

**TRANSPOSING FROM SCREEN TO STAGE: CREATING AND IMPLEMENTING AN  
ANALITICAL FRAMEWORK FOR INCIDENTAL MUSIC DURING A THEATRE  
PRODUCTION**

By

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## **Declaration**

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## Abstract

In this study the untrodden field of incidental music in theatre was inspected. Due to the lack of resources in this field, techniques used in film music were applied to incidental music in theatre due to the similarities in this field. Three channels of film music were identified to be analysed. This included the channels of music, visual and text. The solo and interactive functions between these channels were analysed and discussed to allow the construction of a new framework. Before this framework was constructed, the historical influences of incidental music in theatre and film were discussed by reference to a case study in each of these fields. The phenomenon of the success of incidental music during the melodrama was deliberated by referring to the music composed for the play *Peer Gynt*. The unique contributions of various film composers are conversed and the analysis of the compositional techniques applied to the film music in *Psycho* by Bernard Hermann were analysed. The emphasis of the analysis was placed on the modular approach that Hermann consummated in his later films. These case studies, as well as the analysis of three channels of film music, allowed for the construction of a framework. With this framework a new score was composed for a theatre production. The themes composed for *Die Reëngodin* were discussed and analysed in the study and it was concluded that a strong analytical approach towards the construction of incidental music is not a successful approach. The framework constructed would allow for a successful analytical approach towards incidental music, but for not the construction of a new score.

## Opsomming

In hierdie studie is die onbekende veld van insidentele musiek ondersoek. Weens die gebrek aan voldoende navorsing in hierdie veld is bronne in filmmusiek gebruik en oorgedra na teater. Hierdie bronne sluit in die elemente musiek, visuele effek en teks. Die solo- en interaktiewe funksies tussen hierdie bronne word ook ondersoek. Die besondere bydraes van verskillende filmkomponiste is bespreek. Die komposisietegnieke deur Bernard Hermann, toegepas in die film *Psycho*, is ondersoek. Die klem van die ondersoek val op die sogenaamde modulêre benadering ("modular approach") wat Hermann toegepas het in sy latere films. Die fenomeen van die sukses van insidentele musiek in teater gedurende die melodrama is bespreek. Die insidentele musiek gekomponeer vir die toneelstuk *Peer Gynt* word bespreek om 'n beter konsep van musiek gedurende die melodrama te kry. Hierdie gevallestudies, met die klem op die analise van musiek, visuele effek en teks, het uitgeloop op die konstruksie van 'n raamwerk. Hierdie raamwerk lei uiteindelik tot die skep en analise van insidentele musiek. Hierdie raamwerk is toegepas op die komposisie van musiek vir 'n teaterproduksie. Die temas gekomponeer vir *Die Reëngodin* sal ook bespreek word met verwysing na die elemente musiek, visuele effek en teks.

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## CHAPTER 1: INTRODUCTION

### 1.1 Background and Rationale

Francis Ford Coppola, director of the *The Godfather*, held that “music is a big factor in helping the illusion of the film come to life. In the same way, music brings back different periods of our lives” (British Film Institute 2004). Indeed, Claudia Gorbman (1987:1) notes that “[e]very moviegoer, every film scholar, tin ear notwithstanding, becomes aware from time to time of the ubiquity and psychological power of music in dramatic films.” This “power notwithstanding” is employed in almost every film and can underpin the emotional integrity not only within the “the illusion of film”, as Coppola states, but also in the realm of theatre, to similar effect as in film.

Preliminary enquiry into the field of incidental music in theatre revealed that contemporary incidental music in theatre seems to have initially been used as recently as Elia Kazan’s seminal 1947 production of *A Streetcar Named Desire* and although *incidental music* was certainly utilised in theatre before it became filmic convention, very little observable evidence remains that it was utilised non-diegetically (similar to its filmic counterpart), where it is expected that the audience should be mostly unaware of its presence, heightening “the spectator’s susceptibility to suggestion” (Gorbman 1985:5). Nelson and Nelson (2010:2) maintain that “[t]he earliest surviving secular play with significant music is Adam de la Halle’s *Le Jeu de Robin et Marion*.” One could argue that the term “significant music” refers to music that enhanced and supported the emotion portrayed in the play. Certainly, Mendelssohn’s incidental music for *A Midsummer Night’s Dream* comes to mind (1835), but even in these two above-mentioned cases the music took the form of interludes and was not necessarily dramatically integrated into the action (Nelson and Nelson 2010:2). However, the importance of incidental music and its development throughout history cannot be underestimated. It was during the period of the melodrama that incidental music flourished into a true art form. Pisani (2012) describes the development of incidental music and the experimentation of composers during the time

when the melodrama was in vogue, up until its demise when cinema made its appearance

Incidental music employed for the evocation of particular emotionality within a narrative framework appears to be of significant investigative value due to the lack of research in this field. In these productions, the underscoring was music that was played quietly under dialogue or during a visual scene (with no dialogue), so as to establish a particular mood or theme. In Kazan's *A Streetcar Named Desire*, for example, Davison (2011:411) notes that

“[s]tage directions and cues indicate a close association with the scene's action: “Plaintive, milk it, slide into it [...] STELLAHHHHH!!!!!! Flash orchestra for clarinet.” The trumpet leads and the clarinet harmonizes through the first sixteen-bar section, which is repeated. When Stanley wails for his wife the music cuts to another section of the cue, signalling also a change of focus onto the relationship between the couple, as expressed also in Stanley's distressed calls to Stella and Stella's return to Stanley down the stairs from the apartment above.”

This form of incidental music (music that comments, enhances and underpins ideas/themes or emotions) has been popularised by film and television, and has been extensively researched; however, its effect on a live theatre production is yet to be satisfactorily investigated. William Rosar (2012: 208) refers to this field of study as

“... a largely untrodden and uncharted no man's land within the disciplines of musicology and theatre arts, and that is the history of *theatre music practice* a tradition spanning more than two centuries, and one which lives on in the art of film scoring as practiced today.”

It is important to state a definition of incidental music within the realms of the study. Multiple variations on the definition of incidental music in theatre exist (Nelson 2010; Pisani 2014). Ward (1970: 513) described incidental music as “music used to accompany action or dialogue for a theatre production or film to create a desired effect.” The amalgamation of a new definition, crossing over into that of film and theatre, culminated in the following definition: “Incidental music is music for a theatre production, used to accompany action or dialogue while enhancing ideas/themes or emotions” (Rosar 2012:

208). It is also important to mention that in this study the term “incidental music” will be applied to both film and theatre.

My involvement in both the composition and performance of incidental music for various theatre productions, including *The Effect of Gamma Rays on Man in the Moon Marigolds*<sup>1</sup> (2011) and *A Midsummer Night's Dream*<sup>2</sup> (2012), in addition to my personal interest in composition for film, has led to a research inquiry into the use of incidental music in theatre. It is perhaps important to state that the use of incidental music in South African theatre is extremely limited. It should be mentioned that theatre productions like *Balbesit* (2013) and *Die Kortstondige Raklewe van Anastasia W* (2012), with music composed by Braam du Toit, does not fall within the scope of the study. In these productions, music becomes a larger element to the story and therefore cannot be seen as incidental music. The music does not accompany any action or dialogue, but actually becomes the dialogue, or even a new character. One might argue that a theatre production like *saad* (2007) would suffice within the scope of the study. In this production, its music also composed by Braam du Toit, the subtle emotional effect of the music juxtaposing the Calvinistic timbre of the church organ with that of the ‘modern’ electric guitar became a silent partner to the emotional sense of the drama. The incidental music in this production never becomes an obtrusive element in the field of the narrative.

## 1.2 Research Query

An analytical framework is constructed for the analysis of a scene in a theatre production, with specific reference to the application of music in these scenes. This framework was created by applying various pre-existing techniques used by film composers and film

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<sup>1</sup> The production was performed at the Eunice High School for Girls' theatre. Written by Paul Zindel and directed by Niel van Niekerk.

<sup>2</sup> The production was performed at the Wynand Mouton theatre. Written by William Shakespeare and directed by Gerben Kamper.

music analyst. This framework will then be applied to *Die Reëngodin*, a theatre production to be performed at the Woordfees (2016). The research question, therefore, can be formulated thus:

Considering multiple film score analytical techniques or approaches, to what extent can these techniques be combined and applied to that of composing incidental music in a theatre production?

As no significant studies have been conducted on creating a framework for the analysis, or for composing of incidental music on an audience during a theatre production, background information for this study must be gleaned from the significant research done on underscoring in films vis à vis narrative, structure and emotional response (Sonnenschein 2001; Gorbman 1987; Smith 2003).

### 1.3 Literature Review

In a paper titled *Incidental music: Enhancing the emotional experience of the audience* presented at the Caesar's Hospitality Research Summit, Nelson and Nelson (2010: 1-2), the authors maintained that

"[a]ll theatres, playwrights, directors, actors and technical support professionals are striving for the emotional connection across all contexts. Beyond simple show, film or grand spectacle, in order to [...] create experiences that are both shared and intimately personal."

Music, when utilized efficiently, can help towards this purpose. Indeed, one can echo the The Architecture Forum at Harvard University (Nelson and Ozier 2007) and re-appropriate its stance on architectural artistry to underscoring in theatre: "[i]t is a force, an undercurrent of nuance; a subtext that informs and enlightens, framed in an experience."

This 'experience,' owing to the permanence of the artistry of the form, is far easier to examine in film, indicating that ample research has been done on the varying effects that music has on the viewer of a film. On this point, Davison (2001:1) comments that

“[t]he music created for theatrical productions is notoriously ephemeral. It is not uncommon to find that the only information about a production’s music to survive is a credit for the composer and/or performers in the play’s programme or playbill and, occasionally, a few lines about the music in reviews of the play.”

It is for this reason that discussions on theatrical underscoring and its associated paradigms are problematised by the lack of permanence of the theatrical presentation and experience. To address this problem, a researcher must of necessity critically engage with the conventions and codes of film music and, in effect, ‘transpose’ and re-engage so as to apply this research paradigm to a live theatrical production.

If one assumes this stance, Gorbman’s suggestion (1987:11) that,

“[I]ike lighting, free of verbal explicitness, music sets moods and tonalities in a film; it guides the spectator’s vision both literally and figuratively ...”

becomes an excellent guiding framework for the study. Therefore, literature surrounding the nature of music as an *unobtrusive suggestive mechanism* is necessarily required. Gorbman (1987:5) goes on by arguing that music in film “is to render the individual an untroublesome viewing subject: less critical, less ‘awake’.” She continues that

“[m]usic may act as a ‘suturing’ device, aiding the process of turning enunciation into fiction, lessening awareness of the technological nature of film discourse. Music gives a “for-me-ness” to the soundtrack and to the cine-narrative complex. I hear (not very consciously) this music which the characters don’t hear; I exist in this bath or gel of affect; this is my story, my fantasy, unrolling before me on the screen (and out of the loud speakers).”

David Sonnenschein’s summary of the research provides provisional compositional techniques that provide both a framework of analysis and a guideline to complete a composition for *Die Reëngodin*. In his book *Sound Design* (2001) he states various compositional techniques:

- Peter Ostwald’s comparison between instruments and personality types of the characters portrayed on stage (Sonnenschein 2001:141);

- Harmonic intervals as described by various musicologists and sound therapists (Sonnenschein 2001:122);
- Acoustic expression of emotional states according to Friedrich Marburg (Sonnenschein 2001:107).

Although this research exists, the focus of the studies rest solely in the realm of film music. Due to the similarities between these fields this research has proved vital to creating a new framework.

#### **1.4 Research Design and Methodology**

Due to the limited information base available on the field of incidental music in theatre, an eclectic methodology is adopted to undertake the study. Although this methodology is mostly used in psychology research (Revi and Batra 1994), eclectic method has been venturing into the research of the arts (Coleman-Chávez 2012). Eclectic methodology allows the researcher to generate a unique framework constructed from various other methods, from other fields of study, and then to apply this newly-constructed framework to the context of theatre. This newly-created framework will then be able to facilitate and enhance the analysis of a theatre text and the music composition process of incidental music in a scene. Before this process can begin, scene analysis techniques for film must be transposed to that of the theatre. Various text analysis techniques and “spotting” techniques will be combined to allow maximum functionality within the application of the music. When this process is complete, the composition process will begin. This process will also rely on the eclectic methodology to combine multiple compositional techniques used by various film composers.

To complete incidental music scene analysis for theatre, musical compositions will be applied to a theatre production called *Die Reëngodin*. These compositions will be composed by the researcher for a one-act play, under the direction of a professional

director. The music will be included and discussed in the study, together with a detailed musicologist analysis of the main themes composed.

This section of the study will include action-based research and is the methodology used in the process of composing the music for *Die Reëngodin*, specifically with the input of the director. Fuschini (2009: 115) stipulates that "...practice-as-research projects would appear to fit much more readily into the 'knowledge on how to do things' than the factual knowledge-producing category" (Fuschini 2009: 117). The researcher will therefore rely on pre-existing knowledge to complete this section of the study.

### **1.5 Chapter Layout**

There are seven chapters in this thesis. The first chapter will be an introduction and overview of the study.

Chapter two will focus on the analysis of the elements of music, such as timbre, rhythm, metre and harmony etc. and the psychological effects that these elements contribute to the audience. The techniques applied in film music (monumentalism, quotations) that contribute to the mood of a film will be analysed and the application of these techniques will be transposed to theatre. These techniques will then be applied to the composing process for *Die Reëngodin*.

In the third chapter the physical, psychological, narrative and technical functions of a score will be analysed in accordance with film music. Different analytical approaches to film music will be discussed, with focus on the mood-cue approach framework used by Smith (2001). Clear definitions of sound design and Sound FX will also be discussed in accordance with the incidental music in film. A proposed framework for the analysis of a scene before composing music for a play will be created and discussed, thereby transposing film approaches to that of theatre.

The fourth chapter includes investigation into the historically-perceived effect of music in theatre with reference to reviews, critical reception theory and music-visual analysis in

the 18<sup>th</sup>-century melodramatic theatre. The melodrama is regarded as the main era for incidental music with great composers like Grieg and Mendelssohn (Pisani 2014). The incidental music composed for the theatre production of *Peer Gynt* will be used as a case study to expand on the lack of research in this field.

The fourth chapter will consist of a brief historical overview on the use of incidental music by famous composer that effected the approach or techniques used by film composers. Attention will be given to film composers who paved the way for film music. Hitchcock's *Psycho* (1960) will be used as a case study, with special focus on the compositional techniques applied to the film. I will argue that Herman's compositional techniques can be applied to theatre due to the short but cogent use of musical motive (Rothbart 2013).

In the sixth chapter the analytical framework created in the previous chapters will be applied to the production of *Die Reëngodin*. The music will be composed, recorded and played during a live theatre performance. The process during which the music was created will be discussed and musical themes or motives will be analysed and discussed using the framework constructed.

In the seventh and final chapter the conclusion of the study will be formalised to state whether analytical and compositional techniques for film can be applied to that of a live theatre production.

## **CHAPTER 2: EXAMINING THE ELEMENTS of MUSIC and HOW THEY CAN BE APPLIED DURING THE COMPOSITIONAL PROCESS TO CREATE PSYCHOLOGICAL EFFECTS**

### **2.1 Introduction**

This chapter will attempt to examine the various elements of music and what the psychological effects of these elements are. A vast amount of research exists on the effect of music on the human body and mind: see for instance Kalinowska and Kułak (2010), Storr (1992) and Levitin (2006). It mostly stems from studies in music psychology and although helpful for studies in film music, these findings would exceed the true objective of this chapter. The elements of music discussed will contribute to an analytical framework that can be applied to the composition of incidental music for a theatre production. According to Paulin (2002: 205) the success of Wagner's operas (the magisterial forerunners of music in theatre today) relied on his ability to "construct (through semiotics of timbre, rhythm, metre, melody, harmony) a reading of the image no matter how 'parallel' or 'redundant' to the image it may seem. (...) Sound and image validate – rather than duplicate – each other, and together disguise the material heterogeneity of the 'whole'." After a discussion on the elements of timbre, rhythm, metre, harmony and melody and the psychological effects thereof, a compositional framework will be constructed and applied to the production of *Die Reëngodin*.

### **2.2 Methodology**

The methodology applied to this chapter is what Coleman-Chávez calls "the eclectic methodology" (Coleman-Chávez 2012). Due to the multiple semiotic elements of music such as melody, harmony, rhythm, articulation and timbre, a flexible methodology is applied to create a framework in which all these elements can be accommodated. Most studies completed in this field focus on single elements in music; therefore these elements will be discussed individually and then combined to create an analytical and practical method to be applied in the following chapters. The eclectic methodology allows

the combination of all the elements of music to complete both an analytical and a practical approach.

### 2.3 Timbre<sup>3</sup>

Timbre proves to be a very effective tool for film composers, as Wegele (2014:19) states:

“Since the principal idea of film music is to produce specific effects at precise times, within seconds, film composers and their orchestrators must have precise knowledge of various instruments, their sound qualities, and their potential.”

This declaration emphasises the importance and value of timbre when applied to film music. Prendergast (1992: 214) concurs with this statement by Wegele and boldly states that “...achieving a particular colour can be done much more quickly than developing a musical design.”

Studies in the field of psychology have confirmed that variations in timbre also have an emotional effect on a listener’s perception of music. In a study by Lucassen (2006) a variety of emotional responses were measured by performing a single composition on four different instruments. The study concluded that the participants in the study were able to identify different timbres and had different emotional responses to each of the instruments. The instruments were however all simulated by one instrument (a keyboard) simply by digitally changing the timbre to imitate the desired instrument. This unfortunately places the study in a problematic position. A study by Hailstone (2009) provided the same conclusion as Lucassen that timbre indeed has an effect on the emotional experience of participants. The same study concluded that the effect of the timbre was greater when combined with resources like dynamics and tempo.

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<sup>3</sup> Timbre refers to the tone quality of a specific instrument. Timbre is created by the presence or absence of overtones (Scholes 1955: 1024).

Musicologists and composers alike notably single out the instruments of the orchestra when referring to timbre in relation to the emotional responses it conventionally elicits from an audience. So, for instance, the combined performance of the various clusters in an ostinato by the woodwind section of the orchestra can create a sense of obsession (Schiffrin and Feist 2011: 3). The clarinet “with its various registers, is considered one of the most versatile instruments capable of expressing softness as well as danger” (Wegele 2014: 19). Depression is traditionally associated with instruments like the bass flute (Schiffrin and Feist 2011: 3). When producing notes in its higher register the flute is “considered flighty, a prankster in good spirits, and generally light-hearted” (Wegele 2014: 19). Schiffrin and Feist (2011: 3) also connect possible instrument types to different psychological states and mentions that a Sci-fi score would benefit from the use of an electronic keyboard. This is asserted with “electronic instruments, timbres, or even *musique concrete* to provide the musical equivalent of futuristic or hyper technological worlds” (Audissino 2014: 70).

These differences in possible emotional responses emphasise the effect that the employment of various instruments, and the exploitation of their varying registers, may have on audience members.

Timbre has also been recognised and employed as a tool for characterisation. One of the first musicologists to equate timbre to that of personality type was Peter Ostwald (1963: 141). His findings on connecting instruments to social and literary types seem outdated because he references instruments that are no longer commonly used today. So, for example, he associates the lute with “men of fine genius, uncommon reflection, and good taste”. Payne’s study (2009: 1-107) on musical instruments and personality types confirms previous studies completed in this field. His gender-charged conclusion, namely that woodwind instruments illustrate feminine traits and brass instruments masculine ones, is particularly interesting. This confirms the general perception that gender and personality types are linked to instruments. This perception is similar to the study of Ziv, Ayash and Ornstein (2013: 168-176), where participants were asked to rate the timbre of

musical instruments to fictional types. Trumpets were, for instance, rated as evoking “extroverted, friendly, tough and assertive” figures and flutes, while violins were associated with “egocentrics”. It confirms cliché-like statements such as: “Trumpets and timpani represent power. French horns, with their natural tones, personify freedom, revolution, and nature. The trombones stand for the anger of the gods – the *dies irae*” (Wegele 2014: 19). This contradicts Ostwald’s findings (1963: 141) on the personality type associated with the trumpet as “fashionable, educated and [having] refined breeding, but [with] shallow parts [and] weak judgments.”

Although not able to create a concrete list of timbre vs. emotional responses, personality types or genre, some conclusion on timbre is achieved. An important aspect when referring to timbre in composition is not necessarily the instrument itself, but rather elements within the timbre, like performance indicators (articulation and dynamics), as noted by Eerola, Ferrer and Alluri (2012: 63). The register in which the instrument performs also affects the response of the listener, as found in the dissimilarity between Schifrin, Feist and Wegele. The context in which the instrument is orchestrated, or the style (cultural coding) in which the music is written, would also affect the listener’s perception. This is confirmed by Eerola, Ferrer and Alluri (2012: 63) that “[t]he timbral cues available in short, isolated instrument sounds may partly capitalize common cues of emotional expression in addition to being subject to the conventions of culture.”

When analysing or composing music, attention must be paid to not only the timbre employed, but also to performance indicators (articulation and dynamics), register and style.

## 2.4 Rhythm<sup>4</sup>

Sonnenschein's delineation (2001: 115) of rhythm's expressive potential encapsulates and confirms multiple studies conducted in this field thus far:

“Rhythm can be found within the human body, when we breathe and walk and even our brainwaves and sexual ecstasy has a rhythm. This rhythm can be altered through music and can help learning, change our mental states and even cause epileptic seizures.”

Most notably in an investigation where “specific music elements are removed from a presentation of a piece of music, its effect on the listener's ability to determine the intended emotion of the music is foregrounded” (Moore 2013: 54). In this specific study, four musical elements, namely expressivity, harmony, melodic line and rhythm, were removed from a recording to establish whether the emotional response of the participants would either decrease or increase. Rhythm was found to have the greatest influence on the intended emotions of the four elements. However, investigating rhythm as an isolated element in analysis would seem almost impossible. A study between rhythm, tonality and emotion and the influence of rhythm on emotional responses to the subjects concluded that “[t]here is a significant effect of the rhythmical emphasized pitches' degree of match to the tonal profile” (Haumann and Vuust Unknown: 1). This is confirmed by a study by Jones, Boltz and Kidd (1982), which concluded that musical intervals are easier to detect when pitch is formed on points of strong metrical accents. When tones were extended, the musical intervals were also more difficult to identify. This explains that the combination of the various elements should also be taken into consideration.

These studies underline the importance of rhythm with the other elements (expressivity, harmony, melody) as a contributor to the emotional effect that can influence an audience. It is important for a composer to remember that pitch needs to be accentuated for the audience in a composition or theme. This rhythmical emphasis on pitch will enhance the

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<sup>4</sup> Rhythm generally refers to all time-related aspects of music. In this context the rhythm refers to the duration of the note and not tempo or meter which will be discussed later (Scholes 1955: 872).

emotional effect of the music for the audience. This emphasis of pitch or rhythm is called anticipation.

The use of anticipation as a compositional device is a useful tool that can be applied to create various effects as Sonnenschein (2001: 118) agrees:

“Anticipation is used in film to bring the audience to some sort of climax. When anticipation is aroused by the viewer the hypothesis created by the viewers needs conformation of some sort. This conformation can burst out by means of music when anticipation is not met. When this anticipation is not met the next anticipation can intensify. This anticipation can cause specific rhythm patterns within the deviations of the elements of music and the possibility between dialogue and sound effects.”

Although impossible to create a list of various rhythm and the emotional effect thereof, the importance of rhythm as a musical element cannot go undetected. Rhythmical emphasis and anticipation are effective compositional tools that can be used to create various effects on an audience member. Rhythm cannot exist without its ‘counter partner’ metre, which are sometimes even seen in combination as a musical element.

“One can conclude, then, that by placing events (i.e. musical sounds) in weaker parts of a particular metre a certain sense of kinesis is released. Conversely, the placement of sounds on stronger metrical points tends to stabilize the motion of a piece” (Lopes 2012: 13).

The combination of rhythm and metre must be kept in mind during the composition process.

## **2.5 Metre**

“Metre refers specifically to the timing of written music, i.e., music that can be classified in the key signature as (3/4) or (4/4) etc., and the parsing of musical events into units called measures is what is meant by metre determination” (Brown 1993: 1953). This description of metre is however not completely agreed upon by all musicologists. The one opinion by musicologist is that “metre is defined by the phenomenal accents perceived in music or by mental structures (inferred accents not necessarily contained in the musical material)” (Benjamin 1984). Another opinion is that “metre is defined by perceived

accents” and therefore “metre is partitioning on the basis of accent.” (Benjamin 1984). Some musicologists also claim that “metre's role is to give time-points an identity independent of the tonal, motivic, or harmonic accents present” (Benjamin, 1984). Another definition of the perception of rhythm can be that “...abstract knowledge of the periodic temporal functions that operate in Western tonal music may play a role in metre perception” (Palmer and Krumhansl 1990: 729).

Studies on the emotional responses of metre in music are sparse. A study on the “aesthetic and emotional effects of metre and rhyme in poetry” concluded that the metre in which the poetry was read had a profound influence on the emotional effect on the subjects (Obermeier et al. 2013). Juslin and Västfjäll (2008: 751) disclose that

“it is tempting to think of a slow dance with a loved one where tempo and rhythm relate to movement and emotion, or the difference between a 3:4 waltz rhythm and a 4:4 marching rhythm. The tempo/timing in these examples would seem key to the resulting emotion.”

This statement explains that rhythm and tempo provide greater importance for emotional response than that of metre. Studies done on the effect of tempo seem to have a greater effect on emotional arousal of participants, since “fast tempo music generated higher level of arousal and tension than slow tempo music” (Van der Zwaag et al. 2011: 250-269). In this study, tempo even had a greater effect than that of tonality (harmony).

“Percussiveness seems to act as a mediator in strengthening the influence of either mode or tempo on the intensity of positive feelings. Fast tempo music and major mode music are both experienced more positively in combination with high-percussive music than with low-percussive music” (Van der Zwaag et al. 2011: 250-269).

Another compositional technique used by composers is that of mixed and odd metres in a score:

“Composers writing for ballet and theatre were among the first to use asymmetrical assertive metres purposefully. In 1913, Igor Stravinsky engendered a firestorm of musical opprobrium by using mixed and odd metres in his score for the ballet ‘The Rite of Spring’” (Emmons 2008: 5).

When mentioning metre as a compositional device, the sub-element of tempo garnered more studies than that of metre; this can be due to the dual importance that metre has with rhythm. However, tempo, mixed and odd metres should not be disregarded in the compositional process as it was found to be of greater influence.

## **2.6 Harmony<sup>5</sup>**

Due to the vast number of studies completed on harmony, to be discussed in the following section, this musical element is divided into a variety of sections: Single chords, harmonic accompaniment (chord progressions), tonality, synaesthesia and key characteristics.

### **2.6.1 Single chords**

Emotional responses towards single chords would understandably be met with some scepticism. However, a study “aimed to investigate how single chords convey emotional qualities to listeners” (Lahdelma and Eerola 2014: 49) concluded that:

“different chords can create different effects depending on musical context and subjectivity plays a significant role in music perception. However, on the basis of our data, this does not mean that there are no underlying similarities to be found with regard to emotion perception, even within a highly heterogeneous pool of respondents. Our results demonstrated that there are indeed clear similarities in emotion perception of single isolated chords among a vast number of individuals with diverse demographic backgrounds.”

This statement was confirmed by a study done on major and minor chords and the effect thereof on the human brain. The study “suggest that the amygdala brain-stem responses, during passive listening, to minor and dissonant chords, compared to that with major chords, reflect a mechanism that automatically interprets these chords as being potentially alarming stimuli” (Pallesen 2005: 453).

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<sup>5</sup> A combination of notes performed together which the European ear finds pleasant or enjoys (Scholes 1955: 442).

In his book *How music really works* Wayne Chase (2006) compares chord types to associated emotions. He explains that major chords are generally associated with happiness, cheerfulness, confidence, brightness and satisfaction. Minor chords conventionally evoke feelings such as sadness, darkness, sullenness, apprehension, melancholy, depression and mystery. Dominant seventh chords illustrate funkiness, soulfulness and moderated edginess. Major sevenths evoke romance, softness, jazziness, serenity, tranquillity and exhilaration. Minor sevenths can stimulate emotions such as mellowness, moodiness and jazziness. Diminished chords induce fear, shock, spookiness and suspense.

Although single chords and emotional responses towards these chords are seen as subjective, there is a clear difference between arousal of major and minor chords in the brain. When these single chords are written next to one another, the progression of the chords is referred to as harmonic accompaniment.

### **2.6.2 Harmonic accompaniment**

Studies on the effect of emotional responses to harmonic accompaniment seem almost unanimous with: "...isolated chord progressions [that] are not sufficient to yield similar psychological responses across all participants" (Daly 2014: 20). In fact, the harmonic accompaniment almost seems to have a detrimental effect on the compositions, according to Collier and Hubbard (2001: 373):

"Musical accompaniment or harmony per se would thus not be necessary for evoking happiness or sadness. Indeed, to such an extent that such accompaniment detracts from the pitch motion and pitch height of the melody, we might even expect accompaniment to decrease the evocation of happiness."

These conclusions are interesting because of the subjective studies completed by musicologists like Susan McClary on the 'Gay chord progression' of Schubert (Kramer 1998: 99). It is also important to mention the varying emotional responses to single chords, but when these were strung together the participants of the studies almost

seemed overwhelmed and were thus unable to draw a conclusion. Tonality would appear to be of greater importance in emotional influence.

### **2.6.3 Tonality<sup>6</sup>**

A study made of the effect on tonal vs atonal music found that music students had rated higher intensity of emotional response levels to atonal music than that of non-musicians. Daynes (2007: 346) believes that this is due to music students being more exposed to atonal music and the history surrounding this genre. Caution needs to be taken when using compositional techniques like serialism and the 12 tone technique. This is specifically true for theatre where audience members might not be sensitised to atonalism. In a study by Schmuckler and Boltz (1994), harmonized musical themes were easier detected by participants when the theme was harmonized in an expected manner than that of a harmonically unexpected manner, therefore concurring with the effect of the composer's weariness of atonality.

On discussing tonality, most studies found that minor modes are connected with negative emotion and major provide the opposite. The first new finding of the present study is that, beyond the usual "major/minor" distinction, small changes in the scalar structure, as found in other modes, modulated emotional responses" (Ramos, Bueno and Bigand 2011: 170). The study continued to test the emotional effects of the modes on the participants and found that "differences in both arousal and valence were found between all major and all minor modes. Thus, the pitch interval between the 1st and the 3rd tone of the mode is not the only one that determines the emotional expression of the mode" (Ramos, Bueno and Bigand 2011: 170).

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<sup>6</sup> The key scheme of a composition and loyalty to this key scheme (Scholes 1955: 1028).

According to Schifrin and Feist (2011: 2) “emotions according to the Greek modes<sup>7</sup>” concluded that the Ionian mode can be used for “positive moods, happiness, euphoria and exhilaration.” Dorian and Aeolian modes that are of minor tonality (due to the lowered third) can create effects such as “sadness, melancholy and loneliness. The Phrygian mode generates a sense of longing and “almost there”. The Lydian mode is more positive than that of the Ionian and generates a strong feeling of affirmation. For feelings of “searching, adventure and discovery” the Mixolydian mode can be applied. The Locrian mode “... is somewhat like Phrygian but toned down; however, it could be useful according to circumstances” (Schifrin and Feist 2011: 2). These responses to the modes are similar to that of Straehley, Loebach (2014: 30) and Goldsby (2015) who describe the Ionian both as bright, sweet and charming. There is a contrast with the Dorian where Straehley and Loebach (2014: 30) describe the mode with emotions like “seriousness, brilliancy and constancy” compared to that of Goldsby (2015) as “cool, minor and funky”. For a complete table of modes vs emotional responses see Figure 2.1.

#### **2.6.4 Synaesthesia**

Morricone, Miceli and Anderson define synaesthesia as “the principle of expression and contemporaneous perception of diverse sensory stimuli that are in agreement with each other” for example the phenomenon of seeing “a colour when one hears a sound” (2013: 16). This concept “draws a comparison between colour and key. This is believed to be true due to the similarities between colour and music: wave and vibration.” The phenomenon of key characteristics derives from the ancient Greeks, where “music and octave species were selected appropriately for specific events and audiences” (Ishiguro 2010: 4). The relevance of this feature to an analysis of music composition for theatre is well articulated in Palmer and Schloss’s study (2015) of chromesthetes (people who

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<sup>7</sup> A mode is a type of scale that consists of semitones and whole tones at different intervals within the scale.

possess the ability to associate colour with music) and non-chromesthetes, which they concluded by remarking that

“the emotional effects for chromesthetes were as strong as those for non-chromesthetes on some dimensions (happy/sad, active/passive and strong/weak), but weaker on others (calm/agitated and angry/not-angry). The fact that chromesthetes exhibit emotional effects at all suggests that music-to-color synesthesia depends, at least in part, on neural connections that include emotion-related circuits in the brain. That they’re decidedly weaker in chromesthetes than non-chromesthetes for some emotions further suggests that chromesthetic experiences also depend on direct, *non-emotional connections* between the auditory and visual cortex.”

Although this is of course met with some scepticism due to a general lack of empirical proof, the interesting phenomenon of synaesthesia remains an unquestionable cross-cultural appearance (Palmer and Schloss 2015). In an experiment by which US and Mexican participants listened to classical selections by various composers, their findings were similar to both participating cultures. In “both cultures, faster music in the major mode produced colour choices that were more saturated, lighter, and yellower, whereas slower, minor music produced the opposite pattern (choices that were desaturated, darker, and bluer)” (Palmer and Schloss 2015). In *The Oxford Companion to Music* (Scholes, 1955) key-colour descriptions by composer Rimsky-Korsakov and Scriabin are compared to certain key signatures.

Scholes’s study confirms Scriabin’s contention that “each mode corresponds to a particular shade of colour, and each modulation to a nuance of this shade”, a given performed in changers “from the major into the minor” key “underlined by strong contrasts, on a visual as well as a chromatic level” (Popper 1968: 157-158). For a complete list of synaesthesia by Rimsky-Korsakov and Scriabin (from Scholes’s *Oxford Companion to Music*, 1955) please see figure 2.2. Whether scientifically founded, or culturally conditioned, this taxonomy of synaesthesia is undoubtedly useful to the composer for theatre, as it corresponds to aesthetic and affective decisions involved in the production’s set and costume design.

### 2.6.5 Key Characteristics

Another tool composers use is the connection between emotional responses and key signatures.

“Today many musicians claim to hear the different characteristics very clearly, and associate them with the emotional quality of the music. They will tell us that music played in the ‘open’ key of C major (...) with neither flats nor sharps in the key signature (...) sounds strong and virile; played in the key of G, with one sharp; in D, with two sharps, even more so; and so on. Every additional sharp in the key signature is supposed to add to the brightness and sparkle of the music, while every flat contributes softness, pensiveness, and even melancholy” (Helmholtz 1877: 177).

Key characteristics have been used by various composers throughout history. “We find Beethoven writing of B minor as a ‘schwarze Tonart’, describing Klopstock as ‘always maestoso---D $\flat$  major’, changing the key of a song in an effort to make it sound *amoroso* in place of *barbaresco*, and so forth” (Jean 2016).

No current studies exist on the phenomenon of key characteristics. Most current studies believe that key characteristics cannot be used any longer due to the (then) new, original tuning system that was used before the 18<sup>th</sup> century. “On an instrument tuned to equal temperament, the semitones are all equal, so that the scales which represent the different keys differ only in pitch. They are completely similar in all other respects, the frequency ratios being the same in all” (Jean 2016). For a complete list of key characteristics, see figure 2.3.

The emotional response to single chords proved to be of greater effect than that of harmonic accompaniment. Tonality and the use of modes carry great effect, probably due to the constant tonic which creates a feeling of rootedness; although very subjective, the use of synaesthesia and key characteristics can also be of use when deciding on a specific tonal centre for a composition.

## 2.7 Melody

“Melodies move around, they breathe, have highs and lows, profiles, moods. and part of our job as composers is to realize how to craft melodic portraits” (Bernstein 2000: 61).

Due to the vast amount of research written on melody, this section is divided into two sections: emotional responses to melodic intervals and leitmotiv. A lot of generalized studies have been conducted on the emotional effect of melody. Unfortunately, most of these studies either focus on only two emotions: happy and sad. The importance of these discoveries can still be applied by composers. Three studies that focus on the pitch, contour and performance techniques of melodies were considered.

Research done on high and low melodies found that “melodies that have relatively lower pitch are heard as more sad [*sic*]” (Yim 2014: 41). Similar conclusions were reached with higher melodies in that “...results were also consistent with the corollary that melodies with relatively higher pitch are heard as less sad” (Yim 2014: 41).

The contour of a melodic line also prompted research. This study concluded that “m[M]usical scales in the ascending minor, relative major, and parallel major modes were rated as happier than scales in the descending minor, relative major, and parallel modes” (Collier and Hubbard 2001: 372). They continue by stating that “the rise and fall of the melody (or perhaps other pitches) may define whether the emotional responses is [*sic*] of happiness or sadness” (Collier and Hubbard 2001: 372). In a third study, various performance techniques, for instance legato and staccato, were applied to different melodies. “It was found that the subjects liked the legato versions more than the staccato versions” (Kallinen 2003: 800). The study elucidated this by stating that the “legato articulation (i.e. notes are played for their full length) is smooth and gives an impression of flowing rhythm, whereas the staccato articulation (i.e. notes are punctuated and shortened) gives an impression of firm rhythm” (Kallinen 2003: 800).

According to the conclusions of these studies a 'happy' melody would be a legato, descending, high-pitch melody. Where a 'sad'-sounding melody would be the opposite. This reasoning has not yet included the discussion on emotional responses to melodic intervals.

### **2.7.1 Emotional responses to melodic intervals**

Multiple research on the emotional responses of melodic intervals have been completed specifically in the field of psychology. See for instance: Krantz (2002); Krantz, Merker and Madison (2004); Curtis and Bharucha (2010); and Gorbman (1987). Due to the multiple studies completed in the field of emotional responses on melodic intervals, studies completed by film scholars and composers received prominence. Composer Lalo Schifrin emphasizes the importance of melodic intervals by stating "It is essential to understand that the intervals are only the building blocks of music making. They should be analyzed individually before trying to work on their harmonic melodic functions" (Schifrin and Feist 2011: 36).

Schifrin and Feist contend that "[e]ach interval has an emotional context that is useful in scoring music for films and television" (Schifrin and Feist 2011: 25). The interval of a minor third accumulated various responses by various film scholars and musicologists. Curtis and Bharucha (2010: 335) state that the interval of a minor third "communicates sadness in speech", therefore "mirroring its use in music". Moore (2013: 139) disagrees and describes this interval "the most natural thing; far from dissonant." Gardner (1990: 105-112) believes that the interval of a minor third can create "feeling of dissonance, uplifting" and Fabien Maman (1997: 24-31) contends that it can evoke "heavier emotions, sadness or heartache".

Schifrin and Feist (2011: 25) divide the intervals into three sections, "consonant intervals" like unison or octave that evoke "a pleasant feeling and a sense of plenitude" and that "any departure from it increases tension". Neutral moods like the perfect fourth, major sixth and minor sixth as well as dissonant intervals like the minor and major seventh,

minor and major second and the tritone. Film scholar Kathryn Kalinak (1992: 7) has a similar view and says “In Western tonality, the strongest consonant intervals tend to be the third, the sixth, and the octave. The fourth and the fifth, while pillars of tonal stability, tend to go either way, often depending if they are heard as open (more dissonant) or in combination with other notes”. For a complete list of emotional responses to melodic intervals see figure 2.4.

I find it noteworthy to conclude this section on emotional responses to intervals by ending with a quote by Schifrin and Feist (2011: 3): “My guidelines should only be a point off departure to trigger the imagination during the creative activity”. When imagination is triggered and intervals are combined, a compositional device called a leitmotiv is composed. The leitmotiv is a compositional device that is probably one of the strongest tools used by any composer.

### **2.7.2 Leitmotiv<sup>8</sup>**

The use of a leitmotiv is found in almost all cinematic genres as Walus (2012: 73) points out:

“In film, themes or motifs are associated with certain on-screen characters and situations. The instantly recognizable shark motif from ‘Jaws’ (1975) can serve as a classic example of the technique. Thus, the same musical theme reappears each time a particular character (e.g. a shark) comes or is about to come into view on screen.”

To grasp this phenomenon completely, the development of the function or purpose on the use of theme will be analysed. Techniques in how these themes can be developed will then be inspected.

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<sup>8</sup> Short musical theme that is connected to a situation or person that bring thoughts to the memory of the audience, originally applied by Wagner to his operas (Scholes 1955: 1101).

Richard Wagner is credited with the birth of the leitmotiv, something he originally referred to as “melodic moments” (Wegele 2014: 25), a term he himself coined and regularly used in his opera cycle ‘Der Ring’ (Evensen 2008):

“Wagnerian leitmotiv [is] more often than not extremely short and characterized by a single harmonic or rhythmic trait is paramount. Its introduction is often motivated by dramatic, not musical necessities and once introduced it intentionally dominates the scene, to the obliteration of what surrounds it. The musical coherence is there, to be sure, but in a passive sense; the detail is more significant than the line, and the “theme” more important than its development. It is all too seldom noted to what an overwhelming extent the reverse is the case in earlier music” (Sessions 1979: 47).

The use of the motif in film music was “...pioneered by European composers with a background in late 19th century music drama and opera such as Max Steiner, Franz Waxman or Erich Korngold” (Walus 2012: 37). Audissino (2014: 34) deduces this statement and concludes that “because of the founding fathers’ familiarity with Wagnerian music, the leitmotiv was largely adopted in Hollywood.”

Some composers refer to leitmotiv as a theme. Morricone, Miceli and Anderson (2013: 7) explains that “[w]e use the word leitmotiv instead of a theme because the word theme implies a formal musical development that follows”. However, Gorban (1987), with most other film scholars, refers to this musical device as a theme. For the purpose of the study both terms leitmotiv and theme is used as film scholars’ definitions and functions of this tool is intertwined.

### **2.7.2.1 The development of the function of a theme**

The historic development of the leitmotiv is not of great importance for this specific study, but rather the development on the function of this compositional technique. Kurt London’s (1936: 58), in his historic writings on film argues that:

“[I]leitmotiv in film music cannot be anything else than the title for a predominant mood, a characteristic sentiment, or the delineation of a person, which may assist the spectator’s understanding and perhaps also shed some psychological light on the film.”

As the use of theme developed in cinema, so did the function of that theme. Gorbman (1987: 17) describes the use of theme as “a musical element that is repeated during the course of a work; as such it picks up narrative associations, which, in turn infuse themselves into each new thematic statement.” Morricone, Miceli and Anderson (2013: 6) focus more on theme as a device that they themselves create for a reason, namely that “the public needs to follow a thread. They need to listen to the distinct and characteristic succession of sounds that are behind it.” Here we find that themes are no longer limited to characters only.

Modern-day composers and film scholars like Rothbart (2013: xvii) proclaim that a theme is “an aural code created by the composer to communicate with the audience.” He continues by describing the process as “linking a recognizable musical gesture with a dramatic or psychological aspect of a film” (Rothbart 2013: xvii). Adorno, Eisler and McCann (2007: 2) describe the function of the leitmotiv as “a type of musical trademark. These trademarks can include anything from people, emotions and symbols”. Rothbart (2013: xvii) agrees, but proclaims that “a leitmotiv is a musical idea that becomes associated with a noun: a person, a place, a thing, or an idea, an emotional state or an activity.” Wegele (2014: 25) transforms the theme to its ultimate function by stating that the “motif is connected with a person, a place, a certain feeling, or an incident. The audience is supposed to recognize this connection each time a phrase is heard.”

It is clear that, as cinema developed, so did the function and possibilities of the theme – a musical device limited to a single character or mood – to something of a necessity in film. However, not all film scholars agree on the “miracle” of theme. According to Adorno and Eisler (Adorno, Eisler and McCann 2007: 2) the leitmotiv cannot function in modern cinema, due to the time restraints of the genre, and therefore cannot develop to its full musical potential. They continue by explaining that the leitmotiv was only successful in the Wagnerian dramas due to more exposure to the possibilities of symbolism in theatre than film. It is this ‘issue’ that composers like Bernard Hermann resolved with a device known as modular components that will be discussed in detail in chapter 5.

### 2.7.2.2 The musical development of a theme

Wegele (2014: 28) notes that according to film composer Norbert Jürgen Schneider, three different developmental phases of the leitmotiv exists. “The motivic quote” (Wegele 2014: 28) is the exact repetition of theme throughout a film. “It is to be considered as identical with the ‘reminiscence motifs’ found with Carl Maria von Weber. Pauli would call it in this instance a ‘signature melody’.” The overuse of the motivic quote can be problematic but composers like Redner (2011: 19) explain that most composers divert thematic development in film due to the believe that film music purpose is only to accompany. He warns that “the majority of film music privileges thematic beauty and explicability over thematic development” (Redner 2011: 19). The “idée fixe” (Wegele 2014: 28) is a slight psychological variation of the theme and this variation is “depending on the passions in the dramatic action”. Prendergast (1977: 232) explains that this occurs when “a motif varies and develops alongside a character or dramatic situation.”

The final phase of developing a leitmotiv is “the fully developed leitmotiv technique” (Wegele 2014: 28). From a composing perspective, this theme can undergo multiple transformations. Prendergast (1977) states that “melodies or motifs of a leitmotiv score can be restated in various forms each time the character appears. Alterations in the melody’s character (e.g., sinister, loving, excited) can give an indication of the character’s state of mind at any particular point.” These restatements “may be rhythmic, intervallic, harmonic, or may relate to the orchestration; and are related directly to the developing story-line” (Walus 2012: 73). These variations are applied to give the audience clues regarding additional information; this can include information on characters or their circumstances. This is especially useful when this information is not expressed clearly in dialogue or other elements of the film. (Walus 2012: 73). The successful “transformations of the main theme in the mainstream narrative cinema are influenced by a dramatic content of the film plot” (Walus 2012: 75). This is confirmed by Rothbart (2013: xviii), who states that transformation themes can unify the structure and dramatic perspective for

audience members (Rothbart 2013 : xviii). Themes can appear in various forms of developmental states, and one of the best applications of theme is from the film musical *West Side Story*, where the composer “uses leitmotiv as psychological force, one of the strongest being silence as a leitmotiv for tension. Whenever tension between gang members, or characters appears, the music abruptly stops” (Rothbart 2013: 76).

A different and more analytical approach to themes is that of Richards (2016: 2). In this study, analysis of 482 Oscar-nominated film themes culminates into themes being divided in to three categories. Most themes fell into the category of “Grammatical themes” (Richards 2016: 2) where “film themes fall into two halves which correspond to a kind of statement and its response, or a beginning and end, in that order” (Richards 2016: 2). A motto theme occurs when

“the melody consists only of a single motive, a few motives combined into a short idea, or two or more ideas combined into a larger unit. (...) The melody of a motto theme may even consist of a motive, idea, or unit that is repeated in an ostinato, or ostinato-like manner, stretching the material out to a length consistent with a grammatical theme” (Richards 2016: 2).

This theme is similar to that of the modular components that will be analysed in chapter 3. Final themes are called discursive themes which, “although they develop their material rather than repeat it (therefore distinguishing them from ostinato-based motto themes), they lack grammatical themes’ division into beginning-end halves” (Richards 2016: 2).

From a personal perspective the theme and the application thereof, whether it be to a character, place or emotional state, is of colossal value to the composer. As James Buhler and David Neumeyer (1994: 380) state:

“The leitmotiv thrusts itself into consciousness; it calls attention to itself and demands to be heard; it refuses to fade into that continuous and largely ‘unheard’ tapestry of musical unfolding that is (...) the normal mode of being of film music”.

## 2.8 Conclusion

It is important to note that certain shortcomings were revealed by the analysis of the elements of music and their psychological effects. These effects may be applied to the compositional process of film and theatre music. These pro-elements like cultural codes (Groban 1987: 3) influence each individual spectator's experience of music and therefore of film music. It can be therefore expected that there should be studies that question the accuracy and objectiveness of the content of these studies (Krantz, Merker and Madison 2004) and (Lucassen 2006) and (Kalinowska and Kułak 2010). Gorbman's statement differs from Flach (2012: 13):

“Once the association between a certain culture, age or country and a certain type of tune, melody or instrument has been established and reinforced by its usage throughout film history, the association will stick, regardless of whether its initial usage was historically correct or not. Using not only the capacity of tonality and other musical properties, film composers will also avail themselves of the cultural and historical associations connected to certain melodies and instruments to evoke these associations in the spectator.”

Stephen Davies (2001: 28) comments on reducing the expressiveness of music to “a catalogue of technicalities and compositional devices.” Davies (2001: 28) continues by explaining: “Musical features ground music's expressiveness, and it is interesting to discover what features those are, but identifying them is, at best, only an initial step toward an informative theory of musical expressiveness.” I agree with Davies' statement that composing by numbers would limit the possibilities of music, but having a better understanding of the emotional effects of music would definitely contribute to the analysis and composing of music.

In this chapter the five different elements of music according to Paulin (2002: 205) was analysed. In the study on the hierarchy of these elements by Prince, Thompson and Schmuckler (2009: 1612), pitch was found to be of dominance “with metrically stable temporal positions typically containing tonally stable pitches.”

The knowledge garnered in this chapter will be applied to the following chapters. In the first place, an analytical approach will be applied to incidental music in theatre and film.

By means of figures 2.1 - 2.4, the composing process will be elucidated. These figures will help illustrate the composing process by connecting the elements of music to the different psychological effects created by these elements. This method will then be applied to compose a score for the production of *Die Reëngodin*.

## **CHAPTER 3: EMPLOYING INCIDENTAL MUSIC in A PLAY BY MEANS of ANALYSING FILM MUSIC**

### **3.1 Introduction**

This chapter will focus on the where, how and when of using music effectively in film and theatre. It has been interesting to note the lack of information available on this matter. As Fischhoff (2005: 9) states:

“It is surprising then, that, according to many books on film composers, there are very few rules about the use of music in films, although there are conventions and styles that which fade in and out of favor and must be considered or ignored or peril.”

This statement by Fischhoff reinforces the importance of this chapter. If there are no guidelines for film music, there are even fewer for incidental music in contemporary theatre. There has been little research done on the emotional responses to film music. There have, however, been multiple studies on the emotional effect of music, as can be seen in the previous chapter. I shall attempt to construct an analytical framework which a composer may apply when creating music for a theatre production. These methods will combine various analytical approaches towards film music.

According to Cohen, the framework for a short-term memory cognitive approach is based on three channels “devoted to one of the significant domains of film” (Cohen 2001: 259). These include music, visual information and speech. On the other hand Flach (2012: 17) proposes in his framework “for a long-term memory cognitive approach” that there are five stimuli present in a film: “the text surface, the speech surface, the visual surface, the music surface and the sound FX surface” (Flach 2012: 17).

One can argue that music and sound FX as well as text and speech surfaces are similar surfaces in the theatre, where speech and sound FX (if generated on stage) would be inconsistent for each performance. As the focus of this study is on the composing process for theatre, the effect of visual and textual elements on that of music will be analyzed.

Combining music with sound FX is also encouraged by Miell, MacDonald and Hargreaves (2005: 5) by asserting that “musical sound, dialogue, sound effects, silence, and some sounds that fall in the cracks between traditional categories all exist for the purpose of enhancing the intended message of the motion picture.” To find an analytical approach that combines music, visual information and speech proved challenging.

### **3.2 A brief overview of the analytical approaches to and theories on film music**

In this section, the different analytical approaches of Deleuze, Smith and Morricone et al. will be discussed. The methods applied by these three composers were chosen to explain the shortcomings of most of the analytical approaches.

Redner (2010: 5) agrees with the lack of a valuable analytical approach to film music and states that “[a]s a general rule, film music scholarship follows *[sic]* one of three courses”. Redner (2010: 5) refers to the first of these approaches as the “commodification of film music”. He continues to converse that:

“Analyses such as these are often discussed in Marxist terms and, while useful and interesting, do not endeavor to explicate or unpick much about the actual interaction between score and *mise en scène*. Because this method of analysis has little to do with the analysis of the music within the context of the film, we leave it and pass on to the other approaches.”

The second analytical approach is the undertaking of a musicologist approach. This involves analysis of leitmotifs, timbre and harmonic structure. The challenge presented by this form of analysis is the focus on film music only, and on not much else. The third approach to film music applies “methodologies from the area of film theory” (Redner 2010: 5). Redner explains that the focus of incidental music is mostly on the imitative and emotional ways in which the score correlates with the *mise en scène*. This analytical method is usually disparaged for a biased approach towards either music or image. According to Redner (2010: 5), this problem “derives from a lack of knowledge of the theorist”. He then continues by stipulating that:

“various concepts can be employed anew and related to the individual circumstances and challenges in each score. This results in a flexible toolkit which is adaptable to the situation rather than applicable to the whole. As such, the possibilities for analysis are limitless and unconstrained by process” (2010: 21).

Another approach to the analysis of film music might be the ideology on film music analysis constructed by Redner. In his book *Deleuze and film music* Redner (2010) attempts to connect the world of film and music theory by applying theories from Deleuze specific films. Deleuze’s theories focus mainly on metaphysics and epistemology of film. In my opinion, Redner limits his very own analytical approaches by forcing Deleuze’s philosophical ideas on films to which he refers as “inconsequential or difficult to theorize on” (Redner 2010: 176).

Another interesting approach to the analysis of film music is that of Donnelly (2001: 1), who stipulates that only two tools are used to analyse film music: that of musicology and semiotics. Semiotics focus on cultural coding and how film music communicates with audience members. The audience therefore relates to certain elements within the film. “This approach often owes much to pragmatics, the study of meaning in relation to the specific context of its appearance, and is concerned with film music as a functional item that exists within the film purely for its communication value” (Donnelly 2001: 2). Buckley (2000: 4) explains that the main problem with semiotics is the following:

“When we call the ‘meaning’ of the event narrated by the filmmaker would in any case have a meaning for someone (since no other exist). But from the point of view of the means of the expression, one can distinguish between the ‘natural’ meaning of things and beings (which is continuous, total and without distinct signifiers: the expression of joy on the face of a child) and determined signification”.

Warren Buckley (2000: 3) explains most of these theories of film music developed in three phases from classical film theory to modern film theory to cognitive film theory. According to Nannicelli (2016), cognitive film theory is a very misleading title as this theory does not rely on cognitive science alone. Cognitive film theory relies on multiple interdisciplinary

fields of research, such as cognitive science and analytical philosophy. Buckley (2000: 4) explains that, for film theory to advance “(...), it needs to establish the grounds for disagreement among its various schools and must identify misunderstandings” – something that is quite absent from most film scholars.

Another approach that arguably falls into the cognitive film theory approach is Smith's (2001: 42) theory called the mood-cue approach. Smith argues that, if the structure of an emotional system is understood, this structure will be found in a film and vice versa. One can argue that the function of theatre is similar to that of film. When theatre is performed, certain moods are created. Smith then stipulates that, when mood is created, brief, intense emotions require us to establish and interpret our surroundings. If this “emotionally orientated state”, as referred to by Smith, (2001: 42) is successfully created, sustained emotions can be experienced during a film. If mood can be created in the theatre, audience members will experience brief emotional experiences. A wide range of stimuli can be used to create emotions. These various stimuli are referred to as perceptual cues. Perceptual cues can be anything within a film, for instance: music, facial expression, sound, mise en scène, dialogue etc. These perceptual cues cannot rely solely on single-emotion cues. The variation in viewers' emotional systems may vary, or some cues could be missed. There should therefore be multiple emotive cues throughout the film. Redundant emotive cues need to collaborate to create a predispositional mood state (Smith 2001: 43). It is through this multiple cueing process that an ‘international’ audience with social and cultural differences can sustain mood in film.

With this technique, certain emotion markers should be achieved. This is achieved when “a series of diegetic goals and obstacles, and goal achievements and obstacles, frequently provide the necessary mood-reinforcing pay-offs” (Smith 2001: 44). The intention of the markers placed throughout the film is to create brief emotional bursts. The burst cannot only rely on the text itself, but serves an important emotive function. This maintains a predisposition towards continuously expressing emotion. In a scene there are emotionally marked moments that serve no purpose to the text. The purpose of these

moments is to create emotional bursts to help create and sustain the mood (Smith 2001: 46).

Emotion markers should be relatable to all audiences, for example a loud noise will cause a startling reflex for multiple viewers. This example of an emotional marker is uncomplicated and direct. Not all markers have to convey the same emotion. The emotions should simply be congruent with each other. Smith offers the examples of fear and disgust because these emotions are interconnected. These related emotions will be able to sustain the mood. Emotional markers are short (the viewer should not dwell on these markers) and should support the narration (Smith 2001: 47). Smith's techniques can therefore be applied to a theatre production. This can occur by dividing a theatre production into several structures. The smallest of these is called a cue which analyses a text's emotional appeals. These cues create emotional markers. These emotional markers then create a mood or multiple moods. These moods must be bolstered by burst of emotions (Smith 2001: 48).

Smith's approach, with its breakdown of perceptual cues, emphasises the importance of all contributing factors within a film. If all the elements that contribute to that of a film can act as emotional markers (as Smith calls them), this technique can easily applied to theatre. It is for this reason that I believe that Smith is mood-cue approach can be applied to that of a theatre production. To successfully contribute to the structures in a play, the function of film music must be analysed to better understand its role.

Smith's analytical approach to film would seem to be most suited to that of theatre. One can even argue that his approach can bear similarity to that of Stanislavsky. Smith's approach reinforces the idea that all contributing factors should be considered when composing incidental music for a film or theatre production.

In the book the *Composing for the Cinema* Morricone, Miceli and Anderson (2013: 17) divide the analysis of a scene in a film into three sections. The first of these analytical sections being the "*Objective description of the visual/sound events.*"

In this analysis, all the visual and sound elements involved in a scene should be analysed. In the visual sections Morricone et al. include “discussion like elements” to analyse the scenes. Morricone et al. divide scenes into smaller sections by referencing the different shots in the scenes. The sound elements discussed are all the sound effects heard, including all dialogue (Morricone, Miceli and Anderson 2013: 18).

The second form of analysis is the “*Synthesis of Formal Features*”. Morricone et al. (2013: 17) continue to divide this section into three different sections, namely figurative, motor and auditory. Unfortunately, in the analysis of Morricone et al. the focus falls mostly on the camera angles and shots. This can, of course, not be applied to incidental music in theatre. One can, however, not argue that the applications of synthesis of formal features (placement of actors in a film scene), do not affect the music in a film. Of course the blocking (placement of actors on stage in a theatre production) would affect the final product delivered by a composer, or one would hope so.

The final analytical approach for composing music for a scene in a film, Morricone et al. (2013: 17) call the “*Analysis of the Narrative*”. Morricone et al. state that “one is dealing with my personal interpretation, but in a certain way the director’s intention is a legitimate concern” (Morricone, Miceli and Anderson 2013: 17). This form of analysis is extremely important, as the entire film needs to be seen in context. The functionality of each scene needs to be clearly identified.

Three distinct approaches for analytical methods were discussed, that of Deleuze, Smith and Morricone et al. Although each of these methods can be applied to film, these methods have not yet been applied to incidental music in theatre. To better understand how these approaches can function, it is important to comprehend the function of film music.

### **3.4 Functions of incidental music in film**

The various functions of incidental music in film will be discussed, as the lack of research into functions of incidental music in theatre forces one to resort to references in film music.

Theories on film music's function are varied. Sonnenschein (2001: 5) believes that music in film has four distinct functions. Emotional signification allows the spectator to sense "inaudible, invisible and emotional processes of a character." The second function afforded by film music is the ability to "hide discontinuities in film" and this is referred to as the continuity function. Narrative queuing provides the "point of view of a specific character, narrative events or setting." The final function to which Sonnenschein (2001: 5) refers is that of "narrative unity". This causes the film music to support the narrative by means of "repetition, variation or even counterpoint". Film scholar Bauer (2003: 33) has similar views on the function of film music. He adds "direct response music", by means of which the effect of the music is to have a direct response on an audience; this music can include "shock music, wherein loud, shrill, or surprising tones are suddenly introduced, would be included here".

Walus (2012: 85) states that all functions of a film score can be divided into three distinct groups. Richard Davis (1999: 142-148) also groups these function into three groups namely, physical functions, psychological functions, and technical functions. One might argue that most film scholars could also group their functions of film music into these three groups of Walus (2012: 85).

### **3.4.1 Physical functions of incidental music in film**

Miell, MacDonald and Hargreaves (2005: 1-7) believes that music in film can "convey the scope of a film" thereby stating the genre of a film. It can "convey the quality and size of a space" similar to Gorbman's (1987: 25) terminology "depth in space" or "physical volumes." Film music also offers the possibility to "establish a narrative placement in time" (Miell, MacDonald and Hargreaves 2005: 1-7), thereby producing a sense of nostalgia.

Davis (1999: 142-148) explains that the physical functions "relate to music impacting physical actions or location of the scene". This can include, location, time period, physical contact like fight scenes (mickey-mousing). Music can contribute to "intensifying the

action". This happens when the music follows the action onscreen (Rothbart 2013: xviii). Levinson (2006: 156) states that film music should project the appropriate mood of the scene. This projection helps magnify the emotions and the emotions become more important than that of ordinary life.

Film music can manipulate as well as contribute to the energy of a scene. Film music can also be applied to the "perspective or messages intended by the director, as related to both characters and on-screen events" (Miell, MacDonald and Hargreaves 2005: 1-7). The term "communication" is used by Gorbman (1987: 16) to explain this phenomenon.

A regular application of film music is during "montage sequences" in film where music is used to influence time in film (Miell, MacDonald and Hargreaves 2005: 1-7). Music in film is employed to "express the unspoken thoughts and unseen implications that underlie the drama". This allows the composer to "define a character by sound, musical or non-musical". Bauer (2003: 33) calls this application of film music "expository music". A film score poses the ability to establish and order the formal structure in a scene. Prendergast (1992: 222) explains that "music can provide the underpinning for the theatrical build-up of a scene and then round it off with a sense of finality".

### **3.4.2 Psychological functions of incidental music in film**

The psychological functions for film music implies setting "a specific mood in the score" that correlate to the general psychological implications of the film (Walus 2012: 85). This could include the inner feelings and thoughts of a character that are not necessarily expressed in spoken dialogue. Levinson (2006: 156) stipulates that the function of film music should also suggest to the viewer how to respond to a specific character, or story. This would induce various "cognitive or affective state[s]" and lure the viewers "so as to facilitate emotional involvement in the fictional world", which viewers would usually contest or fight against. Audissino (2014: xxi) mentions a similar function, namely the emotive function. He divides this function into two different sections, the first being the

macro-emotive function. This function is similar to that of a leitmotiv appearing in a film. This 'theme' as Audissino (2014: xxi) calls it, does however not have to develop musically. This repetition of the theme shapes the film's formal unity. The second sub-function he refers to is the micro-emotive function (Audissino 2014: xxi). This function focuses on a specific solo function within a film. He states that "Music transfers to the images its emotional component" (Audissino 2014: xxi). Audissino connects the physical and psychological functions in his framework to each other.

One of the most fascinating psychological functions of film music is the signification of "some fact or state of affairs in the film"; this function allows the composer to indicate an off-screen or off-stage event (Levinson 2006: 156). This function can also be applied in reverse and is referred to as foreshadowing. This allows the music to give the audience necessary information before the actual physical event takes place on-screen. The application of the psychological functions of incidental music is in my opinion underutilised in most films, and one could argue that this is due to the overwhelming possibilities as mentioned above. The following section focuses on the technical functions of film music.

### **3.4.3 Technical functions of incidental music in film**

Technical functions of a film score would include contributing to the continuity of a film, therefore helping with the smooth cross-overs between scenes (Walus 2012: 86). Chion (1994: 47) agrees with Walus and notes on the importance of this function of film music, also remarking that "[v]ision in cinema is limited by constraints of the screen, whereas the listening field does not have this limitation". This statement indicates the practicality of incidental music in a film, not only physically or psychologically, but also technically. The incidental music can also be a form of distraction from the technical features as well as "embellishing or enriching of a film as a project of appreciation" (Levinson 2006: 156). The final function mentioned by Levinson (2006: 156) is the "imparting of certain formal properties, such as coherence, cogency, continuity, closure, to the film or parts thereof".

### 3.4.4 The narrative function of incidental music in film.

Prendergast (1992: 219) explains that film composers use three distinct methods to create a form of continuity in a film score. The first of these techniques applied by film composers is the leitmotiv. Another technique is the use of a “single theme throughout the entire film.” Prendergast (1992: 219) emphasises the repetition of this theme. The third technique applied by composers is that of “developmental form (...) and relates to a classical sonata form<sup>9</sup>.” Prendergast (1992:221) states that:

“The only similarity between sonata form and the developmental score form, however, is in the function of the main theme, which operates as the exposition. The theme then undergoes various modifications. Those transformations of the main theme in the mainstream narrative cinema are influenced by a dramatic content of the film plot.”

Another useful approach to constructing continuity in a film score is creating a “formal narrative unity” (Meyer 1956: 29). This involves applying a specific tonal system through the construction of narrative unity. This tonal system is rooted in the perception of Western music and involves the use of dissonance and consonance, through distance from the tonal centre.

There are also other views on the functions of incidental music in film. Although these views are differently named by various authors, the functions are mostly similar in nature. Audissino (2014: xxi) comments on the *perceptive function*, points the attention of the viewer to a specific element within a framed space. This ‘focus’ can either alter or enhance

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<sup>9</sup> Sonata form is a compositional form in three sections. These sections are divided into three main sections, exposition, development and recapitulation. The exposition section introduces the themes; the developmental section explores and develops the themes and the recapitulation section resolves the themes. This form was popular in the Classical era to bring back balance after the Baroque era ((Scholes 1955: 962).

“the visual rhythm and speed of the cutting” (Audissino 2014: xxii). The *cognitive function*, also the final function according to Audissino (2014: xxi), acts on narrative logic, time and space.

“Music may unite the fragments of a montage sequence and aid the understanding of the progression of time; it may denote a place or a historical period by referring to some repertoire pieces; it may link fairly disconnected shots thus making the film’s space look as a consistent whole; it may reveal the thoughts of a character presenting a musical theme previously associated with another narrative element, thus clarifying the reason for his action; it can link two distant narrative elements and suggest an implicit meaning.”

Walus (2012: 85) and Davis (1999: 142-148) divides the function of film music into three entities. Brown (2003: 52) mentions a fourth function namely the narrative function of film music. Brown (2003: 52) emphasises the importance of this function and stipulates that if narration is absent in a film it can rely on the music to postulate and implicit the narrator. He continuous to state that “[w]e are to do this because the narrator is to be taken as the agential source of any non-diegetic music with narrative significance, while all other instances of non-diegetic music are attributable to the implied filmmaker” (Brown 2003: 52). The functions of incidental music in film, as discussed above, will now be transferred to the stage, but before this can be attempted, other important elements in the film-scoring process should be discussed.

### **3.5 Spotting**

Schelle (1999: 22) defines the placement of music in a film as spotting. Spotting is crucial to the film-making process and takes place with the director of the film where the composer and director decide where “music is needed and why” (Burt 1994: 217). Davis (1999: 27) notes that “if the music does not fit like a glove in the way the costumes, lighting and sets do, the audience can get distracted consciously or subconsciously”. The process of spotting can be narrowed down to three statements: in “*You are a partner in mixed media*” (Davis 1998: 88), the author explains that the music should supplement the visual elements on the screen. The second statement forms the question “*Does there need to*

*be music?*” (Davis 1998: 88). This subjective question will rest on the decision of the composer, and, as Davies states, relies either on the “composer’s gut feeling” or on the director’s request. The third and final statement poses another question: “*If there is music, what am I trying to say with it?*” The purpose of the music should be kept in mind during the process of spotting. This statement explains that the focus should always be on the dramatic purpose of the story. Davis (1988: 88) notes that these three statements should be kept in mind when considering whether music should accompany the film.

Burt (1994: 217) explains that the director’s comments during the spotting session are extremely important and what is said by the director “has a decisive influence on the overall musical approach.” It is important to understand the directors vision of the film this direction and foundation “can trigger musical thoughts and ideas”. Originally, when incidental music was added to a scene, music would be added during a physical action “somebody closing a door, somebody hanging up the phone, that sort of thing” (Burt 1994: 81). Some composers, however, validate the musical entrance by “a change in the dramatic line” (Burt 1994: 81). The spotting session is a vital session that provides discussions between the director and the composer during the creative process.

### **3.6 Other important elements of film music.**

During the composition process, and after the spotting session with the director, certain elements should be taken into consideration. Although these elements might not be included into the construction of the analytical approach, the importance of these elements must be noted. One of the elements that need some serious consideration when composing is the sound design or sound FX. As the composer Bernard Herrmann would say to Stewart, “It isn’t music — It is just sound effects. You get the orchestra together and you put sound effects in. It is not music, it is not music at all.” (Rosar 2010: 143). It is perhaps necessary to grasp the difference between sound design and incidental music in this regard, so I have added 3.6.1 below.

### 3.6.1 Sound design vs Incidental music

Although, the focus of this study does not concern itself with sound design, but multiple film scholars explain the often misunderstood differences between the two functions as, “it is ... necessary when approaching the aesthetics of film music to consider the aspect of sound effects and their integration (or lack of integration) into the overall soundscape of the picture” (Huckvale 1990: 11). Gorbman (1987: 16) agrees by stating “[i]mage, sound effects, dialogue and music-tracks are virtually inseparable during the viewing experience; they form a *combinatoire* of expression.”

It is important that a clear definition exists between that of sound design and incidental music exist. The blurred lines between these two fields can cause confusion. Can soundscaping be seen as a form of incidental music? If soundscaping is seen as the combination of sounds, (including vocal and instrumental sounds), to create a specific atmosphere, its music must be a form of sound. However, for the scope of this study the term soundscaping cannot be included in the discussion. “A further problem arises with the question of when a sound effect is a ‘musical’ or ‘non-musical’ event” (Huckvale 1990: 11). Kaye and LeBrecht (2009) define sound design as “the creative and technical process, resulting in the complete aural environment for live theatre – just like the music and sound accompanying film.” This definition clarifies and encompasses incidental music in the realm of sound design. So one could argue that the elements of incidental music should be included in sound design.

#### 3.6.1.1 Sound FX

Before the composer can begin the creative process, It is important that he is aware of the sound FX that will be used in the film/play. According to Gronau et al. (2012: 233) knowledge of the sound FX will avoid doublings. This can include mickey-mousing (music-mimicking the visual) as well as frequencies that can interfere with the orchestration and pitch, that is when sound FX is of a low frequency instrumentation and pitch should attempt to be of a higher frequency. The same can apply “when it comes to

the use of percussion instruments” (Gronau et al. 2012, 233). Fischhoff (2005: 9) notes that when composing for scenes with dominant sound FX the music “(...) must be subtle to enhance, but not interfere”.

### 3.6.1.2 Dialogue

According to Audissino (2014: 36), most film scores during the Classical Hollywood era included underscoring during scenes with dialogue. Most of the music was composed around the actor’s dialogue; the purpose of this was to fill the silence between the actor’s lines. Schelle (1999: 8) explains the difficulty of dialogue underscoring by explaining that a composer needs to take actors’ personality and tone of voice (e.g. baritone or tenor) into account before composing. Fischhoff (2005: 9) explains that string instruments can effectively be used to underscore dialogue because “they don’t fight the voices.” Composing under dialogue is taken to an extreme with Schiffrin and Feist (2011: 106), according to whom the relationship between music and phonetics should be analysed in a scene.

“Vowels are the equivalent of sounds of determined pitch; consonants are the equivalent of sounds of undetermined pitch. In all languages, the number of consonants is much more predominant than the number of vowels. For this reason, in music under dialogue scenes, instruments like the snare drum, castanets, tenor drum, maracas, bass drum etc. are to be avoided, so as not to conflict with the consonants and make the dialogue unintelligible.”

Although one could argue that this process described by Schiffrin and Feist (2001: 106) is excessive (especially for theatre), the importance of composing incidental music for dialogue should not be discredited. If the music overwhelms or distracts from the dialogue, it can be to the detriment of the film, especially also in theatre, where the actors have to project over the incidental music.

### 3.6.2 Quotations

Quotations is a term that refers to the technique some composers apply in their films when using familiar music. Burt (1994: 57) mentions the example of Mendelssohn's Wedding March; this is a reference to a wedding taking place in the film. He warns us, however, of the problems that quotations can cause during a film by stating that this can, for the observer, remove from "his consciousness all visual data which do not directly bear on that ceremony or conflict with his perceived notions of it" (Burt 1994: 57). He continues by explaining that "if other thoughts, ideas, or actions are of greater importance to the narrative than those that directly bear on the wedding itself, then the decision to bring in the 'Wedding March' should be reconsidered (Burt 1994: 57). This is confirmed by Daynes (2007: 343) and Braudy and Cohen (2009: 403), who concluded that the heartrate of listeners' decrease with the familiarity and therefore the emotional responses may diminish. Braudy and Cohen (2009: 403) had similar conclusions to that of Burt, as they state that more attention can be drawn to the music due to elements like cultural awareness. It is probably the strong view on quotations of Adorno, Eisler and McCann (2007: 9) that summarizes the application of this in a film score best: "One of the worst practices is the incessant use of a limited number of worn-out musical pieces that are associated with the given screen satiation by reason of their actual or traditional titles."

### 3.6.3 Monumentalism

Huckvale (1990: 4) explains the concept of monumentalism as "[m]usic [that] can invest an image with grandeur that (in effect) it does not possess". Other film scholars refer to this phenomenon as "the misuse of music" (Adorno, Eisler and McCann 2007: 54) or in the case of Burt (1994: 58) who refers to "the risk of overstatement"; monumentalism is strongly discouraged. Fischhoff (2005: 9) disagrees with these opinions and states that "[l]arge images on screen will often call for louder music." He then mentions *Star Wars* as an example. Morricone, Miceli and Anderson (2013: 13) note that music should not be used to emphasise an emotion that is already stated. This causes a scene or image to

transform into something impressive or massive, that without the music “would remain mundane” (Huckvale 1990: 4). It is when this music enforces itself upon the image that the music makes “the symbol into an overstatement.” Music that identifies with a symbolic image could push the matter to the point at which the expressive power of the image is suddenly reduced. If actors are involved, overly dramatic music for these tentative moments can make the actors look as though they are overacting” (Burt 1994: 58).

Sound FX, dialogue, quotations and monumentalism can influence the composing process even in a theatre production. It is therefore important that the composer is aware of these influential aspects in a score.

### **3.7 Scoring techniques that can accompany a film**

It is not the purpose of this section to connect music clichés to film genres. Cliché referrers to scoring techniques such as mickey-mousing or atonal clusters to evoke tension. Clichés originated from codes created by Ernő Rapée in his book *Motion Picture Moods for Pianist and Organist* (Schifrin and Feist 2011: 37-52). This is discussed in detail by Mark Brownrigg (2003: 112-235) in which musical elements is compared to different film genres like Westerns, Action, Horror and Melodrama. Clichés in film music are also mentioned by Schifrin and Feist (2011: 37-52) in which the scores of action films are compared to that of syncopated rhythm that create excitement. “Counterpoint cross rhythms can be useful by juxtaposing two counter rhythms” to create a feeling of anticipation (Schifrin and Feist 2011: 37). This types of score mostly relies on clichés. Adorno, Eisler and McCann (2007: 9) stipulate that these clichés do not always have the desired effect on the audience.

“Clichés objectifies the music and instrumentation instead of standardizing the music to create the desired effect. When the audience hears a tremolo close to the bridge of the violin, the audience won’t experience an uneasy effect due to overuse in incidental music.”

Although musical clichés are still found in scores today, the compositional techniques applied to these films nevertheless deserve mention.

Mickey-mousing originated from vaudeville in America, whereby the actor's moves were mirrored by the orchestra (Audissino 2014: 34). This was then applied to animated film; it involves "the violent and redundant correspondence between music and movement that is not without notable humorous, even metaphysical, resources" (Morricone, Miceli and Anderson 2013: 74). This scoring technique is however frowned upon, as Schelle (1999: 91) clarifies that the focus of this technique draws the attention of the scene only on to the action taking place. As Audissino (2014: 35) also agrees "the mickey-mousing technique is obsolete and attracts the viewer's attention to the structural aspects of music rather than making the music transparent."

This technique can also be juxtaposed to create the opposite effect. Although not quite the same effect as mickey-mousing, film music can be applied by "captivating the scene's rhythm, tone, and phrasing, music (including cultural coding) can directly articulate its participation in the feeling of the scene" (Walus 2012: 77). The same feelings are evoked by the scene's music and the images. Chion (1994: 87) calls this empathetic music. When the music and the visuals are different and working against one another, Chion refers to this as an-empathetic music this event "creates a contrast in relation to the film scene that, according to Chion, amplifies emotions" (Walus 2012: 77).

Another technique applied by film composers is what (Burt 1994: 33) calls irony. This can be seen in the film *Who's afraid of Virginia Wolf?* The four main characters harbour intense hatred for each other. The composer Alex North "saw a love relationship, albeit a self-consuming one, that was central to the symbolic if not ironic meaning of the play. The main title introduces a quiet lyricism in direct juxtaposition to the explosive nature of the dialogue" (Burt 1994: 33). The above-mentioned techniques and ideas all originated from film music. I will now attempt to apply these techniques and ideas to incidental music in theatre.

### 3.8 Elements to be considered before composing incidental music for a film

Before a composer can start the composing process, certain elements must be taken into consideration. As stated in the beginning of this chapter, Cohen (2001: 259) focuses on three channels: music, visuals, and speech. According to Morricone, Miceli and Anderson (2013: 7) the visual and speech elements that must be taken into consideration during the analysis of a theatre production include the following elements:

- *Geographical setting and historical environment*
- *Ambient time and place*
- *Character costumes and scenery design*
- *The type of light and the treatment of colour*
- *Is the scene empty or full?*
- *Is it outside or inside?*
- *The weather conditions*
- *The presence of buzzing and of noises*
- *The presence of dialogue*
- *Realistic sources of sound*
- *The psychological condition of the characters*
- *Character proximities*

The “*Geographical setting and historical environment*” in which the scene takes place. The musical element affected mostly by this would be the choice of timbre, as Walus (2012: 85) explains that “[s]etting the location of the film through the use of specific instrumentation ... suggests the location (e.g. a particular country)”. He continues that the time period and composing style would also have an effect on this visual element. This element was also included in Miell, MacDonald and Hargreaves’ (2005: 1-7) discussion on the functions of film music, establishing a narrative placement in time. Burt (1994: 67) explains that a film composer can be required to associate the film music to a specific geographical location or time period. He notes that some composers attempt to be very specific with this challenge. The view of Adorno, Eisler and McCann (2007: 8) on the matter is that “[a] composer can attain something more convincing” by composing his own melody for a score rather than using an existing nationalistic melody.” Schifrin and

Feist (2011: 124) concur, and note that the mixing of “[w]estern instruments like unison oboe, violin, banjo and mandolin, and asking musicians to play a little ‘out of tune’ since many civilizations in North Africa or the Middle East do not use the temperate scale and are able to perceive microtonal sounds” can also be applied to create this effect. Burt (1994: 67) disagrees with the title given by Morricone et al. and calls this “*Ambient time and place*.” His description of this, however, is very similar.

“[M]usic serves as an associative element that is identified with a particular place or environment. But establishing the time or era in which story takes place is another environment. But establishing the time or era in which a story takes place is another matter altogether. Chronological time, as it relates to musical style, is not so easy to pin down. For example, only a highly sophisticated listener or a well-schooled musician or musicologist could differentiate between European music of the 1450s and that of half a century later.”

Another element to be taken into consideration when composing incidental music for a specific scene is that of “*character costumes and scenery design*” (Morricone, Miceli and Anderson 2013: 7). Sreekumar and Vidyapeetham (2015: 89-97) mentions that “[t]he use of mise-en-scene has a serious effect on the reading of the film (...) The way in which the mise-en-scene elements are treated in a movie gains considerable significance.” This does not however include all the mise-en-scene that one would think. Sreekumar and Vidyapeetham (2015: 89-97) extends the use of mise-en-scene to that of décor, lighting, space, costumes and acting. These are all separate elements in theatre and film, and the division by Morricone et al. Of these elements is of extreme detail.

Another element to be considered in a film would be “[t]he type of light and the treatment of colour” (Morricone, Miceli and Anderson 2013: 7). Giannetti (1972: 89) splits this into “*the lighting key*” which refers to the angle to which the light is focused and “*colour values*” - the dominance of a specific color in a scene to serve a semiotic function.

Another analytical tool used by Morricone et al. (2013: 7) is the question of: “*Is the scene empty of full?*” Although not necessarily applicable to theatre in terms of the “scene”, the fullness of the set is definitely something to be taken into consideration. During a production for which I composed incidental music, namely *The effect of gamma rays on*

*man-in-the moon marigolds*<sup>10</sup> the set (Ruth's house) was extremely overcrowded. The director for this production, Niel van Niekerk, wanted the music to contribute to an overwhelming feeling, thereby creating the emotional response of Ruth being captured by her surroundings. A question that arises from the fullness of emptiness of a scene is that of "*Is it outside or inside?*" as well as "*The weather conditions*" (Morricone, Miceli and Anderson 2013: 7).

More elements that must be taken into consideration would be: "*The presence of buzzing and of noises*", "*The presence of dialogue*" and "*Realistic sources of sound*" (Morricone, Miceli and Anderson 2013: 7). "Realistic sources of sound" could refer to a radio (visible on stage) playing, or to an instrumentalist that is visible to the audience. The presence of buzzing, noises and dialogue would have an obvious effect on that of the incidental music. So "realistic sources of sound" could be quite a complex element to control.

In my opinion, the most important element to consider when composing incidental music is that of "*The psychological condition of the characters*" (Morricone, Miceli and Anderson 2013: 7). As Jan A. P. Kaczmarek states: "A composer almost needs to be a psychologist. Music is a very sophisticated tool that defines emotion and meaning for the picture, and if you have profound knowledge of psychology, emotion and culture you can influence the picture in a very strong way" (DesJardins, 2006, 141). An interesting element, which Morricone et al. seem to have overlooked, is that of "*Character proximities*" (Giannetti 1972: 89). In theatre, this would obviously refer to the blocking of the characters and the distance between them.

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<sup>10</sup> This production was performed at the Eunice High School Theatre in 2011. The music was performed by two instrumentalists playing cello, keyboard, accordion and piano. For this production a theme was composed for each character which developed throughout the show.

### **3.9 Proposed analyses of a scene before composing incidental music for a theatre production**

As the analytical tools discussed in this chapter are those of film music, these would not all simply fit into the paradigm of incidental music in theatre. It is the purpose of this section to attempt finding a solution to this conundrum. The biggest problem with composing music for theatre is not only that of time, but also the challenge of understanding the vision of the director. Where in films all these visual elements would be present during the spotting process, there are no real visual elements present during this process. The composer is therefore limited to the descriptions of the director.

It is important that a composer has a clear vision of what the director wants. The following list of questions has been created from the above-mentioned filmic analytical tools. This framework is created by the contributions of a great many film-music scholars and composers discussed above using the electric methodology (Coleman-Chávez 2012). This framework would help the theatre composer to better understand the purpose of the director. As discussed by Smith's theory (2001: 42) called the mood-cue approach, all these perceptual cues contribute to the general mood of each scene. It is therefore very important that the composer is aware of all these perceptual cues and the exact impact of the film music. For the start of our analytical technique Cohen's "short term memory cognitive approach" (2001: 259) divides the play into three pillars, music (which is to be composed) visual information and speech. The focus of this chapter has been on the visual information and speech.

To analyse the visual elements and speech elements of the production, the following questions must be asked during the spotting session with the director, and for the sake of simplicity these questions have been divided into the four main functions of film music.

#### **The physical functions of the scene**

1. What is the ambient time and place of the scene and do the geographical setting and historical environment influence the scene?

2. Is the scene taking place inside or outside, and what is the weather conditions?
3. Are the costumes of the characters or scenery design involved in the scene of importance?
4. Does the lighting influence the scene
5. Are there specific character proximities that the composer should consider?

### **The technical functions of the scene**

1. Do the colour values of the lighting or mise en scène affect the scene?
2. Is there dialogue or any other important Sound FX to consider?
3. Is the music used to cover any specific scene change?

### **The psychological functions of the scene**

1. What are the psychological conditions of the characters?
2. Is there any specific theme/semiotic motif that should be highlighted in the music?

### **The narrative function of the scene**

1. How does this scene function into the narrative of the play?
2. Should a leitmotiv be applied to the scene to contribute to the narrative?

These questions for the director should give the composer a good idea of what is expected from him as a composer for the theatre production. To answer these questions, a director needs a strong and clear vision for each scene.

## **3.10 Conclusion**

Smith's (2001: 46) mood-cue approach proved to provide a successful methodology for the construction of an analytical method for composing incidental music in theatre. The

analytical approaches by Morricone, Miceli and Anderson (2013: 7), as well as Giannetti (1972: 89), provided great assistance to formulate the questions that can contribute to the text analysis for a composer. With these questions, the composer can compose and know exactly how the incidental music will contribute to the mood of the scene. Burt (1994) warns us about the importance of this exact understanding:

“If the music draws away or diverts from the dramatic shape, line, or impulse, it doesn’t fit the film. If it understates the case, it will be a disappointment. and if it overstates a particular situation along the way, it will cause a problem of balance or a distortion of a dramatic line. On the other hand, if the music connects with the film in terms of dramatic shape and meaning, bringing out various aspects in a corroborative manner without overdoing it, the music begins to fit the film.”

## **CHAPTER 4: THE HISTORIC DEVELOPMENT of MUSIC in THEATRE and THE PROSPERITY THEREOF DURING THE period of the MELODRAMA, WITH *PEER GYNT* AS A CASE STUDY**

### **4.1 Introduction**

Music has been an element and integral part of theatre since the genesis of the performing arts. However, in the era of the melodrama it truly flourished into an art form in its own right. Hibberd (2008) explains that “melodrama is central to our understanding of nineteenth-century music drama – spoken plays with music, operas, musicals, early film and other hybrid genres that combine music with text and/or image – and arguably to our understanding of nineteenth-century music *tout court*.” She also mentions the academic value of this field of study by stipulating that “the melodramatic aesthetic remains a meaningful concept and scholarly tool.” The importance of the melodrama as a theatre genre deserves further discussion, especially in view of its role as a bedrock for current methodologies of composing music for theatre.

### **4.2 Use of incidental music in theatre**

The use of music in theatre derives from “ancient Greek drama” where “music intervened at significant points” (Nelson 2012: 2-3). The history of music in the Greek theatre was “just as clearly musical as poetic” (Stanford and Forsyth 1924: 65). Song used in the Greek theatre had specific functions like the “*dithyramb*, a loud choral song chanted to a circular dance in honour of the wine-god Dionysus” or the *parōdōs*; a choral song used to enter the theatre (Stanford and Forsyth 1924: 65). In the medieval miracle and mystery plays music accompanied entrances and exits, imitated real-life effects and enhanced symbolism” (Nelson 2010 2-3). Groban (1987: 34) states that music in theatre started “no doubt even before the Greeks, continuing through the Middle Ages and the Renaissance, and resurfacing to popularity in the late eighteenth-century French *mélodrame*, the tradition of accompanying drama with music simply passed along, into a variety of nineteenth-century.” Nelson (2010: 2-3) states that:

“The earliest surviving secular play with significant music is Adam de la Halle's ‘Le Jeu de Robin et Marion’, but it was the Renaissance that saw the first play with incidental music in the modern sense. In the 16th century and the early 17th, music was considered more appropriate for comedies and pastorals than for tragedies. Shakespeare's example led to an increased use of music in plays in England, and the tradition increased during the Restoration.”

During the restoration period in theatre, this period occurred from 1660 after the “London theatres reopened after being shut for 18 years during the Puritan rule of the Commonwealth” (Price 1945: xiii). During this time period incidental music was “heard before the drama began and between the acts, the tunes often chosen to heighten the dramatic effect” (Price 1945: xv). Price (1945: 1) explains that theatre music of the late 17<sup>th</sup>-century can be divided “into three neat categories – song, dance and instrumental music”. Important that the word incidental music is not yet applied during this era in the theatre. The term “incidental music” was first used in the English language in 1864 (Pisani 2004: 71). Although, by definition, incidental music was used during the melodrama, the term “incidental music” was not a term used in the theatre. I found this to be extremely troublesome during the research process, as the term incidental music was not in existence, and therefore most references would use various other terms to describe incidental music. This confusion is confirmed by Slowik (2012: 24) which refers to incidental music as “musical accompaniment” and explains that “[m]usical accompaniment in melodrama remains a badly neglected area of theatre history. However, based on existing scholarship, it seems clear that music was an integral part of theatrical melodrama and was tied closely to the onstage narrative.”

It is Pisani's (2004: 71) description of incidental music that captures the essence and powerfulness of incidental music during the melodrama:

“Music used to assist the actors in establishing and sustaining the emotional pitch at any given moment of a play. That is its principal function, though clearly not its only one. Such music may also create mood and atmosphere, convey time and place, or suggest status, ethnicity, or class. Even truly ‘incidental’ music for routine functions – such as taking up the curtain or bringing on a character – may serve doubly as an indicator of mood or characterization. Music may also work at a subconscious level to make audiences more

susceptible to extraordinary situations onstage. Perhaps the most striking form of theatrical music was used to work against the action or dialogue onstage.”

The use of music remained the same throughout the nineteenth century “at least in the French, British, and American traditions” (Pisani 2004: 72). During this era theatre music was still applied for “songs and dances, curtain or scene-changing music, overtures and entr’actes, or dialogue and action underscoring”.

### 4.3 Definition of melodrama

According to *The Oxford Companion to the Theatre* (Hartnoll 1972: 634) melodrama is defined as “a play with music, each being given equal importance, which evolved in eighteenth-century Italy from the earlier pastoral”. The word “melodrama” is usually “associated with a special kind of expression, one characterized by such qualities as exaggeration, sentimentality, and excess” (Wang 2012: 123). Although this style of acting can be seen as extreme, Hibberd (2008) explains that:

“The way in which we understand realism is key to how we understand melodrama as an aesthetic today. David Mayer reminds us that if we laugh at the melodramatic acting style for being ‘hammy’ and over the top, we are missing an important point. The gestures of actors were part of various explicit aesthetic criteria: for many who were performing between 1903 and 1915, the years in which cinema established its permanent hold on the public, gestural codes were aligned to the flourishes and scroll-work of art nouveau.”

The word *mélodrame* derives from two French words, *mélo* which can be translated to “a musical line, colouring, or effect” (Pisani 2014: 41). The second word, *drame*, he explains as “the Aristotelian concept of plot, which is related by means of dialogue and action as a series of well-structured incidents”. Wang (2012: 122) confirms Pisani’s statements and stipulates that “Melodrama (...) denotes at the very least the fact of music and speech, which together constitute a resource that can be used in a variety of expressive contexts.” According to Slowik (2012: 23) the term “*mélodrame*, coined by Jean-Jacques Rousseau, referred to spoken words, accompanied by short passages of music”. During the eighteenth and nineteenth centuries, as melodrama grew in popularity “the term ‘melodrama’ shifted to mean a whole type of drama, whether accompanied by music or not. Melodrama took several forms, including public narrations of famous speeches or

stories spoken to accompanying music” (Slowik 2012: 23). The term “melodrama” is described by Pisani (2004: 71) as “music used to underscore any dialogue, as, for example, Weber’s four melodramas for the Covent Garden production of *Oberon* (1826) or Mendelssohn’s melodramas scattered throughout *Antigone* (also Covent Garden, 1844)”. In his book on Melodrama, Pisani (2014: 66) explains that “several definition of melodrama imply that music is added to a play to intensify a dramatic moment”.

Today, due to the decline of this genre in theatre, the term “melodrama” is nearly exclusively derogatively referred to as “mode of melodrama, or the melodramatic, which can emerge in life as well as art” (Wang 2012: 123). Pinpointing an exact definition of melodrama is a difficult task due to the multiple definitions, differences in locale and various manners in which the genre took shape.

#### **4.4 History of melodrama**

According to Dye (1919: 1) the word melodrama was introduced to France from Italy where it was used by the public as a synonym for opera in general. During the French revolution the term “began to be applied to pantomime with dialogue”. It was only after the 1800 that the term began to be used in its current theatrical sense in which we know it today. Mayer (1976: 115) disagrees and believes that productions “from about 1800 to 1820” still appear to be somewhat “confusing genres” and calls this “proto-operettas, perhaps plays with a consistent use of music throughout, not opera with some spoken text”. However, the birthplace of melodrama as Italy, as stated earlier by Dye, is not agreed upon by most, since some scholars appear to be divided into two different groups on the development of the melodrama. Brooks (1967: xvi) believes that “Pixierécourt is regarded as the founder of the genre – and the period of its greatest flourishing, when it dominated the stages of Paris and included in its audiences the great mixture of social classes”. This is confirmed by Pisani (2014), who explains that music used in *commedia dell’arte*, pantomime, ballet and harlequinade did not serve any underscoring purposes. Instead this music can be seen as mickey-mousing, used to accentuate the comic elements of a theatre production. Hibberd (2008) remarks on the development of the “elite

and popular” melodrama in France and how this genre developed throughout the nineteenth century. German composers as well as “some cross-fertilisation between concert and theatre traditions” are the significant influences. The multiple theatre genres that it influenced is summarized by Dye (1919: 3):

“The great variety of forms that melodrama assumed and the great number of methods employed in its manufacture, the many devices that were employed, consciously or unconsciously, to disguise it, have rendered the discovery of entirely satisfactory criteria for its determination, difficult. That difficulty is constantly emphasized by the great number of definitions that have been constructed to designate it. If these difficulties have not been altogether overcome in this study, it is because no one clear-cut standard of melodrama existed in the period under consideration, as no single type of melodrama exists today.”

Greenspan (1986: 481) explains that melodrama is the technical term used to describe “spoken text with music” and therefore melodrama is related to the *Singspiel* “in which songs or other musical pieces are worked into an otherwise continuous dramatic form.” The difference between the two genres being that in the *Singspiel* the alteration between music and spoken text forms two distinct “dramatic streams” as in Mozart’s *The Magic Flute*. In melodrama the music functions as a “corollary to a spoken text” creating a single unit (Greenspan 1986: 481) as seen in Ibsen’s *Peer Gynt*. This clarification by Greenspan is confirmed by Groban (1987: 34), who explains “that an opera which uses music to enhance the plot” cannot be encompassed as only “music applied during a spoken word play where music is used to enhance the mood of the production” is seen as incidental music.

The issue with attempting to define the genre of melodrama is that it “evolved and changed throughout the nineteenth century and, as a genre, demonstrated continual slippage and refashioning and not only through the series of sub-genres” (Davis 2014: 688). Melodrama is also difficult to define as a genre due to the geographical influences. This can be found in the English melodrama that developed from the French stage. The English influences that occurred derived from the English Opera and the pantomime – a unique English influence to the English melodrama (Pisani 2014: 54).

Although the exact origin of the melodrama is not of vital importance to this study, it is noted by Pisani (2014) that it was in the course of its development as a genre that incidental music in theatre flourished as an art form. Pisani (2014: 13) states that the first official performance to use music as an emotional tool was the production of *Pygmalion* by the composer and philosopher Jean-Jacques Rousseau. Although Rousseau was not the first to use the word melodrama, he inserted “short musical insertions to accompany the various pantomimic actions and chart the emotional development of the protagonist” (Pisani 2014: 13). These compositions were used to help establish the shift in emotional mood throughout the production. The music for *Pygmalion* was mostly composed by Horace Coignet, who was an unknown composer at the time. It is perhaps necessary to step back and discuss the origins of incidental music and not only music as such, as this developed into the melodrama as a genre.

#### **4.5 Elements of the melodrama**

The success of incidental music during the melodrama allows discussion on which aspect of the genre complimented the music. This can include elements like the plot, the acting style during the melodrama and even the use of the orchestra. The next section will be devoted on attempting to find a plausible answer to this phenomenon.

##### **4.5.1 Plot during the melodrama**

Dye (1919: 17) explains that modern critics “characterize melodrama as illogical tragedy (...) in which situation and not character is the determining force.” He continues to explain that “you remember the story and the incidents rather than the characters.” Identifying the plot of a melodrama could be problematic due to the multiple art forms (as mentioned earlier) from which this genre stems. Brooks (1995) defines the plot of a melodrama as sensational and written to appeal to the emotions of the audience. One can argue that due to the overtly dramatic possibilities of the plot in the melodrama, the incidental music enhanced sensationalism of the play. This was perhaps also enhanced by the acting style that originated during this period.

#### 4.5.2 Acting style during the melodrama

The acting style during a melodrama production could lead to the success of the melodrama and music. Wang (2012: 124) describes the acting style of the melodrama as:

“The melodramatic mode, in other words, emerges from the tension between repression and exhaustive expression, between silence and the saying of everything. Though these poles may serve to structure a narrative arc that leads from one end to the other, repressions and expression can also be active simultaneously”.

Brooks (1976: xv) agrees with this statement and explains that melodrama is acting out the “recognition of the repressed, often with and on the body.” Hibberd (2008) continues to explain that it could be necessary to investigate this statement by Brooks and to perhaps attempt a more ‘realistic’ approach to drama – in other words to tame melodrama. This would deny the use of incidental music to enhance the dramatic appeal of the play. This statement would therefore stipulate that the connection between acting style and incidental music does not truly exist.

#### 4.5.3 Melos in the melodrama

Music during the melodrama can be divided into three groups: *a newly composed score*, *a score compiled from various sources* or *a re-used score from an earlier production* (Pisani 2014: 76). Composer and music directors would therefore have a collection of “short musical numbers” to use for a play (Hibberd 2008). “Oscar Barrett, music director for Augustus Harris, kept a handwritten list of some eighty items, many with graphically descriptive titles such as ‘energetico pomposo’ and ‘allegro: Chinese character.’” Some other titles include “three chords of exclamation” and “eight bars and chord for entrance” (Hibberd 2008). The application of these melos were left to be decided during the rehearsal process of the melodrama. It is, however, important not to oversee the “intrinsic quality of melodrama as a work conceived both for and in music” (Pisani 2014: 66). The author of the melodrama would also be the director, when conceiving the play, the

writer/director would be well aware of where the music should be placed (Pisani 2014: 66). The reuse of these melos caused incidental music to become a sort of cliché in the theatre. This is evident in manager's promptbooks. Pisani refers to these clichés as gestures and notes that the music assisted the "viewer/listener in choosing the 'correct level of perception' for the music". One of these examples of clichés, one can argue can be the 'chord' as it was labelled by theatre managers in their promptbooks. This referred to a dominant-seventh chord for surprise moments in the play and a diminished-seventh for shock. This cliché would "remain a popular musical device to anchor key revelatory moments throughout the melodramatic tradition" (Pisani 2014: 75). During the early stages of melodrama, music was applied in creating "character and movement, through later nineteenth-century drama and opera in which the relationship between gesture/movement and music is disrupted - e.g. gesture becomes internalized" Pisani (2014: 74).

#### **4.5.4 Orchestras in the melodrama**

Orchestras in the early Victorian theatres consisted of between eighteen and thirty musicians (Porter 1991). Every professional theatre company had a permanent orchestra, "although many were of chamber dimensions" (Pisani 2014: 80). The Théâtre de la Porte St. Martin, for example, had an orchestra of up to twenty-four musicians (Porter 1991). Other orchestras, like the Adelphi orchestra, consisted of about fifteen musicians only. The size of the orchestra depended on the size of the house and the amounts of seats in each theatre (Pisani 2014: 80). When cinema rose in popularity during the 1930s, the number of musicians that performed for melodrama dwindled, this was due to pay increase for film orchestras. Eventually, by the 1930s, "theatre orchestras were even reduced to a trio of piano, violin, and cello" (Pisani 2014: 81).

#### **4.6 Peer Gynt**

The music for Peer Gynt was so popular that the music for this melodrama later became a Suite. The music from this melodrama is still performed today in concert halls around

the world today. Pisani (2014: 268) notes on the magnitude of the work and explains that “Edward Grieg wrote ‘motives’ that sound like ‘reminiscence themes,’ as they are often called in early Romantic opera, rather than the fragmentary threads called leitmotifs in the mature Wagnerian sense”. The music for the Peer Gynt Suite is a suitable example of how incidental music was applied to the melodrama. The suite was also chosen for the availability of the sheet music as it is one of the few scores available.

When *Peer Gynt*, written by Hendrik Ibsen in 1867, was published, many believed the play to be unperformable due to the technical requirements and duration approximately seven hours (Pisani 2014: 249). “Peer Gynt is loosely based on a Norwegian fairy tale” (Driver 2013). What became known as a “national drama” consisting of over 40 scenes this satirical verse play, went on to become a great success. The production ran over a year and was a “dramatic and musical sensation, with productions soon following in Germany and elsewhere” (Pisani 2014: 249).

The approach of the character of Peer Gynt is also an interesting field of discussion. Peer Gynt “the son of a Norwegian peasant woman, has grown up to be a worthless scamp and an idle dreamer” (Bishop 1909: 457). Some scholars describe Peer as a “lazy and boastful, yet charming peasant” who is constantly chastised by his mother “for a lack of initiative” (Driver 2013). It became clear in most cases that the approach of the character depends entirely on the creative team of a specific production. This is discussed in detail by Todd (2013) in his article *Appendix to Playing Peer: An Actor’s Journey*. Driver (2013), however, believes Ibsen’s adaptation of the play is by many considered to be a satire, as Peer is projected by Ibsen as “slothful and averse to assuming any responsibility whatsoever.” Ibsen denies this classification of the play and insisted that it was never his intention to “denigrate the national character of his people” and classify the play as a “comic drama and nothing other” (Hyldig (2015: 8). He clarifies that in the “Norwegian Peer Gynt tradition” three approaches to the production can be distinguished: “A national romantic approach”, “[a] satirical-political approach” and “[a]n individualistic-existential approach.” It is important to not fall into the trap on discussions on Ibsen’s criticism and

views on acting as there has been extensive research done in this field, amongst others Aarseth (1989), Lyon (1972) and Shaw (1908). I wish to mention some of the ideologies of Ibsen that I deem necessary for comprehending his view on theatre in the following section. In several of Rudler's articles (1967, 1973, 1978) he mentions that Ibsen introduced a modern form of staging to Norwegian theatre. Hyldig (2015: 1) explains that in Norwegian theatre the notion of an Ibsen tradition:

“designates the continuous presentation of new productions of Ibsen's plays, and, as an essential part of that, the development and maintaining of a psychological realist way of acting. The tradition, however, not only consists in a certain Ibsenian performing style, it also comprises reception of performances. Thus the tradition encompasses practitioners and spectators in a continuous historical process of 'negotiations' between conventional and nonconventional modes of expression and reception.”

Rudler (1967: 87) disagrees and explains that when it comes to the development of acting “he probably had very little influence on it” and that Ibsen was known for having a “reserved attitude towards the actors when he was directing”. There was, however, a clear shift in Norwegian theatre during Ibsen's reign as theatre maker in Norway. His partnership with Bjørnstjerne Bjørnson influenced a new acting style in Norway.

#### **4.6.1 Plot**

The plot of *Peer Gynt* is perhaps a meek basis for a play. What however became evident in the research process is that there are multiple interpretations on the themes within *Peer Gynt*. *Peer Gynt* whose “forte is to build castles in the air; to imagine himself as some great prince, or even the Kaiser himself” (Bishop 1909: 475) is scolded by his mother for this exact reason. His mother informs him that Ingrid, a wealthy peasant girl, is to be married. Furious at this news of the wedding, Peer decides to crash the wedding, where he meets Solveig, a girl who falls in love with him. Peer abducts Ingrid and takes her into the mountains where he deserts her after a day. Upon his departure Peer finds himself in the Hall of the Mountain King where he is tortured by gnomes and spirits. After he escapes from this terrible ordeal he builds a hut in the forest, where he meets Solveig again, a girl who has been in love with Peer. Peer asks her to marry him but abandons

her after the wedding to visit his ailing mother. After the death of his mother Peer decides to roam the world in search of adventure. His travels bring him to America, China and ultimately Morocco, where he pretends to be a prophet and is eventually robbed of all his possessions by the daughter of an Arab chief. In the final act, after being shipwrecked on the Norwegian coast, a much older Peer returns home only to face the Button-moulder, who judges that Peer has not developed his character despite his travels; he is neither evil enough for hell or good enough for heaven. He is qualified only to be melted down in the Button-moulder's ladle. Faithful Solveig intervenes, fortunately, and her redemptive love saves Peer, who finally finds a purpose in life in her loving embrace. One can argue that it is the strong themes in *Peer Gynt* that gives the play the meaning that Ibsen intended for the audience. These themes, according to Bloom (1994: 367), revolves around “the conflict between the two mottos or credos, ‘Go roundabout’ versus ‘Straight through!’”, and what makes Peer an antihero is his fleeing the problems, or his tendency to ‘go roundabout’, instead of confronting problems.” Bloom (1994: 367) explains how Ibsen applies the “double exposure of his protagonist” technique in his writing.

“Ibsen’s *Peer Gynt* is not only morally weak when fleeing upcoming problems; he is ‘fascinating and vitalizing’ too, when going from one project and identifying with another...*Peer Gynt* is ‘a borderline troll, fascinating and vitalizing.’”

Another interpretation of the plot is “[t]he Hegelian distinction”. This draws on the belief that *Peer Gynt* hurtles between that of “a character and a personality.” This is defined by a character’s inner reality versus the mask shown to the world. “Peer’s much-vaunted self, being merely a capricious and unstable public face, suggests he has personality without character, ego without identity” (Burstein 1964: 60).

#### **4.6.2 Music of *Peer Gynt***

Ibsen himself produced the first production of *Peer Gynt* and in 1874 asked Grieg to compose for the shortened stage production. With Grieg’s lyrical music the production became a huge success (Hyldig 2015: 2). Originally Grieg struggled to compose, “but explored the music of Norway through nationalistic expressionism and folksong”, through

this process outlining setting and character to the play (Benedict 2011: 32). This “caused him some distress, but he understood that the music must serve to reinforce ideas presented in the play” (Benedict 2011: 32).

“In *Peer Gynt*, however, Grieg takes a far less straightforward approach to the musical depiction of character. Grieg makes his musical decisions based upon vocal characterisation (including voice type) and orchestration rather than on a motivic depiction, perhaps as a way to differentiate between characters in the large number of sung cues” (Benedict 2011 :33).

The importance of the music for *Peer Gynt* undoubtedly resides in its affective impact. The scope thereof is expressed in Driver’s remark on the way in which “melodramatic music ranges in scope from a fast action scene (...) to a lengthy under-dialogue love sequence” (Driver 2013). Another important element that made Grieg’s underscoring during dialogue different from that of composers like Bizet and Tchaikovsky, was that “instead of labelling these accompaniments as melodramas (...) Grieg gave each a title” (Pisani 2014: 250). The incidental music for the *Peer Gynt* was “one of the most elaborate music scores ever written for a spoken play. Grieg had access to a full orchestra with all its possibilities to different timbres and colours. The instrumental effects were narrating devices within themselves” (Pisani 2014: 249). Grieg himself referred to the score as ‘non-music’ and Engeset (2011: 52) explains that the score tends “towards a quite bizarre, parodic and extreme style (...) It is creative, inventive and sometimes shocking”. What made the score complex was that musicians were in the orchestra pit, off-stage and required onstage. Singers, dances and a chorus provide the more “imaginative moments of Ibsen’s text through musical underscoring or word-setting” (Benedict 2011:32). It is his choice of instrumentation that creates colour and sketches pictures to the audiences. Engeset (2011: 3) comments on the importance of the use of instrumentation in the Suite and remarks on the lack of research in this field:

“Grieg had a great concern for the element of sound colour, so the lack of research in this particular field is both surprising and motivating. In addition to studying his scores, I have taken a close look at Grieg’s values in his written viewpoints on performances in diaries and letters.”

The orchestrations written by Grieg are perhaps not on the virtuosic level like that of Wagner. Engeset (2011: 64) explains that Grieg “finds joy in what is technically successful, technically immaculate” but still serves the message of the text, “rather than pursuing sensation and outward virtuosity”. It is Grieg’s understanding of the importance of the text, plot and other dramatic devices that makes him a great composer of theatre music.

#### **4.7 Peer Gynt Suite**

Not all musicologists agree on the aesthetic value of the *Peer Gynt Suite*. Shaw (1937: 81) writes: “All four numbers are simply frank repetitions, in various keys and with different instrumentation, of some short phrase trivial certainly, but graceful and fancifully expressive.” From the original stage productions ninety minutes of music there are “two orchestral suites of four selections, opuses 46 and 55” (Driver 2013). Out of the 28 original movements in the production, the first Suite’s movements will be discussed (Benedict 2011: 32). When discussing the music to the four movements from the suite, the importance of Grieg’s use of timbre must be highlighted. This statement is confirmed by other scholars as Benedict (2011: 32) explains: “[p]erhaps the most straightforward way to discuss the relationship of musical expression to the characters of a play is to examine how a composer utilizes different musical palettes and instruments to represent different characters within the narrative.” It is for this reason, the purpose of great application of instrumentation and familiarity, that Grieg’s music to *Peer Gynt* was chosen.

### 4.7.1 Morning Mood

The image shows the first four measures of the 'Morning Mood' movement for flutes. The tempo is 'Allegretto pastorale' at a quarter note equal to 60 beats per minute. The key signature has one sharp (F#). The music is written for two flutes. The upper staff starts with a piano (p) dynamic and features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and a few melodic fragments, also marked with piano dynamics.

Figure 4.1 Morning Mood measure 1-4

Morning mood is the first movement to appear in the suite, but was originally written as the entrance music to the opening of the fourth act of the play. The scene depicts a sunrise in the Moroccan desert. The flute opens with the four bar theme, and is then transferred to the oboe. One can argue that the melody is passed between two birds mirroring one another, as Engeset (2001: 41) explains: “[t]here are also some bird-imitations, for example in Morning Mood”. This statement by Engeset seem improbable as the scene takes place in a desert, so the likeness of birds flying around seem improbable. Benedict (2001: 41) takes a more holistic approach and explains that Grieg makes “use of a major key and undulating flute melody, which contrasts against the minor key and thick string chords of the death-scene underscoring for the previous scene”. Grieg also made a decision not to reference Moroccan indigenous instruments or scales, instead options for a pentatonic-like melody carefully avoiding any semitone intervals that create any tension in the melody. Slight tension appears in the third bar where the sub-median is used and then resolves to a repetition of the opening notes.

### 4.7.2 Aase's Death

The image displays two systems of musical notation for the piece 'Aase's Death'. The first system (measures 34-40) includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The second system (measures 41-48) continues the same instrumentation. The score is written in G major and 3/4 time. Dynamics include *p*, *pp*, and *più p*. A fermata is present over the final measure of the first system. The piece concludes with a double bar line and repeat signs.

Figure 4.2 Aase's Death measure 34-48

Aase's Death is marked as the 12<sup>th</sup> piece in the score and appears in the third act of the play. In the text Peer Gynt hears a ghostly voice that tells him to return home. He returns just in time to witness the final moments of his mother, Aase, being alive. The scene ends the third act of the play. The score calls for the music to be played twice during this scene. Once in the orchestra pit and then once for the musicians to perform it from backstage when Peer delivers the line "Stop with the doorkeeper". Grieg uses only string and composed long lyrical lines to depict sadness. He applies multiple dynamics to the score

to create different effects. One can argue that the strong use of chromaticism creates an ominous feeling in the music to represent the death of Aase. What Grieg creates is a combination of sadness and warning. The string instruments in the context of the orchestra produces a less salient sound and do not depend on breath to produce sound (Schonken 2015: 57). Shaw (1937: 81) writes that “Grieg has done nothing more pathetic and natural than the little prelude to the scene in which Peer’s mother, lonely on her deathbed, lies waiting and longing and listening” – stating again his dislike of Grieg’s music. These differences of opinions explain the subjective manner in which incidental music can be received.

#### 4.7.3 Anitra’s Dance



Figure 4.3 Anitra's Dance measure 10-18

This piece is marked as the 16<sup>th</sup> piece in the score and occurs in the fourth act. In the play Anitra tries to seduce Peer with her dancing. Scored for only strings and triangle, this work creates a seductive feeling and a strong rhythmical drive. Benedict (2011: 36) notes that the theme contains a “similar descending chromatic motive (...) frequent use of trills and the slight hemiola effect of the cross rhythms played by the pizzicato and bowed strings”. The first theme presented develops in minor and major and therefore creates an exotic feel towards the dance. This major versus minor presentation of the theme balances the outward happiness of the seduction with that of hidden sadness as Anitra is a slave-girl in an Arab harem.

#### 4.7.4 in the Hall of the Mountain King

The image shows a musical score for Violoncelli and Bassi. The score is in 2/4 time and D major. It consists of six measures. The Violoncelli part starts with a whole rest, followed by a series of eighth notes and quarter notes, with a *pizz.* marking above the first measure. The Bassi part starts with a whole rest, followed by a series of eighth notes and quarter notes, with a *p* marking below the first measure. The score ends with a *pp* marking in the final measure of both parts.

Figure 4.2 in the Hall of the Mountain King measure 1-6

*In the Hall of the Mountain King* is the introductory music to the 6<sup>th</sup> scene in the Second Act. “*In the Hall of the Mountain King* takes us to the underground palace of the Mountain King. Trolls, goblins, and gnomes are regulars in these dark caverns. In the play, Gynt goes into the hall after hitting his head on a rock” (Foglesong 2016). The original score contains rhythmic shouts for unison chorus with dialogue in between some of the music. For the Suite the chorus, representing the bloodthirsty trolls, and dialogue has been removed. The music represents a “pulsating, primal gesture with a recurring melody that crescendos dramatically in dynamic tempo and epic finale” (Roberto 2016: 2). On his choice of instrumentation Engeset (2011: 3) explains that Grieg wanted a grotesque sound and that he wanted a “Kokaker” (cow dung) sound to represent the trolls. This is represented in the instrumentation in the bassoons. Grieg is quoted by Benedict (2011: 23) as saying: “I have written something that so reeks of cowpats, ultra-Norwegianism, and ‘to-thyself-be-enough-ness’ that I can’t bear to hear it, though I hope that the irony will make itself felt”. The scene comes to and end as the *deus ex machina*, the church bells, rings and the trolls disappear.

The four movements of the suite, so different in colour, instrumentation and character forms a combination extremely rich in emotion. It is not only the music which establishes this effect, but also the music text and visual elements. It is what Grieg is able to create that makes *The Peer Gynt Suite* one of the most liked suites of our time that creates more than just music.

## 4.8 From Stage to Film

The following section explains the development of music from the stage to that of film.

With the rise of the cinema and decline of theatre the music of the melodrama became the model for film music. Price (1945: xv) notes that “17<sup>th</sup>-century English drama has found its place on the sound tracks of modern films as a repertoire of musical clichés that fit stereotyped dramatic situations”. This melodrama model is included in the film-scoring curriculum. Daniel (2012) remarks on the inclusion of this model in film-scoring studies:

“The art of film scoring taught in CSULB’s film scoring curriculum and similar programs in other academic institutions is known to have its historical origins in the musical practice of stage melodrama, which was adapted for early silent film accompaniment in the late 19th century. Original composition for individual productions was the exception rather than the rule in 19th-century stage melodrama just as it was in silent film accompaniment. Much generic “stock music” was written for both, and the *agitato*, *misterioso*, and *appassionato* virtually defined the musical idiom of both traditions. These pieces were called “melos” in melodrama, and a representative selection of titles published in the 1860s illustrates a veritable lexicon of title usage that carried over into early cinema practice in England and the United States.”

Preston (2012: 10) agrees on the importance for film music scholars to study the music of the melodrama stage. He explains that it “might be surprising to some scholars of music for the cinema, especially to those individuals who study composers active in the late twentieth century. But this is an important context about which all scholars of film music should be aware” (Preston 2012: 10). The similarities between incidental music during the melodrama and early film music is confirmed by multiple sources. Slowik (2012: 24) explains that “theatrical melodrama music often accompanied spectacles of action and heightened emotion only made it an even more appealing model for film, which often presented similar kinds of spectacles.” This gave early film music practitioners the possibility of linking “discontinuous music to narrative events” (Slowik 2012: 23). Preston (2012: 10) explains that “Americans of the 1870s, 1880s, and 1890s attended live theatrical performances with the same kind of nonchalance that modern Americans head over to their local cinema multiplex—so they were much more than casually acquainted with the music that accompanied the drama.” Preston then asks the question why the

composers and performers would create a new composing model “when the old style of theatrical music (...) worked just fine?” (Preston 2012:10). The “music cues of the stage (referred to as ‘melos’) eventually became the “stock music during the silent film era.” Surprisingly enough this field of study is as Rosar (2013: 208) calls it “a largely untrodden and uncharted no man’s land within the disciplines of musicology and theatre arts.” This field of study received attention with a symposium focusing “on exploring this system of musico-dramatic knowledge organization and on understanding both its origins in stage melodrama and how to practise, continues as a living tradition in film scoring today” (Hibberd 2008).

One can therefore argue that film music developed from incidental music in theatre, specifically from the melodrama genre. Reasons for this statement is the use of the leitmotiv in this genre, as well as the care taken when underscoring any dialogue (Hickman 2015: 91).

## **CHAPTER 5: THE DEVELOPMENT of FILM MUSIC and THE COMPOSITIONAL TECHNIQUES APPLIED in THE FILM *PSYCHO* AS A CASE STUDY**

### **5.1 Introduction**

The multiple sources existing on the history of film music (Cooke 2008, London 1970, and Larsen and Irons 2007) render another historical overview redundant. However, the contributions of composers, specifically those composers whose ideologies transformed and shaped film music, seemed to be of great value. A review of the contributions of five film composers and their composing devices will be of value. A device used by one particular composer, Bernard Hermann, is of vital importance, as I believe that this technique, perfected in his film *Psycho*, can be applied to theatre. This chapter will be divided into two sections; one section focuses on the contributions of various film composers, and the second section on the analysis of music in the film *Psycho*. In order to understand the influence and the effect of the five selected film composers, a short introduction on its development is provided.

### **5.2 Development of film music**

Cooke (2008: 4) speculates that film music originated during the mid-1880's during the "show-booth attractions: fairgrounds, vaudeville and traveling show(s)." Due to the noise levels it would be difficult to imagine these events without music. On 28 December 1895 a pianist provided musical accompaniment for a film "presented by the Lumière brothers at the Grand Café in Paris" (Brown 1995: 12). From that moment music and cinema proved to be of great value to each other. Originally film music was solely improvised by pianist and organist. These improvisations caused problems for the film companies as these musicians would either reference inappropriate classical music or mickey-mouse their way through a film (London 1970: 23). Composers of classical music was eventually invited to compose music for films and in 1908 French composer Camille Saint-Saëns composed film music for *L'assassinat de Duc de Guise* (Walus 2012: 189).

It was, however, only the wealthy film makers who could afford composers of this magnitude. Max Winkler takes credit for inventing “the cue sheet around 1911; this was a sort of quick-reference guide to a few well-known pieces to play at given points to accompany a particular movie” (Gorbman 1987: 35). According to (Brown 1995: 13-14) this provided film studios with a sheet of music and even included the timings for the performers.

“[T]hese cue sheets would immediately be sent to provide theatre managers, pianists, organists, and/or orchestra conductors around the country with dramatically motivated musical backing. Movie theatres thereby had the potential for ‘coherent’ cine-musical spectacles, with music tailored to the effect of each cinematic situation.”

In Berlin, Guiseppi Becce’s *Kinothek* was published, consisting of Becce’s own compositions. “The selections were composed according to mood or tempo” (Wegele 2014: 3). In 1924, Ernö Rapée published “a huge volume entitled *Motion Picture Moods for Pianists and Organists*, in which short pieces such as Mendelssohn’s ‘*Song Without Words*,’... or Grieg’s ‘*In the Hall of the Mountain King*,’ were numerically categorised according to their suitability to such situations as ‘funeral,’ ‘happiness,’ ‘railroad,’ ‘sea storm,’ and so forth” (Brown 1995 13-14). Eventually orchestras started to perform during live screenings of films, conductors of operas now conducted orchestras between 50 and 100 musicians (Wegele 2014: 3).

This came to an end when “Warner Bros. published the first-ever talking picture, *The Jazz Singer* (directed by Alan Crosland)” (Wegele 2014: 3). The films referred to as the “talkies” led to an increase in film theatres. Although some silent-era films still continued, the deaths of these films were inevitable (Wegele 2014: 5). These historic developments paved the way to how we know film music today. The contributions of the following composers would ultimately influence film scores.

### **5.3 The contributions of notable film composers**

The composers discussed below influenced film music with their unique composing style and technique. These composers had an influence on how the audience and critics

responded to film in general. One can argue that the impact of these composers was not necessarily always to improve film music, but a clear change in the style was still noticeable in the work of these composer’.

### 5.3.1 Max Steiner

During his career of 30 years as film composer, Max Steiner has composed for more than 300 films while working at Warner Bros (Wegele 2014: 13). Thomas (1991: 56) notes that “[i]t remained for Steiner to realize something that no film producer at any studio had imagined – the value of original composition as background scoring”. Wegele (2014: 13) agrees with Thomas and notes that:

“Max Steiner introduced underscoring to Hollywood, the technique of writing music that underlines dramatic action or a dialogue (...) Before the advent of underscoring it had been the custom for the source of any music to be shown in the film itself. (...) Underscoring dialogue with music, for example, offered a vast new set of opportunities to film composers.”

Russel and Young (2000: 11) agree on the importance of Steiner’s work, specifically in the film *King Kong* (1933) in which “he borrowed from opera the concept of leitmotifs, devices where a character or situation has its own recurring melody or texture and embedded them in the opulent orchestral textures of the late 19<sup>th</sup>-century romanticism.” Thomas (1991: 56) explains that Steiner was a genius at composing “appealing tunes – relatively simple tunes and rhythms that deftly accentuated the characters and the sequences in the hundreds of pictures he scored”. This led to a heavy workload, where Steiner would compose themes, counterpoints and harmonic structures for films and then add instructions for his assistant to complete (Wegele 2014: 13). From these statements it becomes clear that Steiner’s influence on film music was not only as a brilliant composer, but also for the fact that he created the framework for what became film music today (Russel and Young 2000: 11). One can argue that a clear paradigm shift by directors with regards to the value of film music is notable during the era of Max Steiner.

### 5.3.2 Alex North

Alex North originally started his composing career by composing for modern dance shows. He later moved on to compose for theatre productions and after a separation from his wife, he started composing music for films (Henderson 2003: 10-30). “Despite his classical training and academic education, Alex North basically formed his composition style through his experience in the fields of modern dance, theatre and film” (Henderson 2003: 20). Alex North is credited as the first composer to use “a symphonic-jazz style” (Cooke 2008: 192) in film. Thomas (1991: 185) explains that

“North’s score for *A Streetcar Named Desire* in 1951 turned out to be a landmark film composition. It was the first major dramatic score to use jazz oriented orchestrations and its impact was instantaneous. Richly colored with the sound of New Orleans jazz, the music wailed and stung.”

With this film the jazz music created “a sultry musical idiom perfectly attuned to the drama’s humid claustrophobia” (Cooke 2008: 215). The importance of jazz music in films can therefore be attributed to Alex North; this ultimately led to “encapsulating four of the most important film-scoring trends that increasingly asserted themselves during the 1950s” (Cooke 2008: 216).

Although historically the next composer to have a profound influence on film music was Bernard Hermann, the value of this composer will be discussed at the end of this section.

### 5.3.3 Henry Mancini

“The composer who made the most valuable contribution to the major stylistic changes in scoring technique that began in Hollywood in the late fifties was Henry Mancini” (Thomas 1991: 250).

Audissino (2000: 121) mentions how Mancini applied the “Golden Age Models” (That was constructed by Max Steiner in his films) but with a strong European composing technique. He refers to Mancini’s technique as neoclassicism in film music but “reviving the old-fashioned symphonic language” (Audissino 2000: 121) and states that “style as applied

to film music should be a broader one, a combination of language, techniques, musical means, and functions. The more a score revives as many as possible of these four classical stylistic elements, the more it can be called neoclassical” (Audissino 2000: 121).

Smith (1998: 11) and Cooke (2008: 476) disagrees with Audissino’s statement on the function of Mancini score and mentions that although “the pop score itself served many of the traditional score’s functions by establishing setting, representing characters’ points of view, and by expressing a scene’s overall mood” (Smith 1998: 11) these score are still mostly combining popular songs and styles by “deftly juggling the pop score’s commercial and narrative functions” (Smith 1998: 11). Mancini’s composing style was not always approved of by other composers. Bernstein called these pop tunes ignorant, in bad taste and “crass commercialism” (Wierzbicki 2009: 192). Cooke (2008 :476) explains that when Mancini recorded his film music soundtracks he “often including lightweight subsidiary themes that seemed to be present in the film’s music track merely so the resulting album would be sufficiently varied” (Cooke 2008: 476). The importance of Mancini as a composer should, however, be noted by most film scholars as Caps (2012: 1-2) explains:

“In a sense, Mancini was reinventing the language of film scoring. His personal sound was more than mere pop music while something less than pure jazz: a combination of pop melody and jazz inflections of the so-called West coast cool school. Mancini’s first reinvention, then, was to popularize that sound in Hollywood and adapt it to the dramatic, narrative needs of movie soundtrack scoring.”

In Wierzbicki (2009: 192) Bernard Hermann disagrees with the value of the popular films score and is quoted as stating:

“Pictures have become a promotional gimmick for music publishers and recording companies. I can’t understand how you can make a sophisticated film, then proceed to the lowest common denominator in the score, which will turn out to be rubbish.”

Audissino (2000: 66) compares Mancini’s themes to that of song from a musical in which he displays “a plethora of musical hooks, and a surfeit of memorable melodies. In their orientation toward tunes, Mancini’s multi-theme scores provided music eminently suited to the format of a pop album” (Audissino 2000: 66). This is evident in the billboard success of Mancini on which the composer received the position as the “the nineteenth highest-

selling album artist in history on the same chart that includes Elvis and Sinatra, the Rolling Stones and the Beatles” (Caps 2012: 2).

Another important factor in which Mancini “changed the craft of scoring” (Thomas 1991: 250) was his assertion of better recording methods for instrumentalist. Although many films scholars frown on the value of Henri Mancini’s commercial approach to film scoring, Audissino (2000: 66) believes that:

“Henry Mancini, the most influential modern-style Hollywood composer, was perhaps the deftest ‘tunesmith’ of the period, balancing the old-school sense of drama with a knack for staying in tune with or even shaping himself the current musical trends. He had a reputation for composing very successful songs, which found their right spot both in the films and in the record stores, and for having a keen understanding of how to put together a successful album.”

#### **5.3.4 John Williams**

John Williams is acknowledged as the composer who “re-established the symphony orchestra as a musical means for film music and as a stylistic device for film narration” (Audissino 2000: 77). This is confirmed by (Cooke 2008: 456) who states that Williams restored the modern cinema to style that was reminiscent of the Golden Age’s structural principals or as Audissino (2000: 119) explains that “neoclassicism was a trend that bought back the clarity of past forms as opposed to the excesses of contemporary music” (Audissino 2000: 119). In an era where Mancini’s composing style reigned in film music, John Williams brought us compositions in a style that the audience no longer recalled.

“Apart from its commercial success and artistic achievements, John Williams is a key figure in cinema and film-music history for his seminal role in bringing the classic Hollywood music style and its canon into the limelight, to the attention and consideration of both the audience and the scholars” (Audissino 2000: 203).

After the success of John Williams “the use of the symphonic score grew consistently in importance in the late 1970s and throughout the 80’s. Scholars, film-music historians, and experts are also more or less unanimous in giving Williams’s score credit for launching a sort of ‘Film Music Renaissance’” (Audissino 2000: 77). Wierzbicki (2009: 206) comments on the commercial successes of John Williams and the composer still holds the record

for “Best-selling single of instrumental music” (Glenday 2013). The most phenomenal ability of John Williams’ music is perhaps mentioned by Thomas (1991: 324) when he explains that his music would “serve the purpose of the picture and yet still be music when heard away from it”.

### 5.3.5 Bernard Hermann

“Bernard Hermann was arguably the most influential of the film composers whose work came to prominence after the first decade of the sound film. (...) Herman injected a much-needed dose of modernism into mainstream film scoring and opened up creative possibilities that would be exploited by numerous younger composers” (Russel and Young 2000: 19).

According to Cooke (2008: 203) Bernard Hermann’s originality and resourcefulness as a composer stem from his history in experimental radio drama. Russel and Young (2001: 15) explains how “Hermann redefined the dramatic potential of music to picture in this and in his collaborations with Alfred Hitchcock”. This was mostly due to his modernistic orchestrations and harmonies and the applications of repetitive rhythmic cells. Rosar (2010: 134) notes on the lack of extended melody and how Hermann would apply small clusters of notes as structure units comprising of only “two measures or even two or three notes” (Rosar 2010: 134). Cooke (2008: 83) mentions on how the score of *Psycho* lacks tonal resolution and how this lack of resolution results in a powerful emotional tool “even when consciously manipulative and formulaically overworked” (Cooke 2008: 83). It is these units that is of interest to research and that I believed can be applied to music in theatre. These units can especially be found in the film *Psycho*. As Rothbart (2012: 40) explains: “[T]he significance of Herrmann’s shrieking string scoring is twofold. Rarely has such an avant-garde musical technique been used so brazenly in a film, and never had a musical effect been so strikingly linked to the allegorical aspects of a story”.

I wish to refer to an earlier statement by Adorno, Eisler and McCann (2007: 2) on how the leitmotiv cannot function in modern cinema, due to the time restraints of the genre and therefore cannot develop to its full musical potential. Adorno et al. mention the time restraints of the leitmotiv in cinema. If leitmotiv cannot function in cinema (two hours), how

can a leitmotiv function in modern theatre (one hour)? To make matters more problematic: “[T]rue melody in film music is seldom achieved due to the synchronisation problems with composing a melody line and physical action on screen” (Adorno, Eisler and McCann 2007: 3). This is complicated even further, according to Huckvale (1990: 5), who explains that the music in a film must be fitted exactly to the images, thus restricting the possibilities of the leitmotiv. The solution to this conundrum can be found in the composing style of Bernard Hermann. I will explain this solution by referring to the film *Psycho*.

#### **5.4 *Psycho***

The film *Psycho* is defined by Burr (1999: 86) as “a 1960 American psychological thriller film directed by Alfred Hitchcock”, starring Janet Leigh and Anthony Perkins. The novel was written in 1959 by Robert Bloch from which Joseph Stefano later wrote a screenplay. The film *Psycho* is divided into two sections. The first section is the story of Marion Crane, a real estate secretary, who instead of depositing a large amount of money, decides to steal it and travel to Fairvale, California to go live with her boyfriend named Sam Loomis. During her second night on the road to Fairvale a heavy rainstorm forces her to stop at the Bates Motel. In the reception area of the Motel, she meets Norman Bates. After Marion’s sudden murder at the motel in the shower, the second section of the film begins, following the story of Norman Bates. Norman disposes of Marion’s body and her car in a swamp after the murder. When Marion’s sister, Lila Crane, realises that she has disappeared, she visits Sam. Missing the stolen money, Marion’s employer hires a private detective to investigate her disappearance. When the private investigator disappears, Lila and Sam consult the Bates Motel. During their stay there, Sam keeps Norman busy while Lila looks through the large house at the back of the motel. In the basement of the house she finds the rotten remains of Mrs. Bates. She responds to this ghastly sight by screaming, warning Norman of her position in the house. Norman, dressed as his mother, comes running down to the basement with a knife to kill Lila, but Sam saves her just in time. The film ends with a psychiatrist explaining that Norman poisoned his mother and her lover 10 years before and out of guilt preserved her remains in order to pretend that

she is still alive. He also dresses and talks in his mother's voice to keep this illusion alive. Anobile (1974) explains that "Music is key to the film's impact. Like many narratives it uses repetition of certain compositions, or musical themes, or phrases". It is this composing technique that Bernard Hermann applied to the film which justifies further research. According to Walus (2012: 111) around 1950 Hermann customized his composing technique to "compliment the needs of scoring for film and television". This change in technique was intended to accommodate "the temporal structure of film, timings and durations of musical cues" (Walus 2012: 111). The music composed was therefore planned at bar level instead of melody, making it possible for the music to be edited without much concern.

### **5.5 Modular components**

Bernard Hermann's compositional technique used in *psycho* has various names. However, this technique described by film scholars holds the same principles with slight variations. Schneller (2013: 127) calls this technique "self-contained musical modules" and continues by explaining it as "composing techniques referred to as these four or five note 'themes' that can be transformed by using various compositional techniques". Film theorist Steiner (1974: 34) describes this compositional style as

"a predilection for the use of short motives which are often of an individual rhythmic character. These motives are used as cells for the construction of blocks, or musical modules, generally in two, four, or six measure lengths. These modules of musical material usually contrast from each other in design and contour, often in dynamics, and are continually juxtaposed in varying tonalities and orchestral colors."

According to Rosar (2010: 138) the "mathematical" approach to composition, was developed by Joseph Schillinger, and the process involves "devising a rhythmic structure, and from that the durations of musical ideas to be worked out arithmetically according to certain numerical formulas". Deutsch (2010) on the other hand refers to this technique as when one

"composed using cellular elements (small phrases, often memorable, which are susceptible to being placed in different musical contexts), similar to a technique often

employed by Stravinsky, especially evident in *Petrushka* (1911). Herrmann's cells often present themselves as ostinato<sup>11</sup>. (...) Such small motivic phrases are the main material for the score, presented in a harmonic texture which owes much to the polytonal world of Charles Ives (1874-1954), whom Herrmann admired and befriended."

Rothbar (2012) also agrees to the nature of Herrmann's work, also referring to his use of composing in a "cell-like structure, using short, easily recognizable ideas that could be infinitely varied and repeated many times, occasionally adding other short motifs to expand the original idea." Rosar (2010: 137) notes that this compositional device was only applied by Herman's film music from 1947. Rosar (2010: 137) then refers to it as a "structural formula that superficially resembles the common eight-bar phrase and approximates the old rule of thumb that phrases should be multiples of four bars". When analysing the phrase, however, one realises that "the eight bars are actually constructed from two-bar increments: One bar is typically but not always followed by a contrasting bar, then the two bars are either repeated, or repeated with slight variation, resulting in a four-bar unit which is repeated (sometimes with slight variation), yielding eight bars. The formula could be expressed as (2+2) + (2+2)" (Rosar 2010: 137). Rosar (2010: 139) refers to this technique as "microvariation" when the first two bars are only a variation and not a further development. This technique is a "refinement of the technique of Kinothek composition" style.

The "self-contained musical modules" (Schneller 2013: 127), "short motives" (Steiner 1974: 34), "cellular elements" (Deutsch 2010), "cell-like structure" (Rothbar 2012) and "microvariation" or "module technique" (Rosar 2010: 139) describes the same compositional technique, mainly the use of a motive that can be transformed in multiple ways. The agreement on the duration of the themes used (2 bars of 4 bars) is different. The importance of this compositional device is of vital importance. For the sake of the study the device or technique mentioned by the film scholars will now be referred to as modular components composition technique. and can be explained as a compositional

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<sup>11</sup> Bass notes repeated indefinitely with changing in the upper parts (Ward 1970: 429).

motif that is structured in form and not exceeding 2 bars. Walus (2012: 181) notes that all reviewed sources "(...) are consistent with respect to the fact that the composer applied short motivic modules which were adjustable (when needed) to the changes influenced by film edits". This statement refers to but a singular advantage of this composing technique.

### **5.5.1 Advantages of the modular approach**

The advantages of this technique include the duration of the motif. Due to the shortness in length of the theme, the possibilities of variation offer the composer more room to move within the duration of the film. Another advantage according to Schneller (2013: 127) is "[w]ith the musical modular concept, the 'theme' can be imprinted on an audience member (mostly because of its duration)". Hermann himself was quoted as saying "I think a short phrase has certain advantages. Because I don't like the leitmotiv system. The short phrase is easier to follow for audiences, who listen only with half an ear. Don't forget the best they do is half an ear" (Brown 1982). He continues by stating that "the reason I don't like this tune business is that a tune has to have eight or sixteen bars, which limits a composer. Once you start, you've got to finish eight or sixteen bars. Otherwise, the audience doesn't know what the hell it is all about" (Brown 1994: 42). Deutsch (2010) agrees with Schneller (2015) and expands on this theory by stating that "(...) phrases can be placed in different combinations in the score, and be stretched to accommodate editing without losing musical integrity." He continues by stating that "[t]he use of polytonal gestures allows cells of differing tonalities to co-exist in the same acoustic space." Brandston's (2000) view on the success of this composition device is on the "important part of how we experience the 'clues' of the narrative. They also provide formal pleasures over and above that, as we register 'a story well told', as a joke can be well or badly told." Brown (1982) also agrees and states "[t]he 'short phrase' also serves as a more manipulable building block better suited than a developed 'theme' to the rapidly changing nature of the cinema and its edited flow of images". Rosar (2010: 137) agrees and states that "the music would still maintain a sense of structural integrity because of its 'vertical

form,' whereas with music conceived in a more linear way, cuts or extensions would be potentially more disruptive to the sense of line". Walus (2012: 114) notes that applying the modular compositional techniques allows the composer "(...) to calculate the number of bars and time needed to compose the cue when the duration and the tempo were established". This lack of fully developed melodies provides effective "accompaniment for the narrative which remained 'transparent when necessary" (Walus 2012: 114).

### **5.5.2 Disadvantages of the modular approach**

Walus (2012: 267) refers to a film *Oxygen* as a case study from his research, in which the function of the modular technique was measured. The director of the film was pleased with the incidental music composed for the film, but questioned whether the music reached its full potential.

"The modular approach proved to be a good working method for this particular film, yet certain features of the method, apart from structural flexibility, had not been utilised. Further, in the author's view, the predominant use of drones desired by the director worked in few scenes only. Considering the film narrative perspective, there were situations where music could have been used in a more active and engaging way."

For the short film *Oxygen*, the modular components were composed in two ways. The first approach was composing for a specific scene reflecting the necessary dramatic requirements. The second approach was to cover general 'moods' in the film. This process was done by instrumentalist improvising over a given module (Walus 2012: 244). The second improvisatory approach seems as if the creative team involved in the music on the short film, left the music for some scenes up to chance. I feel that this approach can be problematic, especially if the instrumentalist is not capable of improvisation.

The modular approach can be of great value if a composer can create as strong, short melodic theme, therefore eliminating the disadvantage experienced in the film *Oxygen*. One can also argue that this lack of utilisation of music in the film could be due to less

experienced musicians who are asked to improvise to a scene from the film while being unaware of the aesthetic elements of the film.

### 5.6 Main themes in the film *Psycho*

Wierzbicki (2009: 21) stipulates that there are 60 musical cues for the film *Psycho*. The music spans a total of 46 minutes and 20 seconds, which represents 42.5% of the film's length. It is interesting to note that 31.2% of this music is defined by Wierzbicki (2009: 22) as "music presented in pantomime". It is not clear whether Wierzbicki refers to pantomime as the mickey-mousing scoring technique and an unfortunate lack of explanation and research limits a definite meaning of music presented in pantomime. The film starts with a prelude that according to Husarik (2007) "unifies the exposition." He continues by stating that the prelude acts as a kind of "operatic ritornello in the exposition" in which six of the seven main themes are repeated throughout. He explains that all of these themes are related to the character of Norman Bates (Husarik 2007: 143). Deutsch (2010: 8) remarks on the similarities between the music in the prelude and the visual elements:

"The famous opening cell is followed by others, juxtaposed in unpredictable patterns. Each cell is rather short, and may be combined with others, creating both familiarity and discontinuity. The style of the music, and the timbres asked of the string orchestra, is harsh and abrasive, in keeping with the disjointed graphics of the titles, each card being cut into pieces as we watch. This opening music appears later on several occasions, especially when Marion is driving, in flight from her life, which she has ripped apart from the relative comfort of Phoenix."

According to Rothbart (2012), the music for *Psycho* is based on four main themes with various developments on these themes. Husarik (2007: 143) believes that there are seven main themes in the film. The prelude (opening credits) "contains six of the seven main thematic sources of music in the film". Prendergast (1977: 139-144) refers to seven themes in the film but connects most on these themes into five main themes. Prendergast (1977: 139) explains that "[m]otive A appears in various metamorphoses throughout the score" and refers to a "secondary motive, motive B" in which a "ostinato is momentarily

dropped and replaced by a contrasting dotted figure”. He then refers to a third motive which he calls motive C and is a complete contrast to the rest of the material (Prendergast 1977: 140). The last theme he mentions is the madhouse theme. It is only in the shower theme that Prendergast and Rothbart have different yet similar views. Although both acknowledge the music as a theme, Prendergast (1977: 145) introduces this music as a new theme, whereas Rothbart (2012: 40) stipulates that the music is a combination of two previous themes. However, Rothbart also acknowledges that this theme can be experienced as a sound effect rather than music with the music “representing the slash of a knife as it tears into Marion’s flesh”, but this is left up to personal opinion (Rothbart 2012: 40). Anobile (1974) believes that there are only two main themes in *Psycho* – one which suggests flight or pursuit and one which resembles a series of screams. These themes help in identifying the clues of the film. From this discussion it becomes clear there are four important themes in the film *Psycho*.

### 5.6.1 The bird of flight theme

Rothbart describes the first main theme in *Psycho* as “The bird of flight theme” (2012: 29). This is used a dramatic device for when a character is fleeing a scene or situation. This theme is first found in the opening credits. The second time this theme appears is when Marion is fleeing in her car with the stolen money.



Figure 5.3 The bird of flight theme

The ostinato pattern on which the music's modular approach theme is based, is that of a minor second. Russel and Young (2000: 25) explains that these ostinato patterns in the film "stubbornly refuse to transform themselves into conventional melodies: instead, the fragmentary repeating patterns are formed into kaleidoscopic musical textures that tread a precarious middle ground between stability and instability". The ostinato pattern contributes to the uneasy element in this theme, not only rhythmically, but also melodically. Gardner (1990: 105-112) explains that the interval of a minor second is used to create tension and unease. One can therefore believe that the melody is based on an ostinato that simulates an uneasy feel. The melody that is aggressively played by the violins start with an interval of a major third which according to Maman (1997: 24-31) creates feelings of lightness, strength and joy. This is however immediately destroyed by lowering a minor second again to the G sharp, which is then 'resolved' by the interval of a major third again. With his syncopated rhythm an uneasy feeling is created by Bernard Hermann.

### **5.6.2 The "bird of prey theme"**

The "bird of flight theme" is juxtaposed with another theme, one which Rothbart calls "The bird of prey theme" (2012: 29). This theme occurs when a character is planning or plotting an evil act. This theme first occurs when Marion plans to steal the money. The second time this theme appears is in Marion's room at the Bates Motel. She needs to hide the stolen money before someone finds it. This theme appears for a third time when Norman has just found out that Marion has used a false name when registering in the Motel. Through multiple semiotic devices (the birds, shadows) it is clear that Norman is planning some sort of attack. This theme is heard for the last time as Lila is approaching Norman's home, hoping to find her sister. The brilliance of this juxtaposition is heard in the famous "shower scene" when Hermann uses both themes simultaneously – Marion is in flight, and Norman and/or his Mother are preying on his/her victim.



Figure 5.2 *The bird of prey*

Again Herman uses an interval of a minor second in the melodic line, creating unease with an ostinato pattern with rhythmic inconsistency. Interesting to note is the tritone between the bass and ostinato pattern (A flat to D), “useful for creating tension” (Schiffrin and Feist 2011: 3). As this tritone is “resolved” in the second bar new tension of a minor second is created between the melodic line and ostinato pattern (B to C). The dynamics of the piece also contribute to the eeriness of the theme, with uncertainty in the direction of the dynamics.

### 5.6.3 The metamorphosis or transformation theme

Another theme that occurs in the film is the metamorphosis or transformation theme (Rothbart 2012: 29). This theme is heard when a change in personality or motivation occurs. This theme is found in the opening scene with Marion and Sam in the hotel room. Development in the transformation theme occurs when Sam has changed his mind about

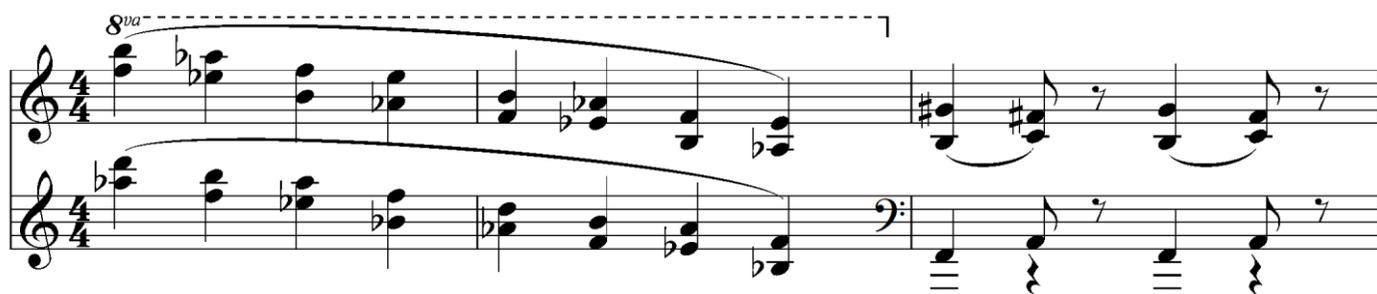


Figure 5.3 *metamorphosis or transformation theme*

the status of the relationship, therefore confirming the development within his thought process. The second time this theme occurs happens when Marion sees the used-car lot. At this moment Marion is shedding her old car for a new one. The third time this theme appears is when Norman walks down from his house almost combining his personal safety (his home), with that of uncertainty. The fourth time this theme is used, is to indicate the transformation of Norman to his mother, his mother becomes the killer and therefore transformation occurs (Rothbart 2012: 29-38). The metamorphosis and transformation theme uses descending block chords. These diminished chords are followed by a diminished seventh chord. The melody line descends in minor thirds until it “resolves” to a major second. These block chords are followed by diminished chords that Herman somehow finds a way to “resolve”. Although the chords move from a diminished to another diminished chord, the downward movement of the melodic line creates a feeling of resolution due to the major second resolving in this part. Wrobel (2002) remarks on the use of dissonant and “disorienting tonal chords” and explains that these chords are used “[t]o convey the creepiness of the Bates Motel and the Norman character”. Husarik (2007: 145) calls this second part of the theme the “sigh motif”. This theme appears more than 20 times in the film. As Norman’s personality disintegrates throughout the film, this theme is used less and less until the “real psycho theme” (Husarik 2007: 145) appears.

#### **5.6.4 Madness or Psycho theme**

The “madness or psycho” (Rothbart 2012: 29) theme is a vital theme that appears in the film:

“The madness motif is related to the transformation theme in that both themes are constructed from similar, though not exactly the same, chords. While the transformation theme is derived from what is called a diminished chord, the madness motif is extracted from a minor triad with an added major seventh, the now familiar Hitchcock chord. Both chords are harmonically ambiguous. The sonic result is the same; we hear them as being similar.”

According to Brown (1995: 43) the madness theme is a three-note motif taken from Hermann’s 1933 *Sinfonietta for strings*. He reused this theme in the film *Taxi Driver*

(1978). This perhaps indicates the genius of Hermann's ability to manipulate and transform a theme. This theme is used "[t]o indicate the notion of crazy behavior" (Rothbart 2012: 30). The first time this theme appears, is when Marion and Norman is talking and Norman says the word 'madhouse', as the scene progresses and Norman gets more agitated, the music continues stating his struggles with his own madness. Wrobel (2002) mentions that "non-tonal music can be highly contrapuntal in nature" like the Madhouse theme. It is however one specific interval in this contrapuntal theme that Hermann prefers. The (F-E flat-D) interval repeated in multiple octaves throughout the theme is developed multiple times throughout the film (Prendergast 1977: 141). Prendergast (1997: 141) continues by stating that "one must admit inversion, retrograde motion, and enharmonic changes". The jump of a minor seventh interval is described by Sonnenschein (2001: 118) as suspenseful and rich, but unbalanced. The interval from the E flat to the D is perhaps even more ominous to the interval distance being a minor ninth and not just a minor second descending. This gives the interval even more depth.



Figure 5.4 madness/psycho theme

### 5.7 Timbre in *Psycho*

An important aspect of the *Psycho* score is the choice of instrumentation. The film is scored for string instruments. What makes the score so interesting is that Hermann makes use of almost every technique in playing those instruments – “arco, pizzicato, muted, tremolo, harmonics, col legno battuta, etc...” (Maceri 2014). According to Maceri (2014) many mythical opinions exist on the choice of orchestration of *Psycho*. Wrobel (2002) believes that the choice of instrumentation was due to limits in budget as the film was originally intended as an hour-long TV movie. Hitchcock is also noted as stating that the reason for the choice of instrumentation is “...to complement the black-and-white photography of the film with a black-and-white score” (Wrobel 2002). Ross Fenimore (2010: 8-5) writes: “The timbral homogeneity of the orchestration shrinks the perception of space in the music. This sense of running out of space, even running out of time, is pivotal to setting up Marion’s demise.” Deutsch (2010: 7) notes on the recording technique applied to the film. He explains that the close mic recording allows for delicate timbral textures. Multiple scholars believe that this recording technique applied to *Psycho* contributes to the success of the score. Others believe that the success of the score lies within the orchestration of the string instruments by Hermann himself. Whatever the case may be, rarely has such a colourful score been heard by only string instruments, therefore confirming the statement made earlier that application of timbre affects the outcome of the score.

### 5.8 Conclusion

By using the film *Psycho* as a case study the application of the modular approach as a composing technique was discussed and proved to be highly successful in film music. The length of a complete melody as a leitmotiv would prove unsuccessful due to multiple emotional cues and the cognitive capabilities of the audience members. The analysis of the themes in *Psycho* proved that using shorter cell like motives can be successfully applied to film. As Rosar (2010: 137) notes that “[t]he myriad clever ways Herrmann used

the formula to simultaneously sustain a dramatic effect or mood yet vary the music just enough to avoid monotony, attests both to his skill and ingenuity as a composer". If the modular approach can be applied to theatre, themes must be shorter as applied in the film *Psycho*, repeated multiple times and can therefore contribute greatly to a theatre production.

## CHAPTER 6: THE APPLICATION of THE FRAMEWORK CREATED ON A THEATRE PRODUCTION TITLED *DIE REËNGODIN*

### 6.1 Introduction

This chapter is devoted to the application of the methods discussed in the previous chapters. By implementing Coleman-Chávez's (2012) eclectic methodology as a construction device, the following framework was constructed as a working methodology for composing and analysing incidental music in theatre. Cohen's (2001: 259) "short term memory cognitive approach" applies three channels "devoted to each of the significant domains of film." I argue that this framework can be utilized in theatre, as the film scoring models originated from the melodrama, but the compositional techniques have been refined by film music composers. If one applies this framework and adapts its content to fit a more applicable framework for incidental music, it can be applied in composing for the theatre. Figure 6.1 is a visual representation of the eclectic methodology of composing incidental music for theatre. Below each of Cohen's channels is the description for film, is the adjustments that is required for theatre. I will not discuss these adjustments as it would be an unnecessary replication of discussions of the previous chapters.

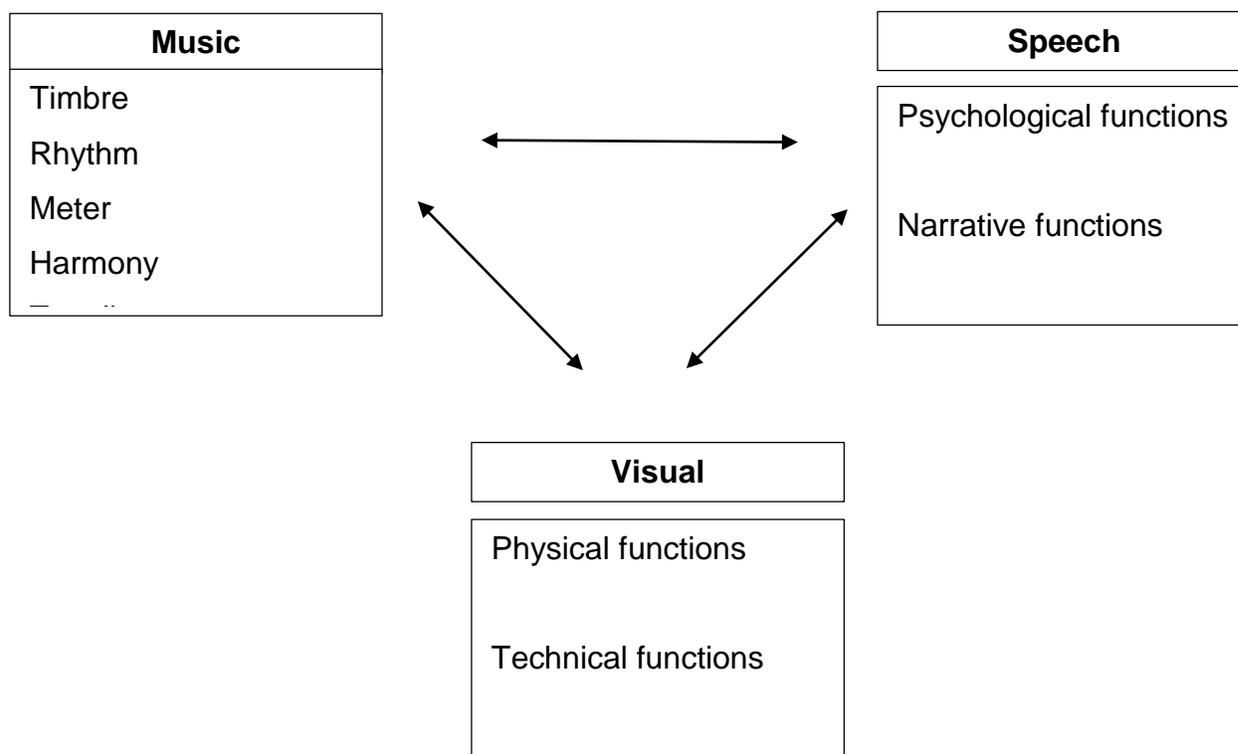


Figure 6.1 Visual representation of composing incidental music for theatre

This framework will now be applied to compose incidental music for the theatre production *Die Reëngodin*.

## 6.2 Die Reëngodin

*Die Reëngodin*, written by Lizz Meiring and Hansie Visagie, is an Afrikaans children's puppet play produced for the Woordfees in 2016, a local South-African arts festival. A narrator introduces an unnamed animistic African tribe who fails to appreciate nature's cosmic providence. Its people's totem spirits, or "Gods", decide to withdraw their patronage to teach the tribe a lesson. The narrator also introduces Modjadji, a naive, playful girl of about 12 with a special love of music.

In the second scene, the tribe's elders complain about the lack of sustainable food and water. Modjadji's grandfather, having consulted the sangoma (witchdoctor), decides to relate her fate to her, when Modjadji reveals her dream about seeing "growing things" and "rhythms". We realize that she does not know what rain and plants are, but they appear in her dreams. Modjadji's Grandfather tells her that the last time there was rain was the day she was born and that the Gods have forgotten about them. This moves the Grandfather to urge Modjadji to consult the sangoma for a psychic reading.

Scene Three takes place at the sangoma's house. He informs Modjadji that she needs to be sacrificed to the Gods because she was born during the Year of the Hyena. She asks him if her life will be spared and the Sangoma explains that to save her life, she would have to travel a difficult path, one in which she has to "show the Gods how to make rain". The Sangoma tells her that in order to find the Gods, she needs to find the answers within herself.

Scene Four consists of an exchange between the so-called three “Groot Geeste” (“Great Spirits”) who are presented as cruel and heartless characters with a disdain for human life.

Scene Five is the first meeting between “die Droogtegeeste” [Spirits of the Drought] and Modjadji. Die “Droogtegeeste” are the antagonists of the play, who prosper on the drought that is taking place and plans to “get rid” of Modjadji before the Gods can receive her sacrifice. Before they manifest themselves through Modjadji’s shadow, she sings an incantatory song. The Spirits present themselves deceptively as her patrons when she seeks assistance in rainmaking and they propose three conditions. Firstly, she is to sacrifice her most valuable possession; secondly, she needs to find the heaviest object on earth, and thirdly she has to procure the sound of the rain. The Spirits have devised this plan to achieve her death by thirst and exhaustion or drown in the sand of the desert. Scene Six shifts the narrative to the Gods where they notice the Spirits of the Drought’s scheme. The third God notices Modjadji and explains that something forces him to look at her. Eventually, all three Gods notice Modjadji.

In Scene Seven, Modjadji is presented wandering the desert, struggling to survive. She proceeds her attempt to complete the three tasks but firstly, there is no one to whom she can give her most prized possession, secondly she fails to lift the heaviest rock, and lastly she cannot procure any subterranean water in the desert. She tries to break through the ground but in exhaustion loses consciousness and starts to die. The Gods weep as they witness Modjadji’s death. These tears form the rain that falls to the earth. Modjadji is revived and transformed into the Rain Goddess. In the next scene we see the kraal where her grandfather and the rest of the tribe rejoice about the rain. The play concludes with the narrator’s explanation that people in Africa know that the only way to create rain is to have Modjadji dance for the Gods and to make them cry.

The text for this production was prerecorded to allow the puppeteers to focus on manipulation rather than both on manipulation and dialogue. This allowed the music to be recorded beforehand and simplified the composing process. One of the biggest

challenges for me as the composer was the differences in the cultural paradigm and lack of knowledge of African music.

### 6.3 Elements of African music

Appel (1969: 17) notes the importance of music in African traditions:

“Music plays an integral part in rituals of birth and puberty, at marriage and death, in secret society initiations, and in rituals of livelihood (e.g., hunting, farming, gathering, etc.). Parties often set out singing and dancing their way from one village to another, or a dance may be held to cement good relations with a neighbouring village. Costumes, masks, and musical instruments usually attain an “aura of sacredness” in ceremonies and rituals.”

Finding the correct African tribe to which Modjadji belonged proved difficult. The connection was made that as the Nguni groups (Xhosa and Zulu peoples of Southern Africa) has strong ties to that of the Sangoma, Modjadji might belong to one of those tribes (Stone 2000: 388). The focus of the music was placed on the Nguni groups and their style of music. According to Lucia (2015: xxvii) the music in South Africa developed over many centuries by a series of migrations. This is confirmed by Stone (2000: 383) who explain that:

“The peoples of Southern Africa share many musical traits with other African peoples, particular the Bantu [sic]. These include the ubiquity of polyrhythms, various degrees of influence of linguistic tones upon melody, and numerous instruments, particular drums, plucked lamellophones, and xylophones. The prevalence of some sort of rattling or buzzing arrangement of instruments is another common feature. Also wide spread is the use of cyclic form, with variation and improvisation, both in music and text.”

Agordoh (2005: 10) mentions that there are three main devices used to create harmony by the Bantu. “The overtones are either performed simultaneously, or exploited singly in the construction of melody, or in the conjunction with the fundamentals used to create a simple form of multipart music”. Another important aspect of African music for the Nguni peoples of Southern Africa, is choral singing – the most important form of music. “Singing is polyphonic and responsorial, with the divergence of parts occurring as phrases begin and end at different points” (Stone 2000: 389). The musical bow is also of great importance, the instrument uses the natural tones and leaves out the seventh. The

interval of a perfect fourth and fifth is frequently used when harmonizing in African music. (Stone 2000: 389).

## **6.4 The themes composed for *Die Reëngodin*<sup>12</sup>**

### **6.4.1 Rain theme<sup>13</sup>**

#### **Timbre:**

The theme is played on a “waterlike” instrument. The vibraphone was used to mimic the “sound” of rain and is complemented by the use of a rainmaker. Using a non-African instrument for this theme establishes the unfamiliarity between rain and the community. Although many of the instruments are not African in the traditional sense, the percussion instruments are frequently used in African music.

#### **Rhythm:**

The theme makes use of strong cross-rhythms between the various instruments. Stone (2000: 389) mentions that this is a typical element of African music. When composing the rhythm attention was paid to ensure that the rhythms do not overpower the melodic phrasing of the theme.

#### **Metre:**

Compound six-eight metre was composed to create a dance-like rhythm. African music frequently accompanies dancing, therefore the Rain theme uses a dance-like metre that is cross-rhythmed with a duplet found in the upper vibraphone part.

#### **Harmony:**

The harmony is based on a diminished chord being played in the bass clef of the vibraphone. This creates tension that occurs as the tribe is in a predicament with the drought that threatens their existence.

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<sup>12</sup> Please find CD attached for Audio recording of the themes discussed

<sup>13</sup> Track 1 – Rain theme (modular theme) / Track 2 Rain theme (Complete)

**Tonality:**

There is no tonal centre in this work. The intervals applied make use of strong chromaticism and therefore it is difficult to identify a tonal centre. The decision to avoid a tonal centre or 'lack' of a tonal centre is due to the lack of rain in the community. The theme represents longing with regards to the uncertainty of water.

**Melody:**

This theme is built on only four notes. As discussed earlier, the use of short themes or modular components creates strong, easy identifiable themes. These themes are repeated to create strong themes accessible to the audience members, much like the technique used in *Psycho* by Bernard Hermann. Due to the lack of a tonal center there is no tonic, the intervals is referred to by their relationship or intervals with each other. Two intervals were used, that of a minor third and a minor sixth. The B flat moves down to a D. This interval encapsulates the emotion of nostalgia. The use of the interval moving downward represents the rain falling down or the lack of remembrance of the tribe. The motif moves from the D to the F upward thus forming a minor third interval. The interval of a minor third is also associated with that of nostalgia. The motif then moves downward a F to B natural establishing the interval of a tritone. This tritone creates tension, explaining the that anxiety the tribe is experiencing with the drought.

The musical score for the 'Rain theme' consists of six staves. The top two staves are Percussion (Perc.), with the first staff labeled 'Shaker' and the second 'Djembe'. Both play a rhythmic pattern of eighth notes. The third and fourth staves are Glockenspiel (Glock.), with the third staff playing a melodic line of eighth notes and the fourth staff playing a rhythmic pattern of eighth notes. The fifth staff is Vibraphone (Vib.) in the treble clef, playing a melodic line of eighth notes with a '2' (finger number) under each note. The sixth staff is Vibraphone (Vib.) in the bass clef, playing a melodic line of eighth notes with a '2' (finger number) under each note.

Figure 6.5 Rain theme

### Physical functions:

Although this theme is not connected with a geographical setting, the instrumentation – as mentioned earlier – mimics that of falling rain. As the scene takes place outside, the rain that Modjadji hears, is a softer and delicate rain. Therefore, that sheet music is marked as very soft.

### Technical functions:

The music was used as a type of overture for the production. Therefore, setting the mood of the play. As the rain died away, the lights projected the same, with a harshness creating the drought, therefore explaining that this was merely a dream for Modjadji.

### Narrative functions:

The narrative function of this theme is to represent the drought. Originally, the theme is presented in a dissonant manner. This theme reappears at the end of the play in a more

developed manner. When rain is no longer only a dream but it has become a reality. The Narrative function of this theme is to develop and resolve as the lack of water resolves at the end of the play.

### **Psychological functions:**

The theme is neither connected to a character nor to an emotion, but to the personification of the rain. When this theme returns, a psychological modification in the actual rain theme has occurred.

### **6.4.2 Longing theme<sup>14</sup>**



*Figure 6.3 Longing theme*

### **Timbre:**

This theme is reprised in the chorus of Modjadji's song. The timbre was therefore decided upon by the requirements of the text. As the text indicated, a child's voice was heard.

### **Rhythm:**

Although the rhythm is notated, the melody is sung freely to indicate the childlike atmosphere that aspires through the scene.

### **Metre:**

The melody has no real metre, although indicated as simple 4/4 compound time. Other possibilities were considered for the notation of this melody like no metre with fermatas on every note. Another option would be to remove bar lines completely. It was ultimately decided to enhance the structure of the theme by writing it in simple 4/4 time.

### **Harmony:**

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<sup>14</sup> Track 3 – Longing theme (complete)

As explained by Agordoh (2005: 10) in African music the melody is capable of formulating a harmony. Although there is no accompaniment in this theme, the connection of the intervals creates a strong sense of harmony that indicates the tonality of the theme.

**Tonality:**

The theme was composed using the Phrygian<sup>15</sup> mode. According to Schifrin and Feist (2011: 2) this mode creates a feeling of longing and of being “almost there”. The tonality reflects the longing expressed by Modjadji when this theme appears.

**Melody:**

The longing theme is closely connected with the rain theme. This minor seventh interval also creates feelings of hope and longing.

**Physical functions**

The theme is for solo voice and appears as Modjadji is busy playing around before being called by her Grandfather.

**Technical functions**

The music is specifically indicated by the text on the first page. Where Nomgwazi tells Modjadji to be silent. One can speculate on why the writer decided to introduce Modjadji through a song. One reason could be that it immediately creates a sympathetic childlike feeling towards the character.

**Narrative functions**

The longing theme reappears during the ‘chorus’ section of Modjadji’s theme. The fact that the theme is introduced at the beginning of the play allows a sense of familiarity when the theme reappears in the song. There is also no difference in timbre when the theme appears again, except that the repetition includes text from the play.

**Psychological functions**

The psychological functions of the score attempts to show the longing of the character, therefore I have applied the interval of a minor seventh to establish this emotion.

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<sup>15</sup> Scale consisting of whole tones with semitones between the 1<sup>st</sup> and 2<sup>nd</sup> notes and 5<sup>th</sup> and 6<sup>th</sup> notes.

### 6.4.3 Journey theme<sup>16</sup>

#### **Timbre:**

This theme applies marimba and djembe. These are both African instruments. This theme fell under dialogue, so a softer sound was required so as not to obstruct the audibility of the dialogue.

#### **Rhythm:**

The rhythm used in this theme, combined with the tempo, creates an energetic feeling that pushes the scene forward. This was due to the multiple dialogue taking place in the scene.

#### **Metre:**

There are constant changes in metre from simple to compound time. These changes create a feeling of uneasiness.

#### **Harmony:**

The harmony applies a lot of parallel fourth intervals. These intervals are used frequently in African music. Gardner (1990: 105-112) explains that this interval creates feeling of serenity, lightness and openness.

#### **Tonality:**

The Mixolydian<sup>17</sup> evokes emotion such as “searching, adventure and discovery” (Schiffrin and Feist 2011: 2). One can argue that this works against the general feeling of the scene as Modjadji is not searching for an adventure but forced to go find water. The tonality reflects the start of a journey where Modjadji needs to discover her strength from within.

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<sup>16</sup> <sup>16</sup> Track 4 – Journey theme (complete)

<sup>17</sup> Scale consisting of whole tones with semitones between the 3<sup>rd</sup> and 4<sup>th</sup> notes and 6<sup>th</sup> and 7<sup>th</sup> notes.

**Melody:**

The conscious decision was made to avoid a strong melodic line due to the focus being on the dialogue of the scene and not on the music.

The musical score consists of two staves: Djembe (top) and Marimba (bottom). The tempo is marked as quarter note = 120. The Djembe staff uses a double bar line and a 6/8 time signature. The Marimba staff uses a treble clef and a 6/8 time signature. The score is divided into four measures, each with a different time signature: 6/8, 2/4, 6/8, and 4/4. The Marimba part is more active in the first three measures, while the Djembe part is more active in the fourth measure.

Figure 6.4 Journey theme

**Physical functions**

The incidental music in this scene started when the Grandfather referenced the journey Modjadji needs to go on.

**Technical functions**

The decision to put music under the dialogue came from the director. The director wanted to energize the scene and to enhance the journey Modjadji needs to follow.

**Narrative functions**

Whenever Modjadji has to continue her journey, this theme reappears. The narrative function of this theme therefore becomes a psychological function for the character but it also indicates the continuation of the journey for the audience.

**Psychological functions**

The repetition of this theme is strongly connected to that of giving Modjadji strength to continue in her journey.

#### **6.4.4 Sangoma theme<sup>18</sup>**

##### **Timbre:**

The decision was made to only use Djembe's for this theme. This was to bring out the energetic and almost scary elements in the theme.

##### **Rhythm:**

There are four percussion parts, each playing a different cross rhythm. These rhythms are repeated to create cycle music, an important element of African music (Stone 2000: 389).

##### **Metre:**

Although the metre of the theme is compound time. The music feels like it moves in simple 4/4 time, creating a strong cycle of patterns. Each of these four drum parts are presented one bar after each other to introduce a new rhythm.

##### **Harmony:**

There is no harmony involved in this theme, except that all the drums were of different size and therefore has a different colour to contribute to the theme.

##### **Tonality:**

The lack of tonality in this theme contributes to the feeling of unease.

##### **Melody:**

There is no melody in this theme, but the accented beats in the score almost creates a rhythmic melody towards excitement.

##### **Physical functions**

The function of this scene is to establish excitement and create important signifiers for the audience.

##### **Technical functions**

This theme is used as a scene change.

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<sup>18</sup> Track 5 – Sangoma theme (complete)

### Narrative functions

The Sangoma character only reappears at the end of the play. During this scene the Sangoma is not a central feature and other features are of greater importance and therefore highlighted. This theme only appears once.

### Psychological functions

Although the theme is connected to a character, one can argue that this scene does not represent the psychological functions of the Sangoma. The other functions of the theme (Technical, Physical and Narrative) serve greater function in the scene.

The image displays a musical score for the Sangoma theme, consisting of four percussion staves and four vocal staves. The percussion staves are marked with a 12/8 time signature and a tempo of quarter note = 120. The score is divided into three systems, with measures 5 and 8 indicated at the beginning of the second and third systems respectively. The percussion parts feature complex rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts consist of melodic lines with lyrics written below the notes. The score concludes with a double bar line at the end of the third system.

Figure 6.5 Sangoma theme



**Melody:**

The tritone on which this theme is composed is described by Gardner (1990: 105-112) as “suspense, the occult, outer space and strangeness”. One can argue that these characters are from a different world, and therefore require an outer space sound. The melody is built on the two tritones, each a whole tone apart.

**Physical functions**

The setting for this scene is not known. It was decided to create a new sound design for this theme to signify to the audience that they are being transported to a different locale. The costumes and general look of the puppets also indicated a strangeness which was reflected in the music.

**Technical functions**

The music was used as scene change music to move into a new area of the stage. The gods were only seen as shadows on the back of the performance space.

**Narrative functions**

This theme occurred again in the show when the Gods reappeared on the stage.

**Psychological functions**

During our spotting session the director described the characters as arrogant and conceited. When the characters developed the trait of sympathy by seeing Modjadji die, this theme is completely left out. The arrogance of the characters is directly connected to the theme and when this trait is forgotten by the Gods, so is the theme.

### 6.4.6 Droogtegeeste theme<sup>20</sup>

The musical score consists of four staves. The top two staves are labeled 'Xylophone' and the bottom two are labeled 'Xyl.'. The music is in 4/4 time with a key signature of two flats. The upper xylophone part has a melodic line with chromaticism, while the lower xylophone part has a fast, repetitive sixteenth-note ostinato pattern with a tie on the fourth and twelfth notes.

Figure 6.6 Droogtegeeste theme

#### Timbre:

Two xylophones were selected to perform this theme. There are two reasons for this: the first being the connection of the idiophone to African music. The second is the use of the xylophone in *Carnival of the Animals* by Saint-Saëns (1886) to resemble the fossils.

#### Rhythm:

The lower xylophone has an ostinato pattern that repeats of fast running sixteenth notes. A tie is added on the fourth and twelfth note in this pattern to create tension and a sense of uncertainty. The melody is a simple rhythmic pattern, but the decision was made to focus on strong use of chromaticism.

#### Metre:

The metre of the piece is simple 4/4 time. This creates a march like rhythm, similar to that of the character.

#### Harmony:

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<sup>20</sup> <sup>20</sup> Track 7 – Droogtegees theme (modular theme) / Track 8 Droogtegees theme (Complete)

No real harmony is visible in this theme, and the ostinato does not form any real harmonic progression. The strong use of chromaticism makes the identification of harmony difficult.

**Tonality:**

Charpentiers (1682) describes E flat major as a cruel and hard tonal center. Rimsky-Korsakov (1955) described it as a dark gloomy key-signature. The decision was made to compose the theme in E flat major to underline this feeling of darkness.

**Melody:**

The melody is entirely composed by the use of semitones. The minor second is described as the most dissonant of intervals. It creates tension, uneasiness and is applied for terrifying sounds (Sonnenschein 2001: 118).

**Physical functions**

The characters first appear as Modjadji's shadow. It was decided to use the key of E flat major to create a dark, ominous sound. This was reflected with the shadow puppetry that appeared in the scene. The lighting and use of shadows within the scene reflected the use of key signature. The characters are demons/skeleton-like monsters. This was reflected in the instrument choice of the xylophone.

**Technical functions**

The music was used as a sequence into a new scene, with slight underscoring in the scene.

**Narrative functions**

This scene functions as the introduction of the antagonists of the play. The music is constantly dissonant and uses strong, harsh intervals to introduce the characters.

**Psychological functions**

The characters were scheming and dishonest and would stop at nothing to have the all the members of the tribe executed; the director referred to these characters as vultures. It is because of this that the most dissonant intervals were used in this theme.

## 6.5 Conclusion

The music and theme's composed for this production were based on specific framework, which was created with the hopes of finding a suitable manner to compose incidental music for theatre. In depth analysis of music for theatre (*Peer Gynt*) and film (*Psycho*) allowed notable compositional devices to surface to this research. Composing tools like the modular approach in *Psycho* proved to be of value to create short theme like motives, that can be repeated to create a type of easily recognizable theme. *Peer Gynt* also applies short four-bar phrases, but the use of timbre to create effect is significant. Although these two case studies did not directly influence the framework created for the study, the contributions of the case studies in the composition process must be noted. The selection of instruments and use of timbre acquired more thought and the sound scope was also more carefully selected. Elements like the spotting sessions provided useful insight into the film world. The spotting session with the director of *Die Reëngodin* provided great insight into the expectations of the director.

The use of incidental music during the era of the melodrama was a great point of departure to gather knowledge on the development of music in the theatre and the crossover to film music. One might argue that it is somewhat ironic that a 100 years later a study was completely reversed in order to find a suitable framework to 'transpose' music from film to theatre.

## CHAPTER 7: CONCLUSION ON THE PROCESS of COMPOSING INCIDENTAL MUSIC FOR DIE REËNGODIN

### 7.1 Introduction and methodology

It is perhaps important to explain why this study is not part of a music research field. The compositions composed in the previous chapter are but a small element of this study. The goal of this study is to guide directors with the necessary tools to allocate sufficient incidental music for a play. The framework created in this study is for the benefit of directors and composers, and aims to bridge the gap between the two fields. In this chapter I will reflect on the process that followed the composition discussed in the previous chapter. This analysis requires a clearly delineated methodology. Stuart, Maynard and Rouncefield (2015: 202) define action-led research as

“research initiated to solve an immediate problem or a reflective process of progressive problem solving led by individuals working with others in teams or as part of a ‘community of practice’ to improve the way and to address issues and solve problems.”

This is exactly the methodology used in the process of composing the music for *Die Reëngodin*, specifically with the input of the director. Practice as research on the other hand was also applied in a sense to the composing process as indicated by Fuschini (2009: 115) who stipulates that “...practice-as-research projects would appear to fit much more readily into the ‘knowledge on how to do things’ than the factual knowledge-producing category” (Fuschini 2009: 117). To a certain degree one can argue that both these methodologies were applied in this chapter. The challenge arising from this type of research is the requirement of the researcher to reflect objectively on his conclusions. This is specially the case in creative fields, where artistic merit is scrutinised subjectively (though thoroughly informed) and publically. As a researcher, I must ignore biased feelings spurred by the difficult conditions in which the composition for this project took place. The process of constant problem solving in the composition process was extremely problematic due to the specific demands of the production’s director. By the time I was

approached to compose music for *Die Reëngodin*, the production had already been performed twice, years before. The director's understandable adherence to pre-informed ideas about the music created many a source of friction between composer and director. I shall attempt to explain the composition process by dividing the concluding chapter into meetings with the director.

## **7.2 First meeting for *Die Reëngodin***

The first meeting entailed a dialogue with the producer and the puppet maker. In this meeting the concept of the play was discussed and I was provided with the original soundtrack of the first production. I was also informed that the production would be aimed at families. I found the original score problematic. The following statements are my personal thoughts on the score and are entirely subjective.

The original score seemed to be more sound FX than incidental music. Sounds of thunder and rain would garner more attention than music. The timbre and choice of instrumentation attempted to create an 'African' sound rather than applying authentic African instruments to achieve this. The composer would combine electronic instruments with traditional African instruments. One can argue that this causes confusion to the listener as this removes the listener from the authentic ambience attempted by the rest of the production. If the scene takes place in a pre-colonial African village, why would Modjadji sing a modern pop song? The melodies composed for the previous production did not reflect the anger and angst that Modjadji experienced as a character. These were some concerns while listening to the original soundtrack of *Die Reëngodin*.

## **7.3 Spotting session for *Die Reëngodin***

The second meeting took place with the producer and the puppet maker. I will refer to this meeting as 'the spotting session', as at this meeting the decisions regarding where the music was to be placed was discussed. Questions, formulated from the framework constructed, were discussed and debated at the meeting. The ethnicity of the character

was deliberated on, in order to decide on a sound design, the set and costumes were also considered. The casting for the recording of the text was deliberated and the actor's vocal ability were discussed. The spotting session was off to a good start. The director was unable to attend this meeting. At this stage of the process the music had to be completed as soon as possible as the audio and score had to be completed before the rehearsal could begin.

#### **7.4 Composing the music for *Die Reëngodin***

After the spotting session the composing process was able to start. Throughout the spotting session six main themes were composed as discussed in the previous chapter. These themes were mostly connected to emotions, characters or ideas. It was also during this process that the concept of creating two sound designs was conceived. To avoid the awkwardness of the previous score, where electronic instruments were combined with African instruments the decision was made to score all the magical elements of the text (gods and demons) with non-African acoustic instruments. This avoided the awkward clash of electronic instruments but also allowed the magical characters to experience a new sound not connected to that of the African village people. To create a 'metallic' like sound for the magical characters of the play instruments like water glasses and vibraphone were selected. This shift in tonal colour between African music and the 'magical' instruments helped create variation in the overall design of the score. It can be limiting to compose a score with little instrumentation. The decision to expand the instrumentation proved to be an interesting and helpful choice.

#### **7.5 The recording process of the music for *Die Reëngodin***

The next step was to record the music under the dialogue that had already been recorded. Due to most of the themes being composed according to the modular approach the editing of the music to fit underneath the dialogue was extremely successful. Themes were short and easily editable during the recording process. Finding all the proper instruments for the recording proved extremely difficult due to the scarcity of the instruments. Most of the

instruments had to be borrowed from music teachers and friends. The instruments were all played by myself and David Wolfswinkel (a woodwind specialist) during the recording process. This was mostly due to the lack of skill required to perform these instruments.

During the recording process the director of the production attended, in order to listen to some of the work. This was the first time we had met or that had she heard the music. She asked us to stop recording as she disliked the music composed. What followed was a difficult conversation where lack of musical terminology and jargon was the order of the day. While I attempted to understand which element of the music was disliked by the director, her explanation on how the characters walked and looked was of no concern to me at this stage. There was a language barrier between music and drama that would prove to be of concern.

### **7.6 Finding neutral ground with the director**

After the frustrating process of the 'language barrier' a second meeting took place between the director and me. At this meeting more specific decisions were made regarding the instruments and melodies. After this meeting it was clear that, according to her, the production she had in mind was children's theatre. It was clear that she wanted a more tonal approach to the music with light chords and few minor chords. During this meeting a constant reference to the old soundtrack was made. This gave me a stronger indication as to what was expected of me as a composer.

### **7.7 Recomposing the music for *Die Reëngodin***

During the recomposing of the music a more tonal approach was taken, less dissonance and unfamiliarity. Trainor's (1998: 77-88) experiments in this field, where infants were more tolerable to consonance over dissonance, provided good guidance for the composing process. The methodologies applied by Kodály (Cross 1982; Winter 1970; Ottaway and Szabo 1970), in music education for the youth provided great guidelines for the recomposing of the music. Kodály believed that children are not receptive to

comprehend dissonance at a young age. He consequently used the Pentatonic scale to remove all the semitone intervals in the music. The melodies that were re-composed did not contain many semitones and mostly were recomposed with the pentatonic scale and primary chords.

Although the recomposed music was less dissonant, it was clear from conversations with the director that much of the effect required in the score was Sound FX. Ultimately I suggested using some of the old music, as this music had produced the effect wanted in the previous production and it included much of the Sound FX the director desired. One can argue that the music composed for *Die Reëngodin* was not used and therefore unsuccessful.

## 7.8 Conclusion

When composing incidental music for a theatre production, the composer must be sensitised to the age group of the audience as well as the genre of the play he is composing for. These elements did not form part of the created framework and were therefore never discussed during any of the meetings with the producer and puppet maker. The age group does not only affect the level of dissonance that can be applied to the music, but also the cognitive musical capabilities of the audience.

The vision of the director needs to be followed even if a 'language barrier' between the composer and director exists. It is also important to play the main themes of the music to the director (either on a piano or software notations program) and explain your vision as a composer to them. This will minimize unnecessary creative energy and save time in the long run. In this specific case the producer of *Die Reëngodin* had great knowledge of music, discussions that took place between him and me were therefore extremely functional and productive. The meetings with the director, on the other hand, were extremely difficult to translate into a simplified musical language. Ideas about the musical ideas were easier to discuss with the producer than with the director. Unfortunately, the final say in the score lies not with the producer, but with the vision of the director.

## 7.9 Lack of incidental music in South-African theatre

Theatre in South-Africa is experiencing a troublesome era. This is discussed in great detail by Taljaard (2009: 1) in his thesis on “The state of professional drama in the Free State” after the Re-Structuring of the Arts Council in South-Africa. The development of National Arts festivals like the *Klein Karoo Nasionale Kunstefees* and *Aardklop* became a beacon of hope for theatre practitioners. This solution unfortunately meant smaller budgets for productions and necessities had to be cut to save money. Where there use to be money for lighting designs and stage designs, productions now took place in school halls will only the basic technical requirements. If there is barely money to pay the actors, where would the importance of incidental music in South-Africa fall? The biggest threat to composers of incidental music is perhaps the easy accessibility of film music on online platforms such as *YouTube*. No composing and recording fees are required to use pre-existing incidental music, so why would money be allocated to incidental music for theatre. The South-African theatre productions mentioned in Chapter one, like *saad*, *Die Kortstondige Raklewe van Anastasia W* and *Balbesit*, were headlining productions at multiple arts festivals. One can assume that the budgets of these productions were bigger than some of the competing productions at these festivals. If state-run theatres in South Africa do not appoint resident musical directors, or when arts festivals do not allocate specific budgets to music in theatre, the bridge between theatre makers and music makers in South-Africa will remain an underdeveloped field of research and performance.

Hypothetically, the music for *Die Reëngodin* should have been a success evoking the correct signifiers, working with all the other elements to create the correct mood. However, this was not the case. Upon hearing the music created by the framework for this study, the director of the production disliked most of the music. One can perhaps argue that the music was too ‘academic’ for the production. The music for the production was recomposed in a tonal manner, without the use of modes and containing too much dissonance. I feel that having a strong ‘academic’ approach to create music could be to the detriment of any show. Perhaps attempting to compose by only process rather and

no feeling can cause indifference to the creative process. The analytical value of the framework created in this study is of value for the analysis of a theatre scene.

The lack of research on incidental music in theatre is of concern and I find it surprising how an element so vital can be so seriously neglected by scholars. It is perhaps the combination of theatre and music as two separate fields of study that alarms scholars to shy away from research in this field. To acquire suitable knowledge in both these areas of research seems almost overwhelming. Scholars should not be discouraged by research in this area, and I propose that more research be done in this field. Further research on the use of incidental music in theatre can produce stimulating research to further this important element in theatre.

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Modes vs emotional responses			
Mode	Schifrin and Feist (2011: 2)	(Straehley and Loebach 2014: 30)	(Goldsby 2015)
<b>Ionian</b>	positive moods, happiness, euphoria and exhilaration	sweetness, charm and gaiety	bright, stable and beautiful
<b>Dorian</b>	sadness, melancholy and loneliness	seriousness, brilliancy and constancy	cool, minor and funky
<b>Phrygian</b>	longing and “almost there”.	harshness, anger and cruelty	exotic, brooding and heartbreaking
<b>Lydian</b>	feeling of affirmation	liveliness, simplicity and pleasantness	bright, hip and comical
<b>Mixolydian</b>	searching, adventure and discovery	querulous, pleasant and excited	moving, transient and suspended
<b>Aeolian</b>	sadness, melancholy and loneliness	calmness, weightiness and suavity	sad, passive and melancholy
<b>Locrian</b>	somewhat like Phrygian mode	-----	aggressive, unstable and tense

Figure 2.7 Modes vs emotional responses

<b>Synesthesia (Scholes: 1955)</b>		
<b>Keys</b>	<b>Rimsky-Korsakov</b>	<b>Scriabin</b>
<b>C major</b>	White	Red
<b>G major</b>	Brownish-Gold, Bright	Orange-Rose
<b>D major</b>	Yellow, sunny	Yellow, brilliant
<b>A major</b>	Rosy, clear	Green
<b>E major</b>	Blue, sapphire, sparking	Blueish-white
<b>B Major</b>	Somber, dark blue shot with steel	Same as above
<b>F sharp major</b>	Greyish-green	Bright blue
<b>D flat major</b>	Dusky, warm	Violet
<b>A flat major</b>	Greyish-violet	Purple-violet
<b>E flat major</b>	Dark, gloomy, blueish-grey	Steel-colour with metallic luster
<b>B flat major</b>	---	Same as above
<b>F major</b>	Green	Red

Figure 2.8 Synesthesia

<b>Key Characteristics</b>			
<b>Tonal center</b>	<b>Regles de composition (Charpentiers 1682)</b>	<b>Helmholtz: Tonempfindungen (Steblyn 2002)</b>	<b>Schubart: Ideen zu einer Aesthetik der tonkunst (Schubart and Schubart 1839)</b>
<b>C major</b>	gay and warlike	Pure, certain, decisive; expressive of innocence	innocence, simplicity, naïvity
<b>C minor</b>	obscure ad sad		All languishing, longing, sighing of the love-sick soul
<b>Db major</b>		Fullness of tone, sonority and euphony	grief and rapture. Only unusual feelings can be brought out.
<b>Db minor</b>			
<b>D major</b>	joyous and warlike		triumph, Hallelujahs and war-cries
<b>D minor</b>	serious and pious		melancholy and womanliness
<b>Eb major</b>	cruel and hard		love, devotion and intimate conversation with God
<b>Eb minor</b>			
<b>E major</b>	quarrelsome and boisterous	Joy, magnificence, splendor; brightest and most powerful key	Nosy shouts of joy, laughing pleasure and not yet complete
<b>E Minor</b>	effeminate, amorous, plaintive	Grief, mournfulness, restlessness	
<b>F major</b>	furious and quick-tempered subjects	Peace, joy, light, passing regret, religious sentiment	Complaisance and calm

<b>F minor</b>	obscure and plaintive	Harrowing, melancholy	deep depression and funereal lament
<b>Gb major</b>		Soft, richness	
<b>Gb minor</b>			
<b>G major</b>	serious and magnificent		Everything rustic, idyllic and lyrical
<b>G minor</b>	serious and magnificent		Discontent, uneasiness, resentment and dislike
<b>Ab major</b>			Death, grave, putrefaction
<b>Ab minor</b>			everything struggling with difficulty
<b>A major</b>	joyful and pastoral		innocent love, youthful cheerfulness and trust in God
<b>A minor</b>	tender and plaintive		Pious womanliness and tenderness of character
<b>Bb major</b>	magnificent and joyful		Cheerful love, clear consciousness
<b>Bb minor</b>	obscure and terrible		preparation of suicide, mocking God and the world
<b>B major</b>	harsh and plaintive		Anger, rage jealously, fury, despair
<b>B minor</b>	solitary and melancholic		patience, submission of divine dispensation

Figure 2.9 Key Characteristics

<b>Emotional responses to musical intervals</b>				
<b>Interval</b>	<b>Gardner (1990: 105-112)</b>	<b>Maman (1997: 24-31)</b>	<b>Schifrin and Feist (2011: 3)</b>	<b>Sonnenschein (2001: 118)</b>
<b>Unison</b>	sameness, rootedness and unity.	immobility, rest and old memories	A pleasant feeling and a sense of plenitude are given by this interval, any departure from it increases tension	Strength, solidity, security, calmness
<b>Minor second</b>	tension and unease	dissonance becomes stronger	The most dissonant of intervals. Terrifying sounds	Tense, uneasy, mysterious
<b>Major second</b>	lightness, opening and mild dissonance.	dissonance	On its own it does not reveal any emotion, but it is useful in assisting other intervals as well.	Happiness, openness, lightness, though irritating
<b>Minor Third</b>	dissonance, uplifting	heavier emotions, sadness or heartache	Express sadness, nostalgia and troubled memories	Elated, uplifting
<b>Major Third</b>	hope, sweetness	lightness, strength and joy	express wistfulness.	Hopeful, friendly, resolved, comfortable, square, characterless
<b>Perfect fourth</b>	serenity, lightness openness	awakening after a dream	compromised definition or longing for a restful place.	Serenity, clarity, openness, light, angelic
<b>Perfect Fifth</b>	completeness, comfort, creativity	provokes movements of energy and space	sense of affirmation.	Power, centering, comfortable, completeness, feeling of home

<b>Minor Sixth</b>	creates a feeling of poignancy	-----	Also nostalgic, helps to bring out the feeling of something lost and tragic	Soothing, but delicate and sad
<b>Major Sixth</b>	upliftment, peace, floating	carries no weight, no tension, no stimulation and no emotional heaviness.	Conveys a lack of definition unless it is in the context of harmonic definition	
<b>Minor Seventh</b>	expectancy, suspense, movement	-----	It conveys hope and longing for a better tomorrow.	Suspenseful, expectant, rich but unbalanced
<b>Major seventh</b>	discord, strangeness, eerie, ethereal	extreme tension and provokes growth	Conflict and despair	Strange discord, eerie
<b>Octave</b>	togetherness, sameness	-----		Completeness, openness, togetherness, circularity
<b>Tritone</b>	suspense, the occult, outer space, strangeness.	left and right side of the brain is stimulated,	Useful for establishing tension	Malevolent, demonic, horror

