup>364</sup> *ibid* (Loc 74)

<sup>365</sup> Roesner, David. (2012). *Discourse and Analysis*. In D. Roesner & M. Rebstock (Eds.), *Composed Theatre Aesthetics, Practices, Processes* (D. Roesner, Auth.). (pp. 5314-5987). Bristol, UK: Intellect. (Loc 5315)



For my own purposes, Composed Theatre in its current definition goes only part of the way as the notion of 'theatre' continues to be explored and questioned. My needs will naturally encompass the screen-based technologies as well. Accordingly, I see my future work as combining the 'composed theatre' and the 'cine-theatre' models. Of course, all such concerns need to be tempered by the real world constraints on art 'making' – those of production values, emission and distribution mediums. Moreover, the words of Carl Dahlhaus in a critique on the beginnings of opera still hang over any simplistic discussion concerning the search for the perfect form:

*Attempts were made again and again to convert the composite work of art into a synthesis. Moreover, of course, the supposition that it must be possible to forge together heterogeneous aspects into a homogeneous form drew nourishment from an idea that is something like an obsession – an idée fixe – in the history of opera: the dream of a revival or rebirth of ancient tragedy.*<sup>366</sup>

It is well to remember that the essential qualities of musical dramaturgy will continue to manifest themselves in works involving music in the context of drama, irrespective of the form, modality or means of expression. It is the radical return to the fundamentals of drama, music and dramaturgical enquiry that will always provide the nurturing seeds for future creation and production.

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<sup>366</sup> Dahlhaus, Carl. (1982). *Esthetics of Music* (C. Dahlhaus, Auth.). (W. Austin, Trans.). Cambridge University Press. 65

## **Glossary of terms**

Given that this exegesis involves the subject areas of music and drama, a glossary of terms has been provided for those readers who may be unfamiliar with one or other area. Generally an esoteric vocabulary has been avoided in order to make the ideas clear and understandable to most people. However, many terms cannot be avoided.

The definitions come from a variety of sources. In seeking definitions of terms, one can often find a spectrum of meanings depending on the time at which the definition was made, the discipline from which it sprang, and the current context. Consequently, multiple definitions of some terms can be found here.

aesthesia	perception by the senses, or the capacity for feeling or sensation, from the ancient Greek <i>aisthesis</i> 'a perceiving'
affect	<p>i. Refers to the experience of feeling or emotion. Affect is a key part of the process of an organism's interaction with stimuli.</p> <p>ii. can be taken to indicate an instinctual reaction to stimulation occurring before the typical cognitive processes considered necessary for the formation of a more complex emotion.</p> <p>iii. Some scholars argue that affect can be both pre- and post-cognitive, with thoughts being produced by initial emotional responses, and further affect being produced by the thoughts.</p>
ambiguity	ambiguity is the property of being ambiguous, where a word, term, notation, sign, symbol, phrase, sentence, or any other form used for communication, is called ambiguous if it can be interpreted in more than one way.
anagnorisis	<p>i. Greek word for 'recognition' or 'discovery', used by Aristotle in his <i>Poetics</i> to denote the turning point in a drama at which a character (usually the protagonist) recognizes the true state of affairs, having previously been in error or ignorance.</p> <p>ii. recognition - as in <i>Electra</i>; the unfolding or <i>dénouement</i>.</p>
antecedent state	an event that precedes some other event - as in the first note in a melodic interval
anticipation	<p>i. the subjective experience accompanying a strong expectation that a particular event will occur; also referred to as the feeling of anticipation</p> <p>ii. In Western music theory, a type of melodic embellishment in which an expected note is immediately preceded by the same pitch</p>
appoggiatura	<p>i. In Western music theory, a type of melodic embellishment in which an important melody pitch is preceded by two tones that form a large pitch interval (leap) followed by a step in the opposite direction.</p> <p>ii. the second tone in the three-tone pattern just described</p> <p>iii. The delayed resolution of a melodic or harmonic dissonance</p>
arousal	the body's readiness for action
association	a learned link or correlation between stimulus and response, or between two stimuli
atonality	A controversial term, often applied, quite wrongly, to music of the Second Viennese School. The term is generally used to describe music without any resemblance to tonality, i.e. without a key centre
autotelic	having within itself the purpose of its existence or happening. The autotelic personality is an individual who generally does things for their own sake, in the "here and now", rather than for some later goal.

cadence	a stereotypic musical pattern that evokes a sense of full or partial completion or closure.
catharsis	A Greek word that, in the context of drama, means 'emotional cleansing' or 'purging'. "The principal aim of tragedy is to provoke catharsis" (Boal).
character	the aggregate of features and traits that form the individual nature of some person or thing; (of a part or role in the theatre) representing a personality type, especially by emphasizing distinctive traits
chromatic	pertaining to the 12 notes of the chromatic scale, giving movement by a semitone whether or not the music is within a diatonic context.
cine-theatre	a concept of theatre in which decors, backdrops and sets are created by the projection of still or moving images into the performance area
close-up	one of the standard shots from cinematic technique, the close-up (CU) tightly frames a person or an object, and often used for identifying a major character.
collaboration	where two or more people or organisations work together to realise shared goals, which are achieved by sharing knowledge, learning and building consensus
colloquium	An academic meeting or seminar usually led by a different lecturer and on a different topic at each meeting, a conference; [from <i>colloque</i> , 'a place for conversation in a monastery,' 1844].
composed theatre	a new form that favours the musicality of theatrical performance and the theatricality of musical performance
consequent state	an event that follows after some preceding event, as in the second note in a melodic interval
consonance	the idea that some sounds or sound combinations are more beautiful or euphonious than others. Psychoacoustic research suggests that consonance = absence of dissonance
context cue	an unusual or distinctive feature that provides information about which of several schemas to invoke in some situation.
contracadential	As used here, the compositional strategy, evident especially in the music of Richard Wagner, where cadence-like passages do not lead to the experience of closure.
contrametric	The compositional strategy, evident especially in some passages by Stravinsky, where the music is designed to thwart the listener's ability to infer a regular meter.
contrarian aesthetic	The artistic goal, associated with certain modernist artists and musicians, where works of art created to provoke psychological discomfort or unease.
contrastive valence	A conjecture that the hedonic value of an experience is amplified when preceded by a contrasting hedonic state.

contratonal	The compositional strategy, evident especially in the 12-tone compositions of Schoenberg, where the 12-tone row is organized to thwart the listener's ability to infer a tonal centre or key.
deceptive cadence	A type of cadence where a dominant chord is not followed by the tonic. Commonly a deceptive cadence involves a dominant chord that is followed by either a submediant chord or a subdominant.
declination	the process of deriving statements (called propositions) from a set of assumptions
diatonic	pertaining to a scale of seven notes with a strict pattern of intervals, and thus expressing a major or minor key
diegesis	<p>i. diegesis, an analytic term used in modern narratology to designate the narrated events or story (French, <i>histoire</i>) as a 'level' distinct from that of the narration.</p> <p>ii. Aristotle's <i>Poetics</i>, diegesis is the reporting or narration of events, contrasted with mimesis, which is the imitative representation of them: so a character in a play who performs a certain action is engaged in mimesis, but if she recounts some earlier action, she is practising diegesis. The distinct is often cast as that between 'showing' and 'telling'.</p> <p>iii. An simpler way of looking at is to view the actors and their world as the diegesis. Everything that takes place in their world as presented to us in the narrative is considered diegetic.</p>
diegesis (film)	<p>i. everything that pertains to the character's world in a scene. Elements of the diegesis are referred to as 'diegetic'. Everything else is non-diegetic</p> <p>ii. In a narrative film, the world of the film's story. The diegesis includes events that are presumed to have occurred and actions and spaces not shown onscreen.</p> <p>iii. The narrative elements of a film that are shown or immediately inferred from the content of a film. Though implication is not the primary focus, diegesis is a methodological analysis for discerning the exact nature of the film including all of the action and dialogue.</p>
diegetic	<p>i. refers to things which exist within the "world" of the film's narrative</p> <p>ii. The diegetic level of a narrative is that of the main story, whereas the 'higher' level at which the story is told is extradiegetic (i.e. standing outside the sphere of the main story). An embedded tale-within-the-tale constitutes a lower level known as hypodiegetic.</p>
diegetic perspective	A term that has been invented to articulate the point of view at any given time within the context of multiple diegeses.
dodecaphony	the term used to describe the 12 tone technique for pitch organisation developed by Arnold Schoenberg

drama	specific mode of fiction represented in performance. The term comes from a Greek word meaning "action" (Classical Greek: δράμα, <i>dráma</i> ), which is derived from "to do" (Classical Greek: δράω, <i>dráō</i> ).
dramaturgy	i. the science and the art of dramatic composition and the representation of the main elements of drama on the stage.  ii. the art or technique of dramatic composition or theatrical representation. In this sense English <i>dramaturgy</i> and French <i>dramaturgie</i> are both borrowed from German <i>Dramaturgie</i> . The word comes from the Greek <i>dramatourgía</i> , "a dramatic composition" or "action of a play."
dyad	Pair. Two items, such as two notes, or two intervals
dynamic expectation	an expectation that arises "on the fly". These expectations are shaped by immediate experience, as when exposure to a novel work causes a listener to expect similar passages as the work continues. Dynamic expectations are linked to short-term memory.
echoic memory	a brief sensory memory that retains a sound impression for roughly a second
empiricism	the use of empirical methods; empirical: derived from or guided by experience or experiment.
epistemology	Epistemology or theory of knowledge is the branch of Western philosophy that studies the nature and scope of knowledge. It is a field of study that is concerned with belief, truth, justification and what is defined as propositional knowledge ("knowledge that").
fabula	Along with syuzhet, terms originating in Russian Formalism. The fabula of a text is the raw chronological order in which events occur in a narrative. It is the story that is created in the mind of the perceiver.
golden section	(or golden mean). A proportion that can be arrived at via the Fibonacci series, among other methods. Equivalent to an irrational number, approximately 0.618034..., it is a ratio that can be represented graphically and hence, as duration. A line AB, is divided at point C whereby $CB/AC = AC/AB$
Hegelian dialectic	the dialectic is represented by a triadic structure of (not Hegel's terms) thesis (statement of an idea giving rise to a reaction) : antithesis (which contradicts or negates the thesis) : synthesis (resolution of the tension between the two, and creating a new thesis).
hermeneutics	i. the art, skill, or theory of understanding and classifying meaning. It is often applied to the interpretation of human actions, utterances, products, and institutions. A <i>hermeneutic interpretation</i> requires the individual to understand and sympathize with another's point of view.

	<p>ii. In all its nineteenth-century uses and definitions hermeneutics was agreed to be the art and science of interpretation, primarily, though not exclusively, of religious texts. A more specific implication was that hermeneutics was concerned with real and hidden meanings, quite different from the elucidation and concern with practical application which was the concern of <i>exegesis</i>.</p>
hermeneutic code	(from Roland Barthes) refers to those plot elements that raise questions on the part of the reader of a text or the viewer of a film (NB 'viewer' here means listening AND viewing.)
Kuleshov effect	when a viewer attributes meanings that are not there to sequence of images due to the effects of editing
metaphor	A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, or in order to suggest a similarity, as in "a sea of troubles" or "All the world's a stage" (Shakespeare).
mimesis	the imitation or representation of aspects of the sensible world, especially human actions, in literature and art; Mimicry. [Greek <i>mīmēsis</i> , from <i>mīmeisthai</i> , to imitate, from <i>mīmos</i> , imitator, mime.]
montage	a technique in film editing in which a series of short shots are edited into a sequence to condense space, time, and information.
morphology	<p>i. the study of the form or structure of anything.</p> <p>ii. the form and structure of an organism considered as a whole</p>
music drama	for the purposes of this study is simply any dramatic work with music and is used here to both include and to escape the confines of the term "opera".
musical dramaturgy	used to describe the study of the emotional and psychological aspects of a dramatic work, and its correlated musical expression.
narrative	<p>i. A term denoting a story in any form of human expression where no single individual is telling the story.</p> <p>ii. Narrative includes everything that is supposed to have happened in the "story"; plot is more concretely the scenes that are presented in the film, in the precise order in which they are presented</p> <p>iii. includes everything that is supposed to have happened in the "story". (Plot is more concretely the events that are presented in the film, in the precise order in which they are presented.)</p>
narrative film	Narrative films can include a large corpus of fiction and nonfiction films including documentaries and dramas though the genre is predominantly fictitious. Narrative films primarily concentrate on story lines and can include character development but the drama and usual fiction are emphasized.

narratology	the theory and the study of narrative and narrative structure, and the ways that these affect our perception
neikos	Ancient Greek word for strife, and a component of the of cosmology Empedocles
non-diegetic	Non-diegetic or extra-diegetic elements of a film do not "exist" or "take place" in the same plane of reality that the character's inhabit. For example, presumably the characters within an action film do not "hear" the rousing theme music that accompanies their exploits. that music is extra-diegetic, but still part of the film.
non-diegetic insert	A shot or a series of shots cut into a sequence, showing objects represented as being outside the space of the narrative.
ontology	the philosophical study on the nature of being and is a branch of metaphysics. It deals with questions concerning what entities exist or can be said to exist, and how such entities are grouped.
opera	in Latin means a 'work'. A form of musical theatre invented in Italy late 16th century by the Florentine Camerata, in which poetry, dance and music were combined.
orchestra	Originally the place where dancing took place in the Ancient Greek theatre, it has come to be associated with the ensemble of instruments in a more or less symphonic configuration.
palindrome	[From Greek palindromos, running back again, recurring : palin, again + dromos, a running.] A word, phrase, verse, or sentence that reads the same backward or forward. For example: A man, a plan, a canal, Panama! Can be applied to drama and music.
pantonal	essentially this means treating all tones as equal. A hierarchy could be determined by a melodic set as in Schoenberg's dodecaphonic system, or by other means that avoid the predominance of any one note.
pedagogy	the art and science of education, specifically instructional theory
peripeteia	a reversal of circumstances, or turning point
phenomenology	phenomenology may be defined initially as the study of structures of experience, or consciousness. Literally, phenomenology is the study of "phenomena": appearances of things, or things as they appear in our experience, or the ways we experience things, thus the meanings things have in our experience. Phenomenology studies conscious experience as experienced from the subjective or first person point of view.
philos	Ancient Greek word for love as part of Empedocles cosmology
plot	i. The events in an individual narrative and how they are arranged. Arguably the plot and the story are not the same. ii. In time, all that we see and hear



iii. as generally used within the narrative film world, is used to describe the presentation of events and thus consists of everything that a perceiver sees and hears.

iv. In a narrative film, all the events that are directly presented to us, including their causal relations, chronological order, duration, frequency, and spatial locations. Opposed to story which is the viewer's imaginary construction of all events in the narrative.

v. According to Aristotle's *Poetics*, a plot in literature is "the arrangement of incidents" that (ideally) each follow plausibly from the other.

predictability factor	An invented term that indicates the degree to which comparatively one can predict an action of any kind, or outcome
prolongation	in harmonic terms, the tendency to avoid the resolution of dissonance by movement to another dissonance of equal or greater intensity.
represent	to speak or act on behalf of someone
rhizome	Term used by Deleuze & Guattari to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. As opposed to 'arborescent conception', or hierarchical notions of knowledge.
rhythm	<p>i. recurring motion; movement marked by a succession of strong and weak elements. This could occur in nature e.g. solar cycle, seasons, heartbeat.</p> <p>ii. a principle in music by means of which sounds are felt to progress to certain points of culmination or of repose, thus forming intelligible periods.</p>
ritornello	a form in which an opening theme returns in whole or in part and in different keys throughout the movement
rondo	a form in which a principal theme alternates with one or more contrasting themes, generally called episodes. E.g. patterns ABA, ABACA, ABACABA
shot	a cinematic term for an uninterrupted length of filmed material. In the cinematographer's lexicon, shots are further defined by closeness to the subject (close-up, mid-shot, wide shot, telephoto, etc.), plus lens size, light source (day, night) and so on. The editor constructs a sequence from available 'shots'
signify	to stand as a symbol; to indicate; to denote
story	i. in referring to the narrative film world, describes the narrative that takes place in the mind of the perceiver.

	<p>ii. In a narrative film, all the events that we see and hear, plus all those that we infer or assume to have occurred, arranged in their presumed causal relations, chronological order, duration, frequency, and spatial locations. Opposed to plot, which is the film's actual presentation of certain events in the narrative.</p> <p>iii. The specific unfolding of a sequence of events in a film. It includes character involvement, settings, and an order that is superimposed in an arbitrary manner by the screen writer or by a parallel historical sequence through which the themes are developed. The story is general whereas the plot is specific and includes both internal and external relations to the work.</p> <p>iv. The screen is limited. The story is much bigger. It happens in the outer and the inner. It is around us. It is within us. It is in worlds that are sometimes indefinite, hence undefined. It is in the dark, the suggested, the impossible, the threatened and imagined. The space between. The feelings. The non-literal. There is only one important idea – the real story is the one that happens inside the experience of each audience member.</p>
structure	the interrelation or arrangement of parts in a complex entity: political structure; plot structure. There is here an extra relevance in that the structure from one modality (e.g. music) could be applied to another (e.g. drama) and vice versa.
symbolise	to represent; to regard or treat as symbolic; to represent by a symbol
syuzhet	Along with <i>fabula</i> , terms originating in Russian Formalism. The <i>syuzhet</i> (or <i>sjuzhet</i> or <i>sujet</i> ) is the way in which events are depicted and reshaped, which may be non chronological as typified by the use of flashbacks, flash-forwards and reverse order sequences. Sometimes referred to as the 'discourse'.
theatre	from the Ancient Greek <i>theatron</i> (θέατρον) meaning, "the seeing place."
tonal	The terminology that defines pitch classes is diverse and sometimes contradictory. Tonal music is generally assumed to be music in which one pitch, as in one musical note, serves as the top of the hierarchy of the 12 available notes, and which starts and finishes a work. Historically in the Western canon, this has been organised via modes or diatonic key systems. <i>See</i> 'diatonic' above.
tragedy	The word <i>τραγωδία</i> ( <i>tragoidia</i> ), from which the English word "tragedy" is derived, is a portmanteau of two Greek words: <i>τράγος</i> ( <i>tragos</i> ) or "goat" and <i>ὠδή</i> ( <i>ode</i> ) meaning "song", from <i>αἰδεῖν</i> ( <i>aeidein</i> ), "to sing"

## Appendices – Part 1

The Appendices refer to several file types. All files can be found in the appropriate folder on the Thesis data disk. Document files up to 3 pages in length have been included in full within the following pages. Larger document files and all other file types are listed only, and will be found in their allocated folder on the disk.

Each Appendix entry has a unique code. The first character is a letter ('A' to 'O') and refers to the Appendix itself. The following number puts it in chronological order. The next letter refers to the type of file according the following definition.

File types:

- D Document (in PDF, or JPG format)
- A Audio file (in WAV - Broadcast Wave or MP3 format)
- P PowerPoint file
- V Video file (in mov or mp4 format)

Each Appendix item, is named, with a description where necessary, followed by a line that details the type of file, the size of the file and, where applicable, the playback duration. The next line, in green, gives the name of the file on disk. As an example, an Appendix entry would appear as follows

Video file,      238.1 MB      27'28"

B5-V Electra M12-17.mp4

In this case, it means that the file referred to a video file with a size of 238.1 megabytes of data, and a playback time of 27 minutes, 28 seconds. The next line in green is the actual file name on disk. Within Appendix B, it is the 5<sup>th</sup> file, and the file type is video. It is from the work *Electra* and it is referring to music cues M12 to M17. The suffix confirms the file type which is an mp4 video file.

## Appendix A – *Il Trovatore*

### A1-D Piano/vocal score excerpt

This is a piano reduction of Act IV, N°22, from *Il Trovatore*.<sup>367</sup>

No. 22. SCENA E TERZETTO. LEONORA. SON  
TIS

MANRICO.

Che! Non m'inganno quel fio-co lu-me—  
What! does my dungeon's dim light de-lude me;

*Allegro assai.*  
PIANO. *p*

io, Man-ri-co! Mio Man-ri-co! co!  
I, Man-ri-co! Thou be-hold est!

Oh! mia Leo-no-ra!  
Deur-est Leo-no-ra!

MANRICO.

Oh,..... mi..... con-ce-di, pie-ty  
Ah..... heav'n!..... with pi-ty hast

- to - so Nu - me, gio - ja si gran - de.... an - zi ch'i - o  
thou then view'd me, grant - ing such rap - ture ere death's dark wings en -

*cres.*

The Piano Edition. (41) *Il Trovatore*. (194)

<sup>367</sup> Verdi, Giuseppe (1853). *Il Trovatore* [Opera]. Rome. (Original work published, 1853)



LEONORA. MANRICO. LEONORA.

mo-ra?— Tu non mor-ra-i, Vengo a sal-var-ti. Co-me! A sal-var-mi? Fia ve-ro! Ad-  
- fold me! They shall not slay thee, for free thou art now! Dear-est, ah, what say'st thou! can it be! Fare-

*pp*

MANRICO. LEONORA.

- di-o!— Tronca ogn'in-du-gio, t'affret-ta, par-ti!— E tu non vie-ni?— Restar degg'  
- well now! stay not to par-ley, but let us part now! Wilt thou not come then? I here must

MANRICO. LEONORA. MANRICO. LEONORA.

i-o! Re-star! Deh! Fug-gi. No! Guai se  
tar-ry! Why stay! Ah! haste thee! No! Haste, I

tar-di! La tua vi-ta! Par-ti, par-ti—  
pray thee! Let me save thee! Haste, oh, haste thee!

MANRICO.

No! Io la di-sprez-zo! No!  
No! My life I prize not! No!

*ff*



la tua vi - ta!  
Let me save thee!

Io la di - sprezz - zo — Pur — fig-gi, o  
My life I prize not. Come, in my

don - na, in me gli sguar-di! Da chi l'a - ve - sti? ed a qual prez - zo?  
eyes now look and tell me From whom 'twas pur - chas'd — what price it cost thee?

*Andante.* *parlando.*  
Par-lar non vuoi? Ba-len tre-mendo! Dal mio ri - va - le! In-tendo, in-  
Wilt thou not say? Dread light dawns on me. 'Twas from my ri - val! all's clear now, all's  
Sva.....

*Andante.* *f* *f* *ff*  
- ten-do!  
clear now! Ha..... quest' in - fa-me l'a-mor ven -  
Ah!..... to that vil-lain thy love thou hast

The Royal Edition. — "Il Trovatore." — (196)

A1-D Trovatore p1.jpg; A1-D Trovatore p2.jpg; A1-D Trovatore p3.jpg

## *Appendix B – Electra / Elektra*

### **B1-D Theatre - Euripides – script**

Euripides' *Elektra*. First produced circa 410 BCE. Translated by G. Theodoridis, ©2006.

<http://www.bacchicstage.com/EuripidesElektra.htm>

PDF document, 51 pages

[B1-D Electra – Euripides.pdf](#)

### **B2-V Filmed opera - Hofmansthal / Strauss / Friedrich**

The excerpt B2-V is from the filmed version of the opera, sung in German with English subtitles. In reference to the score, it covers rehearsal marks 110a to 167a at which point the filmmakers have made an injudicious edit.

DVD details: Deutsche Grammophon 00440 073 4095

Konzertvereinigung Wiener Staatsopernchor

Wiener Philharmoniker

Conductor Karl Böhm

Directed by Götz Friedrich

Elektra – Astrid Varinay

Orest – Dietrich Fischer-Dieskau

Video file, 169.5 MB 19'55"

[B2-V Elektra – Strauss.m4v](#)

**B3-D     Film (1962) – Music cue list**

Based upon a DVD copy of the film, this is a cue by cue listing with IN/OUT times, durations, narrative details and some notes on the music. All details have been created by the current author. The names given to the cues are speculative and for reference only.

Music Cue List - PDF document. 2 pages



Music Cue List				Electra (1962)				Director: Michael Cacoyannis Composer: Mikis Theodorakis							
Cue N°	Cue Name	MUSIC IN				MUSIC OUT				Duration		Narrative details		Music Details	
	Film Start & End:	H	M	S	F	H	M	S	F	MIn	:	Sec			
M01	Prologue 1	00	00	07	06	00	03	22	00	3	:	14	.	76	Tam-tams, flute, clarinet, piano, trombones, percussion
M02	Prologue 2	00	04	08	07	00	06	44	00	2	:	35	.	72	Trombone pedals, timpani, percussion, kithara, flute, clarinet
M03	The farmer and the knife	00	08	22	00	00	10	17	15	1	:	55	.	60	Tam-tams, flute, clarinet, percussion
M04	Curse of hair	00	10	20	17	00	13	02	18	2	:	42	.	04	Electra renews the curse with her hair, departs with the Farmer
M05	The sun looked down	00	13	02	19	00	14	28	00	1	:	25	.	24	Chorus waves off Electra
M06	Farmer's song	00	14	38	00	00	16	19	22	1	:	41	.	88	Farmer sings while steering his cart
M07	Take me to my father's grave	00	19	30	00	00	20	06	00	0	:	36	.	00	Chorus leads Elektra to the grave
M08	"Go and cry"	00	20	08	00	00	21	44	24	1	:	36	.	96	Women's chorus, procession
M09	Agamemnon's grave	00	22	05	22	00	24	52	10	2	:	46	.	52	Arrival at the grave. Aegisthus threatens
M10	Grave offering	00	26	13	02	00	27	19	12	1	:	06	.	40	Orestes by the grave, followed by Pylades
M11	Fetching water	00	29	06	22	00	33	20	09	4	:	13	.	48	Transitions > Orestes > Farmer > Elektra
M12	Dancing in Argos	00	35	09	00	00	36	11	00	1	:	02	.	00	Elektra and women return
M13	Do they know you're a virgin?	00	37	14	00	00	41	25	00	4	:	11	.	00	Orestes & Pylades approach Elektra
M14	If Orestes were here	00	41	43	00	00	42	51	00	1	:	08	.	00	Elektra & Orestes discuss the absent brother
M15	With an axe	00	47	15	09	00	48	02	16	0	:	47	.	28	Change of mood, storm on the horizon
															Kithara, drum, clarinet

Cue Nº	Cue Name	MUSIC IN				MUSIC OUT				Duration Min : Sec	Narrative details	Music Details
		H	M	S	F	H	M	S	F			
M16	Nauplis	00	52	04	00	00	53	30	00	1 : 26 . 00	Chorus recounts a part of the Trojan War	Kithara, drum, cbass, clarinet
M17	Give me proof	00	58	26	00	01	01	25	00	2 : 59 . 00	The old man initiates the recognition of Orestes	Kithara, timpani, clarinet, cbass
M18	Start the killing	01	03	49	00	01	07	37	00	3 : 48 . 00	Orestes sets out to the Bacchus festivities	Drums, kitharas, cbass
M19	Dionysian wine	01	08	09	11	01	11	06	10	2 : 56 . 96	Wine festival with Aegisthus	
M20	Two guests	01	11	41	24	01	12	44	09	1 : 02 . 40	Orestes & Pylades are welcomed by Aegisthus	
M21	Cries in the distance	01	13	08	00	01	13	19	00	0 : 11 . 00	Cries come with the wind	
M22	I can hear it	01	13	43	10	01	13	51	08	0 : 07 . 92	Cries in the distance	
M23	Orestes is victor	01	15	16	06	01	20	30	05	5 : 13 . 96	Recounting of the killing of Aegisthus	Kithara, flutes, clarinet, drums, cymbals
M24	The corpse	01	23	43	24	01	24	31	12	0 : 47 . 52	Aegisthus' corpse is carried away	Bass drum
M25	How can we kill the one who gave us birth?	01	26	01	19	01	28	29	20	2 : 28 . 04	Orestes & Electra fight within themselves	
M26	A sacrifice	01	36	23	04	01	38	30	09	2 : 07 . 20	Klytemnestra is lured into the hut	
M27	They're killing her	01	39	15	00	01	40	23	03	1 : 08 . 12	The chorus cries out	
M28	Horrible, horrible	01	41	28	09	01	46	44	17	5 : 16 . 32	Orestes & Electra full of remorse	
M29	Painful separation	01	47	39	13	01	52	08	02	4 : 28 . 56	A wordless separation as A & O part in opposite directions	
END	-									Total Music 65 : 03 . 88 m s /100"]		

(© Edward Primrose, 2013)

m s /100"]

**B4-V Film (1962) – video excerpt**

Prologue section of the film covering the music cues M01 to M02 (refer to the Music Cue List at B3-D)

Video file, 529 MB 6'49",

[B4-V Electra M01-2.mov](#)

**B5-V Film (1962) – video excerpt**

The excerpt B5-V covers the period of Orestes arrival at the home of Electra. This includes music cues M12 to M17

Video file, 238.1 MB 27'28",

[B5-V Electra M12-17.mp4](#)

### *Appendix C – Wagner the Filmmaker*

#### **C1-V     Extract A, video file**

The film is a recording of the original PowerPoint essay. It consists of a piano reduction of the score, with translation into English, synchronised with a performance (Sung in German). After an introduction, there is a test page to introduce the concept, followed by another page in which the stage directions can be clearly seen circled in red. Then follows Extract A.

Video file,     17.4 MB     4'49",

[C1-V Wagner Extract A.mp4](#)

#### **C2-V     Extract B, video file**

Video file,     11 MB     3'32",

[C2-V Wagner Extract B.mp4](#)

#### **C3-V     Extract C, video file**

Video file,     14.3 MB     4'32",

[C3-V Wagner Extract C.mp4](#)

## Appendix D

### D1-D Das Wort sie sollen Chorale – J.S.Bach

Chorale 'Das Wort sie sollen' from the Cantata N°80 J.S.Bach (1715) <sup>368</sup>

D1-D Das Wort sie sollen.pdf

**Choral.** (Mel: „Ein' feste Burg“)

**Soprano.**

Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu - ha - ben.  
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.  
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,  
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

**Alto.**

Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu - ha - ben.  
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.  
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,  
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

**Tenore.**

Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu - ha - ben.  
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.  
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,  
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

**Basso.**

Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu - ha - ben.  
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.  
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,  
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

<sup>368</sup> Bach, Johann Sebastian (1715). Choral: *Das Wort Si Sollen Lassen Stahn* (Sacred cantata) [Music Score]. *Ein feste Burg ist unser Gott*, BWV 80.

## J.S. Bach - Church Cantatas BWV 80

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da -  
*Though they take from me here all that I hold dear I will not com -*

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da -  
*Though they take from me here all that I hold dear I will not com -*

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da -  
*Though they take from me here all that I hold dear I will not com -*

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da -  
*Though they take from me here all that I hold dear I will not com -*

hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.  
*plain, their van - tage will be vain, God's might is all - pre - vail - ing.*

hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.  
*plain, their van - tage will be vain, God's might is all - pre - vail - ing.*

hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.  
*plain, their van - tage will be vain, God's might is all - pre - vail - ing.*

hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.  
*plain, their van - tage will be vain, God's might is all - pre - vail - ing.*

D2-D *Der Abschied*, Mahler, score excerptPiano reduction of a section of *Der Abschied*, from *Das Lied von der Erde*

The score excerpt shows a piano reduction of a section from Mahler's *Der Abschied*. It includes vocal lines and piano accompaniment with various dynamics and markings.

**Fließend im Takt**  
 Altstimme. *In erzählendem Ton, ohne Ausdruck*  
*sempre p*

Die Son-ne schei - det hin-ter dem Ge - bir - ge. In al - le

Tä - ler steigt der A-bend nie - der mit sei-nen Schat - ten,

die voll Küh - lung sind.

*morendo*

**D3-A    *Der Abschied*, Mahler, audio excerpt**

Audio file      16.9 MB      1'28"

[D3-A Mahler audio.wav](#)

**D4-V    *Birth* (2004) Glazer, Desplat, video excerpt**

Video file      28.9 MB      3'28"

[D4-V Birth Valkyries.mp4](#)



## *Appendix E – Die: a pedagogical fiction*

### **E1-D performance script**

Script            pdf      8 pages

[E1-D Die script.pdf](#)

### **E2-V      Die – PowerPoint video**

This is a video recording of the PowerPoint display and which contains first of the two music cues M01. At the end of the cue, the performance of the text would begin.

Video file        30.2 MB      2'00"

[E2-V Die Segment 1.mov](#)

### **E3-V      Die – PowerPoint video**

This is a video recording of the PowerPoint display along with the music cue M02. This would be played at the position so marked in the script.

Video file        7 MB    0'33"

[E3-V Die Segment 2.mov](#)

# E4-D Music score – M1

Die: a pedagogical fiction, Music Cue M1. – Orchestral score.

## Die: a pedagogical fiction

### M1

Edward Primrose  
(2012)

mm = 62

Duduk

Contrabass Clarinet

Horn

Synth 1

Synth 2

Bells

Vibraphone

Harp

Violin 1 solo

Violin 2 solo

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Contrabass

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

**E5-D Music score – M2**

Die: a pedagogical fiction, Music Cue M2. – Orchestral score.

The musical score is written for six parts: Vox synth, Synth 2, Synth 3, Synth 4, Synth 5, and Contrabass. The time signature is 4/4. The key signature has one flat (B-flat). The score begins with a series of chords and sustained notes. The Vox synth part starts with a *pp* (pianissimo) dynamic, followed by a *p* (piano) dynamic. Synth 2, Synth 3, and Synth 4 all start with a *pp* dynamic. Synth 5 and Contrabass start with a *p* dynamic. The score includes various musical notations such as beams, slurs, and dynamic markings.

[E5-D Die score M2.pdf](#)

Appendix F

F1-D      *Now, Voyager* (1942) Rapper, Steiner – music cue list

Music Cue Sheet										Now, Voyager									
Frame Rate		Film START				Film END				Duration									
25		H	M	S	F	H	M	S	F	Min	: Sec								
Film Duration :		00	00	00	00	01	57	24	00	117	: 24								
Cue	Cue Name	Music IN				Music OUT				Duration		Narrative details				Director: Irving Rapper			
																Composer: Year: 1942			
																Music Details			
m01	Fanfare & Overture	00	00	00	00	00	01	27	00	01	: 27	Opening credits; transition to Vale household							
m02	She's coming down	00	01	27	00	00	01	48	00	00	: 21	Butler warns the maids.							
m03	Miss Charlotte	00	03	58	00	00	05	10	00	01	: 12	Charlotte, carving. She descends the staircase. "My ugly duckling."				V'cello & orchestra. Pulse with stairs			
m04	Cat got your tongue?	00	05	14	00	00	05	41	00	00	: 27	Mother on the attack. C sits, mute				String orchestra transformation			
m05	Not that way, this way	00	06	48	00	00	07	15	00	00	: 27	Charlotte rushes out. Dr. follows.							
m06	Stairwell	00	07	17	00	00	08	26	00	01	: 09	Creak in the stairs							
m07	My castle doctor	00	08	27	00	00	14	50	00	06	: 23	Carvings. Flashback to ship							
m08	Come out at once!	00	14	51	00	00	16	14	00	01	: 23	Ship romance. After discovery with lover							
m09	Can you help me?	00	16	15	00	00	17	15	00	01	: 00	"My mother! My mother!" Charlotte's tears.							
m10	Aunt Charlotte's got the shakes.	00	18	51	00	00	19	44	00	00	: 53	Transition to Cascade							
m11	She's a pretty sick girl.	00	20	26	00	00	20	59	00	00	: 33	to Charlotte weaving							
m12	Now Voyager	00	22	28	00	00	23	21	00	00	: 53	C reads Whitman quote "... Now voyager.."							
m13	Miss Beauchamp	00	23	22	00	00	24	19	00	00	: 57	C walks down the gangplank, meets Jerome Durrance							
m14	I wish I understood you	00	24	19	00	00	30	48	00	06	: 29	Flashback to Jaquith & Mother. Lunch with Jerome							
m15	Ship's ball	00	30	48	00	00	34	23	00	03	: 35	Dance band (never seen)							
m16	You're like a camellia	00	34	23	00	00	35	35	00	01	: 12	Invisible join from dance band to orchestra							

[ed. Edward Printose]

Now Voyager

Cue	Cue Name	Music IN	Music OUT	Duration	Narrative details	Music Details
m17	Thanks to you	00 35 36 00	00 36 14 00	00 : 38	Dolce conversation	"It Can't Be Wrong"
m18	Letter to Tina	00 36 14 00	00 37 10 00	00 : 56	On cut to ship's funnel - engine room - uneasy sleep	
m19	Rio harbour	00 39 31 00	00 40 16 00	00 : 45	J & C - view of harbour	
m20	Short cut	00 40 18 00	00 42 55 00	02 : 37	Tour of Rio, ends with accident	Bolero style
m21	Stolen kiss	00 44 59 00	00 47 20 00	02 : 21	Marooned in a shack in the rain	
m22	Rio tour	00 47 20 00	00 47 35 00	00 : 15	Road tour	
m23	Dancing in Rio	00 47 35 00	00 47 51 00	00 : 16	Dance band	
m24	Tears of gratitude	00 47 51 00	00 50 54 00	03 : 03	Rio harbour, to night	
m25	I hate goodbyes	00 50 54 00	00 52 48 00	01 : 54	Flowers before the flight	
m26	Statue of Liberty	00 52 48 00	00 52 57 00	00 : 09	Arrival in New York	Ends with Campdown Races
m27	Your mother's waiting	00 55 59 00	00 57 32 00	01 : 33	C arrives home to mother	
m28	After an illness	01 00 26 00	01 01 07 00	00 : 41	C goes to her Father's room	
m29	Flowers in a box	01 01 08 00	01 02 57 00	01 : 49	Maid brings in a corsage. Mother interrogates	
m30	Meet me half way	01 02 58 00	01 04 39 00	01 : 41	An argument, then a fall.	
m31	Dr. Jaquith will be proud	01 06 56 00	01 07 34 00	00 : 38	The family leaves, transformed	
m32	She wants to see you	01 07 34 00	01 08 46 00	01 : 12	C is requested by Mother	
m33	I'm not afraid, Mother.	01 10 53 00	01 11 25 00	00 : 32	Threat about the will	
m34	Good girl, Dora	01 11 35 00	01 12 15 00	00 : 40	Dora takes over	
m35	Dear Dr. Jaquith	01 12 15 00	01 13 37 00	01 : 22	C voice over letter to Jaquith	
m36	I'm still horribly in love	01 15 42 00	01 18 10 00	02 : 28	Cocktail piano, C & J	"Night & Day" - Cole Porter

Cue	Cue Name	Music IN		Music OUT		Duration	Narrative details	Music Details
m37	I must see you	01	18	11	00	01 : 39	Orchestral concert	Orchestral concert - Tchaikovsky 6
m38	I heard the news	01	19	52	00	00 : 36	Jerome calls from the station	
m39	Call a taxi	01	20	34	00	02 : 57	C chases after J. Train departure.	
m40	End of engagement	01	23	32	00	03 : 32	Elliott & C listening to the concert on the radio.	Reprise of Tchaikovsky 6
m41	A mother's love	01	27	49	00	00 : 56	Argument. Mother dies	
m42	I did it!	01	28	45	00	01 : 04	Reading of will. Return to Cascade	
m43	Tina	01	30	18	00	01 : 57	C, Tina & the jigsaw	
m44	Don't make me	01	32	16	00	00 : 50	Christine refuses the ping pong game	
m45	I'm sorry Trask	01	33	08	00	00 : 16	Tina runs for her coat	
m46	Another miracle	01	33	27	00	00 : 24	C & Trask discuss Tina	
m47	Milk bar	01	33	51	00	02 : 06	C & Christine at the Milk Bar	Juke box
m48	Long distance	01	35	57	00	01 : 56	Conversation with Daddy/Jerry	
m49	Nobody likes me	01	38	08	00	02 : 51	Tina crying in bed	
m50	I want to talk to you	01	40	59	00	00 : 27	Tennis. Dr. Jaquith is upset at C's interference in Cascade's affairs	
m51	The free will bill	01	44	31	00	03 : 20	Telephone, camping trip. "Camille"	
m52	Roasting weenies	01	48	00	00	00 : 44	Party in Boston. Reunion for all.	Radio or record player
m53	Daddy!	01	48	44	00	01 : 27	Tina descends the stairs	
m54	How do you take care of a doctor?	01	50	11	00	01 : 15	C & Dr.J. blueprints, Tina	Records reprise
m55	Of course it's about us!	01	52	39	00	02 : 57	C & J argue. "Please let me go!"	
m56	Our child	01	55	38	00	01 : 46	"Don't let's ask for the moon. We have the stars."	
		Total Music :				86 : 51		

## F2-V *Now, Voyager* (1942) Rapper, Steiner – video excerpt

Video excerpt contains music cues M03, M04, and M05

Video file      190 Mb      5'05",

[F2-V Voyager M03-M05.mp4](#)

## F3-D *Now, Voyager* (1942) Rapper, Steiner – score excerpt

This is a short score reduction of music cue M05. It has been transcribed from Daubney (2000) which was itself, a citation from the *Now, Voyager* published score, © M. Witmark & Sons, USA.<sup>370</sup>

Now, Voyager - M05

Max Steiner

[F3-D Voyager M05 score](#)

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<sup>370</sup> Daubney, Kate. (2000). *Max Steiner's Now, Voyager: A Film Score Guide* (K. Daubney, Auth.). Westport, CT: Greenwood Press. 67-68



**F4-D     Bette Davis – commentary**

The following is a citation from Film Score Monthly web page.<sup>371</sup>

*Back in 1985, I was invited to do some film restoration work with Tom Bodley, then head of post production for Goldwyn Pictures. I was a guest at his home for three weeks. One of Toms best friends was Bette Davis and I knew that I would be meeting her. Indeed, I got to spend several evenings with her. I asked her about the Max Steiner Dark victory story. She said it was true but the story had become twisted over the years. In the film, she is walking up the stairs preparing for her death. She wanted to know if the scene would be scored or not, If scored, she knew that Max would take care of some of the emotion and she would make her acting more low key. That's why she asked "Is Max walking up those stairs or am I" She wanted to know what emotional level to gauge her acting !!*

**F5-V     *Laura* (1944) – video excerpt 1**

Video file,        36.6 MB        3'24"

[F5-V Laura excerpt 1.mp4](#)

**F6-D     *Laura* (1944) score 1**

Score document, PDF, 4 pages

[F6-D Laura score 1.pdf](#)

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<sup>371</sup> Caps, Joe (23-10-2007) *Dark Victory* - *Bette* . Film Score Monthly [Web page].

**F7-V     *Laura* (1944) ) – video excerpt 2**

Video file,        8.2 MB        1'18"

[F7-V Laura excerpt 2.mp4](#)

**F8-D     *Laura* (1944) score 2**

Score document, PDF, 2 pages

[F8-D Laura score 2.pdf](#)

## *Appendix G*

### **G2-V    *Solaris* (1972) excerpt 1**

Video file      34.3 MB      6'12"

[G2-V Solaris film excerpt1.mp4](#),

### **G3-V    *Solaris* (1972) excerpt 2**

Video file      56.4 MB      6'36"

[G3-V Solaris film excerpt2.mp4](#),

## *Appendix H – A Pure Formality*

### **H1-D    APF Plot Summary** <sup>372</sup>

*Director: Giuseppe Tornatore*

*Composer: Ennio Morricone*

*Starring Roman Polanski and Gerard Depardieu*

*Plot Summary for A Pure Formality (1994) Una Pura Formalità (original title)*

*Onoff is a famous writer who hasn't published any new books for quite some time and has become a recluse. When he is picked up by the police one stormy night, without any identification, out of breath and running madly, without clear memory of recent events, the Inspector is suspicious. Through interrogatory dialectic, the head of this lonely, isolated, broken-down police station tries to establish what has happened, by delving into the mind of his writer-hero, and clearing up a mysterious killing.*<sup>373</sup>

**H1-D Formality Plot (place marker)**

### **H2-V    Feature film, complete**

This is a highly compressed file of the whole film, stereo sound

Video file,        791.1 MB        106'51"

**H2-V Formality film.mp4**

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<sup>372</sup> *A Pure Formality* (1994) Tornatore, Giuseppe [Director], Tornatore, Giuseppe [Writer], Morricone, Ennio [Composer],

<sup>373</sup> Dibben, Tad (n.d.). *A Pure Formality - Plot Summary*. Internet Movie Data Base [Web page].

H3-D Music Cue List

A Pure Formality (1994)																	
Music Cue List																	
Director: Giuseppe Tornatore Composer: Ennio Morricone																	
Cue N°	Cue Name	Cue Start			MUSIC IN			MUSIC OUT			Duration		Narrative details		Tone Centre	Music Details	
		H	M	S	H	M	S	F	H	M	S	F	Min	Sec			
	Film start - "Alexandre M & ... present"	0	00	00	01	02	32	07	01	03	15	14	0	43	28	Stillness, country, bird sounds	
M01	Breathlessly	0	00	43	01	03	15	14	01	06	03	00	2	47	44	Gunsnot, POV running through forest.	F (min) Solo vln, timbales, timpani, electric piano, brass, glissandi, bowed cymbals
M02	Pneumonia	0	03	55	01	06	27	17	01	07	19	07	0	51	60	Rain, Police, flashlights	C>G (min) Slow lyrical strings (G Bb F# D F Eb D)
M03.a	Erase The Pasta	0	05	29	01	08	01	09	01	09	09	21	1	08	48	Waiting room.	E (min) Whistle (diegetic)
M03.b	Erase The Pastb	0	07	01	01	09	34	05	01	10	17	02	0	42	88	Waiting room.	E (min) Whistle (diegetic)
M04	Waiting for the Inspector	0	08	04	01	10	36	10	01	11	23	15	0	47	20	Onoff sits in the waiting room	G (min) Horns (F#3 and G3) - Chord sequence in strings: Gmn, Emn, Cmn, Ab min, Db 7/9#11
M05	Drink Up	0	08	56	01	11	28	19	01	11	33	04	0	04	40	The marshal offers a bowl of warm milk	C Waterphone
M06	Bowl of milk	0	09	15	01	11	47	16	01	11	54	12	0	06	84	Onoff throws the milk at the marshal	G Waterphone
M07	A nasty business	0	10	08	01	12	40	08	01	12	56	24	0	16	64	Onoff is immobilised. The Inspector enters.	(B min) Slow lyrical strings
M08	Leonardo da Vinci	0	12	23	01	14	56	05	01	17	46	14	2	50	36	Onoff's identity is questioned	(F#) Waterphones, prepared piano (F#-A), strings
M09	I doubt it will take long	0	16	02	01	18	35	04	01	19	08	23	0	33	76	Onoff pov of mousetrap	F# Horns/Strings as for 1M04, slow with chords
M10	Wine in the cupboard	0	17	02	01	19	34	11	01	19	44	21	0	10	40	Onoff sees the wine	G# Strings tremelo
M11	The Beard	0	21	52	01	24	24	13	01	24	35	10	0	10	88	Onoff reflects on his shaved face	Slow strings, waterphone (mel) Gb F# D# E)
M12	Bloodstain	0	22	23	01	24	55	15	01	25	37	04	0	41	56	Finds blood on his shirt	F# (min) Piano, horns, trem strings build to waterphone climax
M13	Hiding the bloody evidence	0	23	55	01	26	27	10	01	28	29	14	2	02	16	Onoff tries to hide the blood soaked portion of his shirt	n/a Continuous string trills, bowed cymbal waterphone
M14	Photographic bait	0	26	57	01	29	29	11	01	30	24	03	0	54	68	Onoff sees the photo on the floor	G# Lyrical strings, dissonant, horn cuvee.

Cue Nº		Cue Name	Cue Start			MUSIC IN			MUSIC OUT			Duration		Narrative details		Tone Centre	Music Details
			H	M	S	H	M	S	F	H	M	S	F	Min	Sec		
M15.a		Insomnia	0	31	11	01	33	43	10	01	35	35	23	1	52	52	(G#) Slow, sust. strings, waterphones, water gongs, piano ostinato.
M15.b		And then? (Et puis?)	0	33	03	01	35	35	24	01	35	50	02	0	14	12	n/a Chaotic pizzicato, high violins
M16		"Why this interrogation?"	0	35	44	01	38	16	08	01	38	50	20	0	34	48	F# (min) Horns, string chords [vari. on 1M04]
M17		L'anniversaire d'Onoff	0	40	44	01	43	17	00	01	44	00	16	0	43	64	G (min) Chromatic strings, clarinet
M18		Remembering the song	0	41	48	01	44	20	22	01	45	04	05	0	43	32	n/a whistles, Strings from underneath + waterphone
M19		In Search of Onoff	0	44	59	01	47	31	21	01	50	03	21	2	32	00	F (min) Tribone theme, strings strp, plucked piano, water gongs
M20.a		Flashback.2	0	49	13	01	51	45	21	01	51	47	10	0	01	56	Pizzicato Pizzicato
M20.b		Flashback.3	0	49	25	01	51	57	13	01	52	01	09	0	03	84	Pizzicato Lyric chromatic strings, horn
M21		There is no station!	0	50	19	01	52	52	03	01	53	36	18	0	44	60	Stings Stings
M22		Mere memory/lapse	0	52	44	01	55	16	16	01	56	16	10	0	59	76	
M23		Writer's Block	0	55	12	01	57	44	12	01	58	40	18	0	56	24	Pizzicato Pizzicato
M24.a		Flashback.4	0	58	58	02	01	30	21	02	01	34	22	0	04	04	Pizzicato Pizzicato
M24.b		Flashback.5	0	59	22	02	01	55	00	02	01	57	08	0	02	32	Pizzicato Pizzicato
M24.c		Flashback.6	0	59	35	02	02	07	11	02	02	09	03	0	01	68	Pizzicato Pizzicato
M24.d		Flashback.7	1	00	13	02	02	45	12	02	02	48	23	0	03	44	Continuous string trills, bowed cymbal waterphone
M25		"Ca suffit Onoff!"	1	00	23	02	02	56	06	02	04	48	04	1	51	93	Lyrical strings
M26		Biographie d'Onoff	1	03	57	02	06	30	02	02	08	33	04	2	03	08	Bowed cymbals & vibraphone, water gongs, slow strings
M27		After the Nightmare	1	06	55	02	09	27	10	02	10	20	18	0	53	32	Prep. piano, strings, water gongs, waterphone
M28		Why writers write	1	08	49	02	11	22	05	02	12	38	19	1	16	56	Sting chord cresc.
M29		Flashback.8	1	10	57	02	13	30	00	02	13	37	14	0	07	56	

Cue N°		Cue Name		Cue Start		MUSIC IN			MUSIC OUT			Duration		Narrative details		Tone Centre		Music Details	
		H :	M :	S	H	M	S	F	H	M	S	F	Min :	Sec					
M30	The song	1 :	11 :	16	02	13	49	02	02	14	54	01	1 :	04 . 96	Onoff reflects	G# (min)	Onoff a capella, plus tremelo strings, clarinet		
M31	Photos from 20 years ago	1 :	14 :	25	02	16	57	19	02	17	38	17	0 :	40 . 92	Photos of a past love	C (min)	Clarinet, muted strings		
M32	Photos	1 :	17 :	49	02	20	21	17	02	21	35	09	1 :	13 . 68	Revisits all the old photos	Bb min	Muted strings, piano solo		
M33	Palais des Neuf Frontiers	1 :	20 :	26	02	22	58	19	02	23	14	19	0 :	16 . 00	Searches for a dedication	n/a	Bowed cymbals		
M34	Faubin, the Bum	1 :	21 :	17	02	23	49	12	02	27	14	15	3 :	25 . 12	Onoff explains the story of Faubin	F (min)	Waterphone, plucked piano, strings, water gongs		
M35	Flashback 9	1 :	26 :	37	02	29	09	21	02	29	14	05	0 :	04 . 36	The drawer	n/a	Bowed cymbal with reverb		
M36	The gun	1 :	26 :	51	02	29	23	11	02	29	51	04	0 :	27 . 72	Inspector holds up gun in plastic bag		Lyrical strings		
M37	Paula - Gunshot	1 :	27 :	42	02	30	14	16	02	30	21	24	0 :	07 . 32	Flashbacks, gunshot		Chromatic strings		
M38	Qui est paula?	1 :	28 :	12	02	30	44	23	02	30	50	05	0 :	05 . 28	Flashbacks, Paula leaves	C min	Muted strings		
M39	Pourquoi elle revenait	1 :	29 :	12	02	31	44	12	02	31	51	00	0 :	06 . 52	Man knocking on Onoff's door		Tremelo strings		
M40	Paula & Stephane	1 :	29 :	23	02	31	56	01	02	32	02	23	0 :	06 . 88	Flashbacks of Paula, gun into lens		Tremelo strings		
M41	Allez, partez	1 :	29 :	45	02	32	18	00	02	32	24	23	0 :	06 . 92	Paula leaves		Muted strings		
M42	Vous avez écrit ceci	1 :	30 :	43	02	33	15	07	02	33	22	08	0 :	07 . 04	Onoff reads his own suicide note. The rain stops	B min	Tremelo strings		
M43	Oublie moi souvent!	1 :	31 :	49	02	34	22	03	02	35	08	19	0 :	46 . 64	Suicide is revisited, Rain stops again	F (min)	Rapid string figures, timpani		
M44	Why can't you hear me?	1 :	37 :	23	02	39	55	17	02	42	49	08	2 :	53 . 64	Clean paper, and new client	F# (min)	Slow strings, plucked prep piano, bowed cymbals		
M45	Erase the Past	1 :	42 :	47	02	45	19	14	02	49	12	07	3 :	52 . 72	The truck drives off	B	Song		
		Film Duration									Total Music								
END		-			1 : 46 : 41						45 : 25 . 00						Analysis: Edward Primrose		

**H4-V Video excerpt – M04**

This excerpt corresponds with the music cue M04

Video file      13 MB      1'16"

[H4-V Formality M04.mp4](#)

**H5-A Audio excerpt – M04**

This is a music only recording of the music cue M04 from the published compact disc.

Audio file      10.1 MB      0'52"

[H5-A Formality MO4.wav](#)



## H6-D Music score – M04

Re-creation of music cue M04

### A Pure Formality

M04 - Waiting for the Inspector

Ennio Morricone (1994)  
(Reverse engineered Edward Primrose)

$\text{♩} = 70$   
*muted*  
*pp* *muted*  
*pp*

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

H6-D Formality M04 Score

**H7-A Audio excerpt – M15a**

This is music cue M15a as it occurs on the published compact disc and listed as 12.Contradictions

Audio file      26.5 MB      2'18",

[H7-A Formality M15a.wav](#)

**H8-A Audio excerpt – M32**

This is music cue M32 as it occurs on the published compact disc and listed as 9.Photos. Note that this version is in A minor whereas in the film it is closer to Bb minor.

Audio file      15.3 MB      1'20",

[8-A Formality M32.wav](#)

## Appendices – Part 2 – Original works

### *Appendix J – Brother Boy*

#### **J1-D      Radio play synopsis**

Writer: Nic Vellissaris

Produced for ABC Radio Drama by Anna Messariti

Music by Edward Primrose

Part One - Neos Kosmos

Part Two - The Sea is Salty like our Tears

*How do you go on living the way it was before, when you know that everything has changed?*

*Brother Boy is the story of a Greek family coping with the loss of its only female member to cancer.*

*The family life she once held together has been irrevocably damaged and Arthur, the eldest brother, is struggling to fill the void left by his mother's death. Steve, the youngest, seems content to shirk all responsibility, indulging instead in his passion for illegal street racing.*

*Within the constraints of a culture that often hides its more tender emotions, how do these three men come to terms with their tragedy? The father of Arthur and Steve is haunted by the memories of his past, leaving him unsure of his feelings and of the role he is expected to play in the present and the future. In this context, the three grieving men are forced to face each other and come to terms with the common bond they share in the loss of their mother and wife.*

J1-D Brother Boy synopsis (place marker)



J3-D      Music score – M01

Brother Boy  
M.01

Edward Primrose

$\bullet = 102$

Soprano Sax

French Horns

Harp

Bouzouki

Contrabass

1 2 *simile* 3 4

Sax

Hrn

Hp

Bzki

Cb

*p*

*pp*

*p* 4 3

*f*

4

2

M.01

5 6 7 8

Sax

Hrn

Hp

Bzki

Cb

9 10 11

Sax

Hrn

Hp

Bzki

Cb

Detailed description: This musical score is for measures 5 through 11 of a piece labeled M.01. It is arranged for five instruments: Saxophone (Sax), Horn (Hrn), Harp (Hp), Bzki (likely Bzika or Bzika), and Cb (likely Cb or Cb). The score is divided into two systems. The first system contains measures 5, 6, 7, and 8. The second system contains measures 9, 10, and 11. The Saxophone part is in the treble clef and features a melodic line with eighth and sixteenth notes. The Horn part is in the treble clef and features sustained chords. The Harp part is in the grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The Bzki part is in the treble clef and features a melodic line with eighth and sixteenth notes. The Cb part is in the bass clef and features a rhythmic pattern of eighth and sixteenth notes. The score is written in a key signature of one flat (Bb) and a common time signature (C).

J3-D BB M01 Score p1; J3-D BB M01 Score p2

**J4-A Audio excerpt - M01**

Audio file      9.3 MB      0'32"

[J4-A BB M01 audio.wav](#)

**J5-D Cretan melody, score****Cretan melody**

[J5-D BB Cretan melody](#)

**J6-A Cretan melody, audio file**

This is an ancient melody from Crete. Composer is unknown

Audio file      15.1 MB      0'52";

[J6-A BB Cretan melody.wav,](#)

**J7-A      Audio excerpt - M07a**

Audio file      16.3 MB      0'57"

[J7-A BB M07a.wav](#)

**J8-A      Audio excerpt - M10**

Audio file      13 MB      0'45"

[I8-A BB M10 Vox.wav](#)

**J9-A      Audio excerpt - M10b**

Audio file      16.3 MB      0'57"

[J9-A BB M10b Vox.wav](#)

**J10-A      Audio excerpt - M12a**

Audio file      15 MB      0'52"

[J10-A BB M12a.Bzki.wav](#)

**J11-A      Audio excerpt - M13**

Audio file      13 MB      0'45"

[J11-A BB M13 Sax.wav](#)



**J12-A Audio excerpt - M23**

Audio File      26.3 MB      1'31"

[J12-A BB M23 Vox.wav](#)

**J13-A ABC broadcast**

This is the final broadcasted program as produced by the ABC in 2005

Audio File      978.6 MB      56'38"

[J13-A BB ABC Broadcast.wav](#)

## *Appendix K – Kill Only This One*

### **K1-D Synopsis**

Kill Only This One – short film (2006)

Writer/director/composer – Edward Primrose

#### Synopsis

Marcello drives obsessively, but always comes back to the same rehearsal studios, always hoping for a better outcome. Within the building he becomes aware of invisible creatures. Observing through keyholes, he is horrified by the behaviour of his dancing girlfriend. Marcello clumsily attempts to befriend a player of the koto, only to be rejected.

When the dancer also casts him aside, Marcello's feelings of abandonment push his attention towards something obscure. Just beyond Marcello's view lies the spider world in which a pair of heads – Swamp, a male and Quagmire, a female - seem to be observing him. Playing god, they believe they are in control as they contemplate the web of intrigue below.

From a twisted form of jealousy, the dancer dispatches the koto player. Swamp takes credit for this act of poetry: a gift to his adoring female companion.

When all the women have deserted him, Marcello is left with only memories of the music.

[K1-D KOTO Synopsis \(place marker\)](#)

### **K2-D Script**

Short film script      pdf      9 pages

[K2-D KOTO Script.pdf](#)

"Kill Only This One"

"Kill Only This One"									
Music Cue Sheet									
Frame Rate		Film START			Film END			Duration	
25		H	M	S	F	H	M	S	F
		01	00	00	00	01	16	14	05
		Min : Sec		Min : Sec		16 : 14 . 20			
Cue N°	Cue Name	Music IN			Music OUT			Duration	
		H	M	S	F	H	M	S	F
		Min : Sec		Min : Sec		.00			
M01	Title & Concert	01	00	00	00	01	03	12	17
		Titles, Marcello travelling, Koto Player practising							
M02	Dancer	01	02	44	10	01	03	31	16
		Marcello climbing stairs. Dancer rehearses. M driving							
M03	Night Journey 1	01	03	31	16	01	04	20	02
		Marcello climbs stairs and enters Music Room							
M04	Koto Practise 1	01	04	19	10	01	04	59	22
		Marcello climbs stairs and enters Music Room							
M05	Reject with silence	01	05	00	00	01	05	16	18
		Marcello leaves the warehouse							
M06	Night Journey 2	01	05	14	12	01	06	07	07
		Marcello driving							
M07	My insides make me	01	06	03	14	01	06	48	22
		Marcello climbing stairs. Dancer rehearses							
M08	Now what?	01	07	12	01	01	08	58	11
		M & D look up to the spider. Crossover into Heaven/Hell							
M09	Will it be bloody?	01	09	30	19	01	10	44	11
		Q & S look down on KP rehearsing.							
M10	I feel better now	01	10	41	24	01	11	37	12
		Killing							
M11	Meditation in Heaven / Hell	01	12	26	01	01	13	45	03
		Q & S listening. Marcello enters Music Room							
M12	Final	01	14	03	13	01	16	14	04
		M plucks koto. Credit sequence							
Total Music :		14 : 49 . 00							
		Duduk, drones, koto, violin							
		Rhythm, pulse, duduk. Vocal drones							
		Koto solo							
		Koto solo							
		Koto solo, as if practising							
		Vocal drones, soft start							
		Rhythm, pulse, duduk.							
		Drones plus J/E vocals							
		Koto solo, Koto FX							
		Granulated drones							
		Duduk, timpani, harp, violin, contrabass, granulated drones							
		Tutti + male & fem voices							

**K4-V     Video**

Complete film – *Kill Only This One*

Video file     114.8 MB     17'25"

[K4-V KOTO movie.mp4](#)

**K5-D     Music score - M01**

Music score     pdf     10 pages

[K5-D KOTO M01 score.pdf,](#)

**K6-A     Audio excerpt - M01**

Audio file     53.1 MB     3'04"

[K6-A KOTO M01 audio.wav,](#)

**K7-D     Music score - M11**

Music score     pdf     4 pages

[K7-D KOTO M11 score.pdf](#)

**K8-A     Audio excerpt - M11**

Audio file     23.7 MB     1'22"

[K8-A KOTO M11 audio.wav](#)

## *Appendix L - Concerto Grosso for Orchestra and Piano Obligato*

### **L1-D Full Score**

*Concerto Grosso for orchestra with piano obbligato* (2004, revised 2013)

Music score    pdf    84 pages

[L1-D Concerto Grosso score.pdf](#)

### **L2-A Audio – performance simulation**

This is a computer produced simulation of the score of the *Concerto Grosso*. It has been generated from sampled instruments only. It serves as a very rough guide as to the contents of the work.

Audio file    350.6 MB    20'17"

[L2-A Concerto Grosso audio.wav](#)

### L3-D Thematic breakdown

Thematic analysis: L2-D Concerto Grosso analysis.pdf

	Theme	Start	End	Comment
Section 1		1	203	
	<b>a1</b>	1	1	Sextuplet figure
	<b>b1</b>	1	15	Chordal array, accented by piano and/or harp
	<b>c1</b>	1	32	reiterated C pedal
	<b>a2</b>	25	26	BCI
	<b>b2</b>	26	35	
	<b>d1</b>	36	40	Piano
	<b>c2</b>	41	192	reiterated C pedal
	<b>e1</b>	44	45	WW rising quavers
*	<b>e2</b>	45	57	Strings - arpeggios over bass melody
	<b>f1</b>	58	62	Piano solo
	<b>e3</b>	62	74	
		75	79	Piano episode
	<b>e4</b>	80	91	Upper part in bass
		92	122	Piano episode
	<b>e1</b>	122	135	WW rising quavers
	<b>e2</b>	136	148	Strings - arpeggios over bass melody; piano solo
	<b>e3</b>	160	172	with counter melodies
	<b>f1</b>	172	178	Trumpets
	<b>a3</b>	174	187	woodwind
	<b>a4</b>	188	192	Piano
	<b>c1</b>	193	199	reiterated C pedal - solo piano
	<b>a5</b>	200	203	Piano
Section 2		204	322	
	<b>g1</b>	205	216	Harp
	<b>g2</b>	217	220	woodwind
	<b>c3</b>	251	256	repeated notes
	<b>g2</b>	257	267	Piano
	<b>g3</b>	268	270	Horn
		271	277	Brass
	<b>g4</b>	278	285	ww, tpt, harp
	<b>b3</b>	295	305	Harp, brass
		306	322	Multiple ostinati, tutti
Section 3		323	646	
	<b>h1</b>	323	340	variation 1 of chaconne
	<b>h2</b>	341	356	variation 2 Brass, piano
	<b>h3</b>	357	431	variation 3 Strings, bass theme
	<b>g5</b>	432	484	Variations based on section 2 themes
	<b>d2</b>	485	488	Recap 1st section theme - piano, strings
	<b>c2</b>	490	513	reiterated C pedal
	<b>e4</b>	495	513	Return of e, but varied to fall within the chordal sequence of the h chords
	<b>h4</b>	495	513	
	<b>h5</b>	514	546	Rapid piano and orchestra interchange based on theme f
	<b>h6</b>	547	638	6/4 Coda section, chaconne variations, themes c & g
	<b>a6</b>	639	646	Finale

L3-D Concerto Grosso analysis.pdf

## *Appendix M - Neikos*

### **M1-D    Orchestral Score**

Neikos, for orchestra (2011)

Music score    A4 pdf,            33 pages

[M1-D Neikos score.pdf](#)

### **M2-D    Audio – performance simulation**

This is a computer produced simulation of the score of the *Neikos*. It has been generated from sampled instruments only. It serves as a very rough guide as to the contents of the work.

Audio file        168.4 MB        9'45"

[M2-A Neikos audio.wav](#) ,

### **M3-A    *The Marriage of Figaro*, Mozart, Da Ponte, audio excerpt**

Audio file        5.3 MB            0'28"

[M3-A Figaro audio.wav](#)



## *Appendix N - Acragas*

### **N1-D    Orchestral Score**

Acragas (Prologue & Fugue) for orchestra (2013)

Music score    A4 pdf    14 pages

[N1-D Acragas score.pdf](#)

### **N2-A    Audio – performance simulation**

This is a computer produced simulation of the score of the *Acragas*. It has been generated from sampled instruments only. It serves as a very rough guide as to the contents of the work.

Audio file    153.7 MB    8'54"

[N2-A Acragas audio.wav](#)

## *Appendix O – The Wife of Empedocles*

### **O1-D Outline**

This is a PowerPoint file which gives an introduction to the work and introduces the characters.

PowerPoint file

[O1-P TWOE Outline.pptx](#)

### **O2-D Synopsis**

A scene by scene synopsis      pdf      6 pages

[O2-D TWOE Synopsis.pdf](#)

### **O3-D Script draft**

This is the full script of *The Wife of Empedocles*, a work of music-cine-theatre in 5 Acts.

Script      A4 pdf      130 pages

[O3-D TWOE Script draft 7\\_5.pdf](#),

## O4-D List of characters

The Wife of Empedocles - Cast List		
<i>All roles to be performed by 10 actors (5 female, 5 male)</i>		
A	ARETHA	F Filmmaker - Exec Producer of Goddess Pictures & Producer of "The Wife of Empedocles" (Same actor as Artemis)
A	DITA	F Filmmaker - Exec Producer of Goddess Pictures, uncredited scriptwriter of "The Wife of Empedocles" (Same actor as Aphrodite)
A	ESTA	F Filmmaker - Exec Producer of Goddess Pictures & DOP on "The Wife of Empedocles" (Same actor as Hestia)
A	HANNAH	F Filmmaker - Exec Producer of Goddess Pictures & Director of "The Wife of Empedocles" (Same actor as Hera)
A	TINA	F Filmmaker - Exec Producer of Goddess Pictures & 1st AD on "The Wife of Empedocles" (Same actor as Athena)
A	CHLOE	F Documentary filmmaker shooting a documentary on Goddess Pictures
B	AGATHON	M student of Empedocles
B	ANACREON	M poet, performer (very loosely based on the historical 6th BCE Anacreon)
B	ANAXAGORAS	M a cosmologist (loosely based on 5th BCE Anaxagoras)
B	ATALANTA	F Olympian athlete (female)
B	BUSINESSMAN	M Enticed by Empedocles' invention, an investor in Anacreon's enterprise
B	BUSINESSWOMAN	F Enticed by Empedocles' invention, an investor in Anacreon's enterprise
B	CLEANER	M worker at the Athens Town Hall
B	DEMOCRITUS	M a cosmologist (loosely based on 5th BCE Democritus)
B	DIMITRIS	M Olympian athlete
B	DIONYSIAN_1	F Participant in Dionysian rites
B	DIONYSIAN_2	F Participant in Dionysian rites
B	DIONYSIAN_3	F Participant in Dionysian rites
B	EMPEDOCLES	M a cosmologist (loosely based on 5th BCE Empedocles)
B	ENTREPRENEUR	M Enticed by Empedocles' invention, an investor in Anacreon's enterprise
B	FARMER	F a farmer
B	HERACLITUS	M a cosmologist (loosely based on 5th BCE Heraclitus)
B	HERMOKRATES	M/F (Ερμોકράτης) Runner working for the Marquise
B	HIPPARCHUS	F Mayor of Town Hall (a woman pretending to be a man)
B	LAMACHUS	M an actor (5th C BCE)
B	MARQUISE	F a wealthy widow
B	MELATA	F an actress (5th C BCE)
B	METROBIUS	M an actor (5th C BCE)
B	MILO	M Olympic athlete
B	MYIA	F an actress (5th C BCE)
B	PARMENIDES	M a cosmologist (loosely based on 5th BCE Parmenides)
B	PAUSANIAS	M a student cosmologist, and assistant to Empedocles
B	STUDENT_1	F a student cosmologist
B	STUDENT_2	M a student cosmologist
B	THEANO	F wife of the Town Clerk. (and Pythagoras' widow)
B	TIRESIAS	M a half blind, old man very loosely based on the mythological Tiresias
B	TOWN CLERK	M functionary at the Athens Town Hall
B	ZENO	M a cosmologist, student and apologist of Parmenides (loosely based), who makes money selling his 'enlightened' science.
C	APHRODITE	F Goddess of love, lust and beauty
C	ARTEMIS	F Virgin goddess of the hunt, wild things, and the moon.
C	ATHENA	F Goddess of wisdom, warfare, strategy, handicrafts and reason
C	HERA	F Goddess of marriage, women, and childbirth
C	HESTIA	F Goddess of hearth and home



## O6-D Music cue list

The Wife of Empedocles					
Music Cue List			Writer/Composer: Edward Primrose		
Cue ID	Act/Scene	Page	Cue Name	Narrative details	Music Details
1m01	1/01	1	Prelude.1	The 1st AD demands silence on set	Mix of atmospheres and rudimentary motivic shapes
1m02	1/02	2	Prelude.2	VFX, explosions, thunder & lightning, Tiresius falls down the mountain	Tiresias
1m03	1/04	3	Drumming	Athletes appear for training	Athletes drumming theme
1m04	1/06	10	Dionysian Rites	Maenads, ecstatic Dionysian celebrants returning.	Maenads sing. Percussion reprieve
1m05	1/09	19	Nightmare		Estrogen music
1m06	1/10	20	Pleasure song	Introduction to Marquise's experiment	Anacreon with troupe with
1m06b	1/11	21	Pleasure song play out		Play out under the festivities
1m07	1/11	21	Olympic signature		Subtle tones, layering on top of 1m06
1m08	1/12	22	Pleasure song play out		Play out under the festivities
2m01	2/01	23	Morning after		Anacreons main theme, instrumental intro
2m02	2/02	25	Apostles Song	Students of Empedocles singing	Students song - verse 1
2m03	2/04	26	Apostles Song	Students again, reverse angle	Students song - verse 2
2m04	2/05	26	Town Hall		Interlude (Katumba leap)
2m05	2/08	33	Apostles Song	Students hum the song while waiting for Empedocles' lesson to begin	Students' song reprise
2m06	2/09	37	Town Hall	Town Clerk and Cleaner	Interlude reprise
3m01	3/01	50	Town Hall	Preparations for the Mayor's speech	Prelude, including Town Hall theme
3m02	3/04	58	Olympic signature		Film music
3m03	3/05	59	Heraclitus chanting		Chanting
3m04	3/06	61	Town Hall	Town Clerk & Cleaner discuss Anacreon	Town Hall theme
3m05	3/12	74	Symposium	Preparations for Empedocles' colloquium	Pausanius & choir
4m01	4/01	83	Prelude		Overture reprise (from 1m2)
4m02	4/02	91	Olympic signature	Goddesses in meditation	Film music
4m03	4/03	94	Drumming		Athletes drumming theme
4m04	4/06	98	Summer wedding	Guests and participants arrive for the wedding	Jazz
4m05	4/09	106	Town Hall		Town Hall theme
4m06	4/11	108	Olympic signature		Film music
5m01	5/01	110	Interlude		Variation on 1m2 & 4m1
5m02	5/02	113	Olympic signature		Film music
5m03	5/05	117	Rapid cutting	Series of fast appearances	Film cue
5m04	5/05	119	Tiresias, the wife	Tiresias makes a grand entrance	Grand entrance, fanfare-like, variation of Town Hall theme in brass
5m05	5/08	126	Choral prelude/finale	Prelude song	Chorus
template - open end music					

**O7-D Music score – 1m02**

Music Score A4 pdf 10 pages

[O7-D TWOE 1m02 Score.pdf](#)

**O8-A Audio – performance simulation – 1m02**

Audio recording of a MIDI simulation of 1m2

Audio file 33.4 MB 1'56"

[O8-A TWOE 1m02 Audio.wav](#) Audio,

**O9-D Music score – 1m06**

Music Score A4 pdf 6 pages

[O9-D TWOE 1m06 Score.pdf](#)

**O10-A Audio – performance simulation – 1m06**

Audio recording of a MIDI simulation of the following cues:

Audio file 34.2 MB 1'59",

[O10-A TWOE 1m06 Audio.wav](#)

**O11-D Music score – 2m01**

Music score    A4 pdf            16 pages

[O11-D TWOE 2m01 Score.pdf](#)

**O12-A Audio – performance simulation – 2m01**

Audio file        71 MB            4'06",

[O12-A TWOE 2m01 Audio.wav](#)

**O13-D Music score – 2m04**

Music score    A4 pdf            4 pages

[O13-D TWOE 2m04 Score.pdf](#)

**O14-A Audio – performance simulation – 2m04**

Audio file        31.8 MB            1'50",

[O14-A TWOE 2m04 audio.wav](#)

**O15-A Audio – performance simulation – 3m03**

Audio file        24.5 MB            1'25",

[O15-A TWOE 3m03 audio.wav](#)

**O16-A Music score – 3m05**

Music score    A4 pdf        14 pages

[O16-D TWOE 3m05 Score.pdf](#)

**O17-A Audio – performance simulation – 3m05**

Audio file        69.9 MB        4'03",

[O17-A TWOE 3m05 audio.wav](#)



### **O18-D List of performance requirements**

- Performance space
- 10 actors (5 male and 5 female)
- music ensemble (combination of live instruments, electronic keyboards and computer playback), OR pre-recorded score with additional material from individual actors
- projection screens: combination of front and rear projection screens plus scrims
- projectors, with digital feed from video distribution box
- sound reinforcement – sound system with multiple channels & multiple speakers (NB 6 channel array, high quality at low volume).
- Radio microphones, music playback
- portable video cameras, direct feed to video distribution
- computer controllers for video, slide and audio playback

List of pre-recorded materials:

- Video: all scenes involving the Olympian goddesses
- Audio: music recording and sound design
- Environmental projections as slides: designs to be projected onto screens and scrims

O16-D TWOE requirements (place marker)

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