

FILM MUSIC: THE SYNTHESIS OF TWO ART FORMS
A CASE STUDY OF THEMES AND CHARACTERS IN ALFRED
HITCHCOCK'S AND BERNARD HERRMANN'S *VERTIGO*

by

Justin Robin Theunissen

Thesis presented in partial fulfilment of the requirements for the degree of

Master of Music (Composition)

in the Faculty of Art and Social Sciences at Stellenbosch University



Supervisor: Doctor Ralf Alexander Kohler

April 2014

Declaration

By submitting this thesis, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that the reproduction and publication thereof by Stellenbosch University will not infringe and third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

29 October 2013

Copyright © 2014 Stellenbosch University

All rights reserved

Stellenbosch University

Abstract

FILM MUSIC: THE SYNTHESIS OF TWO ART FORMS
A CASE STUDY OF THEMES AND CHARACTERS IN ALFRED HITCHCOCK'S AND
BERNARD HERRMANN'S *VERTIGO*

by Justin Robin Theunissen

Supervisor: Doctor Ralf Alexander Kohler

This thesis investigates the impact that a musical score can have on the visual component as well as the final product of a film. This is achieved by the use of a systematic analytical approach that covers the most important aspects of the visual and musical elements within *Vertigo*. The film is regarded as one of cinema's greatest examples of excellence. The many levels of meaning, inspired use of cinematographic techniques, meticulously crafted narrative and dynamic score combine to create a film unlike any other. The analysis of *Vertigo* is achieved by selecting specific scenes that contain important visual and musical elements essential to the narrative. The visual and musical aspects of each scene are analysed separately before the relationship between them is studied. Following this, the results of the analysis are summarised within the larger context of the narrative and conclusions are drawn regarding the music's influence on the visual aspects of the film as well as its role in the ultimate narrative success of *Vertigo*.

Universiteit Stellenbosch

Samevatting

FILM MUSIC: THE SYNTHESIS OF TWO ART FORMS
A CASE STUDY OF THEMES AND CHARACTERS IN ALFRED HITCHCOCK'S AND
BERNARD HERRMANN'S *VERTIGO*

deur Justin Robin Theunissen

Studieleier: Doktor Ralf Alexander Kohler

Hierdie verhandeling kwantifiseer die impak wat 'n partituur kan uitoefen op die visuele aspekte en eindproduk van 'n film. Dit word bereik deur die gebruik van 'n sistematiese analitiese benadering wat die hoofaspekte van die visuele en musikale elemente in *Vertigo* ondersoek. *Vertigo* word beskou as een van die filmkuns se beste voorbeelde van uitnemendheid. Die komplekse betekenisvlakke, die geïnspireerde gebruik vakinematografiese tegnieke, die uitmuntende storielyn en die dinamiese partituur kombineer om 'n unieke film te skep. In die ontleding van spesiale tonele met visuele en musikale elemente wat 'n noodsaaklike bydrae lewer tot die sukses van die storielyn, kan *Vertigo* analiseer word. Die visuele en musikale aspekte van elke toneel word eers individueel bestudeer voordat die verhouding tussen die elemente analiseer word. Daarna word die resultate saamgevat binne die raamwerk van die storielyn en kan daar tot 'n gevolgtrekking gekom word oor musiek se invloed op die visuele aspekte van die film en die rol wat musiek gespeel het in die beslissende sukses van *Vertigo*.

Acknowledgements

First and foremost I would like to thank my supervisor Dr. Ralf Alexander Kohler for his tireless effort and patience. Without him, I do not think I would ever have been able to finish my thesis on time.

Secondly I would like to thank my parents. Their steadfast belief in me and their will for me to succeed has allowed me to reach this point.

I would also like to thank my sister Lindsey. Her moral support has helped me through more problems than I care to admit. Whenever I wanted to give up, she would help me see the light.

Finally I would like to thank my friends Tessa, Andri and Zania for allowing me to tell them about all of my problems as well as always being there for me.

Table of Contents

List of Figures	viii
Introduction	- 1 -
Literature Survey.....	- 10 -
Background to Analysis	- 15 -
Alfred Hitchcock	- 15 -
Bernard Herrmann	- 19 -
Vertigo	- 26 -
Analysis.....	- 31 -
Madeleine.....	- 31 -
The Flowershop	- 38 -
Sleep	- 41 -
By the Fireside	- 43 -
The Forest.....	- 48 -
The Beach	- 50 -
The Girl	- 54 -
Conclusion	- 57 -
Bibliography	- 72 -

Appendix A - 76 -

List of Figures

Figure 1: Scottie first sees Madeleine	- 33 -
Figure 2: Madeleine's portrait	- 34 -
Figure 3: The opening of the 'Madeleine theme'	- 36 -
Figure 4: Harmonic reduction of the first eight bars of the 'Madeline theme'	- 36 -
Figure 5: Darkness and light.....	- 39 -
Figure 6: 'Madeleine themes' are compared	- 40 -
Figure 7: The harmonies from the <i>Sleep</i> scene.....	- 42 -
Figure 8: Madeleine scared awake by Scottie	- 44 -
Figure 9: Scottie is overly familiar with Madeleine	- 45 -
Figure 10: The differences in the 'Madeleine themes' are highlighted.....	- 46 -
Figure 11: Scottie and Madeleine in the gloomy forest	- 48 -
Figure 12: Scottie and Madeleine talk at the beach	- 51 -
Figure 13: The themes from <i>Madeleine</i> and <i>The Beach</i> are compared	- 52 -
Figure 14: A contour analysis of the themes from the <i>Madeleine</i> and <i>The Beach</i> scenes.....	- 52 -
Figure 15: Judy seen for the first time in profile.....	- 54 -

Introduction

'Music is essentially an emotional language, so you want to feel something from the relationships and build music based on those feelings.' – Howard Shore

Film forms an important part of modern culture. Bordwell and Thompson (2008, p. 5) believe that one will struggle to imagine a world without film. They argue that film captivates audiences by providing ways of “seeing and feeling” that are deeply gratifying. This unique cultural product consists of a combination of art forms. According to Arnheim (1999, p. 4), film resembles painting, music, literature and dance in the respect that it can easily be used to produce artistic results. Film has only been in existence for a brief period of time (approximately 85 years) in the form that we have come to know today.

As an art form film has various impacts. It can deliver social commentary as well as elicit strong individual responses, be it fear, joy or excitement. It is in a film’s ability to replicate reality (or the appearance of reality) that these emotions are created.

The soundtrack plays a large role in creating meaning within film and can operate on various levels such as: dialogue, foley and musical score. The combination of these creates an integral part of virtually all films. The musical score has been present since the very beginnings of film

where pianists were often hired to accompany the then silent films. Dialogue was the first aspect of the soundtrack. Music and foley were added later.

Kivy (2003, p. 308) tells us that the use of music has accompanied film since the very beginnings of the motion picture. This music has changed drastically over a short space of time. This change, however, is not a natural one, but rather a result of the development of sound-technology (Belton, 1999, p. 378). With an ever increasing demand for quality and greater possibilities (as a result from better technology) it is only natural that the music should also develop. Technology, however, is not the only factor in this development. Changes in cultural idioms also determine how film, the music in it and its narrative evolve. Film is a form of entertainment and as peoples' concepts of entertainment change so must film.

The evolution of music within film is comparable to the evolution of romantic music into the modern/avant-garde music of the 20th century. The changes that it has undergone, which are so vast and varied within such a short space of time, showcase the nature of music itself in the sense that it is ever changing. Alfred Hitchcock's film *Vertigo* (score by Bernard Herrmann) is a very important step of that evolution. Its music can be viewed as a shining example of the music of the time, providing a foundation upon which the music of today is built.

Vertigo is an intriguing film. It combines a compelling narrative, substantial score, creative imagery as well as many levels of meaning. All of this combined has created one of history's greatest examples of cinematic excellence and innovation. It is now considered to be a classic of the cinema (Cooper, 2001, p. xiii) alongside films such as *Citizen Kane* and *Psycho*. It is necessary

to look back at this cornerstone of the film industry to determine how the film and film music of today came into existence.

Much attention has been devoted to the study of *Vertigo*¹. This thesis's purpose, however, is to systematically explore a narrowly defined number of scenes within *Vertigo* and their use (and combination) of visual and musical devices. By doing this the music's role towards the development of the narrative can be established as well as determine to what extent meaning is created in the visual and musical aspects of the film.

In South Africa, very little has been written on the function of music in film or of the relationships between music and visual content. With the South African film industry growing exponentially, the lack of academic study in the field becomes conspicuous.

An important question regarding this relationship concerns the degree to which musical content influences the final product of a film. Is mastery in film achieved by visual effects alone, or if music does indeed play a significant role, to what degree does it influence the final output?

The synthesis between image and sound is an exceptional area of interest that, to a large degree, has been marginalised. As one possible way of exploring this relationship, I have been looking at pivotal scenes in Hitchcock's *Vertigo* where music plays an important role in the narrative. By looking at such scenes in this masterwork, it was possible to analyse how music

¹ This can be seen in the Literature Survey.

affects the development of the narrative as well as how it influences the film in a more general context.

This thesis makes use of empirical designs within a specific case study as well as primary and secondary data. Firstly, the relevant literature regarding this topic is looked at. Summaries of the most important sources are made to illustrate their relevance towards the purposes of this thesis.

To contextualise the analysis chapter, I have compiled brief biographies on Alfred Hitchcock and Bernard Herrmann. Further explanation will be given for the characters and plot of *Vertigo*, providing perspective for the rest of the study. It is crucial for the reader to have this background, so that he/she can find orientation in this field of study.

In reference to new musicological approaches, my thesis focuses on the music itself. Consequently the bulk of my efforts are presented in the analysis chapter, which contains the main content of the thesis. This chapter looks at the selected scenes separately, discussing visual and musical aspects as independent elements of that particular scene. These elements are then looked at as a combined entity within the scene and their contributions towards each other in the context of the narrative are discussed.

The process of scene selection was approached in a highly methodical way. Firstly, much theoretical reading on the subject of *Vertigo* was done, before the film itself was analysed. By doing this, the length and time-code of each scene (as well as their theoretical visual and musical importance towards the entire film) was made apparent. Following this, the second step was achieved by watching the film many times without regarding the music. Copious notes and comments were made regarding each scene (narrative relevance being the main focus). By doing this, scenes with important visual content (with regards to narrative, themes and plot) could be specified. Thirdly, the soundtrack was listened to without the visual aspect. Special attention was given towards the presence and resurgence of thematic material. As was the case in the second step, this allowed for the most important musical themes and devices to be pinpointed. Having done all of the above, it was possible to determine which of the scenes played vital roles in a visual as well as a musical capacity. The scenes in which both visual and musical elements were found (that played an important role) were selected to form part of the study.

The largest problem that surfaced with regards to the music of *Vertigo* was the unavailability of the score. Having selected the scenes for the study, the most logical next step was to find the musical scores for those scenes. This would serve as a starting point of my understanding of the film. After extensive searching, it became apparent that any form of the written score was not available for use in this study. One source², however, described the music and the orchestration of the film in a written format (e.g. First Violins play half-note C rising to a quarter note E). Primarily using this source³, musical transcriptions could be made. There were many drawbacks however. The main issue that arose was the incomplete nature of Wrobel's analysis. Much

² Wrobel's analysis of the music of *Vertigo* (Wrobel, 2012).

³ And aided by Piston's *Orchestration Manual* (Piston, 1955) when indications were unclear.

information was omitted and the analysis itself was rather unclear in many places. Thus, the incomplete transcriptions were bolstered by my own analyses. For the ease of reference, but also for the reader to decide on their value towards the study, the transcriptions have been numbered and placed in an appendix.

Following the analysis chapter, information from the analysis (as well as from the Background chapter) are used in the conclusion. The conclusion summarises the visual aspects discussed in the analysis as well as the musical aspects (while relating them back to the visual summaries). The conclusion then offers final reflections on the role that the music plays towards the visual aspects of the film as well as in the larger narrative of *Vertigo*. This provides a new insight into theme/character development within *Vertigo*, as well as demonstrates the importance of musical representation in film. It also clarifies the synthesis of two different art forms in a single medium.

The main obstacle which surfaces when one plans to relate two different, independent art forms to each other, is how this can be practically done. This problem is reflected in Ryan and Lenos's *An Introduction to Film Analysis: Techniques and Meaning in Narrative Film* (2012). The authors suggest a dichotomy of diegetic and non-diegetic aspects of film that can be further differentiated by using a semiotic approach.

The original direction of this study was to do a proper semiotic analysis. Time constraints, however, made a full semiotic study unfeasible. Thus, it is briefly studied and informs the analysis, but is not its driving force.

Mirigliano (1995, p. 43) argues that semiotics, regardless of its different aspects, is always centred on the concept of the “sign.” She continues by reducing the problem of semiotics in music by looking at *how* music “means,” rather than *if* or *what* it means⁴.

This would be the most logical approach⁵ because it can be specifically applied to this context. If this approach is to be pursued, then an “internalist semantic approach” seems to be most applicable in this instance. Cummings (2013) describes this approach as first looking at the structures within the score and then relating them to each other as well as to ideas with “extra-musical influence,” which in this case will be the characters, visual effects and subtextual narrative devices used in the film.

In preparation for my research, I have generally familiarised myself with literature pertaining to the study of semiotics. Even though these theoretical reflections helped me to focus my research as well as aid in the selection of specific scenes (to use in the analysis), time constraints have made it impossible for me to go deeper in this direction. Hopefully future projects will address this more thoroughly.

⁴ Tarasti goes more in-depth into the semiotics within music in his collection of essays (Tarasti, 1995)

⁵ Cummings describes semiotics (specifically within a musical context) very well in her article in *Grove Music Online*.

Reyland (2012, p. 56) relates the argument made by an important film music scholar⁶ that the film score is treated very superficially and is usually perceived as a “momentary affect or sign.” He continues that this is not the case, but rather has a much deeper purpose.

Thus, this study’s approach looks at how the structures in the musical score of *Vertigo* signify/relate to the visual aspects of the film as well as how both of these aspects depict the narrative individually and as a whole.

This was achieved by first looking at the visual and musical aspects as two different entities. For the sake of clarity, the visual (and not the musical) aspect was looked at first. It was isolated from the musical proponent and analysed. Criteria that I took into regard were: gestures, body language and facial expressions. Cinematic techniques were also looked at. Colour, the use of the camera and the visual depiction of sub-plots and themes (i.e. the use of the colour green to symbolise rebirth) were all analysed.

Following this, the music is analysed apart from the visual component (as far as it is possible to do so). Finding and isolating the thematic and motivic elements is the primary focus of the musical analysis although other aspects (such as harmonic content, instrumentation, dynamics and articulations) are not disregarded.

⁶ Mr Royal S. Brown

Through this approach, an umbrella is provided to select the most pertinent scenes with regards to signs and meaning within both the musical and the visual contexts. By looking at these specific criteria, the scope of the thesis is narrowed and I am left with a small number of selected scenes which can be analysed in the time frame of this study.

Literature Survey

The publications by scholars, connoisseurs and enthusiasts on my subject are vast. Much has been written on the subjects of film, film music, Bernard Herrmann, Alfred Hitchcock and *Vertigo*. To be capable of providing a rough orientation I have divided the literature on my topic into five groups. The first group of literature deals with film and film music in a general and historical context.

Bordwell and Thompson's *Film Art: An Introduction* (2008) was an excellent starting point for my undertaking. Not only does it cover all aspects of film (production, form and style) but it also (and most importantly in this instance) covers film history as well as sound in the cinema. With regards to the history of sound in cinema, however, I found that this book was lacking crucial information. Prendergast's *Film Music – A Neglected Art* (1992) devotes a large section in his book to the history of music in film, which was useful to contextualize Herrmann's *Vertigo*. But for any further deeper reflection on the aesthetics of film music, Prendergast provides very little information. Cooke's *A History of Film Music* (2009) was also used here to provide a general orientation regarding the history of film.

Much more inspiration for this area of my study was provided by Smith and Wartenburg, in *Thinking Through Cinema – Film as Philosophy*. They approach film from a philosophical standpoint (2006). It was an excellent introduction to the problem, which was further clarified

by three important books on Film theory/Film aesthetics: Allen and Smith's *Film Theory and Philosophy* (2003) contains two very interesting essays that have been of importance for my project. Branigan (2003) has an article with the title: *Sound, Epistemology, Film* that looks quite critically at the importance of the role of music in film. Kivy's article *Music in the Movies: A Philosophical Enquiry* (2003) is another important source from this book. It falls under the chapter of Aesthetics and looks at the evolution of the role of music in film. Kivy's article was a great inspiration for the final chapter of this thesis. The literature stated above served as a solid base to outline the history of film as well as the history and the role of sound in film. As aesthetical reflection was of great importance for my study, I made use of all of the above-mentioned authors as a source of inspiration.

Braudy and Cohen's *Film Theory and Criticism* (1999) was the most concise compilation of information on music in film that I have found. It contains extracts/chapters from a wide variety of sources all pertaining to film and film music. The negative side of this is that it does not always portray the full scope of a book in just one of its extracted chapters. Thus, I used this book mainly as a source of general orientation.

Further sources that enriched my understanding of the aesthetical dimension of film music were Stilwell's Article: *Music in Films: A Critical Review of Literature, 1980-1996* (2002) and Marks's article: *Film Music: The Material, Literature, and Present State of Research* (1979). I used these articles to attain more sources and information relating to music in film. Braudy and Cohen's *Film Theory and Criticism* has also been a source of copious inspiration in this regard.

The book *Film als Kunst* by Rudolf Arnheim is available in a translated and adapted form. Thus, I used *Film as Art* by Arnheim (1983) as a source pertaining to film's role as an art form rather than the original German form.

The second group of literature deals with Bernard Herrmann as a person. Smith's *A Heart at Fire's Center* (2002) was my main source as it describes Herrmann's life and music in great detail. I also used Thomas's *Film Score – The View from the Podium* (1979) and Hickman's *Reel Music – Exploring 100 Years of Film Music* (2006) as they discuss Bernard Herrmann to some degree. All authors mentioned in this section have been important for my study as they provide biographical details of Bernard Herrmann as an artist.

The third group of literature focuses on Alfred Hitchcock and his impact on *Vertigo*. I mainly used three books here as they all discuss Hitchcock's life and career in detail. They are McGilligan's *Alfred Hitchcock: a life in darkness and light* (2003), Spoto's *The art of Alfred Hitchcock: fifty years of his motion pictures* (1979) and Phillips's *Alfred Hitchcock* (1984). The literature on *Vertigo* is as follows: My primary source was Dan Auiler's *Vertigo – The Making of a Hitchcock Classic* (1998). The importance of this book lies in the details provided on the entire process of the creation of the film. It also explores the relationship between Herrmann and Hitchcock to a very high degree. However, it told me nothing about the amalgamation of two art forms, which was my topic. I also used Cooper's *Bernard Herrmann's Vertigo - A Film Score Handbook* (2001). This book was used primarily to aid in the analytic process and served as my primary source in the analysis section.

In my opinion, all of the above-mentioned literature serves to form a background of film, film music, Bernard Herrmann, Alfred Hitchcock and *Vertigo*. It enabled me to create a strong platform upon which, the analytical process could take place. The fourth group of literature served as a tool that aided in that process.

Cooper's book (as previously mentioned) was the main source in the analytical process. It has extensive information with regards to scenes, orchestration and the general setup of the film. Despite its usefulness, it told me nothing about the visual and the musical working together. Thus, I used Auiler's *Vertigo – The Making of a Hitchcock Classic*, Burt's *The Art of Film Music* (1994), Kalinak's *Settling the Score – Music and the Classical Hollywood Film* (1992), as well as the film itself⁷ to provide what Cooper's book could not, as well as to bolster what it already provided.

The separation of visual and musical aspects in the analytical process was supported/inspired by Ryan and Lenos's *An Introduction to Film Analysis: Techniques and Meaning in Narrative Film* (2012) where they dwell on the dichotomy of diegetic and non-diegetic aspects of film.

The final group of literature looks at two other important sources that were useful in the thesis.

Bernard Herrmann – An Annotated Index of Materials by Ellen J. Nasto provided musical sources that are focussed towards musical analysis and interpretation (2011) and Bill Wrobel undertook

⁷ (Hitchcock, 1958)

an analysis of *Vertigo* titled *Vertigo Analysis* (2012) that provided musical and orchestrative data that greatly aided in the process of relating themes to characters as well as transcribing the music⁸.

⁸ As discussed in the introduction, Wrobel's analysis was the primary source used to aid in the transcription of the music (which can be found in the appendix)

Background to Analysis

Alfred Hitchcock

Alfred Joseph Hitchcock was born on August 13 1899 in Leytonstone as the youngest of three children. Born into a happy and vibrant family, his childhood was not marred by any major upheaval. He was, however, a quiet-natured child and would sit to one side and watch his family's revelry rather than join them.

From a very young age, Hitchcock would observe rather than interact, a characteristic that would define his approach to life. This trait allowed him, from a very young age, to accumulate (and definitively remember) a vast and rich store of memories and experiences. These would later serve as elements in his films. These elements, remembered through a youthful perspective, would prove to be all the more poignant as the constraints of adulthood (such as social and moral factors) did not apply to them. This would create an honesty and brutality that would prove to affect audiences on every level.

One such memory instilled Hitchcock with a fear of the police (as well as punishment for misdeeds). After arriving home late as a young child, his father sent him to the police station with a note. Upon reading the note, the policemen at the station locked him in a cell for five

minutes. Hitchcock vividly remembered the effect that the cell door slamming shut had on him and used it in many of his films (Phillips, 1984).

Phillips (1984) relates how preparatory school instilled the concept of fear into the young Hitchcock. This fear (of receiving a beating for wrongdoing) had a great impact on him and would contribute to the development of the characters in his thrillers. He would, in his films, create tension and suspense by using every-day scenarios and well-visited places to stage his narratives, making the effect more accessible to the audiences.

Following preparatory school, Hitchcock attended the London School of Engineering and Navigation. It was here that he began studying Engineering and Draftsmanship. He became deeply interested in graphic design, however, and took a course in fine arts at London University. After graduation (at the age of twenty) he decided to enter the film industry. Having read that a new studio was opening, Hitchcock designed illustrations for the opening credits and dialogue cards for their first production (which was a silent film) and presented them to the studio. He was hired immediately (Phillips, 1984).

With a foothold in the industry, Hitchcock's dedication and brilliance allowed him to advance considerably in a short space of time. A mere seven years later (1926), Hitchcock received his first post as a solo director of a film. This film (*The Pleasure Garden*) demonstrates Hitchcock's use of the thriller medium. In his very first film, Hitchcock told a story of murder and insanity that would become one of his most prominent trademarks (themes) and would play a role in many of his future films.

Unfortunately, every one of his early films cannot be called a masterpiece. *Mountain Eagle*, *Champagne* and *Downhill* were generally unsuccessful. This is, of course, to be expected as he was still perfecting his craft. Hitchcock's films are characterised by his attention to detail. It was his intent to convince audiences that his films were the casual product of a genius, but in reality they were painstakingly crafted. Each aspect was agonised over until the final product was perfect. In his earlier films, Hitchcock would still be developing this ability (as well as developing his mastery as a director) and his early downfalls in the cinema are testament to his personal (and professional) growth.

It was only in 1929 that Hitchcock directed his first "talkie." Finally the medium of film had evolved to the point where dialogue could be added to the visual proponent. *Blackmail* was originally a silent film, but through Hitchcock's tenacity, incorporated dialogue.

In 1935, Hitchcock definitively found his voice and joined the ranks of Cinema's greatest with *The Thirty-Nine Steps*. Phillips (1984) calls this film one of Hitchcock's finest achievements and believes that it can be viewed as an example of all of the Hitchcock themes in one film that would (and already did to a large degree) characterise his films. *The Thirty-nine steps* is regarded as Hitchcock's greatest "British film."

In 1939, Hitchcock left England and moved to America and in 1940 directed *Rebecca*. Despite massive opposition from his producer, Hitchcock managed to create another masterpiece that would be called the best film of the year. He had found his true home in America.

Hitchcock's career would rise meteorically and he managed to achieve the public admiration usually reserved for actors.

In 1954, Hitchcock's *To Catch a Thief* ran badly behind schedule and as a result of this, the composer Lynn Murray could no longer complete the score. Thus, Bernard Herrmann was referred to Hitchcock and their great partnership began. McGilligan (2003) relates how Herrmann's music added a depth to Hitchcock's films that was generally missing (as a result of improperly suited music).

This partnership would result in some of Hitchcock's (and Herrmann's) greatest masterpieces. *The Trouble with Harry*, *The Man who knew too much*, *The Wrong Man*, *Vertigo*, *North by Northwest*, *Psycho*, *The Birds* (Herrmann as a consultant) and *Marine* are the films that Hitchcock and Herrmann worked on together. Most of these films are regarded as his greatest masterpieces. Whether or not Herrmann's music played any significant role towards this mastery has yet to be determined, but it is clear that these two masters of their respective crafts met and worked together at the penultimate peak of their careers.

After *Marine*, Hitchcock only made four more films, the last of which (*Family Plot*) was scored by John Williams.

Bernard Herrmann

Bernard Herrmann was born on 29 June 1911 in New York as the eldest of three children. Along with his siblings, he was encouraged to play an instrument as well as become immersed in musical culture. He began playing the violin around the age of five and moved to the piano around the age of thirteen (having already composed an opera). Bullied by his classmates and teachers alike, he had a difficult childhood, but his love of music remained constant. He would watch as many concerts as he could and spent a great deal of time in libraries looking through scores. He became particularly fascinated with the music of Ives, Debussy, Ravel and Elgar. (Smith S. C., 2002)

After Herrmann found Ives's *144 Songs* he began a correspondence with him, leading to a long-distance friendship. Around this time, Herrmann became friends with Aaron Copland. Although Copland did not influence Herrmann's musical development, he had a large impact on the composer's life. It was Herrmann who introduced the music of Ives to Copland, who within months had published some of his works.

Despite a brief foray into the music of Schoenberg (as can be seen in his *Anathema Prelude*), Herrmann's music remained firmly influenced by Debussy. From a young age, his music does not change dramatically, but rather expands upon itself mastering elements that have been consistently present. Herrmann remained Ives's friend until his (Ives's) death in (1954).

Herrmann's film career can arguably be said to have its roots in his move to CBS (Columbia Broadcasting Station) towards the end of 1933. Johnny Green, who had been hired to arrange and conduct various musical features for the station hired Herrmann as an assistant. Green became so impressed with one of Herrmann's arrangements in May 1934, that he delegated all future arrangements to him.

David Ross (a presenter at CBS) was involved with a weekly poetry reading series called the *Columbia Variety Hour*. After a brief conversation about setting poetry to music, Herrmann provided a symphonic score to a Keats poem after only two days. It was performed (conducted by Herrmann) and was so successful that CBS commissioned Herrmann to provide many more.

Herrmann now had the chance to arrange (and conduct) music without the restraint of "commerciality"

By 1935, Herrmann had been made a staff conductor and was named as the leader of the "School of the Air" program. Despite his heavy workload, Herrmann still composed concert works and managed to have some of them performed on the radio (by CBS).

Probably the most important connection that Herrmann made at CBS was with Orson Welles. In 1938 Herrmann was appointed as the Composer/Conductor of "The Mercury Theatre on the Air" and in the summer of that year, the "First Person Singular" was conceived. This would put Welles and Herrmann in contact on a more regular basis (they had briefly worked together previously).

Despite their highly opinionated and temperamental natures, they grew to understand each other. They had soon formed a friendship based on mutual respect for each other's mastery of their art.

The most notable collaboration of the two at CBS is undeniably Welles's *War of the Worlds*, the music of which was supervised and conducted by Herrmann.

It was through Herrmann's acquaintance with Orson Welles that he was given the opportunity to compose music for his first film in 1939. Having successfully worked with Herrmann before, Welles immediately asked him to do the score for his first film, *Citizen Kane*. Despite his doubts at never having attempted such an undertaking before, Herrmann took a leave of absence from CBS to go to Hollywood.

The producers of the film originally wanted to pay Herrmann a minimal fee, but at Welles's insistence he would receive \$10,000.⁹

Production of the film continued into 1940 with Herrmann scoring from the very beginning of the process. This unique method allowed Herrmann to gain a sense of how the film was built, allowing his music to become part of the foundation of the production (Smith S. C., 2002, p. 76).

⁹ Approximately \$167,988.49 in today's currency according to the CPI inflation calculator (CPI Inflation Calculator, 2013)

He also turned against the grain by not scoring the film with continuous music, but rather making use of musical “bridges” that related to transition in the film itself.

Herrmann insisted on orchestrating the score himself. He believed that colour was a highly important facet of the final product and that orchestration was like a “thumbprint.” Thus if it was his music, he would orchestrate it.

Welles claimed many years later that fifty per cent of the film’s success was due to the score. Herrmann had indeed started on a very high note and he claimed that “it’s been a downhill run ever since” (Smith S. C., 2002, p. 84).

Shortly after the completion of *Citizen Kane*, Herrmann began work on a score for *All that Money can Buy*. Based on his previous success, he was given the same amount of artistic freedom as well as being involved from the very beginning of the production.

It is noteworthy to mention that Herrmann devised a new technique for recording in the final sequence of the film. An impossibly difficult passage was required for the fiddle to play, so Herrmann recorded four different versions of the piece and imposed the tracks on top of each other to create “one” piece. This technique has since become an important part of most film-scores.

Herrmann would win his only Academy award for his score in the film. *Citizen Kane* marked Herrmann's entry into Hollywood and *All that Money can buy* secured his place there.

Herrmann's next film *The Magnificent Ambersons* would see the composer work with Welles once more. Although Welles had less artistic freedom than he had with *Citizen Kane*, Herrmann would enjoy the freedom he had become accustomed to.

The filming and scoring went relatively well but after mixed reviews following a screening of the film, over thirty minutes would be cut from the score, and a staff-composer would be assigned to score a new finale. After seeing the new version, Herrmann demanded that his name be removed from the credits as the entire score was not created by him and would damage his name.

This incident thoroughly demoralised Herrmann and he considered leaving Hollywood, if only temporarily. Thus, Herrmann returned to CBS in New York and in 1942 focussed on his radio work as well as his non-programmatic composition. He would work with composers such as Stravinsky, Hindemith and Milhaud here, asserting his presence not only as a film composer with the classical elite, but also as a classical composer himself.

It was only in early 1943 that Herrmann would return to Hollywood to score the film *Jane Eyre*. This film is notable as it was Herrmann's first film with 20th Century Fox and that it would develop the beginnings of a relationship of mutual respect between him and Alfred Newman.

The following years would see great success for Herrmann in Hollywood. Notable films which he scored in this time were: *Anna and the King of Siam*, *The Day the Earth Stood Still* and *The Egyptian* (which he co-composed with Alfred Newman). This period also marked the end of his radio career at CBS. Due to the rising importance of television and the decline of the radio, CBS disbanded the Symphony Orchestra in 1951 and Herrmann decided to permanently move to Hollywood.

It was in 1955 that Herrmann began to score *The Trouble with Harry*. This marked the first of eight films that Herrmann would work on with Alfred Hitchcock. Their partnership is regarded as one of Hollywood's greatest. Despite having missed several opportunities to work with Hitchcock before, Herrmann and Hitchcock's relationship quickly solidified and would result in the creation of some of the greatest films in the history of the cinema. Despite a mediocre orchestra the final product was a success.

The following year saw two films created under this partnership *The Man Who Knew Too Much* and *The Wrong Man*. *The Man Who Knew Too Much* had a large budget and Hitchcock would

enlist the London Symphony Orchestra and the Covent Garden Chorus for the film. Furthermore, Herrmann would act in this film as the conductor in the climax scene.

In the score for *The Wrong Man*, Herrmann captured Hitchcock's bleak and oppressive tone for the film perfectly. It (the score) can be described as Herrmann's most terse score (Smith S. C., 2002, p. 210) and further illustrates both Herrmann's capabilities of reflecting the tone (as well as the characters) in a film as well as his ability to work on a unified artistic plane of thought with Hitchcock (this could be considered as one of the contributing factors of the pair's success).

The following film in the collaboration, *Vertigo*, is certainly one of Herrmann's greatest scores. It will be dealt with in the following section.

Herrmann scored *North by Northwest* for Hitchcock, which was followed, a year later, by *Psycho*. *Psycho* is regarded by many as Hitchcock's greatest work and the score by Herrmann is a novel and terrifying partner to the film.

Herrmann solidified a place in history as one of the greatest film composers through his tireless attention to detail, phenomenal ability to portray a character or scene in the music and his colourful and dynamic scores. His work has advanced the art of film music composition to new levels and without him it would not be where it is today.

Vertigo

Vertigo is unique. Not only does it perfectly convey obsession and the psychologies and dangers thereof, but it takes the viewer on a deeply emotional path of love and loss, fear and intrigue. This film was originally dismissed as another 'run-of-the-mill' Hitchcock suspense feature but with time, however, has it gained its rightful status as one of his masterpieces as well as one of cinemas greatest examples of excellence.

Vertigo centres around two main characters, namely John "Scottie" Ferguson (Jimmy Stewart) and Madeleine Elster/Judy Barton (Kim Novak). Based on a French novel *D'Entre les Morts* (*From among the dead*), the film revolves around Scottie and his obsession with Madeleine.

The film opens with Scottie (a police detective) chasing a suspect over rooftops. He has an accident that allows the suspect to escape and results in the death of one of his colleagues. As a result of this, he discovers he has acrophobia (vertigo) and decides to leave the police force. Scottie, while visiting his ex-fiancé (Midge Wood), makes a light-hearted attempt to conquer his newfound vertigo but fails.

He subsequently gets asked by an old acquaintance (Gavin Elster) to follow his wife (Madeleine) because he fears she is possessed and may commit suicide. Scottie is reluctant to accept and is convinced by Gavin to postpone his decision until he has seen her. Scottie accepts this proposition and watches Madeleine from the bar area of a restaurant while she is having dinner

with her husband. This first encounter with her evidently convinces him to accept Gavin's request and he begins to investigate her. He follows her to a florist where she buys a bouquet of flowers, a grave (of Carlotta Valdes) that she visits, a museum where she stares at a painting of Carlotta (who is not unlike her in appearance and shares the same hairstyle) and finally to a hotel (from which she disappears).

He returns to Midge for help investigating Carlotta and they go to a historian who informs them that the hotel Madeleine entered was Carlotta's house and that Carlotta committed suicide. After leaving, Midge discovers the truth behind Scottie's investigation and mocks the possibility of possession. She abruptly leaves to go examine the painting. Following this, Scottie returns to Gavin where he is informed that Carlotta was Madeleine's great-grandmother and that Madeleine had inherited some of her jewellery. Finally, Gavin informs Scottie that Madeleine has absolutely no knowledge of the places he followed her to.

Scottie then trails Madeleine back to the museum and then to San Francisco bay where she appears to try to commit suicide. He takes her to his house and when she wakes up, they talk in front of the fire. She leaves when he is distracted and is spotted by Midge as she walks from his apartment.

The following day Scottie trails her again, but she leads him back to his own house. After convincing her there to let him accompany her for the day, they end up in a forest where Madeleine has an episode and becomes possessed by Carlotta. After bringing Madeleine back to reality, they drive to the beach where they talk further and then passionately kiss.

Scottie visits Midge again where she shows him a picture she painted of herself as Carlotta. Scottie is not amused and leaves. In the following scene, Madeleine visits Scottie and together they discern that the root of her possession lie at the mission of San Juan Bautista. They go there to confront Madeleine's demons and shortly after their arrival, Madeleine runs up towards the clock tower. Scottie, impeded by his vertigo, cannot follow her all the way to the top and watches helpless as she jumps off to her death.

An inquiry into Gavin is conducted in which he (as well as Scottie) is found not guilty. Gavin speaks with Scottie after the trial and assures him that he does not blame him for Madeleine's death. Scottie subsequently suffers from a mental breakdown and has to be institutionalised.

Judy visits him and tries to bring him out of his stupor unsuccessfully. She goes to the doctor to find out how long he will need to remain in the institution and the doctor replies that it can be anything up to a year.

After a wide panning shot of San Francisco (indicating the passage of time), Scottie is shown (cured) on the street outside the hotel that Madeleine and Gavin were staying in. He begins frequenting places he saw Madeleine in (the restaurant, museum and flower shop). When staring through the window of the flower shop, he notices a woman with a striking resemblance to Madeleine. He follows her to her hotel room and discovers that her name is Judy Barton. He arranges to have dinner with her and leaves. Judy, alone now, has a flashback revealing a murder plot involving her and Gavin. The flashback reveals that Judy pretended to be Madeleine while convincing Scottie of her fragile state of mind so that he could testify that she had suicidal

tendencies. Due to his vertigo, Scottie was unable to witness the murder at the top of the tower, effectively clearing Gavin (who murdered his real wife).

Judy begins to pack clothes (she is going to flee) and writes Scottie a letter confessing her part in the murder plot (Scottie does not know that the Madeleine he knew and Judy are the same person). She tears up the letter, packs the clothes away and goes to dinner with Scottie. After dinner they return to her hotel room and make plans to see each other the following day.

The film progresses showing them spend time together. They take a stroll by a lake, dance and Scottie buys her a flower. He then takes her to a clothing store where he begins transforming her into Madeleine. He buys her Madeleine's clothes and shoes and has her hair coloured the way Madeleine's was. He returns to the hotel room to await her final transformation. She arrives looking just as Madeleine did, but without her hairstyle. Scottie pleads that she pin it up and she complies. She emerges from the bathroom identical to Madeleine and they kiss.

Following this, they make preparations to go to dinner and Scottie notices that Judy is wearing Carlotta's necklace. He takes Judy back to the mission of San Juan Bautista to confront her and drags her to the top of the bell tower (overcoming his vertigo in the process) and forces her to confess her role in the murder plot. She sees a ghostly figure emerge, steps back, and falls to her death. The ghostly figure is revealed as an inquisitive nun who begins ringing the church bell.

Vertigo is a typical Hitchcock film. It contains many of his classic themes that surface in many of his films. Auiler (1998) describes the themes in *Vertigo* as the 'wronged man' theme, the 'victim chased by the pursuer' theme as well as the 'voyeur' theme. Based on the themes in the film, it seems to fit the Hitchcock "mould" perfectly and the scepticism of critics towards this "*Hitchcock and bull story*" seems to be substantiated. *Vertigo*, however, goes much deeper than this. Auiler continues that this is Hitchcock's darkest film. This seems to be a very broad statement, especially when *Vertigo* is compared to his other "dark" films such as *Psycho*.

Psycho is certainly his darkest film on the surface (it does revolve around a serial killer), but *Vertigo* gains its darkness from its hidden themes as well as its personal parallels with Hitchcock's own psychology. It can be argued that this film is one of Hitchcock's most introspective features. Hitchcock has been described as a "sexual novice" as well as highly obsessive. Furthermore, his interest in innocence and betrayal of trust run deeply into his psychology. It seems that Hitchcock found, within *Vertigo*, the opportunity to bring his inner demons out and to glamorise the darkness within himself.

Analysis

Madeleine

The first scene that has been selected begins at 16:16 minutes into *Vertigo*, when Scottie sits at the bar of a restaurant where Madeleine and her husband are eating so that he can watch her unobserved and gain an impression of her. The scene is the second of reel two (R2/B) and is titled *Madeleine*. This scene has been chosen because it is the first scene in which Madeleine appears. Although there is no direct communication between Scottie and Madeleine in this scene, it does reveal a striking first impression of her and is arguably the beginning of Scottie's infatuation.

This scene is a pivotal one in the narrative of the film (as well as for the purposes of this study) as it portrays Scottie's first impression of Madeleine based purely on her appearance. This suggests that the root of his obsession with her is a particularly primal one. Berman (2005) believes that the first part of *Vertigo* establishes a type of fantasy where the helpless beauty must be saved by the valiant hero from an evil that could either be a psychological, metaphysical or criminal threat. Scottie, bored and frustrated after losing his job, falls deeply into this fantasy, and this scene demonstrates the beginning of his submersion.

Wrobel, in his analysis of the music of *Vertigo*, describes the scene as a “very cosy, velvety red restaurant scene” (Wrobel, 2012). The scene is indeed conspicuously red and Madeleine’s green dress contrasts this magnificently. Furthermore, the blandness of the other patrons’ attire serves only to enhance Madeleine’s appearance. The use of these two distinctive colours in this scene can have three possible reasons. Firstly, as previously mentioned, the red backdrop starkly contrasts the vivid green dress Madeleine is wearing, further enhancing her first appearance (Scottie’s first impression). The use of red could also be associated with love, suggesting that Scottie falls in love (becomes obsessed) with Madeleine at first glance. Finally, the use of red, coupled with Madeleine’s striking green dress reinforces Berman’s argument of the “fantasy.”

Madeleine is portrayed as the princess, far more striking and beautiful than all others present and Scottie as the commoner who will grow to become her hero and they will fall in love.¹⁰ The use of green must also be considered. Another one of Hitchcock’s themes (and an obsession of his) is the use of green to symbolise reincarnation. He uses this theme in many of his films and it is always coupled with the use of red (green being the colour of life and nature). The symbolism in this scene alone does not amount to much, but in the larger context of the film, will play an important role. Thus, the use of the green dress in this scene establishes the colour as an important one with regards to Madeleine.

¹⁰ This is, of course, a subconscious “belief” (or dream) of Scottie.



Figure 1: Scottie first sees Madeleine in her green dress (image taken from the *Madeleine* scene)

The scene contains no dialogue, except for the background effect of many people in conversation (as would be normal in a restaurant). This enhances the visual impact that Madeleine has and helps the viewer to relate to Scottie's obsession with her.

The first look the viewer gets of Madeleine is from behind while she is seated at the table in the restaurant. The music begins as the camera begins to zoom in towards her. Her interesting hairstyle is instantly recognisable and attention is drawn to it. She soon stands up to leave and walks towards Scottie, who is sitting at the bar. The camera remains motionless as she walks towards it, panning with her as she walks by. She stops, resulting in her face filling the screen. It is at this point that the music reaches its climax.



Figure 2: Madeleine's portrait (image taken from the *Madeleine* scene)

Allen (Camera Movement in *Vertigo*, 2007), in his analysis of the camera movements used in *Vertigo*, discusses the forward-tracking as well as the backward-tracking camera shots used in the film as well as in this scene. The forward-tracking shot reflects Scottie's obsession with Madeleine and the "pull" she has over him. The backward-tracking (reaction) shot reflects Scottie's "bond" to Madeleine. Allen continues that when these shots are used together (in the same scene) they refer to Scottie following (chasing/watching) Madeleine from a distance while being drawn to her at the same time.

Scottie, during this scene is observing Madeleine constantly. When she walks towards him, he subverts his gaze, but continues to stare at her as she leaves. His face does not convey much at this point, except curiosity.

The scene is of further importance as 'Madeleine's theme' is heard for the first time. One would expect this first version of the theme to be in its rawest, purest form. It would reflect the fact that Scottie only has a visual reference (i.e. he has only seen her) and no other form of contact, be it physical, conversational or intellectual. Thus, his first, perfunctory impression of her could be reflected in the music, which in turn, will grow in complexity as his perception of her builds.

The music (Appendix A: Example 1 - *Madeleine*) is written for eight first and eight second violins, six violas, six celli, two contra-basses and a harp. The tempo is *Lento Amoroso* with a metronome marking of eighth note = 70. All the strings are muted and are instructed to play *legato*.

The melody lies with the first violins. They are indicated to play *dolce* as well as to play *solli*. The rest of the strings (except for the contra-bass) play the harmony in a chord in each bar. From bar 4 to bar 6, however, the violas double the first violins an octave lower. The harp and contra-bass only appear in bar 10 during the highpoint of the climax and are then silent. The celli continue to resolve the first violin melody and end in bar 13.

Arguably, the most notable aspect of the music in this scene is Herrmann's use of suspensions. He uses a four-note motive that repeats eight times within the space of thirteen bars. The first instance of the motive looks as follows:



Figure 3: The opening of the 'Madeleine theme'

The motive always begins on the second beat of the bar and always contains the tied note. Herrmann does, however, change pitches and eventually extends the motive to create the climax. Thus, the melody can be said to comprise of a motive that repeats with increasing variation.

The use of the multiple suspensions serves to create the effect of breathlessness that Hitchcock most probably intended for Scottie to experience upon seeing Madeleine for the first time.

Herrmann's use of harmony is also noteworthy. A basic reduction of the first 8 bars will look as follows:

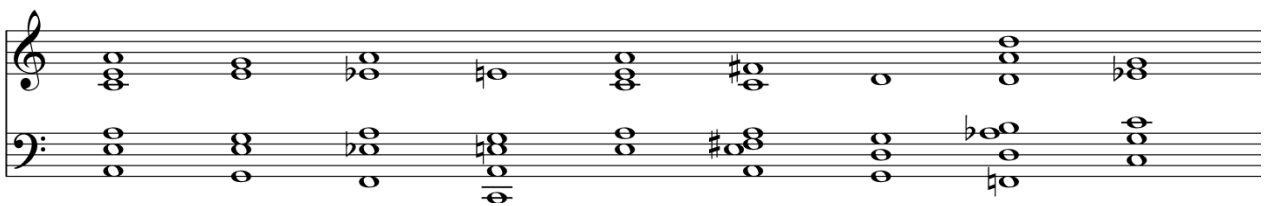


Figure 4: Harmonic reduction of the first eight bars of the 'Madeline theme'

Due to Herrmann's omission of notes (from what would be a conventional "harmonic plot"), a certain amount of ambiguity emerges. As a result of this two tonalities become prevalent here, namely a minor and C major. The first five harmonies can be in either tonality, but from the sixth, the a minor no longer applies. Thus, the harmonies will read as follows:

a: i v⁶ VI⁷ i₅⁶ i₄⁶

C: vi I₄⁶ IV⁷ vi₅⁶ vi₄⁶ vii₅^{ø6}/V V vii₃⁴ i

The lack of either a B or a C in the second harmony creates this ambiguity that makes the tonal centre unclear. The vagueness of the harmonies here allow the melody to stand out even more, precisely reflecting what is being done on the screen (with the use of colour). Just as Madeleine is enhanced using a unique colour against one other colour (essentially), so is the melody enhanced by the use of vague harmonies. This could be a coincidence, but it is likely that this is evidence of an incredibly detailed and precise understanding between Hitchcock and Herrmann.

One must note that although the music is known as ‘Madeleine’s theme,’ it is actually Scottie’s perception of Madeleine that the music represents. Some would argue that it amounts to the same thing, but in reality, they are vastly different. Madeleine can remain exactly as she is, but if Scottie’s perception of her changes, so will the music.

The music, like Scottie’s first glimpse of Madeleine, is uncomplicated. It reflects the scene incredibly well as it is warm and soft, yet luscious and incredibly romantic. The director’s use of colour, lack of dialogue and the starkness of Madeleine (amongst the clutter of the restaurant) all serve to draw the viewer’s attention inexorably towards her. This reflects what Scottie is feeling in the sense that nothing else exists apart from the image of Madeleine in that moment. That image is clear and “pure,” a fact that the music not only mimics, but also enhances to a large degree.

The Flowershop

The *Flowershop* scene begins at 20:07 minutes into the film, runs for only 33 seconds and can be found on the third reel (R3/A1). Scottie, in this scene, follows Madeleine through a dark alleyway to a flower shop and observes her from the shadows. This scene is important due to the presence of the Madeleine theme as well as the reaffirmation of the 'voyeur' and 'obsession' themes.

The scene begins with Scottie slowly opening a door (the viewer is looking from Scottie's perspective behind the door) to reveal a beautiful and colourful flower shop. Madeleine is wearing the iconic grey dress and has her hair styled in the same fashion as in the *Madeleine* scene. After speaking to a lady working there, she slowly walks back to the door. At this point, Scottie is revealed (to the viewer, not Madeleine) lurking behind the door, with only a thin band of light illuminating his face. Madeleine walks back to where she spoke to the lady and is given a small bouquet of flowers.

The use of colour in this scene is ingenious. The multi-coloured flowers (red, pink, yellow, purple, etc) create a visual assault, forcing the viewer (once again) to focus on Madeleine in her plain grey. This magnificently contrasts the manner in which attention was focussed in the *Madeleine* scene. There, the use of one colour against another forced the attention onto Madeleine. Here, the lack of colour in an ocean of contrasting hues gives the viewer's eyes succour.

The shot where Scottie is seen observing Madeleine is an important one in respect to the narrative of the film. We see Madeleine reflected in the mirror on the door, surrounded by colour, light and beauty whereas Scottie is seen lurking behind the door, watching ominously from the darkness.



Figure 5: Darkness and light (image taken from the *Flowershop* scene)

This shot is a testament to Hitchcock's brilliance. He manages to portray both characters perfectly. In one shot, he describes Scottie's obsession and his inner darkness as well as Madeleine's reflection (literally as well as metaphorically) of beauty and colour. The camera angle is slightly lower than eye-level here, making Scottie seem more menacing. This is a massive reinforcement of the Hitchcock 'voyeur' theme as well as the first example of the music putting the viewer in Scottie's mind-set.

If one removes all of the sound from the scene, what results is a type of struggle between light and dark. Madeleine represents beauty, light and colour whereas Scottie represents darkness, suspicion and obsession. The moment the music is added, however, the tone of the scene changes completely and puts the viewer in Scottie's mind-set, lovingly gazing out of his personal darkness towards the light and beauty that is Madeleine. Thus, the music removes the ominous character of this scene that is obvious when it is not present.

The music for this scene can be found in Appendix A: Example 2 – *The Flowershop*. It is scored for 8 first and 8 second violins as well as 4 clarinets. The strings are muted. The melody line (in the first violins) exactly repeats the first five bars of the first instance of the Madeleine theme (heard in the *Madeleine* scene). The sixth bar is merely an extension of the original for the purpose of ending the scene there.



Figure 6: The 'Madeleine themes' from the *Madeleine* and *Flowershop* scenes are compared

Despite a few minor changes, the harmony remains the same, but is now given to the Clarinets to play. The most notably different aspect of the music in this scene (compared to the *Madeleine* scene) is the pitch. The melody begins two octaves above the original and ends an octave above. This would serve the purpose of creating more emotion than previously. It is

therefore feasible to assume that Scottie at this point feels the same “pull” that he felt in the restaurant, but more intensely. One can assume that because of the music’s higher register, and the music’s role as an indicator of Scottie’s feelings, his obsession is beginning to intensify.

Sleep

This scene is incredibly short and could actually form part of the following one (*By the fireside*). It is found in the fifth reel (R5/D) and is separated from the following scene because of the presence of a very important harmonic/melodic motive. The scene begins at 42:05 minutes into the film and takes place directly after Scottie has saved Madeleine from falling in the bay. Visually, the scene does not convey much. It shows Scottie building a fire and then sitting down to drink tea. The camera then pans around his apartment to show Madeleine’s clothes hanging up to dry in the kitchen and her asleep in his bed. He stands up when he hears her speak in her sleep and rushes into the room to answer the telephone when it rings, interrupting the music and ending the scene.

As mentioned previously, this scene does not convey much, especially as there is no interaction between Madeleine and Scottie. It does, however, provide further insight into Scottie’s mentality. Scottie was hired to follow Madeleine to ensure that no harm came to her. After an apparent suicide attempt, he should have taken her to her husband. This, of course, does not happen and Scottie taking her to his home demonstrates the startling level of his obsession at

this early stage (they have not yet even had a conversation). Furthermore, he disrobes her and puts her in his bed. This shows an over-familiarity from his part (she does not, to his knowledge, know him at all at this point yet he feels comfortable enough to undress her and place her in his bed).

This is further evidence of Hitchcock's voyeur theme in this film. Unlike the typical voyeur, however, Scottie actually meets the subject of his obsession. This demonstrates a level of darkness that *Vertigo* has not yet seen. When the subject of Scottie's overwhelming obsession actually falls into his hands, turmoil is bound to result.

The music is indicated as *Lento* and all strings are marked as *con sord*. Each string section is divided into two staves and the contrabass is not present (Appendix A: Example 3 - *Sleep*). Only two harmonies are used, but the movement between them is striking and will form a type of thematic indicator. The harmonies are an F half-diminished 7th chord and a c minor chord.



Figure 7: The harmonies from the *Sleep* scene

The F 7th chord only appears in root or second inversion (with the only exception in bar 9 where it appears in third inversion) and the c minor chord in root or first inversion. Not only does Herrmann use these harmonies to create a type of melody, but the harmonies themselves are a type of precursor to the 'Judy theme,' suggesting that while Madeleine sleeps, she cannot act

and becomes her true self. The irony behind this is that Judy is in all probability pretending to be a sleeping Madeleine. The viewer, of course, does not know this, and the subconscious link remains. It is also likely, however, that Judy is indeed sleeping and the viewer catches a glimpse of her true self.

The music here has a strong harmonic rhythm with two harmonies per bar until bar 7, where the harmonies double in length and change with the barline until the end of the scene. This creates a type of breathing effect that builds anticipation somewhat. As in the case in the *Madeleine* scene, the music here is reflecting Scottie's psyche. He has brought the object of his obsession home and is excitedly waiting for her to awaken.

By the Fireside

This scene directly follows *Sleep* and forms part of the fifth and sixth reels (R5/E – 6/A). The scene is vaguely described by Wrobel (2012) as a conversation between Scottie and Madeleine by the fireplace. A more precise description would be that Madeleine wakes up when Scottie answers the telephone. After a brief discussion, she adjourns to the living room where they sit in front of the fire and talk. The music in this scene creates a very warm and romantic atmosphere. If the music is removed, however, it immediately becomes apparent how scared Madeleine seems originally. This is of course an act, but would be the appropriate response for

a woman in this situation. Only with time does her “fear” subside as she grows more comfortable with him.



Figure 8: Madeleine scared awake by Scottie (image taken from the *By the Fireside* scene)

One can only imagine what a normal woman would think in this situation. She would wake up (presumably naked) in a stranger’s bed, with her clothes out of sight and said stranger standing over her while she slept. The music here very cleverly masks the very disturbing truth behind this scene.

Scottie, on the other hand, seems to be very happy in this situation. He dotes on her and tries to make her as comfortable as possible. He places cushions by the fire for her to sit on and talks to her. One can safely assume that the “fantasy” has completely taken over at this point and Scottie is no longer grounded in reality. He has abandoned the job he was tasked to do, brings the “princess” back to his lair while she is at her most vulnerable and tries to take care of her. It

is no small wonder that she runs off the moment he receives another phone call and is distracted.



Figure 9: Scottie is overly familiar with Madeleine (image taken from the *By the Fireside* scene)

The music for this scene is scored in the same fashion as the previous one and can be found in Appendix A: Example 4 and Example 5.

It has full strings (without the contrabass) with each part divided into two staves. All strings are marked *con sord* and the tempo is *Lento amoroso*. The first four bars open with the same pattern of F half-diminished 7th moving to c minor and back. This happens only in the violins before the first violins (first staff) enter with the melody. The rest of the strings play harmonic accompaniment. The violin melody is noticeable as it is a variation on the Madeleine theme. Almost immediately, the tied 8th note sequence is seen and the melody continues, virtually identical to the one heard in the *Madeleine* scene.

Despite a few note changes, the core of the melody remains the same.

The image displays two systems of musical notation. The top system compares the 'Madeleine' theme (top staff) and 'By the fireside' (bottom staff) over the first six measures. Red boxes highlight differences in notes between the two versions. The bottom system continues the 'By the fireside' melody for the next six measures, with red boxes highlighting a triplet figure (marked with a '3') and a dotted eighth/sixteenth note rhythm.

Figure 10: The differences in the 'Madeleine themes' from *Madeleine* and *By the Fireside* are highlighted

In the image above, the two instances of the melody have been compared. Red blocks have been drawn around notes that are not the same as their counterpart (excluding enharmonic and octave changes). It would seem that most of the note changes have occurred as a result of a different harmony, a fact reinforced by the enharmonic changes in the ninth bar. The final two instances of change in the example above concern duration. The *Madeleine* melody makes use of a triplet figure as well as a dotted eighth and sixteenth note, whereas the *By the fireside* melody makes use of eighth notes. It would seem that the *By the fireside* melody has been simplified to some degree (at least with regards to duration).

Even with the changes, the core of the melody has remained the same. This is to be expected as Scottie's impression of Madeleine could not have changed much since he first saw her. This is the first conversation he is holding with her and he has, up until now, only followed her from a distance. Thus, the original theme would not have changed much. One could argue that the

changed notes in the theme can be related to nuances in his perception of her that have very slightly changed as a result of following her from a distance. The changes in duration could suggest a type of retrogression in Scottie's perception of Madeleine. He has become overly familiar with her and possibly views their "relationship" as more solid, without the need for embellishment.

As in previous scenes, the music here reflects Scottie rather than Madeleine. Without the music, the visuals become very disturbing. The music by itself is highly romantic and has a yearning quality. This perfectly represents Scottie's state of mind. When the visuals and the music are put together the tone of the scene changes completely, almost beginning to show two people in love, but unable to pursue it because of circumstances. In reality, Madeleine is reacting politely to the man who rescued her, took off her clothes and put her in his bed. Furthermore, Scottie seems to be developing a relationship with Madeleine in his head. A relationship does develop eventually, but Scottie is already far into his imaginary relationship before it has even started.

The Forest

This scene forms part of the seventh reel (R7/C) and can be found at 55:54 minutes into the film. Wrobel (2012) describes the scene as “moody” in the “shadowy redwood forest.” Scottie takes Madeleine to the forest, where she pretends to “become” Carlotta for a while, before Scottie talks her back to reality.



Figure 11: Scottie and Madeleine in the gloomy forest (image taken from *The Forest* scene)

The use of colour in the beginning of this scene creates a type of fantasy world. Dark reds, browns and greens coupled with Madeleine’s white coat make the scene seem dreamy and unrealistic. The giant trees add to this, creating the effect of a time gone by. Scottie and Madeleine then go to a tree stump and look at the rings (looking at the past in effect) and she points to the places on the stump (times in the past) relating when she was born and when she

died. She is, of course, speaking as Carlotta here. The ‘fantasy’ (time gone by) theme is firmly established when all of these elements are added together.

The music in this scene adds to this effect. It can be found in Appendix A: Example 6 – *The Forest* and is scored for winds, brass, percussion, contrabass and a Hammond Organ. The use of major seventh chords moving in a quasi-chromatic manner creates a dark and disturbing effect, enhancing the already sinister nature of this scene.

This scene does not seem to develop the narrative in any conventional sense apart from Madeleine convincing Scottie that she is possessed and/or mentally unwell. It does have two other discernable uses for development in *Vertigo*. Firstly, it creates tension. The scene darkens the tone of the film as well as preparing the viewer for Madeleine’s death to some degree. The scene also allows the following one (*The Beach*) to have greater impact on the viewer. The “light” nature of the following scene, when Scottie and Madeleine kiss, is a massive contrast to the darkness of this one.

The Beach

This scene follows directly after *The Forest* and forms part of the seventh reel (R7/D). It can be found at 59:28 minutes into the film and has been described as a memorable scene, “immeasurably” enhanced by the music (Wrobel, 2012). In this scene, Scottie and Madeleine stand at a tree and talk before Madeleine runs off towards the ocean. Scottie catches her, where they embrace and kiss. In this scene, the differences between Madeleine and Scottie’s feelings become more apparent. Scottie tells her that he is responsible for her as well as saying “I’m here, I’ve got you.” He is completely in love (obsessed) with Madeleine at this point.

Madeleine, however, is following a script. She tells him her “dreams” of her own death as well as the voices in her head telling her she must die. This re-enforces her “suicidal tendencies” which will serve as evidence in the investigation following her death. She also talks about a tower and a bell as a very important aspect of her dreams/memories, although she does not know why. This will, in time, lead Scottie straight to the San Juan mission in an attempt to help her face her demons. Even the kiss that they share can be attributed (on her part) to the plot, ensuring that he would try to follow her up the bell tower out of love.

There are many interesting elements in this scene. The setting, for one, is rather bleak. It is a windy hill overlooking the sea, with rather colourless and desolate vegetation (including the gnarled tree they stand next to). Madeleine is wearing a white coat and Scottie is in a brown suit. Attention is not brought to either of them with the use of colour (as has been seen in most

of the previous scenes), but rather the lack of any other stimulants. The overall effect created by this is a rather depressing one.



Figure 12: Scottie and Madeleine talk at the beach (image taken from *The Beach* scene)

The use of camera shots is also interesting. The scene begins with a full shot, showing Madeleine walking towards the tree and Scottie climbing out of the car. When they are both at the tree, the camera comes in closer to a mid-shot, showing them from the waist up. The more intense the conversation becomes, the closer the shot becomes until the close-up shot shows only their faces. This subtle “zooming in” effect helps to build intensity making the impact of their kiss more effective.

The music in this scene is very interesting.

In the first example (Appendix A: Example 7 - *The Beach* (Part 1)) we hear a varied segment of the *Madeleine* theme.



Figure 13: The themes from *Madeleine* and *The Beach* are compared

Although these two themes have different time signatures, resulting in different note lengths, the proportions and contours are very similar. Thus, one can conclude that *The Beach* theme is a variation on the *Madeleine* theme. If the gradients of the two different melodies are traced, they will look vaguely as follows:

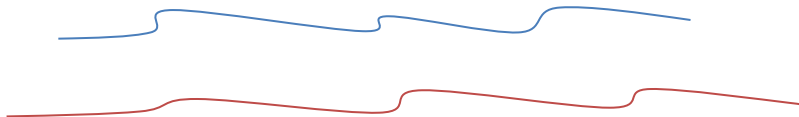


Figure 14: A contour analysis of the themes from the *Madeleine* and *The Beach* scenes

The blue line represents the gradient of the *Madeleine* melody and the red, *The Beach*. Each line has three distinct peaks followed by downward slopes. The red line, however, has lower peaks and longer slopes than the blue and looks like a “stretched out” version of its counterpart. Both melodies make use of dotted rhythms and both use the rising and falling pattern of the *Madeleine* theme. The melody from *The Beach*, however, uses half notes (in place of eighth

notes), dotted quarter notes (in place of dotted eighth notes) and eighth notes (in place of sixteenth notes) in the dotted rhythm section of the melody.

This new instance of the Madeleine theme has indeed been changed dramatically, indicating a shift in Scottie's perception of Madeleine. This suggests great inner turmoil and is further enhanced by the horns in this section. The horns copy the downward slopes of the melody, but do not have the peaks. This creates the effect that the horns are "pulling" the melody down while the cellos are fighting this by jumping ever higher. This could be a reflection of Scottie overcoming any subconscious objections he has regarding his feelings toward Madeleine.

Following this, the music builds in intensity throughout the scene, reaching a climax when Scottie and Madeleine kiss. Herrmann makes magnificent use of the orchestra here. His use of sequences (Appendix A: Example 8 – *The Beach* (part 2)) and sudden colouristic changes (Appendix A: Example 9 – *The Beach* (part 3)) create a magical atmosphere that reinforces the dramatic and unpredictable nature of Scottie's feelings towards Madeleine.

Herrmann takes this even further in the final examples (Appendix A: Example 10 and 11) with chromatic movement (in the flutes, clarinets, violas and celli), creating tension and highlighting the struggle within Scottie (especially with the contrary chromatic movement in the flutes and clarinets). He then takes the "slope" element from the Madeleine theme and couples it with chromatic tremolo movement to create a build-up to the climax, where imitation between instrument groups take place.

The Girl

This scene takes place after Madeleine's death when Scottie sees Judy for the first time. It can be found at 1:27:50. Scottie is visiting the flower shop Madeleine frequented, when he spots her walk past with a group of friends. Judy, although similar in appearance to Madeleine, is dressed and styled completely differently. It is noteworthy that we see Judy in profile here. This is immediately reminiscent of the first time Scottie saw Madeleine in the restaurant with the striking profile shot. The expression on Scottie's face here seems to be wonder and slight disbelief. He follows Judy to her hotel and sees her open her bedroom window. His expression becomes one of great turmoil. He seems to come to some sort of resolution and then enters the hotel.



Figure 15: Judy seen for the first time in profile (image taken from *The Girl* scene)

Scottie's first glimpse of Judy (just as in the *Madeleine* scene) is without her knowledge. Furthermore, Judy is in a green dress. The differences, however, between this dress and the one seen in the restaurant in the *Madeleine* scene, highlight the differences between the two personas. Madeleine was rich, elegant, stylish and stood out from everyone else. Judy, on the other hand, is not rich, has some style (but not nearly as much as Madeleine had), is not very elegant and fits in quite well with the background.

The differences between the two are highlighted by the use of colour in both scenes. In *Madeleine*, colour was used to accent Madeleine and make her stand out from the crowd. In *The Girl*, colour is used (or perhaps disregarded entirely) to allow Judy to blend in with her environment and become one of the people.

This scene can thus be viewed as a counterpart to the *Madeleine* scene. One would, therefore, expect certain parallels to surface between this scene and the *Madeleine* scene. This is the first time Scottie sees Judy and one would expect the music to reference the time Scottie first saw Madeleine.

The music from this scene can be found in Appendix A: Example 12 – *The Girl*.

When looking at the music, the most notable aspect is the opening chord sequence. Ab Major in first inversion leading to C major seventh chord in first inversion. A similar harmonic sequence

can be found in *Sleep* where the subdominant f half-diminished 7th chord resolves to the tonic of c minor. In this scene, the tonic Ab major chord resolves to the mediant C major 7th chord.

This new material can be called the “Judy theme” as the Madeleine theme is not heard again in any distinctly recognisable form. Furthermore, every time Judy is referenced, this theme appears in some form. This is an unusual decision on Herrmann’s part, but quite an elegant one. With Madeleine’s death, so has her theme died and even when Scottie transforms Judy back into Madeleine, Judy’s theme is the one that accompanies the transformation. This goes deeper than a simple artistic decision, but alludes rather, to a conscious effort by Herrmann and Hitchcock to inform the viewer (even on a subconscious level) that Madeleine is gone and will not return.

It is interesting to note that although Madeleine’s theme does not appear with Judy, Judy’s theme appears with Madeleine (in incomplete forms). One such example is in the *Sleep* scene (as previously discussed). This could be a reference to the fact that when Madeleine slept, she was in fact Judy (she could not act in her sleep).

Conclusion

The purpose of this thesis is to determine the extent of the thematic interpolation between the visual and musical aspects in *Vertigo*. It attempts to discern whether or not the music has played a significant role towards the final product, or if mastery is achieved by visual effects alone. After having analysed pivotal scenes in the film, various topics have surfaced, all of which will aid in the answer to the question that this thesis attempts to answer.

The approach used in the analysis is to look at the visual and musical aspects separately before looking at them as a whole. Thus, the conclusion will summarise the visual aspects discussed before summarising musical elements covered while relating them to the visual elements. Following this, the role that the music plays in the (visual) narrative can be determined. With this approach in mind, the logical place to begin is at the very core of *Vertigo* which, in this case, would be Alfred Hitchcock's 'themes.'

Hitchcock developed a few key themes that he applied to many of his movies. Four of his themes surface in *Vertigo*, namely the 'rebirth,' 'victim and pursuer,' 'fantasy' and 'voyeur' themes. Hitchcock, apparently fascinated by reincarnation, seeks to explore this theme in many of his films. Within *Vertigo*, there certainly are numerous aspects related to reincarnation (and growth associated with the rebirth). Madeleine's "belief" that she is Carlotta Valdez, her death and rebirth as Judy (and then Madeleine again) and Scottie's mental rebirth after his breakdown

can all be viewed as instances of reincarnation. All of these instances are coupled with the colour green. Green, appropriately, symbolises new life and growth. In *The Forest*, green is predominantly seen as Madeleine “remembers” some of Carlotta’s memories; during Scottie’s breakdown, his face is shown as green; and in Judy’s final transformation into Madeleine, she is surrounded by a nimbus of green light. One could even attribute the dresses that Madeleine and Judy are wearing the first time Scottie sees them as a symbol of rebirth.

The ‘victim chased by the pursuer’ theme runs deeply in this film. On the surface, this theme comes across quite clearly. Scottie physically follows Madeleine around, his growing obsession making him seem more sinister and her more fragile. Scottie can also be said to be a victim of his own obsession. His struggle (i.e. the victim running from the pursuer) is wonderfully demonstrated in the music in *The Beach* scene. The highly chromatic and tense music highlights the final resistance Scottie gives towards his obsession before giving in completely. Madeleine also appears to be the victim in the beginning of the film, plagued by Carlotta’s memories. She tries to run from them, but they catch up to her and kill her. Finally, Judy can also be viewed as a victim. Caught up in a murder plot, dropped by the man she loved and forced to become someone else (transform back into Madeleine) for another man’s love make her the victim. Her pursuer is her desire to be loved. Her desire leads to her death.

The ‘victim and pursuer’ theme compliments the ‘fantasy’ theme extremely well. Hitchcock creates, within *Vertigo*, a fantasy realm to some degree. Carlotta’s “possession” of Madeleine immediately tells the viewer that the film is concerning itself with a metaphysical subject (even if it is only part of the murder plot). Hitchcock’s use of colour as well as the “damsel in distress”

nature of Madeleine further enhances this theme. Madeleine is constantly portrayed as a “princess” (beautiful, elegant, rich and seemingly unobtainable) and Scottie as the lowly guardian, sworn to protect her. The fairy-tale nature of Scottie and Madeleine’s relationship, however, is brutally severed with her death. Hitchcock very cleverly rips the audience out of their comfortable familiarity with the fantasy and shocks them with her death. The fairy-tale continues, however, and impossibly, Madeleine is reborn as Judy. It is evident that Hitchcock wanted the fairy-tale theme to come to an end here as he specifically (amidst much opposition) inserted the flashback scene Judy has of the murder. This enhances the reality (and darkness) of the situation by removing all fantasy elements from the film and letting the stark truth of the murder sink in.

The final, and most important theme that surfaces in *Vertigo*, is the ‘voyeur’ theme. Why Hitchcock was so fascinated by the concept of the voyeur could have many possible explanations, but his use of it and obsession over it cannot be denied. There are two levels to this theme in the film. Firstly, Scottie watches Madeleine (as he has been tasked to do). Almost from the very start, his following her has a darkly ominous quality to it. In the *Flowershop* scene, Scottie is masked by shadow, the silent and hidden watcher staring out into the light. When this is coupled with his obsession, his following her seems to become necessary to him and one can assume that if he was told his job following her was over that he would continue doing so anyway. On a deeper level, a hidden watcher is constant throughout the film. Hitchcock’s use of camera shots and angles in perspective to the actors give the impression that someone (from the viewer’s perspective) is watching Scottie and Madeleine and then Scottie and Judy constantly. One could assume that this could be Gavin, watching his murder plot unfold. It is,

however, more likely that this is a reference to Hitchcock himself. Hitchcock the voyeur, watching from behind even the shadows at the misfortunes of Scottie, Madeleine and Judy.

As was seen with the 'reincarnation' theme, the use of colour is of significant importance to Hitchcock. It can be symbolic, allude to other scenes, highlight characters or alter the tone of the specific scene or the film in general. Thus, the use of colour has an impact on the narrative, altering the viewer's perception of characters and scenes as well as reinforcing the Hitchcock themes. It would, therefore, be prudent to briefly summarise Hitchcock's use of colour in *Vertigo*.

In the *Madeleine* scene, colour is used symbolically as well as a tool to highlight the first appearance of Madeleine. The overwhelming use of red creates a warm and cosy atmosphere that could also possibly reflect the beginning of Scottie's love (obsession) with Madeleine. Madeleine's green dress is an early reference to her future rebirth as Judy (who is also seen for the first time in a green dress). Finally, Madeleine's green dress, coupled with the red background and the greys of the other customers highlight her. The greys let the other people essentially become a faceless mass and the red serves as a backdrop against which Madeleine in her green dress can stand out.

In the *Flowershop* scene, colour is used, once again, to focus attention as well as reinforce the 'voyeur' and 'fantasy' themes. Here, the overwhelming use of colour in the background forces the viewer to focus on Madeleine in her simple grey. This contrasts the *Madeleine* scene very effectively. The image of Scottie hiding behind the door, shrouded in darkness, peering out at

Madeleine (reflected in the mirror on the door) who is surrounded by light and colour, perfectly reflects their relationship and the main theme of the entire first half of the film. In this image, the 'voyeur' theme and Scottie's dark obsession are conveyed very well. The observer watching (from the shadows) the object of his obsession, who in turn, is surrounded by colour and light, enforces the 'fantasy' element.

In the *Forest* scene, colour is used to create a very dark and brooding atmosphere. Dark greens, browns and reds all serve to create a rather gloomy and claustrophobic effect. Once again, Hitchcock's use of green is symbolic of the 'rebirth' theme. Madeleine goes into a dreamlike state where she "becomes" Carlotta for a while. Thus, as Carlotta is re-incarnated as Madeleine, the colour green is prevalent. Furthermore, this scene darkens the tone for the rest of the film.

The use of green is seen again in *The Girl*. Here, Scottie sees Judy for the first time and Madeleine lives again (at least in his eyes). Her green dress is symbolic of that as well as a link to the *Madeleine* scene where she also was in a green dress.

The use of the camera is also noteworthy in *Vertigo*. Hitchcock employs specific angles and shots to create various effects, such as building intensity as well as creating the "push and pull" effect associated with Scottie's obsession. Furthermore, the shots and angles used create the 'voyeur viewer,' watching the actors unknown. In *The Beach*, the increasingly closer camera shots create intensity, leading to Scottie and Madeleine's kiss. The shot in *The Flowershop* where Scottie stands behind the door and Madeleine is reflected in the mirror is masterful. Two different points of perspective are created here: the viewer's perspective (watching Scottie) and

Scottie's perspective (watching Madeleine) are masterfully combined with the simple use of a mirror.

The "push and pull" effect is evident in the *Madeleine* scene. Hitchcock's use (and combination) of forward and backward-tracking shots compliment the duality of Scottie and Madeleine's relationship. The forward-tracking shot illustrates Scottie's obsession with Madeleine. He is drawn inexorably toward her while the bond that they share (crafted by Gavin) that is illustrated by the backward-tracking shot ultimately pushes them apart.

Finally, the placement of the cameras in relation to the actors throughout the entire film creates the effect that the viewer is the voyeur, watching Scottie and Madeleine (and Judy) completely unnoticed. This bolsters both the 'voyeur' and the 'fantasy' themes in the sense that the audience is watching this almost ridiculous tale of love, loss, obsession and deceit.

All of the above-mentioned devices employed by Hitchcock serve to enhance the impact that the various characters have on the audience. Madeleine would not be Madeleine without her green dress, association with light and portrayal as the "princess."

Madeleine, in short, is the embodiment of Scottie's obsession and desire. Her beauty, elegance and delicate nature help the audience relate to Scottie's attraction. If one looks at the development of the Madeleine character, one will see how the 'fantasy' grows stronger in each scene. In the *Madeleine* scene, she is certainly portrayed as the "princess," but within the

context of normality. In the *Flowershop* scene, her uniqueness is enhanced by her lack of colour amidst the multi-coloured flowers where she is still the most intriguing aspect in Scottie's view.

In the *Sleep* scene, the ties to the 'sleeping beauty' fairy tale are blatantly obvious and her helplessness in that scenario serves only to bolster this effect. In the following scene, we hear Madeleine speak for the first time. Although this reminds the viewer that she is a person and not a fantasy, her mannerisms and overwhelming elegance make her "princess" status more of a reality.

The Forest scene contrasts this drastically as the viewer is immersed in an unreal fantasy world with giant trees, dark shadows and the presence of Carlotta. At this point, the 'fantasy' theme has taken over completely and only grows stronger in *The Beach*. Here, the two lovers kiss amidst the barren landscape, fighting convention (marriage) for their love. It is only with Judy's flashback in her hotel room that this fantasy comes to an abrupt end. The viewer now realises that the fantasy and Madeleine's love were lies, thus enhancing the dark nature of *Vertigo*.

Judy is presented as the complete opposite of Madeleine. She is a "commoner" with whom it is permitted to fall in love. She does not have the style, grace or elegance of Madeleine, but seems more human (less of a fantasy). Her mannerisms, hair, makeup, clothes and speech are all "less" than Madeleine's were, making the audience instantly bond with her. An interesting duality surfaces here. Scottie is obsessed with Madeleine and does not view Judy as "real" to him as Madeleine was. The viewer, on the other hand, views Judy as real and Madeleine as the fantasy. This highlights the madness behind Scottie's obsession.

The main purpose of the film is the evolution of Scottie's obsession and the narrative of "love lost and then lost again." Scottie confuses his obsession as love and as a result of this, a duality is created allowing Hitchcock to explore the theme of light versus darkness as a foundation upon which the narrative (as well as the other themes) is built.

The 'light' can be seen in Scottie's desire to protect Madeleine from herself, Midge's attempt to pull Scottie out of his obsession, Madeleine's apparent purity and Judy's search for love. The 'darkness' is evident in Gavin's murder plot, Judy's deceit and Scottie's obsession (allowing the murder plot to come to fruition as well as resulting in Judy's death). Once again, attention must be brought to the *Flowershop* scene where the battle between light and dark is perfectly illustrated.

Scottie also plays an important role in the 'reincarnation' theme. His breakdown allows him to be "reborn," effectively removing his obsession, leaving only love for Madeleine. This is quickly dismantled, however, when he sees Judy and allows his obsession to resurface. Hitchcock very subtly questions the strength of the 'reincarnation' theme and demonstrates the uncertain nature of personal growth.

Scottie's newfound obsession leads him to completely disregard Judy as an individual and sees to him trying to recreate Madeleine (ultimately a factor in Judy's death). Although Judy is by far more personable than Madeleine to the viewer, one still yearns for the fantasy and mystery that is Madeleine to resurface (even knowing the truth about Madeleine). Thus, the viewer disregards Judy to a large extent and views her as a product of Madeleine (knowing full well that

Madeleine is in fact a product of Judy and Gavin's scheme). The viewer, therefore, is carried through the film within Scottie's frame of mind while simultaneously having the darkness of his obsession constantly revealed.

When looking at the music of *Vertigo*, another world is opened. Herrmann makes use of thematic and colouristic development (within scenes as well as in the larger context of the film), unique harmonic structures as well as a magnificent blend of orchestral and soloistic colours.

In the *Madeleine* scene, Herrmann uses muted strings to create warmth as well as a richness of colour. The 'Madeleine' theme is also introduced here. Immediately, one can hear the "push and pull" nature of the melody, clearly reflecting what the camera shots are trying to achieve (the duality of Scottie's obsession and his bond with Madeleine). The suspensions and sudden jumps create a heart-wrenching effect that one would assume Scottie is feeling upon seeing Madeleine for the first time. The music here adds an element to the scene that is not clear in the visual aspect.

Herrmann's use of texture also reflects what is happening visually. He uses all of the strings (except the first violins) for the harmony, while giving the melody to the first violins. This allows the melody to stand out against the backdrop that is the harmony in this instance. This reflects Hitchcock's use of colour to enhance Madeleine. Thus, when the viewer first sees Madeleine, the melody stands prominent creating a bond between the character and her theme, virtually creating one entity, inseparable and unique.

The “push and pull” element in the music leads to an interesting discovery. The music does not reflect Madeleine. It is rather a reflection of Scottie’s perception of her (the music specifically references his heightened emotional state). This is very important as the theme, therefore, will not evolve as Madeleine does, but rather with Scottie.

The music from the *Flowershop* scene is of great importance to the narrative of the film as well for the purposes of this study for two reasons. The first is the presence of the Madeleine theme. It appears exactly as was seen in the *Madeleine* scene, but in a shortened version in a higher register. This solidifies the theme as an intrinsic element of Madeleine. Secondly, the presence of the music here masks a darker element of the scene. If the music is completely removed, the tone becomes much darker. The slow opening of the door to allow the observer (Scottie) to watch a private and beautiful moment creates a voyeuristic nature that seems almost obscene, a fact that is completely masked by the music. From this observation, two conclusions can be made. The first is that the music acts as a mask, hiding the true nature behind the scene (this will happen again) and the second is that the music acts as Scottie’s perception of events. Although portrayed as ominous, Scottie is in awe of Madeleine, staring longingly out of the darkness at her. This longing is perfectly portrayed in the music, cementing the assumption made in the previous paragraph that the music (and the Madeleine theme) does not reflect events, but rather Scottie’s perception of events.

This will remain true for the duration of Scottie and Madeleine’s relationship, allowing the viewer to subconsciously fill the role of Scottie, experience his emotions and witness his trials through his eyes essentially.

The 'voyeur' and 'fantasy' themes are re-enforced in *Sleep*. The fantasy is portrayed as Scottie's heroic rescue of Madeleine and his resulting protection of her (taking her home, putting her to bed and drying her clothes). Scottie is the blameless hero of the situation for all appearances, enhanced by the beautiful (yet rather static) music. The very slow movement in the music as well as the repetition of the same two chords create a timeless quality, rendering this scene almost motionless in the larger scope of the film.

The 'voyeur' theme, however, is far more subtle. Once again, if the music is removed, a new dimension becomes unmasked. Scottie, a complete stranger to Madeleine (as far as the viewer knows), has taken her to his home while she slept, removed her clothes and put her in his bed; this is extremely disturbing and intrusive behaviour. The voyeur (Scottie) has seized the object of his desire. Once again, the music masks the dark nature of the scene.

The harmonic progressions in this scene are also of great importance. They serve as a vague precursor to the Judy theme, subconsciously linking the characters together.

In the following scene, the music briefly remains with the progressions before introducing a variation on the 'Madeleine' theme. Interestingly the progressions remain while Madeleine puts on a robe, effectively accompanying Judy while she puts the mask of Madeleine back on. With her persona in place, the 'Madeleine' theme can commence.

This new instance of the 'Madeleine' theme has subtle harmonic as well as melodic changes. The pace of the melody is very slightly slower and the harmonies slightly more definitive. The melody also noticeably drops down by an octave, stubbornly refusing to mimic the soaring quality that the original instance of the theme conveys. All of this creates a more "grounded" piece of music that contains less drama than its original counterpart. This makes perfect sense when placed in the context of the narrative. Scottie has grown more accustomed to Madeleine and his emotional state when interacting with her cannot compare to the shock of seeing her for the first time. This also ties in with 'fantasy' theme very well. In the *Madeleine* scene, every effort is made to portray her as something iconic, a princess of legend as it were. In this scene, the viewer (and Scottie) hears Madeleine talk for the first time, effectively introducing the real (humanised) Madeleine. Thus, the music is more grounded and subdued.

The music, once again, masks a darker nature in this scene. Without it, Madeleine's fear at waking up in a stranger's home and her hesitation interacting with Scottie becomes more apparent.

The eerie quasi-chromatic movement found in *The Forest*, create a sinister atmosphere that changes the tone of the entire film, building tension and subconsciously preparing the viewer for Madeleine's death. This tension is built in the following scene, climaxing with Scottie and Madeleine's kiss, before building again to her death.

In *The Beach*, the 'Madeleine' theme returns for the last time in a severely varied form. The orchestra here makes use of sudden colouristic changes and counter movement between

instruments. This creates an uneasy (but by no means unpleasant) orchestral part. The melody, coupled with this conflicted orchestral accompaniment, creates a duality that reflects Scottie's inner turmoil. The consistently closer shots of the pair coupled with the music show Scottie's final struggle and loss to contain his obsession. With the aid of the music, an insight into Scottie's sense of morality can be made. It is evident that Scottie has been obsessed with Madeleine from the first time he saw her, but has always been held back (to some degree) by his sense of morality (Madeleine is a married woman and Gavin an old acquaintance who trusts him). The great turmoil in the music and the encroaching camera (which, as has been established, reflects Scottie's obsession) poetically demonstrate his final struggle with obsession. The kiss reveals the outcome of that struggle.

In *The Girl* scene, the 'Judy' theme is heard in a more complete form (it is vaguely heard twice before when Judy slipped out her Madeleine character). The falling melody line immediately creates a yearning quality that is similar, but ultimately unlike the "push and pull" effect of the 'Madeleine' theme. It is only with the introduction of this melody that one can appreciate the full scope of Herrmann's genius. For Madeleine, he crafts a theme that reflects the duality of Scottie's obsession (the "push and pull" effect) with anticipation in the suspensions before resolving (and then building to another suspension). For Judy, he crafts a theme that reflects Scottie's yearning to have Madeleine back with the falling line almost a wail of lost love.

The preciseness of the music with regards to the narrative, characters, sub-plots and themes cannot be coincidental. Having summarised the visual as well as the musical aspects of the scenes analysed, certain key points stand out.

The music in *Vertigo* contains symbolism that acts as an undercurrent to the narrative. The musical depiction of Madeleine and Judy, with their respective themes, supports and enhances the subtextual context in which Scottie's obsession is based. The combination of cinematic techniques with the music allows the viewer to identify certain emotions associated with Scottie's perception of Madeleine and Judy. It is only with the music that the duality of Scottie's feelings towards Madeleine, as well as the longing he feels towards what Judy could be can be identified.

The appearance of these themes in specific scenes provides further subtext in the sense that they reflect Scottie's emotional development as well as provide subtle clues related to the plot. The appearance of the 'Judy' theme when Madeleine lets her guard slip subtly reveals the duplicity and the lack of the 'Madeleine' theme when Scottie transforms Judy back into her reveals that she will never return. The placement of these themes is at an almost subliminal level, adding a depth and scope to the film that would not be there without the music.

Possibly the most important aspect gleaned from the analysis of *Vertigo* is the music's role masking the often sinister truths in most of the scenes. The music essentially changes the tone of the entire film into a love story, while the dark undercurrent of obsession is virtually hidden. By doing this, Herrmann has subtly altered the narrative, making the music an integral part of *Vertigo*.

With this realisation, it becomes evident that the music does not reflect Madeleine's development, but rather the development of Scottie's obsession. It is only with the entrance of

Judy (the real woman, not the persona of Madeleine) that she gains her own musical identity, a fact proved in her transformation back into Madeleine, when her theme (the 'Judy' theme) remains. Thus, the 'Madeleine' theme never reflects the Madeleine persona, only Scottie's obsession with her. This effectively removes the humanity behind the character, leaving only a clever murder plot.

Within *Vertigo*, mastery is achieved by the combination of the visual and the musical. The music in *Vertigo* has influenced the final product to such a large degree that without it, the film could not exist.

Bibliography

CPI Inflation Calculator. (2013, August 07). Retrieved August 07, 2013, from United States

Department of Labor: http://www.bls.gov/data/inflation_calculator.htm

Allen, R. (2007, February 5). *Camera Movement in Vertigo*. Retrieved October 18, 2013, from

The Alfred Hitchcock Scholars/'MacGuffin' webpage:

http://labyrinth.net.au/~muffin/camera_movement.html

Allen, R., & Smith, M. (2003). *Film Theory and Philosophy*. New York: Oxford University Press.

Almén, B. (2008). *A Theory of Musical Narrative*. Bloomington: Indiana University Press.

Arnheim, R. (1983). *Film as art*. London: Farber and Farber.

Arnheim, R. (1999). Film and Reality. In L. Braudy, *Film Theory and Criticism - Introductory*

Readings (5th ed., pp. 312 - 321). New York: Oxford University Press.

Auiler, D. (1998). *Vertigo - The Making of a Hitchcock Classic*. New York: St. Martin's Press.

Auster, P. (2008). *Collected Novels* (Vol. 3). London: Farber and Farber.

Belton, J. (1999). Technology and aesthetics of film sound. In L. Braudy, *Film Theory and*

Criticism - Introductory Readings (5th ed., pp. 376 - 384). New York: Oxford University Press.

Berman, E. (2005, November 6). *Hitchcock's Vertigo - The collapse of a rescue fantasy*. Retrieved

October 8, 2013, from The Institute of Psychoanalysis - The 3rd European Psychoanalytic

Film Festival: <http://www.psychoanalysis.org.uk/epff3/berman.htm>

Bordwell, D., & Thompson, K. (2008). *Film Art - An Introduction* (9th ed.). Boston: McGraw-Hill.

Branigan, E. (2003). Sound, Epistemology, Film. In R. Allen, & M. Smith, *Film Theory and Philosophy* (pp. 95-125). New York: Oxford University Press.

Braudy, L., & Cohen, M. (1999). *Film Theory and Criticism - Introductory Readings*. New York: Oxford University Press.

Burt, G. (1994). *The Art of Film Music*. Boston: Northeastern University Press.

Cooke, M. (2009). *A History of Film Music*. Cambridge: Cambridge University Press.

Cooke, M. (2011, December). Richard Dyer: Nino Rota: Music, Film and Feeling. *Music, Sound, and the Moving Image*, 185.

Cooper, D. (2001). *Bernard Herrmann's Vertigo - A Film Score Handbook*. Connecticut: Greenwood Press.

Cummings, N. (2013). *Semiotics - The science of signs*. Retrieved April 01, 2013, from Oxford Music Online:
http://www.oxfordmusiconline.com/subscriber/article/grove/music/49388?q=semiotics&search=quick&pos=1&_start=1#firsthit

Davies, S. (1994). *Musical Meaning and Expression*. New York: Cornell University Press.

Hickman, R. (2006). *Reel Music - Exploring 100 Years of Film Music*. Long Beach: W. W. Norton & Company, Inc.

Hitchcock, A. (Director). (1958). *Vertigo* [Motion Picture].

Kalinak, K. (1992). *Settling the Score - Music and the Classical Hollywood Film*. London: The University of Wisconsin Press.

- Kivy, P. (2003). Music in the Movies: A Philosophical inquiry. In R. Allen, & M. Smith, *Film Theory and Philosophy* (pp. 308 - 328). New York: Oxford University Press.
- Kramer, L. (2002). *Musical Meaning: Towards a Critical History*. Berkeley: University of California Press.
- Kruse, F. E. (2011, Fall). Temporality in musical meaning: a Peircean/Deweyan semiotic approach. *The Pluralist*, p. 50.
- Marks, M. (1979, December). Film Music: The Material, Literature, and Present State of Research. *Music Library Association*, 36(2), 282-325.
- McGilligan, P. (2003). *Alfred Hitchcock: a life in darkness and light*. New York: Regan Books.
- Mirigliano, R. (1995). The sign and music: A reflection on the theoretical bases of musical semiotics. In E. Tarasti, *Musical Signification: Essays in the Semiotic Theory and Analysis of Music* (pp. 43-61). Berlin: Mouton de Gruyter.
- Nasto, E. J. (2011). *Bernard Herrmann - An Annotated Index of Materials*. Retrieved March 05, 2013, from Society for the Appreciation of the Music of Bernard Herrmann: http://www.bernardherrmann.org/articles/misc-index_of_materials/
- Phillips, G. D. (1984). *Alfred Hitchcock*. Boston: Twayne.
- Piston, W. (1955). *Orchestration*. New York: W. W. Norton & Company, Inc.
- Prendergast, R. M. (1992). *Film Music - A Neglected Art*. New York: W. W. Norton & Company.
- Reyland, N. (2012, Spring). The Beginnings of a Beautiful Friendship? Music Narratology and Screen Music Studies. *Music, Sound, and the Moving Image*, 6(1), pp. 55-71.
- Ryan, M., & Lenos, M. (2012). *An Introduction to Film Analysis: Techniques and Meaning in Narrative Film*. London: Bloomsbury Academic.

- Smith, M., & Wartenburg, T. E. (2006). *Thinking Through Cinema - Film as Philosophy*. Malden: Blackwell Publishing, Inc.
- Smith, S. C. (2002). *A Heart at Fire's Center - The Life and Music of Bernard Herrmann*. Berkeley: University of California Press.
- Spoto, D. (1979). *The art of Alfred Hitchcock : fifty years of his motion pictures*. New York: Doubleday.
- Stilwell, R. J. (2002). Music in Films: A Critical Review of Literature, 1980-1996. *The Journal of Film Music*, 1(1), 19-61.
- Tarasti, E. (1995). *Musical Signification: Essays in the Semiotic Theory and Analysis of Music*. Berlin: Mouton de Gruyter.
- Thomas, T. (1979). *Film Score - The View from the Podium*. New York: A.S Barnes and Company.
- Wrobel, B. (2012, December 04). *Film Score Rundowns - Herrmann*. Retrieved March 05, 2013, from Film Score Rundowns: <http://www.filmscorerundowns.net/herrmann/index.html>

Appendix A

Lento amoroso ♩=70

Violin I
Soli
con sord
1 dolce *pp*

Violin II
con sord
pp

Viola
con sord
pp

Violoncello
con sord
pp

Vln. I

Vln. II

Vla.

Vc.

Hp.

Vln. I
f *ff*³

Vla.
f *ff* *p*

Vc.
solo

Cb.
con sord
f

Example 1: *Madeleine*

Lento amoroso ♩ = 60

1 2 3 4 5 6

2 Clarinets

pp

2 Clarinets

pp

Violin I

p

con sord
8^{va}

Violin II

p

Example 2: *The Flowershop*

Lento

Musical score for Violin I, Violin II, and Viola, measures 1-5. The score is in common time (C) and features a key signature of two flats (B-flat and E-flat). The tempo is marked **Lento**. The Violin I and II parts begin with a **p** dynamic and are marked *con sord*. The Viola part also begins with a **p** dynamic and is marked *con sord*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 5 includes the instruction *unis* for the Violin II part.



Musical score for Violin II, Viola, and Violoncello, measures 6-10. The score continues from the previous section. The Violin II part (Vln. II) is in the treble clef and features a **p** dynamic. The Viola (Vla.) and Violoncello (Vc.) parts are in the bass clef and also feature a **p** dynamic. The Viola and Violoncello parts are marked *con sord*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 10 includes the instruction *unis* for the Violin II part.

Example 3: Sleep

Lento amoroso

Violin I

Violin I

Violin II

Violin II

5 *sempre sotto voce*

6 *espr e dolce*

7

8

9

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Example 4: *By the Fireside* (Opening harmonies)

sempre sotto voce

espr e dolce

Violin I

Example 5: *By the Fireside* (Melody)

Largo ♩=54

2 3 con sord 4

Horn in F

Trombone con sord *p*

Tuba con sord

Contrabass con sord



5 6 7 8 9

C. A.

B. Cl.

Bsn. *p*

Cbsn. *p*

Hn.

Tbn.

Tba.

Example 6: *The Forest*

Lento in C 2 con sord 3 4 5

Horns in F 1&2
Horns in F 3&4
Violin I
Violin II
Viola
Violoncello

mf
con sord
mf
mf
espr mf *f*

Example 7: *The Beach* (Part 1)

Molto tranquillo

14 15 16

Flute
Clarinet in Bb
Violin I
Violin II
Viola
Violoncello

pp
pp
div
div

Example 8: *The Beach* (Part 2)

Adagio 32 33 34

Clarinet in B \flat

Bass Clarinet in B \flat

Trombone

Tuba

sempre pp

sempre pp

The musical score is for a section of 'The Beach (Part 3)' in Adagio. It consists of four staves: Clarinet in B \flat , Bass Clarinet in B \flat , Trombone, and Tuba. The time signature is 4/4. The key signature has two flats (B \flat and E \flat). The score is divided into measures 32, 33, and 34. In measure 32, the Clarinet and Bass Clarinet have whole rests, while the Trombone and Tuba play a half-note chord of B \flat and E \flat . In measure 33, the Clarinet and Bass Clarinet have whole rests, while the Trombone and Tuba play a half-note chord of B \flat and E \flat . In measure 34, the Clarinet and Bass Clarinet play a half-note chord of B \flat and E \flat , while the Trombone and Tuba have whole rests. The dynamic marking 'sempre pp' is indicated for the Clarinet and Bass Clarinet parts in measures 33 and 34.

Example 9: *The Beach* (Part 3)

Tempo Habanera

38 39 40 41 42 43

Flutes

Clarinet in Bb

Violin I
con sord
ppp sur la touché

Violin II
con sord
ppp sur la touché

Viola
con sord
ppp sur la touché



Molto Agitato

44 *poco a poco accell e cresc* 45 46 47

Vln. I
p

Vln. II
p

Vla.
p

Vc.
con sord
p

Example 10: *The Beach* (Part 4A)

2

Musical score for measures 48-51, featuring Violin I, Violin II, Viola, and Violoncello. The score is in 6/4 time and includes dynamic markings such as *ff*.



Molto Appassionato

Musical score for measures 52-53, featuring Flute, Horn, Trumpet, Violin I, Violin II, and Viola. The score is in 6/4 time and includes dynamic markings such as *ff* and performance instructions like "stopped", "with hard mutes", and "senza sord".

Example 11: *The Beach* (Part 4B)

Lento e mesto

con sord 2 3 4 5 6 7

Violin I *mf*

Violin II *pp* con sord

Viola *pp* con sord *mf* *pp*

Violoncello *pp* con sord

Contrabass *pp* con sord *mf*

8 9 10 11 12

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Example 12: *The Girl*