University of Lapland

Faculty of Education

Seeing the Music

Portrayals of authenticity in British period film music

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Abstract

Film music offers a diversity of variation in filmic portrayals. This thesis investigates the role film music plays in portrayals of authenticity in film. The material was chosen from British period films produced within the last 30 years, of which 13 films were analysed. The thesis also set out to test Kassabian's Identification Tracking theoretical model (2001) that enables semiotic musical analysis by categorising commonalities according to respective codification practices, otherwise known as perceptions. Authenticity was found and discussed in themes of auteurism, production, historicity, realism, subject positions and identification. These authenticity portrayals occurred across different levels of film perception, not only at the point of text release. The thesis found that music in film can effectively be analysed using the semiotic analysis style. It also elucidated that authenticity carries meaning through codification practices of perceivers, and that this is established practice in the chosen focus of British period film. The thesis reiterates the need for more sensorial approaches to analysis of film that is otherwise limited by the sight-biased practice of the popular film discourse.

Further information

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Contents

Prologue

The music builds

my heart-rate quickens

Something is about to happen, I just know it

yet that doesn't quieten the anticipation mounting moment by moment

The shots change faster and faster

Back and forth, from face to face

I know what they are thinking, though they didn't say it

I feel what they are feeling, though they didn't show it

… and that song… I've heard it before somewhere…

I remember exactly how I felt when I first heard that tune now blaring surreptitiously from the on-screen radio. Somehow, this connects me to the characters in a way I couldn't ordinarily imagine. Is everyone experiencing this same connection as me? Is my experience authentic? Is it authentic to the film's period? Would the characters really have felt just like me? Would they have heard exactly what I'm hearing?

1. Introduction

Film has an extraordinary ability to transport experiencers to many different places, times, and situations, even several at once. Each of these experiences, just like that above, is individual and can be counted as a valid perception of portrayed events. Film also offers possibilities for re-envisaging not only past events and accounts but also created events like dreams and imagined ideological landscapes. Even films within fictional genres feature elements of real and/or truthful events. Media producers, therefore, have had a major role in the distribution, retelling, and, by extension, interpretation[s] of information. And with the ever-growing expansion of new, unregulated media platforms, aspects of daily life are being mis/re-presented, refashioned, reconstituted, and often exploited. This calls into account how events, whether historical, fantastical, or the everyday, are being portrayed. We must question and challenge the validity of these portrayed events in film, and continue to encourage discussion of meaning production, perceivership, and media literacy. It

quite often falls to faculties of media education to insight media literacy practices promoting a critical approach to media perceivership. This thesis carries that same practical approach to film and media of all kinds. It investigates how authenticity functions within industry discourses, in particularly, the film industry, with a focus on just one of its production practices, the score or soundtrack.

As evidenced from the prologue's retelling of a common film experience, this research topic began as a commentary observation on the use of music selections in film. My own interest started in anachronistic use of source music - a piece of music belonging to a later time period than that of the film's portrayed setting. This led me to question filmmakers' motives in using particular pieces of music: Are filmmakers aware of anachronistic musical discrepancy in their own films? What could the ultimate goal of using that music be if not for historical accuracy? These questions prompted me to consider that there is not a standard or regulatory board that assesses the material within films before dissemination; this in itself asserts the value of investigations into authenticity within film and media. A Marxist conclusion would be, of course, the commercial nature of the film industry as the driving motivation behind such decision-making (Wako 1999, 222; Berger 2012, 57-60), but that need not be the only conclusion.

Compromise is sometimes a necessary evil in productions of pop culture in order to make a product more favourable to mass markets or attempting to copy-cat another product. This is most certainly true in film production where music is almost always sidelined in favour of visual information (Frith 2002, 115). From this point of enquiry, after reading some brilliant texts detailing the functions of film music, such as Michel Chion's 'Audio-vision' (1990) and Claudia Gorbman's 'Unheard Melodies' (1989), I learned that, though visual elements are indeed considered more important to filmmakers, the functions of music in film are still valid and effective.
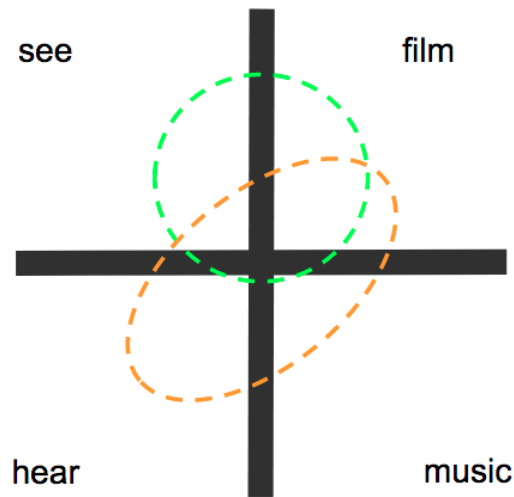
Figure 1 Perceptions of filmic elements. Smith, B (2019)

Green: film discoursal perception
Yellow: this thesis' suggested perception

The diagram shown above, figure one, shows a visual representation of how film discourse situates filmic elements, and alternatively, how I approach filmic elements in this thesis. At first glance, it appears that this research is biased toward an audial filmic experience, however I view it more as an opportunity to discuss music of film according to its natural position amongst all other filmic elements. In this way, film music can be considered as a worthy constituent of the film experience as a whole. Through this chain of reasoning, I redirected my research path to investigate more toward the role of portrayed authenticity within just one section of the film industry and discourse.

It is the intent of this empirical thesis to ascertain how inconsistencies and regularities in film music alter portrayals of authenticity in British period films. By extension, this research elucidates the awkward position of 'crisis' that authenticity currently holds in media discourses (van Leeuwen 2001, 397). But rather than a criticism of the term and its use, it is hoped that the discussions that follow will encourage more thorough, critical investigations into authenticity, especially in film, film music, and media studies. Authenticity marks an interesting point of investigation because it represents culturally and socially constructed values and ethics, not necessarily factual accuracy. This makes it an ideal choice of key concept for qualitative research into film music and allows for many points of discussion, some

but certainly not all of which are in this thesis. To further focus the research subject, I have limited the research material to that of a categorical part of film: British period dramas. This has enabled greater but more directed discussion of authenticity and how it is portrayed through the films' music.

1.1 Introducing authenticity

Authenticity itself is a highly politicised term with each individual participant in the film production and viewing process, not to mention the greater cultural platform, having a subjective stake in its perpetuation. Firstly, the Oxford Advanced Learner's Dictionary (2004, 69) defines authentic as "a quality of being genuine or true." This simple definition asks, how true is the portrayal? But this in turn brings more questions: True to what? Who's truth? By which merit is one's truth more acceptable than another's? With little effort we understand, then, that authenticity is highly subjective. Moore (in Ahonen 2007, 102) expands on this subjectivity by stating that authenticity can be seen as an unquantifiable ideal because each listener has their own construction of what is authentic. They, therefore, perceive the work in question according to a different criterion of what authenticity means to them. Questioning the assessments of each individual listener, as in quantitative research, is an endeavour beyond the scope of this investigation. If discussing a film alone, however, many facets can be scrutinised qualitatively for their authenticity. These can include such filmic elements as the script and dialogue, story, period, set and costuming, sound effects, visual effects, and on/off-screen music. These component elements and the subsequent discussions of how they interrelate serves as the vehicle by which the role of authenticity can be and is evaluated semiotically in this thesis. In discussing the authenticity of these elements, one is also by default discussing such weighty sociological subjects as language, ethnicity, class, gender and age/experience (Coupland 2014, xlix; xxvii).

Authenticity at work in music
Because of the somewhat ambiguous nature of the key concept 'authenticity,' significant discussion is made prior to the analysis section in the theoretical

framework of this thesis. As many points of access are available when dealing with authenticity, it is imperative that the reader be introduced to the perspective taken in this analytical approach, mostly that of the popular music discourse. By building on authenticity discussions from popular music, I sustain that film music operates within popular discourse, as do the period drama films that have been selected for analysis. Film studies offer many discussions that grapple with authenticity quite often as a subsidiary topic (Coupland in Lacoste, Leimgruber & Breyer (eds.) 2014, xlviii; Van Leeuwen 2001, 397). Film's very nature of multifacetedness can make it very difficult to focus analytical endeavour to just one component aspect of film. Though I do not wish to discredit or disregard the canon of scholarship on authenticity from film studies altogether, I have found it necessary to accept limits on the research scope, as are detailed further in the Methodology chapter.

1.2 Materials and methodology

Examples of film music from within the British period drama genre will serve as this thesis' material for analysis. Period drama relies heavily on historical events: whether or not a period film is fictional or biographical, there are elements that warrant depiction closer to historical accuracy, thereby enabling portrayals of authenticity. Specific scenes and smaller sections of films have been selected for their musical content and its interaction with the other filmic elements. The theoretical process for extracting data from the selections can be termed semiotic musical analysis, a style that allows a musical focus within an otherwise media-based study. This is detailed further in the theoretical chapter. The data will enable discussions of how filmic elements function in presentations and possible perceptions of authenticity. Certain parameters have been chosen to ensure the reliability of analysis results and acceptable generalisability is achieved. Briefly, these parameters are: the film is produced between the years 1998 and 2018; the scene selection from said film features significant authenticity points to elicit empirical discussion; the film features events that take place in Britain between the periods of the 16th century and World War II; and, the film is available commercially on DVD and can therefore be cited

with exact time labels assigned when discussing specific moments of the film. This is further elaborated on in the materials subchapter.

Theory and model

Anahid Kassabian's Identification Tracking theory (2001) is most useful in this semiotic musical analysis as it views musical data as potential identifications. The theory posits that a film carries with it identifications that are intended to elicit associative and assimilative responses from the audience, and are broadcast via the musical track of a film, whether it be composed score or compiled soundtrack. Identifications occur when perceivers make connections with the on-screen characters and narrative through means of the music heard. Kassabian's theory is put into practice by analysing the identifications in specific moments of soundtracks/scores of films and discussing the significance to the audience.

Within Kassabian's practical model of the theory, certain tools are used to digest the soundtracks. These tools help to ascertain whether the film has a purpose-made soundtrack, compiled soundtrack of already existing music, or mixed soundtrack using both composed and compiled music. This is an important step as the different soundtrack styles often carry different identifications, and can, therefore, carry different portrayals of authenticity. In this thesis, I have used Kassabian's theory and model to first categorise the films, detail the film scene selections and their musical elements, and then analyse the musical elements. The analytical focus is on the function of these musical identifiers of style, performance, period and instrumentation. These identifiers will be discussed in association with their corresponding visual and audial elements: script and dialogue, story and period, set and costuming, and sound and visual effects. It is precisely at this juncture of these listed elements that the discussion of authenticity and its role in the film is elaborated on.

Continuum of film

Multiple perceptions occur right across the perception continuum of any film. If we count music, and therefore, music within film, as a separate semiotic system then questions of culture and society are justifiably considerable along this thought

process (Frith 1996/2002, 102). Not only that, but multiple semiotic systems would also be operating simultaneously alongside that of the music track: sounds, dialogue, visuals, cueing, editing, and so on. Kassabian takes this semiotic approach to film music in building her theory of Identification Tracking.

This idea of simultaneous plurality of codes is important for this thesis also. Analysis of the film scenes is done with the knowledge that perceiving has occurred and continues to occur from the film's conception, pre-release, release and even post-release. In this way, the analysis is not that of textual analysis which occurs at the point of text, or critical analysis/critiques, nor does it rely on the cinema as the only point of distribution, as in structuralist investigations into narrative and style (Gorbman 1987, 22). Films exist far beyond the cinema screen, before, during and after screening. The discussions into the signs and codes that surround authenticity are made with this very much in mind.

Thesis structure

Structurally, this thesis first looks at how previous research has led me to this subject of study, details the theoretical contributions to the methodology, situates the material within its discourse, and finally, presents and discusses the analysis of the selected films. This is consistent with empirical master's theses belonging to film studies. The analysis and discussion have been written as two analysis sections the first detailing the more pertinent scene analyses and the second a thorough elaboration on the codes realised. Some definitions have been necessary in order to situate the reader more readily within the field of both film and musical analysis. For the readers' ease, a term glossary has been compiled and can be found in the appendices. Also included in the appendices are synopses from the films analysed in this thesis and a materials' properties table, though it is not necessary that readers be familiar with the films and the scenes discussed. It is hoped that readers of all understandings and backgrounds can draw new insights from this thesis and begin/continue an experience of enquiry and curiosity into the thought-provoking world that lies on the other side of the screen(s).

1.3 Research questions and intentions of the thesis

I have always been interested in the retelling of stories that the world of film offers. The experiences of film have often left me mesmerised, fascinated and challenged. This hasn't changed into my academic career but deepened, especially throughout this research journey. The research path of this thesis has had a few deviations, and I'm sure it could have the potential for further deviation and development given a larger scope. What began as an interest of general film music grew into an enquiry into the selection of music used for film scores and questioning those selections' validity and authenticity. However, research often creates more questions than answers, as has certainly been true in this case, which has led me to choose certain focal parameters and particular theoretical standpoints. For the purposes of master's thesis research, the following research questions have focused the analytical field down from such broader enquiry whilst maintaining acceptable generalisability for wider film studies. For example, I propose that similar investigations into authenticity portrayals using the same analytical styles could be achieved across other genres of film and also other popular media.

In this thesis, I have asked:
"How can film music alter the portrayals of authenticity in British period drama films?"

This overall question can be broken down into three sub-questions:
a.   What in/consistencies exist in film music of British period films?
b.   How do these in/consistencies operate within the diegesis of the scene?
c.   How do these phenomena alter portrayals of authenticity in the scene?

Sub-question a) necessitates survey into use of film music in British period films and serves as a first step in the research process. Sub-question b) calls on the use of semiotic analysis to determine which signs are working to give meaning to the music and other elements of the scene. At this point, discussion of identifications through signs becomes relevant and leads on to sub-question c) which discusses the role these identifications play in presenting authenticity. More on this process will be detailed in the Method chapter.

Intentions of the thesis

The central aim of this thesis is to discuss and analyse musical phenomena in film that challenges portrayals of authenticity. It is also hoped that this demonstrates that semiological and analytical discussions of authenticity in film music, film studies and media studies are possible, and indeed, useful. Through use of Kassabian's theory for Identification Tracking, analyses of musical and cultural identification processes can provide new possibilities for theories of film and music (2001, 60). It is intended that this analysis will contribute effectively to the canon of film studies literature, building on a comprehensive understanding of how music operates within film scenes.

Film and media studies

The significance for educational purposes in this study is furthering the material available for film studies specifically. Much of the focus in film studies is on the proliferation of visual material and on how the audial material *supports* the visual, if mentioned at all (Buhler & Neumeyer 2016, xi; Frith 2002/1996, 110). Soundtrack, and moreover music-track, are often sidelined or considered secondary. This has led to a significant gap in research about the music of film, specifically that of individual genres and subgenres both in academic and film industry discourses. Film music scholar, Claudia Gorbman writes, "A semiotic phenomenology of the evolving relations between music and image, and, overall, of changes in the diegetic effect or disposition of representation, needs to emerge" (1987, 167). An approach such as this - analysis of film music phenomena and their portrayals of authenticity - could enable discussions across the medium of film, through different genres, and even perhaps in the wider discourse of film and pop cultures. Moreover, it could enable discussions that incorporate music as an integral component of film rather than merely secondary. Kassabian takes a similar view of the opportunity for research of this nature to identify paths of viewer attention (2001, 52-55; 148), suggesting that not one filmic element alone conditions identity and identification practices in film, but rather an elaborate coalition of filmic elements.

Accessibility of the study

I wish to avoid discussions of music with formalist or restrictedly musical terminology in fear of limiting access to this study to only those few that feel qualified enough to discuss the subject. Instead, I wish to empower the everyday user of music and film to take on the role of analyst, engaging with these arguments in their own experiences and musical histories, regardless of genre. Afterall, I believe that each of us are the true experts of our own musical understandings. Perhaps this approach may even engender more conversation about music in film discussions from all who deign to write about film, not only the 'experts,' as Kassabian puts it (2001, 10).

Implications of the research

It is hoped that ultimately the research analysis and discussion contribute effectively to sociological film discourse, that is, the study of society and media's role within it, and offer practical implications for film production and media education. Ultimately, this thesis intends to show that 1) discussions of authenticity are necessary in cultural discourse; 2) discussions of identifications in film music are useful to the application of media studies; and 3) music in film should be assessed as an integral part of film perception/interpretation. As this thesis is using an analytical form of semiotics to assess identifications with the music of film, it is also aimed to test Kassabian's theory of Identification Tracking. The efficacy of this particular style of analysis, semiotic musical analysis, is not largely tested in media studies and would contribute more specifically to the vast and many-faceted opportunities of analysis that exist within semiotics.

2. Literature Review

Film studies have had tremendous influence on educational, critical and analytical practises throughout media studies since film's inception. One only has to look at the development of media effects research from the early 20th century to see that its birth was in cinema before flowing over into other media forms like radio and television (see Blumer's *Movies and Conduct* (1933); Lynds' *Middletown* (1929). Film's own development as a popular medium, or 'pop', has also had direct implications on other art and scholarly forms such as music as a consumable product (Frith 2002, 49-51). Film theory has also been the forerunner in generating critical theories equally relevant in other media. These include formalism, semiology, psychoanalysis, feminism, queer theory, and postcolonial theory (Stam 2000, 2), many of which function not separately from each other but rather in a cross-disciplinary manner. It is by this imbibing interconnectedness with media studies that film studies of many, if not all, descriptions thrive.

This is also true of film music study, where not one conclusive theory has been universally adopted. "Film music is an oddly neglected area of popular music studies… and has been of even less interest to film scholars" (Frith 2002, 110). Even greater film studies continues to marginalise film music, though more has been achieved in recent years to incorporate sound and music in syllabi of sound and visual schools, albeit basically (Bordwell, Thompson & Smith 2017; Buhler & Neumeyer 2016). This is in part, according to Kalinak (1992, xiii), due to the lack of consistent vocabulary in film music study. Film music as a scholarship has not been incorporated into greater film theories and its language, consequently, comprises mostly that from musicology. I find this to be a most useful place to expound from. After all, even other film production departments - lighting, sound, scripting, and special effects - are discussed using their own vocabulary. This is not a limitation but an opportunity for more specific categorisation and succinct discussion when analysing between parts. From the following scholars of media, musicology, and psychology a latticework of foundational film music theory can be realised. This is the theoretical groundwork that enables this semiotic study into dramatic film music representations.

2.1 Film music theory

It would be unfair to say that film music has not been studied at all academically. Contemporary theorists rely on the small yet important work of those who researched into one of the predominant earlier film styles, that of the Classical Hollywood era in the 1930s and 40s. These studies almost always lament the marginalisation of film music, or mention it without actually detailing how it functions (Bordwell, Thompson & Smith 2017, 7) adding to the problem of unifying a theoretical film music praxis. All agree, however, on the excessive focus placed on visual, sound, and narrative elements (Gorbman 1987; Kalinak 1992; Frith 2002; Kassabian 2001). Brownrigg (2003, 4) suggests this could be due to a lack of musicological understanding among the film scholarly community, and therefore, a lack of confidence in broaching the subject. Those highlighted in this literature review have shown the potentiality of studying film music. Each offer theories that differ in their practical application of analytical styles but can complement one another theoretically.

Film music theory, then, has incorporated elements of both music theory and film theory independently, especially when research is undertaken by scholars from one field into another. Two such examples are Costabile & Terman's psychological study, Effects of Film Music on Psychological Transportation and Narrative Persuasion (2013); and Vilaro et al.'s multi-disciplinary study, Testing the effect of varying audio stimuli on visual attention distribution (2012). These cross-disciplinary exercises, and many others, are not altogether arbitrary, however they do limit the scope of research to that which is already prevalent in the respective field(s). By instead drawing on solely film music theory one is able to access the somewhat limited research available and contrast it against findings pertaining to musicological or film theories. It is, therefore, possible to make inferences of how film music functions through musicological cognitivism (psychology), and also structuralist film studies (narrative).

2.2 Cognitivism and Musicology

Musicological analysis of film music rests epistemologically on 19th century art music history (Frith 2002; Kassabian 2001; Gorbman 1987) as film music is in many respects a continuation and an evolution of this tradition. Many of the forms, musical devices and styles in employ at the end of the 19th century have become rudimentary musical language (Burkholder, Grout & Palisca 2006, 713). This is even more pertinent in film music because film scores copied the symphonic orchestra model which was at its peak during film's incline. Along with the large symphonic orchestra style, traits owing to the Classical Hollywood scoring model are a heavy reliance on musical conventions (even if unconscious ones), congruence and counterpoint between visual and musical elements, 19th century Romanticism's tonal and melodic prevalence (leitmotif), and crucially, prioritising of visual over aural media to sustain the institution of a film's narrative (Kalinak 1992, 79; Smith 2016). This reliance on narrative has made for excellent research opportunities, as is discussed in the paragraphs on Structuralism to come.

Putting music to the early silent films had potential for swaying the power balance of editing so essential to the period's already stylised film practice. The ambiguity lay in understanding how synchronous sound would alter the images' realism: a reproduced sound could be considered more believable than a reproduced image simply because it is recreated beyond the two dimensional visual platform which attempts to recreate a three dimensional reality (Andrew 1976, 9). Yet, it was exactly the ability to suspend disbelief that music in film became most useful for. Though film theorists mostly avoid granting theoretical onus to music, the Classical Hollywood model dictates that this role of quelling the conscious mind fell predominantly to music as it functions "as cues that indicate to audiences what they should feel about what they are watching" (Berger 2012, 14; Fischer in Miller & Stam 2004, 78).

But film music, importantly, is not limited to only this trope of Romanticism style, being able to fluidly incorporate stylistic nuances from almost any and all historic and contemporary styles (Brownrigg 2003, 37; 242). By this musicological approach, western art music history and musicological theories are important to the

construction of both film music and popular music studies, as film music can be justifiably and usefully described as also a 'pop' music form (Frith 2002, 106). This is significant for my research for three reasons. Firstly, it enables me to use authenticity deconstructions from the pop music discourse. Secondly, it facilitates discussion as to how the music in film functions in its own right, as well as within film. And thirdly, if film music is indeed a popular medium, a lot of shared resources can be pooled and, therefore, used within the discourse. For this reason, film music can masterfully and inconspicuously feature elements more suitably categorised to pop music genres.

As a cognitivist approach, the study of musicology posits that a person experiences an emotional response to music by means of cognition (Bernstein 1976, 178-9). This means that for an emotional response to be elicited, one must have prior awareness of conventional musical systems in place in film - a learned personal film music history that one then associates new viewing experiences with. This means that the practice of experiencing music, and film music, is highly conventionalised, and can therefore be analysed for its coding processes - a tenet of linguistic semiotics (Frith 2002, 100-105). This does not account for purely physiologically elicited reactions, for example, from beat and rhythm which can unconsciously affect (Kalinak 1992, 9-11) - the realm of psychoanalysis.

2.3 Psychoanalytics and Physiology

Psychoanalytic analysis of music is closely relegated by the relationship of the figurative child and mother. The first voice and music a child ever hears features all the elements of music: "rhythm, pitch, timbre, tempo and intensity" (Francis Hofstein in Kalinak 1992, 37). Therefore, all musical association from childhood onward functions out of a desire to get back to self-originality. By this token, when experiencing film, we bypass conscious perception. Film music then places us in a sort of psychic trance wherein we are better situated to adopt the on-screen representations as our own (Gorbman 1987, 64). This is just like the pre-birth womb state of psychoanalytics (Kalinak 1992, 38) and not dissimilar to Michel Chion's analogy of film being able to return us to a child being stuck in bed, unable to control

our environment and situational placing (2017). Though these scholars grapple sporadically with its ideology, psychoanalytic study is still yet to be applied critically to a theory of film music (Kalinak 1992, 37).

Simon Frith (2002, 102-3) denies the biological arguments of psychoanalysis by reminding us that affectation of music is 'culturally specific' as it is governed by convention. Emotional elicitation through film music can only be achieved via cultural conditioning and not physiological, as detailed in the previous subchapter on the cognitivism of musicology. Yet, allowing a theoretical slice of physiology can be valuable, especially when one considers the two anatomical apparatus most associated with experiencing film: the ears and eyes.

Consider the ramifications of changing acoustical properties of the film-performance venue; whether it be the cinema or home theatre, where and how acoustic registers are setup has potential influence over the perception of film (Bordwell, Thompson & Smith 2017, 45). Not only that, but dependent on where the physical sound is heard, perception can be made that a sound is within or beyond the filmic frame. Herein arises a necessary distinction that partly explains the success of visual and aural media functioning together in film (and certainly surround-sound cinemas): hearing captures highly abstracted and subjective data. It does not have the same objectification of physical things that sight in the modern capitalist reality does… "The ear is indefinite and passive…" (Kalinak 1992, 27). Physiologically speaking then, the ear can only surmise while the eye discerns. 'Seeing is believing' ought not to be taken as an absolute, but it does account for the ideology of the eyes being associated with logic and rationality, and the ears with emotion and irrationality (Kalinak 1992, 28). This premise has implications on the believability of film perception, a crucial function of film music.

2.4 Functions of film music

Some of the more basic or straightforward functions of music are as a filler between events of action or dialogue, and to make a film more realistically believable. The film frame actually represents a three-dimensional plane rather than the two dimensional

screen that it is presented on, and music lends to this effect. Even simpler, film music offers rhythm to both visual movement and narrative movement. This has become so synonymous with popular films that is indeed startling when one finds a film without some sense of musical support (Gorbman 1987, 37-8). These echo media psychologist Dr Stuart Fischoff's summary of film music functions: "1) provides a sense of narrative continuity, 2) reinforces formal and narrative unity, 3) communicates elements of the setting, 4) underlines the psychological states of characters, 5) establishes an overall emotional tone or mood or a film or scene, and 6) can be an identification of or signature of a character" (2005, 24). If briefly taking a glance back to Classical Hollywood scoring we can see that Fischoff's film music functions are very much a reflection of the former model's principles, if not elaborated more on: invisibility, inaudibility, emotional signifying, narrative cueing, connotative, and unity (Gorbman 1987, 73).

Singularly of the filmic elements, music constantly crosses between nondiegetic and diegetic, and is then able to have "many different kinds of functions...: temporal, spatial, dramatic, structural, denotative, connotative - both in the diachronic flow of the film and at various interpretive levels simultaneously" (Gorbman 1987, 22). Thematic nondiegetic music can bridge across visual diegetic montages representing past events that affect the 'now' temporal filmic events. Not only that, musical themes can also represent a character or place communicating reminiscence without actually bringing the place or person physically into the frame (Gorbman 1987, 26; 28). This synergy of film music modality between viewing and psychological time means that changes to the visual information can be by via the music track (Gorbman 1987, 30; 38). "... the connotative values which music carries, via cultural codes and also through textual repetition and variation, in conjunction with the rest of the film's soundtrack and visuals, largely determine atmosphere, shading, expression, and mood" (Gorbman 1987, 30).

2.5 Structuralism and Narrative theory

Narrative theory has been most effectively investigated by film music scholar, Claudia Gorbman, in Unheard Melodies - Narrative Film Music (1987). Gorbman

chooses the Classical Era Hollywood film model to analyse and discuss broader musical phenomena recurrent in dramatic film scoring. The model harks from the 1930's and 1940's where the popular Hollywood film form was becoming more and more standardised (Burkholder, Grout & Palisa 2006, 863). Gorbman views that this model has become relevant again in modern film construction and interpretation with the rise of symphonic underscoring (Burkholder, Grout & Palisa 2006, 949), and especially in that visual preference over music is still at the fore of filmic experience (1987, 2). Notably, even musicians originally performing music during the screening of silent movies in the 1930's were known by the visually-biased title of 'sound illustrators' (1987, 35), a problem that I return to in the 'Per/re-ception' chapter.

Gorbman's contribution to the literature can seem outdated given the reliance on Classical Hollywood film forms, however, her identification of music's role in film is most useful. 'Diegesis', the diegetic combination of filmic elements, or interpretable information, is often coined by Gorbman to mean the interpreting of screened events (1987, 3). In Classical Era Hollywood film, music was used as a part of the diegesis to signify emotion, smooth shot and scene transitions, and maintain the overall form of the narrative (1987, 73). The familiarity of the Romantic tonality from the nineteenth century enabled quick signification for mass audiences, and therefore aided in believability of the apparently all-important narrative, opines Gorbman (1987, 4-6). This necessity for believability trumps any sense of authentic obligation, bringing back the overriding prevalence of the narrative (1987, 4). This grants too much agency to elements owing to the narrative and not enough to the cultural codification practices that Gorbman acknowledges exist but does not detail what they might be and how they operate.

Narrative analysis in film can be seen as semiological: cultural codification practices are at work in narrative construction and, as the music is a contributant to the narrative, so also is music under this coding (Gorbman 1987, 2-3). These practices, however, are much broader structural nuances than the thematic phenomena discussed semiotically in this thesis. Structuralists look for patterns and component structures, syntagms. Narrative is sequential and therefore based on syntagmatic structuralism (Chandler 2002, 84; 98). This thesis can be described as more

paradigmatic than syntagmatic in its analysis style because it seeks to identify underlying signifiers of meaning within the texts, in this case, the scenes' musical examples, not manifest forms and patterns. In this way, authenticity itself can be seen as a type of paradigm that is underlying in the music; not structural but aesthetic.

2.6 Genre analysis

For Mark Brownrigg's doctoral thesis, Film Music and Film Genre (2003), he completed a syntagmatic analysis, which focuses on structural phenomena, using genre as his collection of patterns across the Hollywood film discourse. Again, we are limited to Hollywood tradition of film music making which I suspect is a twofold problem: first, indigeneity often plays a part in construction of academic rights to writing about a subject and/or publishing. Secondly, Western musical forms are often distinctively different to other World musics. This frequently ostracises world films from academic discussion, certainly academic discussions pertaining to the film music, a thought echoed in Mari Maasilta's investigation into contrasting representations available in World cinema (Maasilta 2007). That being said, Brownrigg makes several significant points in establishing common praxis for film music worth mentioning toward a common film music literature.

Interestingly, he views that film music has enjoyed far less development, both technologically and aesthetically, than visual and sound sectors. A film today can just as masterfully feature conventions common to the 1930's. This is not the case with visual and sound effects which have had to become more and more technologically performative (2003, 6; 40; 52). This notion of developmental stagnancy in film music can be challenged by the intertextuality between genres that is so commonplace across the discourse, but Brownrigg maintains that all film music is not in fact the same (2003, 9); that though it may employ devices, forms and styles from earlier films, music for each individual film should be counted as new media, effortlessly able to absorb and execute multiple genre nuances simultaneously (2003, 34).

Brownrigg too acknowledges the privilege of imagery given to film, especially in his field of academic work, genre studies, yet equally does music studies about film fail to give enough precedence to genre. He regards the filmic relationship of music to extra-musical cues as 'slavish' with narrative being the strongest influencer of music, and considers this a unique problem to film, one that renders the music visceral and often fragmented (2003, 35; 40; 246). This is echoed in the industry critique of Simon Frith where he notes that the marketing of film scores as soundtracks has been consistently niche and confined to fandom (Frith 2002), but this is contested by Anahid Kassabian who sees the growing expansion of compilation soundtracks as increasingly enabling accessibility of film scores to the wider popular consumer public (Kassabian 2000).

2.7 Genre theory's functions of music

Brownrigg also suggests three practical principles of film music: 1) music is timed to narrative data, and therefore ultimately determined by the visual rhythm. This entails no inherent logic coming from the music itself; 2) underscoring must be appropriately illustrative, drawing upon many cultural associations, and importantly influenced by nineteenth century romanticism; and 3) particular genre films require particular genre film music, film genres having their own paradigms of musical conventions (2003, 37; 242). These can be reduced to the following roles that underscoring must be 1) appropriate, 2) responsive, and 3) coloured by genre. By this token, he claims that the music must have genre specific associations in order for it to be effectively read (2003, 61). This doesn't account for musical biographies of audience members prior to, during and after the film's viewing. This particular point is expanded on in the chapter 'Film Music Per/re-ception' of this thesis. There is more at play than merely generic convention, and this is not identified enough through Brownrigg. Furthermore, Brownrigg opines that the audience decodes generic conventions at play in films, but doesn't tell us how. This is perhaps the work of semiotics.

2.8 Film music semiotics

Kalinak regards music as a language system (though not entirely transferable), as it is a "system of expression possessing internal logic" (1992, 4-5). If the pitches are

the vocabulary, then harmony is musical grammar, the rules that structure the vocabulary groups together. Frith agrees that film music can, and indeed, must be deconstructed semiotically; that the 'musical fashion system' of film is as equally conventional as pop music and, therefore, functions with use of the same codes (Frith 2002, 115). But we shouldn't assume that film music is understood in completely the same ways as pop music, though Kalinak suggests that film music can be reduced to just a glorified form of easy listening music merely there to ease discomfort and critical processing (Kalinak 1992, 35). Two theoretical concepts argue against such reductionist thought. One counter argument is that filmic visual and aural data are interdependent, thus possible meanings are more likely to be realised in coalescence (Buhler & Neumeyer 2016, 12). Another is that perceivers each have different codification practices. Shared codification does occur in cultures, but as we know, cultures are not fixed and bound systems, and members are free to individually operate. This individuality is what makes the study of codes so interesting and qualitatively significant (Frith 2002, 118).

This practice of identification with on screen action is exactly what Anahid Kassabian (2000) has built her theory on: in her application of cultural semiotics, Kassabian analyses popular film scores investigating how and why these identifications occur through film music. Kassabian also credits two other purposes of film music, mood and commentary, not dissimilar to Classical Hollywood theories detailed previously. Furthermore, her adherence to popular film forms can be seen as a continuation of these analytical styles (2000, 56). Similar to narrative theory, Kassabian notes the treatment of these tenets must be considered in relationship of each other for their potential to enhance or subdue semiotic readings (2000, 60).

2.9 Conclusion of Literature Review

Approaches belonging to Gorbman and Kalinak arise from the Classical Hollywood era styling and historicity. More recently, Kassabian extends this conventional practice by investigating the roles in identity-production (identification). Brownrigg's genre analysis in itself proves that cultural theories can be used to analyse film

music effectively, and looks at broad structures and conventions across the industry, albeit still very much modelling the Hollywood tradition.

Investigations into spectatorship require too much focus on the perceiving audience (Pribram 2004, 146) and not enough on the subject matter that is this thesis' focus, the perceivable content. Psychoanalytic and feminist film theory on the other hand, generalises too far leaving out critical points of conjecture such as race, class, sexual preference (not sexuality) and the potential for multiple subject identifications (Pribram 2004, 151). In my approach to semiotic film theory, the point of analysis is rather more indeterminate, thus allowing for the multiplicity of identifications, and therefore, greater subjectivity. It would be fair to say that discursive theory, though not distinctly belonging to film theory, is more concurrent with my chosen line of investigation for two reasons: 1) "subjectivity is constructed by the cultural forces of multiple, overlapping, and sometimes competing discourses" (Pribram 2004, 152), and 2) "... the delineation of a fluid rather than a fixed subject" (Pribram 2004, 154).

But none of these focus on authenticity as a point of analysis. Of course, authenticity has been grappled with by the myriad film theories, if sometimes under another guise of realism, or historicity as will be discussed in the theory on theoretical authenticity.
Discussing authenticity is achieved, if not always congruently, in other faculties of academia, so why not in film music? Is it because film music simultaneously occupies so many disciplines of study, and that this plurality disenables empirical discussion? This thesis will argue not: by relying on the important work of the film music scholars herein discussed, I will investigate semiotically the representations of authenticity available, not in opposition to the already existent film theory/ies, but as an extension of it.

3. Theoretical Framework

3.1 Authenticity

"... we have begun to question authenticity because the concept has begun to come into crisis… This means that common-sense judgements of authenticity... may lose their unquestioned validity. But it does not mean that the idea of authenticity as such has lost its validity, only that it must now be examined more explicitly and more critically" (Van Leeuwen 2001, 397).

The explosion of new media platforms available today is offering new ways of asserting authenticity claims and renegotiating value across popular and academic discourses. However, authenticity remains problematic, often having non-committal definitions, featuring blatant misappropriation, or just simply ignored (Coupland in Lacoste, Leimgruber & Breyer (eds.) 2014, xlviii-xlix). As established in the introductory pages of this thesis, film music is not immune to this treatment. The material examples chosen for analysis are such that feature representations of authenticity. The discussions herein are not designed to assess any intrinsic value of authenticity, however it is intended that elicited meanings, codifications and conventions can be realised.

I agree with Anttonen that the vast array of academic viewpoints about authenticity is overwhelming, but there needn't be a new model for placing the term discursively (2017, 3). Instead, we can rely on stronger points from across the wider discipline of popular art forms. In this thesis, I draw from film theory and popular music scholarship to form categorical themes of authenticity that will then be used for discussing the analysis. I begin first by detailing realism, illusion and auteurism perspectives from film theory, then authorship and musical performance from popular music, followed by a categorical breakdown of six themes that will become the discussions of analysis for this thesis.

3.1.1 Authenticity from Film Theory

<u>Early film theory</u>

The vast study of film theory has often featured arguments of authenticity in filmic portrayals. On the one hand, there is a favouritism toward realism in editing processes, whereby the filmed image is kept as close to the original mise en scène as possible. On the other, authenticity can be found in the representation available through montage or edited sequencing. This presented image could arguably be considered more valuable and authentic to audiences because it doesn't pretend to copy reality but embraces the art of portrayal. These bi-polar views are most notably expressed in the work of film theorists Kracauer and Bazin with their opting for realism, while Arnheim and Eisenstein, transversely, respected more the differentiation from everyday life available through film editing (Fischer in Miller & Stam eds. 2004, 66-7).

<u>Realism as authenticity</u>

Bazin's perspective that visual realism enables the audience to believe more readily what they are seeing through a process of recognising familiar artefacts of everyday life, and in so doing, the conventions of it. The process of believing was said to have been enriched by the addition of sound to film - 'the myth of total cinema' (Stam 2000, 28, 75). This recognition of the everyday in turn enables the audience to recognise themselves in their own conventional world, suspending discomfort and disbelief (Chandler 2002, 182). But this need not be an exact replica of the portrayed reality, only that it employs the same codes that would ordinarily be used in that instance (Chandler 2002, 161). Functionality of Bazinian realism is furthered by editing cues that align with "psychological logic" (Gorbman 1987, 71). For this reason, acute and exaggerated visual editing practises are often associated with Bazinian style.

This totalitarian stance of realist presentation, however, limits audience perception as forced on mass rather than being individually positioned subjectively (Gorbman 1987, 72). In other words, perceivers are given what to perceive rather than identifying for themselves what to perceive as real or significant. Kraucer's solution

to this was an analysis of realism on a spectrum, especially as 'real' is so painstakingly difficult to define and concretely discuss in absolutes (Stam 2000, 78-9). Adding to Kraucer's mistrust in total realism, "Generations of filmgoers… found black-and-white more 'realistic' than color [sic] film, even though reality itself came in color [sic]" (Stam 2000, 142). This highlights succinctly the power of conventional representation certainly over 'realistic' or life-like visual mimicry.

Editing in authentic representation

Editing holds a great deal of importance in presentations of authenticity because the filmic world must represent, at least in some way, the real world's continuum of time and space. However, films often feature narratives across many years shown in only mere hours, and almost always portray visual scenes that are to be projected on screens that skew the filmed image to many times greater or smaller than physical objects in reality. This ability to transcend ordinary time and space puts film on a higher level; that of art (Fischer in Miller & Stam eds. 2004, 66-8). It can be considered, then, that the act of editing - not only visual but dialogue, sound and music - is exactly that which defines film and filmmaking.

All film features elements of the real, but perceivers cannot physically touch or be in the filmic world without questioning what, in fact, is real? It is the role of editing processes to render presentations of "successivity, precession, temporal breaks, casuality, adversative relationships, consequence, spatial proximity... distance" as authentic in order to be accepted as believable (Metz 1974, 105). What is significant from editing processes is that all the while creating an imagined/illusional realism, the film must be accepted as identifiably real, or believable. Editing grants both agency to realism and illusion: realism because the point is to get as close to 'real' as possible, and illusion because nothing filmed can be 'real' ontologically speaking; it is but a representation.

Authentic illusion

The illusion of Arnheim and Eisenstein represents a scholarly critique of realist favouritism preferring a perspective that film is instead a vehicle for artistic license

(Andrew 1976, vi). Russian film scholarship of Soviet montage theory most notably used this artistic license to present abstract and imagined spaces like dreams, premonitions, psychic renderings, fears, and primal desire. It is this access to the imaginary in film "that makes it so powerful a catalyst of projections and emotions" (Stam 2000, 122). Authentic illusion can aptly be applied to aspects of film portraying the inner world within human psyche. Such representations of attentiveness, dreams, memories and flashbacks, imagined universes, and emotions are masterfully compiled by filmmakers, not more so than in the editing process, montage, where images and quite often sounds are grouped together without spatial and temporal priority but with narrative intent (Fischer in Miller & Stam eds. 2004, 71).

Auteur and directing authenticity

Filmmakers who adeptly brought together scenes using montage as an illusory form were the first to be known as auteurs, or artistic authors. This title gave a greater weight of artistic responsibility to film directors, a practice that ofttimes continues today. Just as it has in its conception, auteurism attempts to connect high and low (or mass) art forms through the academic practice of authorship (Benyahia & Mortimer 2013, 131).

A director, or film author as auteur theory posits, "strives for authenticity in the face of the castrating… studio system" (Stam 2000, 85), seemingly eliminating the middle-man in filmic meaning production. This raises the question, is one point of creative originality more authentic than the mass machine of studio production? If the director's bringing together of details signifying authenticity is viewed as perceivably subjective, then the "representational accuracy of the details was less important than their role in creating an optical illusion of truth" (Stam 2000, 143). By this last admission, signification of authenticity is still subjectively loaded. We can take from auteur theory, however, that the director does indeed capitalise on their ability to position the audience - directing attention and, therefore, perceptions of the presented subject matter (Bordwell, Thompson & Smith 2017, 306).

Postmodernism shifted away from the hierarchical system of auteur theory, especially with the borrowing nature of pastiche and parody where the shared cultural discourse was constantly taking from and adding to itself. This challenges the value placed on originality and authenticity of the singular director, or auteur (Benyahia & Mortimer 2013, 131). A facet that Pribram takes from Foucault is in challenging the authenticity of the artefact and its representor by instead discussing the very act of meaning making as the point at which authenticity occurs (Pribram 2004, 158). This is one of the main tenets of authenticity in this thesis, and will be categorised as subject positions and associated identifications in the close of this chapter.

Formalist film theories such as those related to realism and illusion were eventually critically rejected in favour of structuralists' broader methodology combining approaches in spectrums. Instead of authenticity coming from a single author, structuralists viewed such subjectivity upon social conditions owing to "language… education, law… and religion" (Benyahia & Mortimer 2013, 57). Though directors are credited with artistic vision and thus able to direct attention to specific articles for implied signification, ultimately "'realistic' modes of representation are both culturally and historically variable" (Chandler 2002, 162). From film theories we can conclude that a film can portray authenticity, but this is not authenticity because of its originality or realism, but rather that it uses codes that are conventionally used to represent authenticity among other texts (Chandler 2002, 161).

Though Anttonen (2017, 33) recognises a distinction between vernacular and academic discourses in the utilization of the term authenticity, Baz Luhrman, the director of the film 'Australia' (2008, [special features] 06:11) puts these academic thoughts into more vernacular language whilst reiterating the conventional functionality that contemporary authenticity uses in film production and reception: "The audience isn't here to have a history lesson. The audience is here to have an emotional experience that unites them with other human beings. Our rule is, as long as it does not fundamentally change the truth, if it's better storytelling and it's a

conjunction of time or a changed circumstance or a different heel on a boot, then we'll make that decision, because it's clearer for the audience."

3.1.2 Authenticity in popular music

As has already been established in the literature review, film music can be counted theoretically as a popular music form due to its functions of comfort and 'easy listening' (Frith 2002, 106; Kalinak 1992, 35). Not only does film music function to quell disbelief in perceivers, but it can also negotiate between popular music styles taking generic characteristics from different genres and using them, sometimes simultaneously (Brownrigg 2003, 34). In this way, authenticity can function in much the same ways discursively as popular music. This holds weight in discussions of authenticity from both discourses as they build meaning with the other.

The discursive value of authenticity in music is argued in Salli Anttonen's PhD dissertation (2017), 'A Feel for the Real: Discourses of Authenticity in Popular Music Cultures through Three Case Studies'. Anttonen sees a veritable disjunction between modernist and romantic authenticity: the contemporary notion that there is no absolute authenticity but that it is a by-product of capitalist commercialism (2017, 21-23) versus the 'traditional' - or rather nineteenth century - notion of originality, individualism and inherent authenticity in objects (2017, 29-30). Though a manufactured authenticity in the light of the modern realisation, authenticity can still be used in representations of consumerist communities. Whereas the more traditional position of objectification is still useful when discussing music's authenticity because it enables physical parameters and elements of music to be itemised and valued. By the same method of elemental evaluation, authenticity can be used to evaluate an artist for his/her work.

Musical artists as authors

Laura Ahonen details aspects of what Anttonen describes as Romantic authenticity in discussing musical performance and how portrayals of authenticity occur therein. In 'Mediated Music Makers' (2007), one of the suggested subject positions of authenticity that Ahonen makes is in regarding the musician(s) as creative engineers

of their music; as authors. This Romantic ideal of authenticity values originality of style, performance, and being true to oneself (2007, 22; 35). The problem that this ideal doesn't address is where the very notes, phrases, harmonies and conventions inherent in the music originate from. By Foucauldian standards, this cannot be a source of true originality as all texts are borrowed, shared, reinvented and recycled within discourses (Foucault 1971, 210-11). The vast culture of music is indeed a shared one, many genres existing only because of the constant proliferation of the same ideology, texts, rhythms, grooves, and beats (Bracket in Horner & Swiss 1999, 138; Foucault 1971, 217-18). As the great classical film music composer Ennio Morricone writes, "The public cannot understand a new musical message in the cinema. Unfortunately it has to find confirmation in what it already knows" (in Smith 1998, 134).

But, relinquishing all subjective stake in the artist's production of authenticity is unwise as the alternative is equally problematic: a total aesthetic view of art puts the meaning-making production possibilities within the text alone (Gracyk 2007, 29-30). In *Death of the Author* (Barthes 1967), the ultimate challenge of the 'author-God' contraction liberates the reader from the notion of the single voice and message in texts. This does give possibility, however, for the author themselves to be interpreted along with their productions and reiterates that discourses themselves cannot be owned (according to Heath in Payne 1996, 38), unlike the texts of an author in common law. One similarity between music and film is the myth of independent production versus big commercial production - in this way it is subjectively perceived more authentic to be independent than controlled by the monetized industry. However, as all film operates within its own discourse and that of popular culture, it is by default monetized regardless (Anttonen 2017, 21).

A compromise between these two poles of artist and art can be reached by maintaining that an artist will most certainly have a subjective influence on what perceptions are intended, however, the text itself takes on a life of its own and can contribute myriad other perceptions not necessarily produced but realised in consumption nonetheless. "... authenticity speaks of the experience or the social

identity of the musicians vis a vis the aesthetics of the text or perhaps their commitment to the music" (Bennett et al. 1993, 172). Bennett et al. go on to opine that authenticity also speaks of the ability to assess the audience's proper appreciation of specific music, which in turn also gives agency to genres. Genre, therefore, plays an extremely important role in the discussions of musical products and their authors, and issues such as politics, socioculturalism, and economy must be considered - as opposed to the aesthetic judgement valuing only the elicitation of feeling (Gracyk 2007, 30).

Auteur and musical performance

Auteur theory, just like in film theory, has had implications into research in popular music discourse, even more so as image for musical artists and bands plays with portrayals of authenticity; staying true to the 'sounds of past performances' (Young in Ahonen 2007, 101). In extension of this understanding, for a piece of music to be considered authentic, it must stay true to the stylistic features of the said genre, using the " 'original' instruments and techniques" usually associated with that genre (Butt in Ahonen 2007, 101; Mäkela 2002 in Ahonen 2007, 102).

Van Leeuwen also applies this notion of authenticity as stylistic faithfulness, especially in the reproduction of period music performed on period instruments "(paradoxically usually copies) in historically accurate ways" (2001, 393). This means that a representation can have ontological value based on how unaltered or uncompromised it remains from its original; "true to the essence" (2001, 393). This is particularly important for my evaluation of musical texts from film. One would expect that coherence between the visual and audial elements would be favoured and more believable when presenting a particular period. However, this is not always the case with some films featuring musical elements that are not coherent with the period, thus, the purpose of this thesis is further validated.

Traditions are often misconstrued as representations of truth, however Johnson (2016, 22) maintains that the term 'traditional' can still be used to determine a music's authenticity as perceptions of the traditional artefact are inextricably tied via

conventions of culture. As Frith states, the perception of authenticity can change with the inclusion of "desirable features" that came to be accepted over time (Frith in Ahonen 2007, 102), vis a vis, traditions. By Frith, we can subsume that certain 'trends' or qualities become synonymous with the development of a genre, and can lead to the allocation of authenticity on each level: production (industry), genre (artist), perception (audience), discourse (community). In the meantime, films should be expected to be authentic representations of their cultural origins, however filmmakers must also ensure that their films meet the expectations of audiences from a wider cultural background in order to be economically and critically viable (Anttonen 2017, 19; Maasilta 2007, 24).

3.1.3 Authenticity in this thesis

Film theory is a system with all questions and perspectives being interconnected (Andrew 1976, 10). This is most useful even with film music theorising because it allows avenues of connection between film and film music theories, many of the latter being resultant of the former. And if authenticity is indeed subjective, then we must consider its value from more than just one perspective. If each perceiver has their own authenticity, so then does each participant in the production of music and film. Not only this, but the product itself is subject to justifications within its own genre and that genre's collected wealth of determinably authentic material (Bennet et al. (1993, 172).

It can be said that there is no authenticity (Anttonen 2017, 4) but rather constructions of meaning that become conventionalised with the term. For this reason, it is necessary to investigate what these conventions may be and how they may operate discursively. Anttonen usefully deconstructs authenticity into sub-themes that enable analytical renderings: "genre demands, gender, originality, truth and correspondence, intimacy, suffering and madness, anti- commercialism, authenticity of intended audiences, and subversiveness" (2017, i). For this thesis, a similar approach is used for discussing authenticity albeit with altered terminology befitting film music analysis. These have been categorised into three pairs for analysis as follows: (i) genre demands and production, (ii) realism and historicity, and (iii) subject

positions and identifications. Each of these themes carry value for representations of authenticity and indeed are in no way fixed, absolute or determined; they are interconnected and possess ulterior sub-themes that are also inextricably linked to authenticity portrayals.

(i) genre demands and production:

Within this theme is counted authenticity from arguments of the auteur versus art dichotomy, as well as considerations of the many producers that play a role in the production of film and film music, and therefore, genre within the film industry. Originality and creativity hold value as artists are expected to express something uniquely of themselves, and a film is expected to add to the creative-verse of art. In this theme, authenticity is more concerned with "moral or artistic authority of the representation than with its truth or reality" (Van Leeuwen 2001, 396). Discussions into the value of authenticity owing to artists and certain musics must consider the conventions that perpetuate films within their genres and the greater popular discourse (Anttonen 2017, 33). Music has an important part in helping to situate a film's characteristic belonging to a genre. Therefore, in talking about generic musical characteristics in a film, one is also talking about the greater conventional practice at work in that genre (Anttonen 2017, 53).

(ii) realism and historicity:

As detailed earlier in this chapter, realism in editing practices is an important aspect to consider in authenticity portrayals. This also incorporates elements of historical viability. By analysing via these themes we consequently borrow from objective romanticism; that something must be physically represented. What semiotics of film offers is an investigation into "... how true' or 'as how real' a given representation is to be taken..." (Van Leeuwen 2001, 396). Did what we see and hear really just happen? This process of representation refers to believability, and this has been established as a central role of music's function in film (Gorbman 1987, 4). Historicity lends context to musical performance which lends to the filmic representation (Anttonen 2017, 30).

Recording technology has enabled freezing of performances (Anttonen 2017, 30-1), but this does not record that which can never be recreated again. It merely imposes an ideal event (Frith 2002, 211). One could say recording imitates the conventions at play during the recorded event. This is relevant to both classical and film music where a composer's scored music is intended to be recreated as close to the score as possible. This has implications on style and instrumentation for the performers, and recognisability and authentication for the composer (Anttonen 2017, 31). Acoustic sounds and live performance can be another avenue of authenticity, challenging technological advancement in favour of more conventional practices (Anttonen 2017, 20). But, again, in film music this comes back to believability.

(iii) subject positions and identifications:

Finally, the point of view of perceivers themselves need be accounted for in order to recognise the agency they possess in navigating through film, and experiencing film music. There is no doubt that personal value judgements play a role in one's subjective realisation of a representation, and therefore, the perceived authenticity of it (Anttonen 2017, 33). Each perceiver has the potential to construct their own identifications with films, and therefore, create their own associated meaning. This particular ideal of self-constructed meaning is detailed further in the following chapter on perception. They, therefore, perceive the work in question according to a different criterion of what authenticity means to them. Moore argues for shifting the academic gaze on authenticity from the intentions of the performers to the experiences of perceivers, from what to who is being authenticated, to be useful reflexive analysis in identifying the conventional functions associated with authenticity (Moore in Anttonen 2017, 22). Semiotically, we are able to look past questions of how authentic an article is to much deeper investigations of who is presenting authenticity, who is perceiving it, and how are these processes of identification occurring (Van Leeuwen 2001, 396).

3.2 Film music per/re-ception

There are two somewhat contrasting subjects involved in such an overwhelming question: How do we read/interpret film? And, how do we read/interpret music?

These are theoretically loaded questions with many different answers; even within each of the different disciplines, some very broad theories are offered. Though I limit myself in this thesis to semiology of music and film, it's worth establishing a basic foundation of some former theoretical standpoints so as to situate my own more succinctly.

<u>Watch/see/view/read dilemma</u>

First of all, how is film received? A crisis of film viewership exists precisely in the title of experiencing film: *watching* a film; going to *see* a film; *movies* (moving/motion pictures)*, flicks,* et cetera. All of these ways of describing the film experience restrict almost entirely any other sensory perceptions except sight. Even the universally used term 'reading' films (and television as well as other mediated texts) used in critique and cultural studies/sociology carries with it the objectification of the experience through sight alone (Fiske & Hartley 1978). Michel Chion grapples with this by experimenting with other terms: film spectating in place of visually stigmatised verbs. His first suggestion, originally made in 1987, is that of Audio-Vision (1994, 96) in which he critiques the obsession of visual signification in film discourse and argues for more recognition of the inter-relatedness between speech, music and sound effect with visual.

Similar to Chion's first attempt of 'audio-vision', Buhler and Neumeyer (2016, 11) call the film experience 'audio-viewing' a film. Though this does give much needed recognition of the agency possible through aural channels, it builds a false expectation of almost equal operation of both terms, yet the weight is still arguably on the verb function of viewing/vision. Chion's more recent suggestion for discussions of audial material in film is to address the audience as 'the audio-spectator' (2017) which aims to give voice to the ensemble of sounds and images. The play on words - audio-spectator: seeing audio - does not cleanly describe the act of experiencing a film. Chion does not quite make it out of the viewership park, but what is significant is his attempt to lift filmic discussions beyond that of the cultural discourse and challenge the conventions associated with experiencing film.

There have been some attempts at rectifying the problem with terms such as movie-goers and experiencers being trialled, but as yet, nothing has uniformly stuck (Gorbman 2000, 45). The term 'watching' still reigns supreme and visual information still demands hierarchy over the other forms. Claudia Gorbman (1987, 2) attempts a solution to what she calls the "Visual-chauvinism 'point of view' instead, 'point of experience'" by using 'cinematic spectator' when referring to her film audiences. Though this is heavily referent to sports in media and engulfs a potentially confusing association of spectatorship, it does give much needed agency to a cinematic experience which goes further than only seeing. This thesis, however, does not deal only in cinematic experiences, but acknowledges the myriad processes associated with experiencing film. Perceptions of films and the identifications available through them are possible not only in the cinema, but in one's home, on a billboard or even in conversation. Such is the popular discourse of film.

Perception as a possible solution

An avenue of possibility in tackling these theoretical dilemmas lies in film 'perception'. By discussing film perceiving as the act of experiencing film we open it beyond only the cinematic and acknowledge other processes which occur along a film's continuum, whilst simultaneously allowing a broader definition than watching, viewing or reading. Anahid Kassabian's solution to the 'film-watch' problem is to address the audience as 'perceivers' thereby incorporating much former theory into the event of perceiving film: reading, socio-cultural, production, text et cetera (2001, 37). Perception not only allows for broader recognition of the available semiotic meanings being made, but it grants meaning-making agency to perceivers themselves *(Conroy 2016, 25)*.

Kassabian (2016, 15) talks about identifications ranging from perceiver to perceiver based on one's own musical histories, a concept that is echoed in 'biography' of Waskul and Vannini in Popular Culture as Everyday Life (in Conroy 2016). They term this personal musical or cultural history as 'biography', which not only shapes how one perceives media but is constantly changing and reshaping along with the perceiver themselves (Conroy 2016, 23). This is significant because identifications

available to perceivers would also then be in constant flux. This idea of individualised history also affects how genre functions: perceivers' expectations are constantly being updated according to their own perceiving experiences (Neale 1990, 57).

Emily Boyd (2016, 106-7) writes about live music being an experiential practice, a view that I extend to seeing films again - they can offer altogether separate experiences. In this regard, films are not just "products but activities". Film viewership allows us to analytically identify films as activities in themselves, not just products which is important for the acknowledgement of my analytical timeline, as it is a process, not a single point of reception; an active participation.
"The choices we make regarding our experiential purchases… become part of our identity work - activities and physical settings we integrate into our notion of self" (Boyd 2016, 111). By Boyd, identifications through film perception are valid and can occur at any given point in a film and a perceiver's history.

Moreover, Daniel Chandler (2002, 13-14) advises against synchronist approaches to semiotics, arguing that analyses of singular performances and momentary practises ignore historicity and quickly become invalid and outdated. Instead, by analysing phenomena diachronically, across systematic occurrences, one is able to study systems and their evolution. The phenomena must be evaluated for their value within the culture system, not only for their associative value to other phenomena. This is concurrent with Foucault's understanding of intertextuality, that all texts exist in relation to each other. Indeed, he claims that a book's readership life must be considered far before its conception and long after the final full stop. It serves as an evolving part of the reference system (Foucault 1974, 23). This challenges the industrial authority of production and again reinforces the meaning-making agency that rests with perceivers: "Perhaps we are moving away from the notion that "mass audiences" are even possible, given the wide variations in both content and context for TV viewing." (Conroy 2016, 28)

Green argues that the musical proficiency of the listener has adverse influence on the text itself. If this is true for music analysis, then the same is true for image

analysis of artists: "... images are… produced in part through and by processes of consumption, experiences of perception, listening and viewing subjects in specific situations" (Fuchs in Horner & Swiss (eds) 1999, 179). Green's consideration problematizes film music perceivership because it posits that perceivers with greater musical knowledge will engender greater perception response from the music in film. However, this is best countered by realisations of experiential knowledge which is developed by the musically untrained just as it is by the trained. It is even possible, then, for an untrained perceiver to have greater experiential knowledge of film music simply because they may have experienced more film than a musically trained perceiver? As we can see, the argument, sound though it is, does not limit perceptions possible within film music, but it can affect the depth to which one perceives.

Film perception continuum

Perception, then, grants agency to the entire process of the interrelationship film has with its audience, whether we are aware of perception occurring or not: *It takes deliberate effort to become more aware of everyday visual perception as a code"* *(Chandler 2002, 152).* . Before a film is released, there are films of its ilk already in the cultural discourse. This undoubtedly plays on the perception of a film perhaps even before its conception. Then, during the pre-production and production phases, there occurs circulation about the film, whether officially or unofficially promoted. "The audience's decoding of generic information is a complex process that begins with the film's marketing and publicity and with critical reviews" (Brownrigg 2003, 53). The most common point of readership for film is, of course, release and text where the film is made available publicly to its audience in its entirety. Many scholars have focused on this particular point in discussing the reception of film, most notably scholarship relating to 'cinema' and 'screen'. This could be due to the film industry's emphasis on release marketing and the success of premieres being a measure of a film's worth. At this point, critique offers opportunity for self-titled professional appraisal and analysis of the released film, most often timed simultaneously to the film's official release or a little thereafter. Finally, the post-release stage is where all other forms of film receivership occur. This contains an extremely broad array of activities such as DVD/hard copy release (private home use), uncopyrighted

distribution (pirate hardcopy versions and online downloads), online paid streaming services, and cult/fan discourses. This has no time limit, and can span as long as a film remains in popularity or circulation. The diagram in figure two lists these different stages in order across the perception continuum. Occasionally these stages do overlap and interplay. The diagram does not suggest any importance of one stage over another, or indeed, any suggested length of currency as this is entirely dependent upon each individual film.
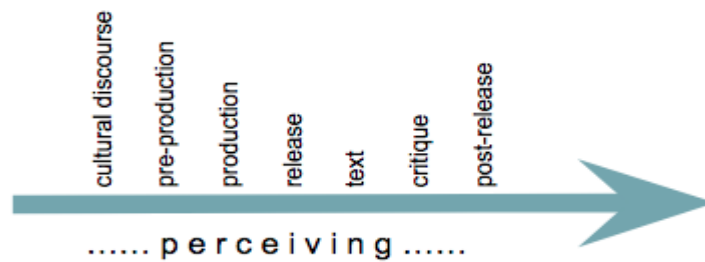
Figure 2 Visual representation of film perception continuum. Smith B (2019)

How, then, is film music received? The process by which the music on a film soundtrack is digested by audience members can equally be called perception. If we maintain the use of perceiving films, then we can also use the same term in discussion of film music, especially if wanting to encourage discussion of interactions between all filmic elements. Film music also has these same stages of perception, but not always attached with its film's perception - a 'soundtrack' (not to be confused with the track of sound effects in a film) can have a divergent life to its originating film. Though they interact with each other at many different junctures, the perception continuum of film and that of its music are independent entities. Music used in films carries with it many associations both inside and outside of film discourse. Music has existed as an artform but also a cultural conductor far longer than film has and, therefore, has far more associative capabilities. This in itself adds tremendous weight to the role film music has within film.

3.3 Theory - From semiotics to identification

An introduction to Semiotics

Semiotics, put simply, is the study of signs. A sign is a common communicative tool used in a language, for information transfer, or in mediated messages. Each sign has an association common to it from all understanding members of the language group or information community. That association made is an interpretation of what the sign means. Semiotics is very much concerned with interpretations of meanings and the systematised processes involved.

Contemporary semiotician and professor Daniel Chandler (2002) adopts a conglomerate understanding of semiotics, marrying the semiology of Ferdinand de Saussure and the semiotics of Charles Sanders Peirce. He writes that, "Meaning is not transmitted to us - we actively create it according to a complex interplay of codes or conventions of which we are normally unaware" (2002, 14). Semiotics offers a system for identifying these codes through the study of sign representation. French founding semiologist Saussure defines a singular sign as containing a concept (that which is to be represented) and a corresponding sound-image (that which is used to represent the represented). In Saussurean terms, the concept of the sign is the signified, while the sound-image is the signifier. Both form an inseparable combination as the total sign. This relationship of signified and signifier is arbitrary, meaning that they are not ordinarily or naturally connected. If they were, then the sign would instead be termed a symbol, representing the object more directly (Berger 2012, 8-9).

signified
the object that is being associated to

signifier
the word, symbol, icon or vehicle that transfers meaning

interpretent
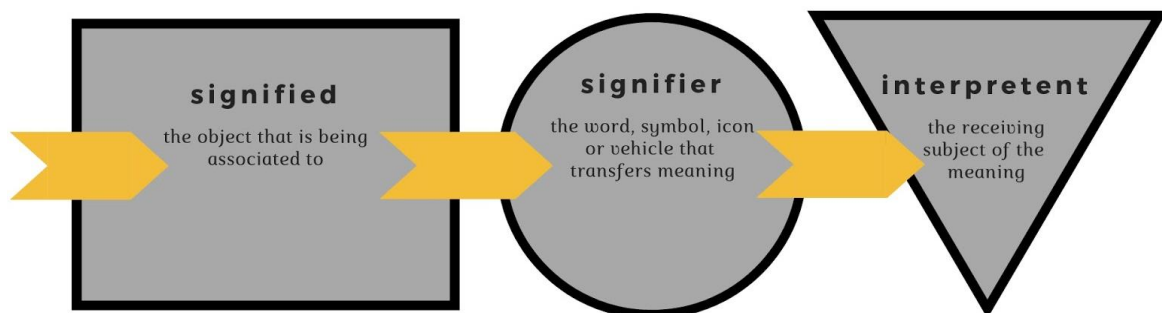the receiving subject of the meaning

Figure 3 Adapted semiotic model of sign components. Smith, B (2019)

Figure three is my own visual aid of a semiotic sign. Though it uses the more commonly semiotic threefold distinction, it does borrow terminology from semiotics and semiology. As seen in figure three, semiotics posits that a sign can exist as a three-fold component combination: an object, a signification of the object, and an interpretation of said signification. These three processes are termed respectively signified, signifier (from Saussurean Semiology) and interpretant (from Peircean semiotics). Analysing the triadic representation of a sign reveals the codal and conventional interplay that Chandler talks about - codes and conventions that are governed socially and culturally. This particular representation is closer theoretically to the American founding-semiotician, Peirce. However, I too agree with Chandler that it can be viewed as an extension to Saussure's dichotomy of the sign as only signified (the object) and signifier (that which brings signification). A simple distinction between semiology and semiotics can be made that Saussure's model is a dichotomous representation of a sign, whereas the latter is triadic giving agency also to the interpretant, the means by which the sign is interpreted (Chandler 2002, 14-5).

Saussure and semiology versus Pierce and semiotics

A critical downside to Saussure's dichotomy model of signified and signifier (often generalised to 'content and form' or 'subject and object') is that it doesn't account for the process of interpretation. "The notion of the importance of sense-making… which requires an interpreter… has had a particular appeal for communication and media theorists who stress the importance of the active process of interpretation…The meaning of a sign is not contained within it, but arises in its interpretation" (Chandler 2002, 35). It is this acknowledgement of the interpretant that makes the trichotomy of semiotics more favourable than the dichotomy of semiology for this thesis, especially as portrayals and subsequent interpretations of them are what is being studied.

Though there seems to be discordance between the models, I see both Saussure's and Peirce's models as essentially similar theoretically. According to both theorists, the object does not hold meaning without having meaning made via a sign and its derivation in the interpreting mind (Berger 2012, 8-9). Also similar to both is how the relations between the signified and signifier are viewed. Indeed, these relationships

are exactly what makes the signification process, and therefore, the study of semiotics possible (Chandler 2002, 209). "... semiotic analysis is concerned with meaning in texts and that meaning stems from relationships - in particular, the relationship among signs" (Berger 2012, 8). Moreover, it is not an object's own connotation that holds meaning, but in that connotation's relationship with all others in the system. This opposition is a famed tenet of Saussure's writing on Semiology. It is rather what 'something is not' that tells us what 'it is'. Nothing has meaning in itself. Everything has extrinsic value based on the system to which it belongs. In relation to the subject matter of film music, the music has value based on its relationship with the other features of the film. It is therefore imperative to analyse the music in and amongst the sound and visual elements.

Why signs are important to this research

Language systems are quite often the focal point of academic semiotic study. This is not unlike the study of music as a system of communication. Components of music can too be separated into roles and functions, and as such, signs that operate within the total system. Direct substitution is not necessary in order to effectively use the same analytical style. For example, phonemes, words, syntax and phrases don't translate easily into musical vernacular, nor do they need to. It makes sense that different communication systems engender different operational tools.

As has already been established in the previous chapter, all participants in the construction and interpretation of meaning have their own inherent processes for doing so. Media and cultural theorists alike agree that everything carries messages, often in an unconsciously received manner and the conscious process of bringing these messages to light can be seen as a type of semiotics. In this way, we are all semioticians, whether we acknowledge it or not (Berger 2012, 18; Chandler 2002, 35). These messages are interpreted by culturally conditioned processes enabling the interpreting of signs. These conditions in the process of semiotics are known as codes. To be a member of a culture is to have a collection of learned codes (Hall 1980, 133; Chandler 2002, 148), though each individual has their own unique 'biography' as argued in the previous chapter on perception. This makes the study of semiotics both difficult and relevant; difficult because any and all interpretations

should be counted as valid, and relevant because a major aim of this thesis is to discuss how interpretations can alter portrayals. Semiotics, then, serves as the foundational analysis style for my overall theory.

The references to semiotics in this thesis are rather broad without specific favouritism of one theorist over another. This is not a limitation to the research in my opinion but an aid. It would be possible to commit entirely to a study of semiotic theories alone, however this thesis will only use the basic premise of analytical semiotics - that meaning can be negotiated by an elaborate system of signs. As a result of the vastness of the field, semiotics can be easily misunderstood as ambiguous and even at times contradictory. This is unsurprising given the very subject matter of the discipline: the study of signs and perpetuation of meaning (Berger 2012, 5; Chandler 2002, 209).

Bridge to Kassabian and identifications

"Establishing that film music is a semiotic system both in its own right and within films only makes possible the processes of analysing the dispersed identification processes within which it operates. Film music conditions identification processes in powerful ways… analyses of those identification processes provide a new realm of possibilities for both film theory and the study of music." - from 'Hearing Film' (Kassabian 2001, 60)

In her book, 'Hearing Film - Tracking Identifications in Contemporary Hollywood Film Music' (2001), Kassabian uses semiotic praxis to theorise her identification practices. Kassabian views identifications as codal practices that exhibit portrayals of identity. These identity markers are cultural and social themes of race, ethnicity, gender, sex, class and so on. By means of semiotic analysis, Kassabian explores these identifications - enabled codes - available through film music examples. Identifications, then, are very much a form of sign realisation, incorporating Kassabian's theory into the vast net of social semiotics. For example, Kassabian addresses her musical examples similarly to sign recognition of semiotics and the identification process is extremely reminiscent of the codifications highlighted through semiotics. Indeed, she goes as far as to say that even musical "instruments

operate semiotically because they have musical signification processes as well as the music played on them" (2001, 83).

The film music theory of Kassabian is reflective of other contemporary scholars in that film music should be recognised as an integral part of filmic portrayals alongside audio and visual information (Gorbman 1987; Chion 2017; 1994; Frith 2002). Kassabian takes this stance a step further, however, by stating that music, more so than audio and visual aspects, conditions the perception of the filmic portrayal offered. This is not to say that film music is the only source of identification available in films, but that it is the focusing tool. Film music can change the lens of identification to allow more open associations or narrower assimilations. This distinction, in Kassabian's work, comes from portrayals made with compiled soundtracks eliciting associative identifications or with composed scores that elicit assimilative ones (2001, 13). Film music suggests conditions for what the perceivers are expected to do: follow as closely as possible the emotional portrayal - assimilation - or make broad experiential links with perceivers' own lives - association (2001, 138-9).

Musical elements that act as signification processes in film music are myriad: volume, style, congruence, instrumentation and performance all signify to various degrees within filmic portrayals (Kassabian 2001, 52). These 'signs' are interpreted by perceivers according to their own codal practices, governed by each perceiver's own experiential history/biography. Kassabian believes her theory offers an account for the relationship of conscious and unconscious processes which in turn allows for discussions of memory, affect, identifications and meaning production (2001, 88-9). By this very biography of codal practice, each perception of film and film music is unique, albeit the signification at work that seeks to control the implication of identifications. But semiotic systems cannot control completely perception of a portrayal and interpretation of meaning. The codal practices of perceivers ultimately governs the resultant identification processes (Kassabian 2001, 109). No semiotic system can completely control or guarantee the production of a particular meaning. Rather, the question of the difference between compiled and composed scores centres on how their different relationships to intertextuality and textual competences

condition identification processes" (Kassabian 2001, 109).

From semiotics we know that codes are highly individual socially and culturally developed processes through which interpretations of signs are possible. This is almost identical to Kassabian's claim that interpretation of film music is made possible by means of identifications which are biographical codes learned through social and cultural environments. Understanding of film music is learned through experience: cultural codes. Therefore, a communication system acknowledging informational exchange is imperative, i.e. semiotics (Kassabian 2001, 22-4). Just as in previous chapters, these biographical codes are highly individual to each interpretant. To make a simplistic assimilation of Kassabian's theory to semiotics, film music is made up of signs that are interpreted by identifying with one's own codification practices. Though codifications occur for all interpreters, and may indeed follow the same or similar processes, each codification can and probably will lead to an individual identification for each interpreter.
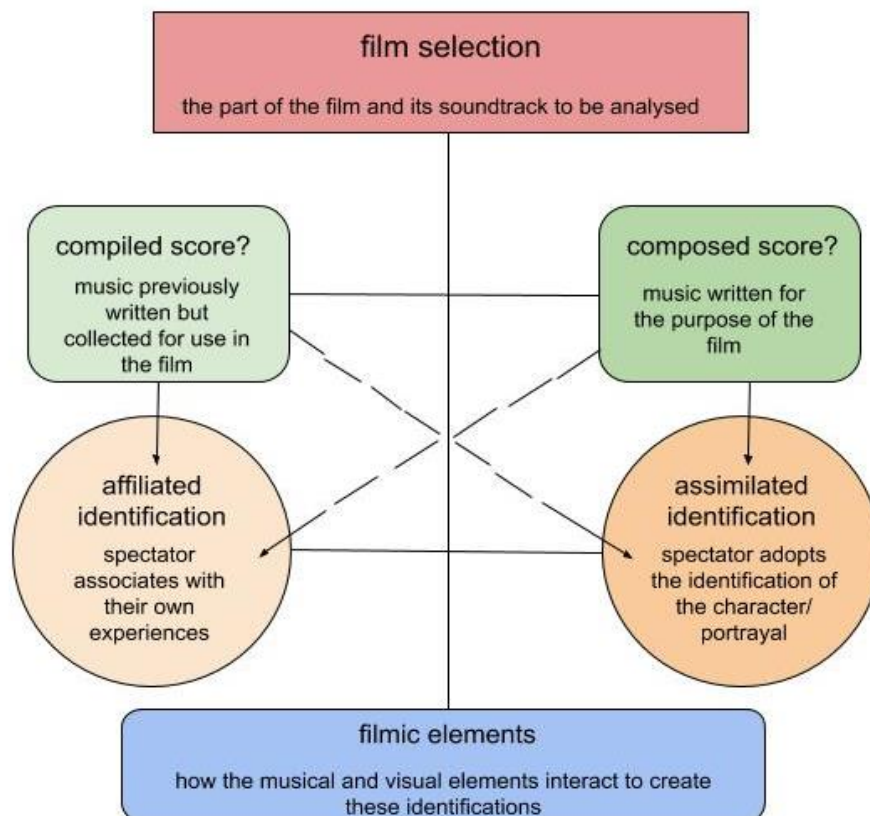
Identification Tracking as an analytical model

Figure 4 Adapted analytical model of Identification Tracking. Smith, B (2019) from Kassabian, A (2001)

The theory of Identification Tracking can be realised as an analytical model, as seen from figure four above. This functions by firstly separating the filmic elements as individual 'signs'. This then enables the categorising of the film music selections as composed or compiled scores, and thereafter assigning whether the selections have assimilated or affiliated identifications. The first condition specifies that a film's soundtrack can be identified as either composed 'score': music written specifically for that film; or compiled 'soundtrack': music previously written not for the purpose of the film but later collated to use in the film. This classification can often extend to the film as a whole as well as to individual selections from a film, with some films featuring both. As for the second condition, assimilated identifications are those that lead the audience to take on the emotional role of the character/portrayal - feeling what the character feels. Affiliated identifications, on the other hand, allow for more associative processes - drawing on one's own experiences in light of another's. These two categorisations can also feature within the same film, albeit seldom simultaneously. Categorising identifications into affiliative and assimilative is also reflective in Frith's analysis of emotional codes: those that tell the audience what the characters feel, and culturally determined codes which tell the audience how to feel themselves (Frith 2002, 118).

This style of analysis is paradigmatic rather than syntagmatic as it deals with 'paradigms' of pre-existing codes, or identifications. This allows for closer investigation into more implicit meanings that are rendered within film music specifically (Fischoff 2005, 4). Syntagmatic analysis, alternatively, would look more broadly at structural aspects of a film such as plot, character development and narrative. Narrative analysis focuses on sequences and patterns within a text making it inefficient for explicating the more sporadic instances of deeper subject matter like authenticity portrayal (Chandler 2002, 84, 99; Benyahia & Mortimer 2013, 80).

The codes that are being made aware of by means of the semiotic analysis are already existent prior to the sign being realised, another distinction of paradigmatic rather than syntagmatic analysis (Chandler 2002, 98). The signs that the film music use are the only things that change in the production process, as producers have no

latent agency over interpreters' codifications. The codes of interpreting those signs don't necessarily change as a result of the sign but by the interpretant's own conglomeration of social and biographical influences. These codes can be seen as identifications that happen when interpreting a sign (Chandler 2002, 148). The identifications, therefore, are the data for this research. Indeed, each sign is interpreted by code, which is an identification practice. Identifications are being made with all signs perpetuated in the film music, including authenticity, the one of greatest significance for this research. So, reading authenticity is an identification practice. To read authenticity is to identify in some way with/to it.

The following figure five briefly illustrates the process of analysis used for this research. Similarities with Kassabian's model occur when deconstructing the material excerpts and reconstructing them again into identifications. Contrasts from the original Identification Tracking model are also evident. One such contrast is that each step in the semiotic process is analytically isolated, meaning that though one may discuss a previous step, the reconstructed identification is sufficiently viable to elicit discussion. All of the interconnectedness apparent in Kassabian's model occurs in the signification and identification stages. In effect, Kassabian's model can be fit into the steps labelled signs and identifications of the adapted model. Further explanation of this model can be found in the Method chapter.
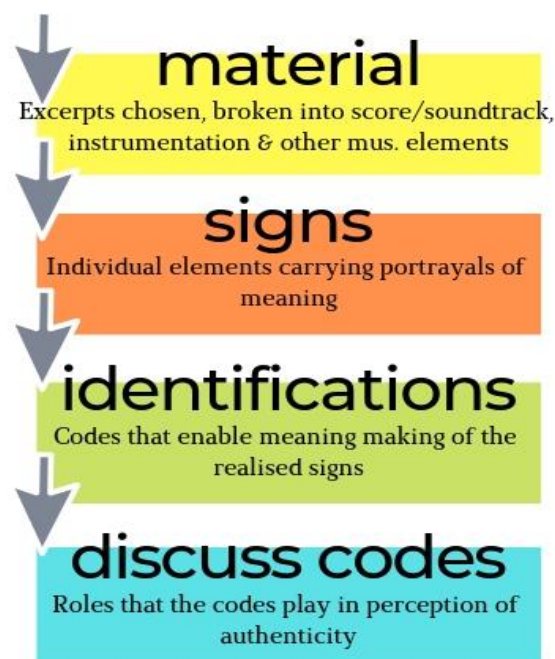
Figure 5 Adapted analytical model for this research. Smith, B (2019)

<u>Subject positions of identifications</u>

In relation to using Kassabian's theoretical model of identifications, there is a potential flaw because it seems that this thesis' theoretical perspective is more associated with the subject position of the audience individuals rather than the codification process, or semiotics. However, Chandler reassures us by means of textual positioning that identifications represent the very codes that transmit meaning in the produced text and are thus able to be semiotically realised (Chandler 2002, 179-80). Rather than assuming that the interpreting audience (subject) is fixed ideologically (an early structuralist reduction of the text receiver), the subject represents a range of 'roles' which are constructed by ideological and cultural values (those previously mentioned i.e. class, age, gender and ethnicity).

The individual is not in question here, rather any potential associable identities, and so identifications become the subject. "Ideology turns individuals into subjects. Subjects are not actual people but exist only in relation to interpretative practices and are constructed through the use of signs… The individual can occupy multiple subject positions, some of them contradictory, and 'identity' can be seen as the interaction of subject-positions" (Chandler 2002, 180). Through textual positioning of the subject we can deconstruct signs based on codes that function by means of identification practices. These systems both enable culture and represent it, as members of the cultural group seek to understand them and identify with them (Chandler 2002, 148).

4. Methodology

4.1 Materials

<u>Drama/genre</u>

Defining period drama presents some difficulties. Firstly, the Oxford British Dictionary (2005) offers a range of definitions for 'period' from an unspecified allotment of time but referring to particular events, to a specified allotment of time incorporating any events that take place within the period's duration. One important statement from the dictionary's myriad definitions for my research is that the term 'period' implies a length of time in the past.

Secondly, drama is representative of another complicating term, 'genre'. In the film industry, genres are quite often broken into smaller sub-genres for ease of analysis, discussion, and criticism (Benyahia & Mortimer 2015, 46, 49; Bordwell, Thompson & Smith 2017, 329). This is most certainly the case with drama and one of its sub-genres, period drama - a drama that takes place in a bygone period of time in the past. Narrowing this broad term further is important so I limit the field to British films - films centred on British historical or textual events.

Additionally, period in my own use of the term can be even more restricted by limiting to events of modern history - in this case, periods that occurred from 16th century up to and including World War II. Limiting yet more closely to a more particular periodic time in Britain's vast history, however, will not be done in this study as this would call for genre analysis, embroiling much more of genre theory and thereby losing the emphasis intended for this study on the musical content. As is highlighted in 'Materials', I also limit the scope by selecting films produced within the last thirty years. I feel this is necessary due to the vast changes that have occurred in the film industry and film theory discourses alike over the span of film itself (Benyahia & Mortimer 2013, 146-8; Stam 2000, 5-9).

Drama potentially carries with it collocations of romance which also incorporates romantic comedy, theatrical drama and a whole host of other film categories that I

will not be discussing even though some of the features of romantic comedies can be see in the selected films. Influence from the Romantic period in art history is definitely a common theme in the analysis and discussions, so I highlight the distinction that when using the term Romantic that I am referring to the historical period of the same name and not a category of drama film or other forms of romance literature. There are elements of historicity in all of the films chosen with some being biographical, book adaptations or a blend of these. A table listing the production properties of all the films analysed can be found in Appendix three.

Some genres have had more research on authenticity than others, like documentary (Jones 2012). Germany and the Netherlands particularly are representative of this research as evidenced by de Leeuw (2007) in 'Dutch Documentary Film as a Site of Memory', Engell (2007) with iconography, authenticity and temporality of film ('Teil und Spur der Bewegung: Neue Überlegungen zu Iconizität, Indexikalität und Temporalität des Films'), and Giesecke (2008) with film and the limits of authenticity ('The Lives of Others und die Grenzen der Authentizität'). Ultimately, these researchers emphasise that because the filmmakers always have an agenda, they are trying to sell more than just the film but the message that is perpetuated within the film. Therefore, the music chosen for documentaries is extremely important. However, it's difficult to structure arguments about the music because the genre is too broad with many different messages and associated ideology. This makes for limited commonality and low generalisability. Therefore, I feel a discussion of authenticity and music in documentaries is not favourable for a master's thesis.

Alternatively, on the subject of science fiction, Buhler and Neumeyer have commented that science fiction soundtracks often incorporate a seamless blend of sound effects and music. For this reason, and its emphasis on equally impressive visual effects, science fiction is often famed for having the greatest influence on the development of technology in the industry (2016 4, 359-362). Also, within the genre wonderful discussions of authenticity and what is 'real' permeate. However, these discussions do not often pertain to music, especially as future imaginings are a common premise of science fiction and we, therefore, cannot yet know what music will sound like in the future.

By dealing with only period dramas, I limit the discussions to time periods that have actually occurred and therefore have accrued cultural heritage, i.e. musical styles and published musical works. This means that I can draw upon historical data about musical style and performance when analysing film's use of such music. It is true that documentary analysis offers an opportunity to explore authenticity, though the discussions often relate specifically to the subjects and are therefore highly subjectified. With analysis of period films, it is more likely that not one single agent can be attributed for the portrayal of authenticity, but rather production styles, teams, institutions, and the industry itself are of more interest, thus taking the attention away from the individual player, and placing it rather on the product(s). This allows me as analyst to focus on the musical material as part of the product(s).

The films

The films used in the analysis are chosen based on the following criteria:
(i) the story centres around British historical events; (ii) the film is produced in Britain or by British producers (if not filmed in Britain); (iii) the historical events in the film take place between the 16th century and World War II; (iv) the film features a musical score that is significant to the portrayal of authenticity, effectively or ineffectively; and (v) the film is available commercially on DVD and can therefore be cited with exact time labels for discussing specific moments of the film.

Rather than doing analysis of an entire film, as in profile or narrative analysis, I dissect specific cases of musical significance. This involves individual scenes either in part or in their entirety, with the focus being on how the musical, audial and visual elements interact. Using these smaller segments allows me to focus on the specific analytical point(s) rather than the film as a whole. Furthermore, secondary or inferior information of the scenes is not contributed if it is not essential to the authenticity portrayal in question. Period drama incorporates many sub-genres such as biopic, book adaptation and historical. In order to get an overview of the genre more examples are necessary so as to give better generalisability, and not show bias

towards one or another sub-genre, or indeed, a particular film. For this reason, I have selected thirteen films.

The thirteen selected films are (in alphabetical order): Amazing Grace (2006), Atonement (2007), Creation (2009), The Duchess (2008), Elizabeth (1998), Elizabeth: The Golden Age (2007), Finding Neverland (2004), Jane Eyre (2011), The King's Speech (2010), Miss Potter (2006), Pride and Prejudice (2005), Stage Beauty (2004), and Young Victoria (2009).

4.2 Method

The period films were first of all chosen based on the conditions set forth in the previous subchapter. These films were then verified for their validity by ensuring that substantial enough presentations of authenticity could be drawn. Particular scenes from each film were selected for best representation of the identification processes in accordance with Kassabian's Identification Tracking model (2001), see figures four and five. After the selection process, descriptions of the audio and musical elements were annotated respectively to the visual elements. This particular step is visually represented in Analysis (i) of this thesis, albeit refined through consequent rounds of analysis. From here, categorisation according to the Identification Tracking model was made. These categories were source/diegetic music, underscoring/non-diegetic music, compiled and composed score, associative identification and assimilative. These steps represented the first round of analysis and resultant data.

The second round of analysis was focused on identifying codes at work in the portrayals. These codes represent the practice of reading films and film music. If the semiotic signs in this process were the musical indicators from the music tracks, then the associated meanings from these indications were possible because of codification practices in film perceivership. This step was repeated as necessary in order to obtain enough data from the combined interaction of visual, audial and musical elements in the scenes. Though the musical filmic elements are the subject of analysis, it is to the visual elements that the musical elements refer and vice versa. Therefore, both need to be present in the analysis (Carroll 1988, 219; Frith

2002, 114).

The final step in the analysis process was to compare the common themes of authenticity portrayals in the films. This enabled discussion of the commonalities rather than discussing the films one by one. These themes were then categorised into the authenticity themes addressed in the chapter on authenticity: auteur and production, realism and historicity, and subject positions and identifications.

<u>Limitations of the methodology</u>

In this thesis, genre analysis is considered only in the literature review as a construction of film music scholarship. Drama represents a major category of film genre and it is limiting not to incorporate the wealth of knowledge available from the field of genre studies. However, as this is not an exhaustive study into the entire genre of drama, it is more prudent to address authenticity semiotically rather than structurally. Kassabian's theory on composed and compiled scores being exclusively assimilative and associative respectively is far too limiting, Therefore, as is discussed in second analysis part, this thesis favours a spectral approach to the theory; that whilst identifications may be more likely associative or assimilative, the function of the score is not determined by its type alone but on how the interaction of elements shapes the portrayal.

5. Empirical Analysis

5.1 Analysis (I)

The analysis for this research thesis is written as two chapters. In the first chapter is detailed the general themes in each film followed by a table of the authenticity portrayals used in the later discussion. It is convenient that the first chapter of analysis is also representative of the first step in the analysis process, allowing then for the discussion of identifications that takes place in the second chapter, Analysis ii.

The first section of presented analysis consists of a breakdown of themes associated with authenticity in the material. The themes have been colour coded for major similarities. The second section is a tabled representation of the scenes' musical and extra-musical content relative to the portrayals of authenticity in the material. Timestamps and basic narrative information is also provided here. Details of each film's narrative content as a whole is not provided. The reader is encouraged to look in the appendices of this thesis to find a short synopsis for each should it be required. Fair warning is also given to the reader that some narrative details herein written could be described as 'spoilers' of which I apologise for in advance. It is intended only for the purposes of the analysis and discussion that any narrative information is disclosed.

Below is a colour legend to help better categorise the themes in the analysis. The theme of musical style, marked red, denotes the type of instruments used and the style of performance. Orange is used to highlight the use of piano or keyboard instruments in the score or source soundtrack of the film(s). Yellow highlights portrayals of class differentiation and some relationships that are significant in the identification making process. Pastorality, marked as purple, refers to implied connections with nature and farming/pastoral scenes. Green has been used to identify previously composed art music most often termed classical. Blue highlights any instrumentation of human voice, and any other details have remained black.

5.1.1 Thematic analytical notes from material

Colour legend:
- musical style, instrumentation
- piano
- class, relationships
- pastorality, nature
- classical cues, source music
- voice, choir
- other information

Stage Beauty
- Strong affiliation with folk music in underscoring
- "A woman playing a woman; what's the trick in that?!"
- Power displays; aristocracy music contrasted with folk music
- Lower register piano highlights emotion - breakup
- Pastoral (one scene) but very heavy
- Weird synthesizer sounds in intimacy scenes
- Again 'folk' at Mariah's triumph (but with synth instruments); also plays in credits

King's Speech
- Heavy use of silences highlights comic, awkward
- Concept of equals and class/power struggles between King and Lionel
- Very few female cast
- Use of classical cues in underscoring (not like other films)
- "You know… you're the first ordinary Englishman I've ever really spoken to"
- Scenes with Lionel and the King mostly without underscoring
- One use of woodwind in film, indicator of place (cor anglais. cathedral)

Jane Eyre
- Minimalist, often creepy
- Musically equal, classes shown in costuming and relationships
- Choir vocalising, solo female vocalist
- Unusual harmonies, solo cello (much vibrato)
- Silence for awkwardity - realism
- Woodwind used to add mystery/darkness/ominous
- Very much focus on women and faces
- Clear pastorality in garden scenes (piano)
- Very specific and seldom use of brass (and woodwind)

Elizabeth
- Anachronistic use of percussion (Classical military style)
- Creepy ambience sounds like thriller
- Some choir use, but not always stylistic
- Woodwind use sinister/irregular
- Latin men chorus, so why mixed non-stylistic before?
- Some period instruments (treason scene)
- Haircut scene – Mozart Requiem, Operatic female vocalist

- some pastorality, but not musically consistently

Elizabeth - The Golden Age
- Ethnic woodwind and percussion
- Source: water music, chant, court music
- Blended underscoring with source music
- woodwind used for great risk/sense (french horns)
- Female vocals - assassination attempt/beheading (middle eastern sound)
- Choir at ships montage, brass at deaths

The Young Victoria
- underscoring stylistic; plucked bass, quick dynamic changes
- Romantic style being dominant Hollywood style as well as film period style
- Strauss-like waltz style, very idiomatic (could be affiliative)
- Blended underscoring with source piano - swan song
- Clear class distinctions "Keep Lord M in his proper sphere"
- Schubert Swan song (associations from audience)
- Very well-known classical cues, Zadok the priest; tuning orchestra and 'tap tap tap' of conductor's baton
- Solo chorus at gunshot - how does this function? Only place in film
- Song at end not in style – 'Only You' Sinead O'Connor

The Duchess
- Never music with pastoral scenes (musically silent)
- Significant piano use in underscoring
- Source music heavy on classical cues - used to portray awkward (not silence)
- Heavy use of leitmotif: three themes
- Repeated patterns (especially in piano) - neoclassical
- Duke's unquestionable power/control (egg crack)
- Not typical underscoring with all scenes (meetings w Grey)
- Keira Knightley and period piece stereotypes

Pride and Prejudice
- Keira Knightley again; many female characters
- Strong feature piano in underscoring
- Lots of source piano; (always composed or public domain), source pianoforte but not period
- Pastoral always without music
- Musical silence for awkward/tension
- Film set end of 19th century, book in the beginning. Purcell? Why?
- Woodwind used throughout, but not for identifications
- Consistent use of cross-fades/scene-changes
- Aristocracy without music

Creation
- Bird noises like Atonement for pastorality, not music
- Woodwind for dark/sinister mood setting
- Piano repetitions with strings like genre - minimalism
- Calm piano with held chords under woodwind - changes dark to light

- Virtuosic playing from wife: Chopin winterwind etude

Miss Potter
- Pastoral folk violin - propriety, gender roles, suffragette, freedom
- Woodwind used for flashbacks, mystical, montage, dreamlike/unreal
- Music box source theme in underscoring rest of film
- Limited to no underscoring for moments of realism: bank, love, death, breakdown
- Song at end in pop style - draws out of filmic world
- Outspoken class struggle, but not in music. More in pastorality portrayal 'nature'

Amazing Grace
- Many male leads, challenges female audience/spectatorship
- Lots of pastorality with woodwind
- Standard underscoring with more in emotionally charged scenes
- Lots of source music representing aristocratic farce
- Period instruments source in final scene
- Aristocracy often portrayed as opposite of lower classes (challenges authenticity)

Atonement
- Heavy use of thematic leitmotif - piano strong repeated patterns
- No pastorality - 1935 maybe explains it
- Very obvious underscoring in/out with Briony's face - strong internalisation
- Long awkward dialogues, sex scene without underscoring
- Theme from underscoring played on source harmonica (copyright)
- Oboe and cello/piano for love theme
- Bird noises like Creation for pastorality/nature, not music
- Underscoring and source blend Dunkirk (whole scene in one take)
- Hyper-realism of sound effects: matches, switches, scissors, scrubbing
- Debussy used for Briony's realization

Finding Neverland
- Underscored electric guitar (Western)
- Mixing of classes - proletariat
- Piano throughout but more in emotional scenes
- Nonverbal female/children's choir (like a synth keyboard)
- Much use of woodwind, mostly solo, similar to Miss Potter
- Same actor in Creation, Amazing Grace
- Silence as indicator of tension, awkwardity
- Period instruments hurdy gurdy during play, mandolin Italian style for bear circus fantasy

5.1.2 Details of authenticity portrayals by scene

The following tabled analysis shows details from a selection of films from the material. It is neither comprehensive nor does it detail every film or scene. Instead, those film scenes that feature the most pertinent representations of authenticity for the discussion are included. The other films of the material were found to have similar representations of authenticity and I therefore rely on the stronger authenticity portrayals herein to represent the consistencies found in the material. Not all of the details for each film are discussed in the second analysis section, however it is helpful referentially that the reader can see how music is used across the film/scene. Please note that the table of analysis below is written in shorter form to allow for easier reading and to help keep the various details of each observation in line with any associated details. For this reason, the following common abbreviations have been used: 'u.s.' designates underscoring; 'source' for source music; 'w/w' for woodwind instruments; '&' for and; and 'E' for Elizabeth in both *Pride and Prejudice* and *Elizabeth*. The reader is encouraged to read across the table using the timestamps on the left as reference to the scene's progression. A new table row marks a different section of the film or new film, and a space left between details marks the next scene.

Table 1 Scene by scene analysis

Film scene / timestamp	Narrative detail	Musical detail	Visual / sound / other detail
Finding Neverland opening sequence 3:20 4:50 5:06 6:58 7:44 11:05 12:10	theatre prepares for performance curtain goes up on stage short montage in theatre – Barrie's anxiety/imagination Theatre foyer, audience mills Barrie home to Barrie on park bench Circus bear montage, crosses back/forth: park/circus, dog/bear Barrie and dog fall down in park home	choir (no words) u.s. stops source string quartet (not seen) high classical style string chords & w/w melody u.s. fades out u.s. before visual 3 beat dance, not classical, more like Italian folk melody, mandolin u.s. stops brief u.s. for scene change	orchestra tuning, conductor taps baton; opulence, upper class but not aristocracy (proletariat) raining in theatre, thunder as audience watch play crossfaded from house setting whirling camera shots, mirrors, clowns dancing, lighting like circus tent, adds to abstraction

12:25-12:42			cross fade to home Barrie home
Barrie befriends the boys 13:55 - 14:12

16:10

17:20
18:18
19:50
21:00

29:23

35:00

41:40
47:10
49:16

1'02:20

1'06:45

1'07:15
1'07:39

1'11:40 - 1'13:00

1'14:50

1'20:50

1'28:00

1'32:00 | Barrie on park bench, Peter invites
Western play scene – backyard

boys begin fighting
dinner at Barrie home

Barries go to separate bedrooms

boys flying from bed/ going to sleep

Barrie driving Luewellyns to summer house

boys perform their play
Barrie & wife at home - tension

Barrie leaves hospital

just before Peter Pan theatre, orphans are entering theatre
theatre orchestra begins

Barrie accosts wife in theatre
in theatre foyer

in Luewellyn home, play is replicated for dying Sylvia

Barrie and Peter on park bench | solo piano theme - short cue
idiomatic Indian ethnic instruments, electric like guitar, more modern u.s.
u.s. stops
no u.s.
u.s. Starts as scene changes
subtle playful u.s.

mystical strings, piano, chimes

slower theme, broad sustained chordal harmony
source self-played organ
no u.s.
u.s. subtly in
piano pattern, solo cello, very idiomatic of genre

piano theme

strings join u.s.
pit orchestra (source but not quite/mix)
piano only

source string quartet in background
string quartet plays (but totally out of synch to visual)
climax in u.s. at Neverland reveal

soft nonverbal boys choir solo piano in credits, ad libitum modern pop style, not classical/rom. | park bench used again in film
boys and Barrie dressed up as cowboys/indians, Western town street (like in Western films)

crossfade
wife through ordinary door, Barrie through mystical, mist, bird noises
imagination of Barrie: boys flying through window like Peter Pan strong greens, summer light, vivid

terse words, awkward wife turns lights off, cross fade

upper class disgusted at 'dirty' children

play about to start
Play starts

audience milling (no visual cue of music)
play set up in living room, opens into Neverland
Sylvia walks off into Neverland - dying
Barrie and Peter fade from bench, Barrie's effects remain
*piano solo not theme from film |
| **Creation**
opening sequence
1:20

2:19

3:09 | beginning credits

crossfade to reality
Darwin begins retelling story of tribe and children - memory
abrupt cut back to reality | ad libitum violin solo
more structured beat, piano, quite sad, minor key, falling harmonies, pedal point notes.
no u.s.
tribal drums and chant

no u.s. | visual of universe animals and life

tribe in tribal garb, ships crew dressed ornately |

4:17	back to memory	bass pedal point, tribal flute	
5:09	memory - on ship to England	Celtic dance tune, Uilleann pipes	highly exaggerated gestures of etiquette when eating
5:27	captain teaches etiquette	high Classical style, violin solo, ornamented in classical style	
6:15	tribal children visit palace	Pompous 3 beat rhythm, brass	exaggerated gestures, bowing et cetera
7:11; 7:27	back and forth between memory and reality	abrupt changes between tribal and u.s.	
at the Darwin home 12:30	wife is concerned for Darwin	held pedal point, high piano 8ves mysteriously clarinet melody, dissonant chords	argument with scientists, visual cues of distress
14:00	growing unrest in household	piano solo, impressionistic, ad lib. tempo	younger Darwin and wife
16:42	Darwin's memory of Annie		
18:15	memory of Annie as baby, wife at piano in living room	original piano theme, more Romantic style, arpeggiated left hand, not compiled	
20:00	memory of family fishing outing	more elaborate, chamber instruments, piano pattern only strings, solo violin melody, stops when original memory returns	bright summery light, green plants, trees, tall grass
21:20	memory within a memory - boats at sea		
23:26	montage of life/death	high dissonant strings, thriller/ horror like, suspense, tense	fast paced documentary style footage
26:18 Darwin & Annie in study story of Jenny orangutan 27:50	Darwin in study talking to Annie Darwin's memory: Darwin and daughter Annie on beach. Darwin retells story of Borneo jungle and Jenny in England, flashes back and forth	strings chords, piano/violin melody. strings, w/w melody tribal drums	(cross faded from previous scene) "Once upon a time…" Darwin younger, dark, dim study contrasted with vibrant colours parallel Jenny with Annie
29:00		returns to strings chords, w/w melody (clarinet)	
30:50	Darwin in cage with Jenny	arp. chords in strings like piano left hand, w/w melody	dark grey/black of England
33:09	Darwin bids farewell to Jenny Returns to beach with Annie	turns dark, inner emotion of Darwin No u.s. arp. chords in strings/piano, w/w melody no. u.s.	Darwin touches hand of Jenny, image of man touching God painting Darwin's face turns downcast, worried terse dialogue, honest admissions, difference of belief
33:24 bedroom preparing to sleep	Darwin and wife in bed. Discussion of war with God		
35:30 on beach	wife and children on beach playing ball		bright sun, blue water, high wind
37:40 in house	Darwin prepares to reprimand priest for berating Annie, wife stops		
39:33 at church	Congregation sings	"All things bright and beautiful"	

41:15 water treatment montage 50:10	Darwin walks out of church Darwin undergoes water treatment to rid body of tremors et cetera	Important use of hymn Crossfade u.s. starts Wife plays at piano virtuosic style Chopin, Romantic, tumultuous	Darwin grows more conflicted by church and sermon wife troubled, remains montage of water treatment, study writing, wife playing, animals in tumult climaxes with Darwin arguing with Annie
Atonement 21:30 In Robbie's lodgings 24:20 - 30:45 Briony in manor 33:10 - 38:44	Robbie writing, Cecilia montage intermittent Cecilia montage continues long dialogues sequences Briony discovers Robbie & Cec. dialogue backtracks temporally	'O Soave Fanciulla' from La Boheme plays on record, same again no u.s. theme 2 w/w, growing unease sex scene completely without music	rip paper from typewriter, abrupt stop Robbie recites letter awkward, palpable tension dark interior, ornate furnishings
49:36 Robbie in France - 52:38 55:28 57:00 57:50 1'04:00 1'06:18 1'07:18 1'08:25 1'12:00 1'17:20	Robbie hiding with soldiers temporal backtrack to Robbie & Cecilia farewell Robbie in field soldiers walking in fields soldiers & Robbie Dunkirk beach Robbie walking through beach sick Robbie hallucinates his mother Robbie flashbacks through poppy fields	love theme on source harmonica later love theme solo clarinet no u.s. during dialogue love theme cello & piano, oboe love theme strings - no piano Rushed theme 4, oboe, strings Dunkirk theme solo cello & strings male chorus into mix - u.s. supports source singing chorus fades out, cello solo again theme 2 solo piano clarinet solo, u.s.theme, men sing again	very short cue, then dialogue Robbie: "... the last thing I am is a toff" bird song at dawn Cecilia reads letters in soundtrack Robbie walks closer to pavillion where men sing 1'06 - 1'10 shot in one single take the shot comes into focus of other characters, male chorus grows in mix
1'20:10 - 1'37:00 Hospital 1'34:05 1'35:40 1'38:00 imagined ending	older Briony as nurse, chores in hospital, dialogue with colleague Debussy montage Briony confirms mistake scene with Robbie, Cecilia & Briony	Briony's theme (1) portrays older Briony strange, oddly epic/climactic Debussy piano - Clair de Lune Briony theme altered source organ mixes with u.s. theme no u.s. - very stark	very vivid, stark white walls, swabbing wounds, emptying bedpans newsreel of war culminates with typewriter no exaggerated sound effects as in rest of film

1'45:30 interview 1'46:17 1'49:00 1'50:00 1'53:15 1'53:50	interview with much older Briony montage of Robbie & Cecilia deaths Robbie & Cecilia on a beach credits	love theme, short then dramatic with typewriter love theme segues out of strings into next montage solo piano only strings & cor anglais theme 2 cello theme with strings, later piano solo	lights flicker on Briony's face older Briony narrates no sound effects sounds added

Miss Potter
Beatrix' bedroom
38:33
    39:00
 	
    39:50
 	
47:15
    47:25
in Potter home
54:32
 	
Summer in the Lakes district
    56:00
 	
    57:38
 	
58:35
 	
1'02:30
 	
1'03:30
 	
1'05:50 London
 	
    1'07:13
 	
    1'08:50
 	
    1'10:17
 	
Beatrix' farm in Lakes dis.
    1'12:02
 	
1'12:30
    1'13:10
    1'14:45 - 1'16:16
	Norman steps inside room
	Norman looks at duck painting
	Norman recognises the tune "When you taught me how to dance"
	(they rejoin party guests)
	Beatrix alone after saying goodnight
	
	dialogue with parents engagement ring
	
	Potter family board train for Lakes
	Norman kisses Beatrix
	
	Beatrix at Lake district, love letters from Norman
	
	Beatrix reads that Norman is ill
	Beatrix finds out Norman has died
	Beatrix returns to her room
	
	Beatrix grows more anxious, drawings become dark
	Milly comes to Beatrix' room
	Beatrix resolves to leave home
	segues to lake district
	
	Parents at Beatrix' new farmhouse
	
	unpacking at Hilltop farm, Lakes district
		u.s. strings quietly start
		flutters in w/w, chimes
		
		music box tune composed for film
		plays as source, no u.s. (Norman sings)
		plays music box again
		u.s. joins strings & w/w (no u.s.)
		soft strings u.s. w/w solo, cor anglais
		
		more dramatic u.s., almost epic, climactic, silence at kiss, then high strings, moving patterns, theme on piano (Taught me how to dance)
		calms to slow theme, long held chords
		
		u.s. starts quietly, ominous
		
		very little u.s., bare, strained
		u.s. starts very quietly, high strained
		piano solo, then strings, more dramatic
		
		no u.s. as Milly discovers Beatrix
		u.s. starts at resolution piano ornamentation, softly
		
		no. u.s. during dialogue slight u.s. at realisation, strings
		solo clarinet, strings
		high strings
		no u.s.
			duck comes to life momentarily
			Norman dances with Beatrix
			Norman almost proposes to Beatrix
			
			segues into next scene
			
			Beatrix & Norman read letters aloud in soundtrack
			Beatrix reads Milly's letter, goes to London
			
			Beatrix grieves death of Norman
			
			Beatrix breaks down: "Milly, I can't!"
			Beatrix to Milly: "I must leave this house."
			
			Beatrix to father: "I must make my own way."
			
			crying in bed

1'16:18	Milly visits - walking through fields resolutions in Lakes district	scenic, w/w & strings match, symphonic u.s. sadder tones in chords resolving out, much broader	bird song as they walk. Milly: "Who'd want to be cooped up in London when they could be here?"
1'19:00 - 1'21:00 1'23:00	Beatrix & Willy visit district farms open scenic lakes, pastures, m'tains credits	pastoral theme, short full pastoral scene Katie Melua sings "When you taught me how to dance", very breathy, modern pop style	"this place… should be conserved…" Beatrix reads from her journal, as film begins
Pride & Prejudice opening sequence	pastoral dawn, Elizabeth walks/read workers busy about the house	no music, then u.s. solo piano, sedate more complex piano part	birdsong, open fields, woods people bustling about
2:05 Bennet home	a daughter plays piano in house	not source, u.s. piano continues	clavichord seen but only just heard
5:00 local dance hall	dance orchestra plays for dances	source, orchestra (with brass)	not vibrant colours, dark tones, plain decor, imperfect finishes
28:20 militia in town	Bennet girls attend procession	source folk style fiddle solo not seen	striking red of militia against natural tones of townspeople
30:30	Wickham recounts his injustice of Darcy family to Elizabeth	no u.s. not awkward, but distrustful	vibrant green of forest, and trickling of stream
32:10 Bennet home	girls preparing for ball	u.s. piano, source maid sings in same key as u.s. but out of time/rhythm	segued montage effect as maid walks through house, singing
33:00 Netherfield ballroom	Bennets enter	u.s. with brass & tympani, grand, different source music in each room	opulence in dress, furniture, decor
37:25 38:10	Elizabeth dances with Darcy, dialogue during source violin	source - Purcell, solo violin u.s. strings chords joins source violin during gaps in dialogue	wooden flute, strings, classical dance many synchronised dancers u.s. and dialogue intermittent
39:20	dancers disappear, E & D alone	almost all u.s. cello & high strings	dreamlike, reverb u.s. & source violin
39:45	they bow, Elizabeth leaves ballroom	final chord, u.s. reaches climax	dancers reappear, not dreamlike
43:20	E outside in dark	u.s. solo clarinet, contemplative	birdsong at dawn, carriage departs
44:00 Bennet home 49:50 Netherfield packed up	Mary plays scales on box piano Bingleys leave for London	source piano, loud, annoying u.s. strings & w/w reprise Purcell	family with hangovers, breakfast Jane's letter from Bingley leaving awkward, terse argument with friend
52:40 Bennet home	E on swing, friend's engagement	no u.s., noise of farm	
53:30 - 55:20	E on swing, seasons montage	u.s. piano solo theme 2, then strings	seasons change as E swings around

54:40 E visits Collins 56:20 at Rosings 1'00:40	E meets Lady de Bourgh, dinner E plays fortepiano in parlour	cue continues to next scene no u.s., source piano (E), theme 1	(silence for awkwardity/aristocracy) not perfect playing montage day to night, dreamlike
1'10:50 Collins home 1'16:00 E in country 1'18:00 at Pemberley 1'18:40 1'21:00 1'21:50	E alone, Darcy visits her E travels with aunt & uncle, stops on way arrive at Darcy home, Pemberley E, aunt, uncle walk through sculpture room E looks over grounds Darcy's sister plays pianoforte	u.s. sad piano theme (heart change?) u.s. piano & strings, very full, dramatic, epic no u.s. u.s. piano theme 2 subdued then strings solo clarinet joins with u.s. fades out to no u.s. source theme from u.s. opening	E walks through fields to cliff, sees sun over valley nature sounds, challenges aristocracy pastoral vista over pemberley grounds masterful playing, more modern piano
Elizabeth opening sequence 0 - 1:40 1:40 - 4:10 7:20 E & mainds in field 7:50 9:30 9:50 tower of London 11:30 interrogation 14:55 24:50 - 25:15 25:55 27:45 - 30:00 30:50	opening titles burning protestants in town square Elizabeth dancing, Robert arrives "May I join you my lady?" escorts arrest Elizabeth courtiers question Elizabeth Elizabeth taken to Queen Mary E: "Tonight I think I die." Robert & E in country house Mary dies, E announced montage, accepts sovereignty ring coronation in abbey courtiers dance	u.s. mixed vocal choir, rhythms period appropriate drumming patterns, crude, not art music epic choir during burning protestants no music u.s. strings & harp start, flute love theme grows more tense as escorts arrive u.s. ominous, without form no music strings, epic choir, military drums, brass, theme from opening credits u.s. short cue love theme no music, only source bell tolling segue source church choir (men/boys) organ with choir source w/w dance ensemble (not seen)	very epic, operatic style singing unusual harmony not period horror/thriller sounds for effect, not synced drums seem like cult - against protestants very much like thriller/horror turmoil and unrest in streets overexposed light, dreamlike, temporal gaps, "Long live the queen!"
42:00 51:40	maids undressing Elizabeth E addresses bishops	u.s. choir sings 'Misere Eleison' operatic style singing, modern style harmony no music, u.s. strings at end of speech	segues to death field bishops yelling/disputing

56:30	arrival of French duke	source w/w ensemble with drums source cross mix English horns/French instruments	seems legit. strengthens the portrayal of instruments
1'10:10	in court, entertaining queen	source ensemble, renaissance vocal, percussion, crumhorn, guitar, shawm another source ensemble, short cue	
1'12:30	queen discovers duke's bedchamber	transition to u.s. like thriller, source stops; spanish ethnic sounds	silence as queen enters, awkward
1'17:05	"I am not your Elizabeth!" to Robert		high drama/tension connotes spanish influence on Rob.
1'34:55 treason scene	capturing traitors	more w/w, irregular beat pattern ⅞	sinister, but not like horror/thriller start
1'43:20	"The dead have no titles"	mens/boys chorus, period instrum. like 'Thallis', tiers di picady resolve (period approp.) u.s. Mozart's 'Requiem', operatic female voices with operatic chorus	why female chorus at beginning film (u.s. horror element again)
1'49:30	maid cutting her hair assignment as head of state		epic - sovereignty, majesty
1'54:25	credits	love theme harp & strings	why mens/boys chorus rest of film?
The Duchess 6:00	G looking outside over grounds	u.s. theme strings	(not pastorality, but identification)
6:30	wedding of G & duke	u.s. theme more majestic, solo violin & tympani	
11:00	first sex. exp. G & duke	u.s. high held strings, piano	strained, tragic
18:30 19:45	duke betrays G first time duke's illegitimate child comes to live with them	u.s. harp & strings source clavichord Haydn or similar (Classical style)	heightened awkwardity, dystopic aristocracy opulence, extravagance,
23:00	at party with rest of aristocracy	source quartet	decor, costuming
27:20	duke/duchess travel to Bath.	u.s. theme in waltz style, light	very green, lush, river wildflowers
32:00 Bath	G by the river with the girls	no music	
40:40	Bess & G confide in each other	u.s. theme piano solo	not to begin, but when more intimate
44:40	Grey & G confide in each other	same theme piano	u.s. at intimacy, not whole dialogue
45:25		u.s. strings join, 2ⁿᵈ theme	parallel of intimacy
45:50	realisation of Bess & duke affair G leaves palace to her mother's	u.s. harp joins, despair, held strings	

51:20	G returns to palace	u.s. piano solo, repeated patterns, soft	mystery very dark, turmoil
54:10	Bess reunion with her children, live in palace	u.s. solo violin, 2nd theme, develops	
54:50	G at ponds with Grey		green, dimly lit, uncut grass, swan
55:50	Grey kisses G	starts no u.s. (pastorality) u.s. strings	sincerity
57:55	palace, all breakfast	u.s. suddenly stops	very abrupt scene change, duke cracks egg
58:50	duke, duchess, Bess discuss	no source/u.s.	
1'10:00	G rejoins society	source ensemble, u.s. violin rises with gaze of Grey, u.s. 2nd theme strings	similar to P & P scene
1'11:15	Grey/G go to bed from party		
1'12:00	Bath, Grey/G affair	u.s. 1st theme strings, full u.s. piano held strings, love theme	moment of happiness repeated patterns
1'12:55			
1'15:10	G hears duke's demands	no music until realisation, held strings, repeated chordal notes, tense	"You will never see your children again", sheer loss
1'22:40	G reunites with children	u.s. 1st theme, high strings, epic	
1'23:20	all at dinner, Grey comes shouting from outside	source string trio (not seen)	duke continues eating, no reaction
1'24:10	duke decides G's actions	u.s. violin solo, piano patterns under	
1'26:00	at cottage, birth of Grey's child	u.s. strings, pedal notes in low register	variation of theme 2 wild nature, dirty road, bird noises
1'30:00	handover of child to Grey's family	starts no u.s., u.s. strings at handover	
1'32:30		full theme strings/piano carriage leaves	
1'33:00	reconciliation of duke & G, children play outside	starts no u.s.	starts as duke touches G's hand gently "How wonderful to be that free"
1'37:30	G re-enters society at party	source string quartet (not seen)	
	first meeting of G & Grey again	no u.s. for G & Grey (source only)	
1'38:35	scene continues as u.s. takes over	u.s. strings/solo violin 1st theme	
	short info on screen	then full theme piano/strings to credits	
1'41:30	G, Bess, daughters play in garden		
	Credits	2nd theme strings/piano/solo violin love theme harp/strings	garden ornately decorated

5.2 Analysis (II)

This second section of analysis is an extension of the first and offers greater opportunity for discussion. Identifications require much more detailed analysis than is possible in the analysis matrix of the first section and are therefore extrapolated herein. As set out in the theoretical framework subchapter on authenticity, the identifications will be discussed in themes of authenticity: auteurism and production, realism and historicity, and subject position and identification. This is not to say that the themes are not otherwise interlinked, but rather make for better readability when the more common themes are drawn together.

In regards to references to specific scenes of the films, time stamps are provided and corroborate with the data supplied in the 'Analysis i' table. Rather than a confirmation of stereotypical scoring techniques for the genre, the discussion draws on portrayals that challenge authenticity first and foremost. I did not find it necessary to mention all of the films selected as material for this thesis, though they were analysed. The films mentioned herein serve as more substantial opportunity for discussing representational authenticity. The films omitted from discussion consisted of authenticity portrayal to lesser or greater extent, else they would not have been chosen as material. The particular points of discussion, however, did not warrant deeper investigation or elaboration.

5.2.1 Authenticity in auteurism and production

As detailed in the discussion on authenticity in the theoretical chapter, auteurism is the practice of assigning artistic ownership to a single artist. In the case of film, this is the director. A director is quite often credited with the artistic vision that ensures the end product of the film is that which is originally conceived (Benyahia & Mortimer 2013, 131; Stam 2000, 85). However, the execution of this vision requires a much wider talent pool from financial managers, scriptwriters, filmographers, costumers, set designers, musicians, and composers. This whole process goes under the heading of production, and the production of a film must also be considered as part of the creative process, not only the director. Production companies, often referred to as studios, form networks of employees and contractors that work on the production

of films. They are also generally responsible for the distribution of their films, and therefore, have invested interests on making as much revenue from their productions (Bordwell, Thompson & Smith 2017, 22).

Filmmakers are constantly negotiating between factors of sponsorship, budget, production team, and cast to name but a few, but most importantly, the tastes of the audience limits the filmmakers' choices in what is viable. However, filmmakers do have power in shaping the portrayals according to technology and artistry and this affects the perceptions possible (Bordwell, Thompson & Smith 2019, 304; 306). The preconceptions of the audience, then, need to be considered by filmmakers in the production stages of filmmaking, just as the perceptions achieved through film perceiving are valued.

‘Cheating' copyright

Film often features familiar songs from particular historic periods to help better situate the audience. These can be well known songs or sound-hooks that are relatable to their times. Where it gets more complicated is in examples that feature representable music that is in fact anachronistic, not belonging to the portrayed time period. If the audience is aware of the disjunction then an interpretation as to why the music is used can be made, and the connotation therein realised. But if the audience is not aware, the potential connotation is entirely missed, and an altogether different interpretation on the part of the perceiver is possible. For this reason, perceptions of periods are extremely important to portrayals of periods. In these cases, it becomes evident that the perception of the period is indeed far more important than historically verifiable accuracy. After all, if the audience does not make inferences to the period, then the portrayal of the period will have failed, regardless of whether the audience are familiar with the period or its historical artefacts. Further discussion into how historic artefacts are presented can be found in the following subchapter: Authenticity in realism and historicity.

A ‘cheat' around this dilemma is to use new material that mimics the idioms of the period's artefacts. Musically, producers can implement new music that sounds like music of the portrayed period, as in *Footloose* and its portrayal of the 1960s, though

it was produced in the 1980s. The practice of using specifically written or new music as source material in film is certainly not a new one with many films owing to the film genre of musicals employing this very technique. This is also noticed in films featuring, but not limited to, representations of musical performers such as *The Bodyguard*, *A Star is Born*, and *8 Mile*. Two financial considerations of this practice are that film producers bypass copyright laws regarding royalties and licensing ownership of already existing period music, and that producers create new opportunities in royalty revenue of the new musical material. Artistically, a production that features component products of itself could be seen as more authentic in being true to its own creation, and certainly lends to the auteurist view of originality in creative vision.

From the material for this thesis, the following films have incorporated new musical material as source music: *Atonement* features a harmonica playing the theme heard just moments before in the underscoring; *Miss Potter* introduces the music box theme as it is first presented on screen of which is then heard repeatedly in the underscoring thereafter; several characters in *Pride and Prejudice* find themselves playing a piano piece introduced via underscoring; and in *Creation,* Mrs Darwin plays a piece written for the film at the piano in Darwin's memory of his daughter Annie as a baby.

In *Atonement*, a very quick cue from an onscreen harmonica is noticed (49:35). It is taken from the underscoring theme previously and again later heard in the film during associations with love, sincerity and tenderness. This is the only occurrence of its type in the film, and is extremely short-lived, raising the question of why it was used at all. However, as the underscoring theme is used to associate love, the character playing portrayed during the cue, Robby, is to be associated with the theme, and by extension, his lover, Cecilia. This is reinforced by a clarinet in the underscoring taking over the theme (52:40) as a musical montage between diegetic and non-diegetic audial frames.

Miss Potter, on the other hand, exploits the music box theme that is first introduced as source (39:50) and then extensively used in underscoring for the remainder of the

film. A similar style was also used in *Babe*, a film by the same director where he did the same thing structuring the entire score from the leitmotif reference. Auteur theory will agree that style can be a trait of authentic creative originality, however, the authenticity of products themselves as original artefacts is challenged. Another film that features underscoring themes as source material is *Pride and Prejudice* which shares the themes readily between the two audial planes. Elizabeth is seen playing a fortepiano in the parlour of Lady de Bourgh, though poorly (1'00:40). And Darcy's sister Georgiana rather masterfully performs the same theme from the opening titles (1'21:50), and yet another theme in the following scene (1'25:20). It is no doubt a tool in linking the music of the film cohesively together, albeit at the risk of breaking believability and trust in the diegetic world created. Hearing Elizabeth fumble noticeably when performing the theme, however, does make for a better perception that she is not a skilled pianist having heard the theme previously in its intended form in the underscoring.

Atonement and *Creation* are interesting cases because they both also feature period music as well as new music. In *Creation,* the accomplished pianist and wife to Charles Darwin, Emma, plays the Winter Wind Etude written by Frederic Chopin. The piece was published as a set of etudes in 1837, making it quite possible that Mrs Darwin did actually play the etude in the span of time that the film narrates, after the Darwins wedding until the publication of his book, 1839-1859. This in itself renders the musical portrayal of Darwin's living period more historically accurate, but as to absolute authenticity, we cannot know for certain whether Mrs Darwin did in fact like to play the piece as she is not alive to ask and we must depend on subjective biographical written accounts. Chopin's book of etudes, opus 25, was and is available as a public domain resource, meaning that the producers of the film need not pay licensing fees to use the piece of music in a film, only those owing to the performer just as in any other soundtrack. If we consider that films are commercial products and are therefore made with the intent of sales then we must acknowledge that the availability and cost of material will most assuredly affect the inclusion and exclusion of musical texts. Film production budgets must be sensitive of this, and smaller film producing companies can be thus restricted to only those musical texts

that are free from licensing agreements in the public domain.

What is true in all of the four cases, and in many films besides, is that new music written to be used as source material in period films must follow the stylistic idioms of the period. This seems quite a common sensical notion, however, it isn't always heeded, especially in film credits at the end of films. Of this thesis' material, the following films feature popularised styles contrary to their respective periods of narrative portrayal: *Miss Potter* chose to have popular/folk artist Katie Melua sing 'When you taught me how to dance' which was featured throughout the film in a much more period-appropriate style; *The Young Victoria* similarly had a popular artist, Sinead O'Connor, sing 'Only You' in the credits in what can only be described as a contemporary breathy popular style; and *Finding Neverland* continues with the common piano association from the film's duration, but is played during the credits in a contemporary style with influences of jazz improvisation.

This seems to be an opportunity or blatant connection to the popular music market and a last minute attempt at forcing associative identifications with perceivers. Apart from being incredibly disjointed from the rest of the film's narrative efforts, the popular song styles could be viewed as an attempt to catapult film productions into the popular song market, thereby increasing revenue possibilities for their films. In reality, films are quite expensive to make with many not meeting budget expenditure. That producers seek alternative methods to cover costs should not be surprising. What is surprising is, however, having sat through an entire film of period portrayal of costuming, set design, acting, and attempted diegetic believability, producers feel the need to associate the audience with contemporary artefacts.

Instrumentation as a production tool
Instrumentation serves as the colour palette that producers can utilize in painting artistic touches and nuance components within scenes. Specifically in this thesis' material, woodwind and brass instruments were featured with generally specific effect, and not altogether frequently with one film, *The Duchess*, featuring none at all.

Occasionally, a woodwind instrument was used in an identification, just as in the love theme from *Atonement* (55:28) where the heroine, Cecilia, farewells her lover, Robbie, before he goes off to war. The poignancy of the scene and the oboe solo add immense sincerity of emotional content. The oboe has a reputation for sounding like the human voice (Schubert & Wolfe 2016, 2). It is for this reason, perhaps, that the identification is even possible via a woodwind instrument. Apart from this singular example, scenes using identifications did so entirely without woodwind or brass instrumentation as is discussed in the subchapter on subject positions and identifications where piano and strings were the favoured choice. Another but lesser example is from *Pride and Prejudice* as Elizabeth Bennet escapes from the crowd of ball attendees to a vacant unlit patio (43:20). We hear a solo clarinet play the melody line (or leitmotif) from an earlier theme which helps to end the ball sequence just finished and allow a moment of recapitulation for the character of Elizabeth. It also grants possibility into the thoughtful depths of the character who is evidently ruminating on the night's events.

Brass instruments - trumpet, french horn, trombone, tuba, et cetera - function by the player forcing vibrations against a mouthpiece that then reverberates the vibration through a valved, brass bell making it quite a loud and confronting sound. They are very effective solo instruments being heard easily above strings or an orchestra, and when played in ensemble, the brass instruments are quite stark and brilliant. The association with military practice cannot be understated with brass instruments having strong identifications across the span of their development. Not only military, but also royalty, the military being the active arm of the otherwise passive royalty.

Pastorality

Romanticism well and truly left its mark on the artistic world with its main contributing ideals of rejecting industrialist commercialism and returning to nature, pastoral farming and countryside (Kalil n.d.). This ideal is called pastorality, and though it represents a component of Romanticism, it is not restricted only to the Romantic era, but rather comes and goes in fashion cycles. This trend is true even today, and this can be noticed with the use of pastorality in period films, especially as the Romantic musical style is very much a part of contemporary underscoring practice (Brownrigg

2003, 37; Gorbman 1987, 4-6; Kalil n.d.). There is potentially a multiple effect at play in generating authenticity via pastorality: filmmakers may wish to represent a period in history that featured strong tones of pastoral idealism, such as in *Miss Potter*. Filmmakers may alternatively wish to associate the values of passion and true feeling through a characterisation, and therefore find pastorality to be a useful vehicle. A combination could also be employed.

Miss Potter is very heavily reliant on the theme of pastorality throughout the film, even beginning and ending with scenic panoramas of the Lakes district equally matched with a folk inspired violin melody that returns at each scene set in the district. The authenticity that is being applied here is in juxtaposing the natural innocence and purity of nature against that of the upper class; authenticity is taken to be pastorality itself. Natural expression is also favoured in romanticism, a sentiment that Norman succinctly encapsulates when speaking of Beatrix' upper class parents: "How can they know what we're feeling? They've never felt it!" (57:25). This statement takes place in a downpour of rain as heavy clouds of steam from the departing train roll past. The underscoring consists of very expressive strings, and indeed, is the most expressive point musically of the film. It is via these interactions that we can understand just how interlinked pastorality and romanticism are in period films.

Alternative renderings of pastorality occur in *The Duchess.* Pastorality is never accompanied by music in the film, a phenomenon that also occurs in *Atonement, Creation*, and *Pride and Prejudice.* This leaves it as a very natural, unadulterated aspect and represents a portrayal of authenticity - that of purity and nature in its apparent natural state. This portrayal of pastorality also implies a challenge to the authenticity of aristocracy itself, that although the order, opulence and grandeur of aristocracy is visually apparent, it cannot surpass nature temporally, visually, or aesthetically. This is further realised by the duke in *The Duchess* himself looking out a window to the grounds below where their children play and admits to the Duchess Georgiana, "How wonderful to be that free" (1'36:20). This is both an association to the children and to nature - that children are indeed closer to their true natures, at play with the world they inhabit, not bound by it, as is the case for the societally

conditioned duke and duchess.

There does feature a scene in *Pride and Prejudice* where the underscoring may be confused for an association of pastorality, however, the narrative content of the scene puts more priority on assimilations of emotional significance. As Darcy and Elizabeth walk toward each other in the dawn through the wild fields (1'47:40), the audience is positioned musically more towards identification of the characters' emotions than of nature. This is achieved by using the already familiar leitmotifs in the underscoring in a heightened, dramatic way (1'48:50). Another scene that could be considered as representational of nature is as Elizabeth stands on a rocky precipice overlooking the valley below. But this could just as equally be considered an identification practice, allowing assimilations of her emotion and inner being - the scenic panorama provides a moment of inner expression and individualism from within Elizabeth.

Pastorality was a frequent but not consistent theme across the material featuring in six of the total thirteen films analysed: *Amazing Grace, Miss Potter, Jane Eyre, Stage Beauty* and *Elizabeth*. The presentations of nature as the authentic source of inspiration as well as the ultimate challenge to hypocritical societal constructs were the strongest identifications taken from the material for pastorality. These were either presented with accompanying calming instrumental underscoring as in *Miss Potter* and *Stage Beauty*, or starkly with no music as a more natural and nature soundscape style like in *Pride and Prejudice,* and *The Duchess*. The latter presentation leads onto elements of realistic portrayal, an avenue of authenticity via realism.

5.2.2 Authenticity in realism and historicity

Realism via juxtaposition
Authenticity portrayals in *Finding Neverland* are most notable with identifications through realism. The producers have used many juxtapositions to portray a sense of realism, class and character maturity/age. One of the main juxtapositions in the film is between the reality of 1903 London and the imagined world of James Barry that

can be called Neverland from Barry's play, Peter Pan, of which the movie tells the story of its conception and release. Realism here is presented through elements of the physical reality and supported by fairly rudimentary underscoring conventions of the genre. The imagined world, or Neverland, is presented as the fantastical alternative with striking visual, auditory and musical differences. The visual differences feature mood lighting rather than natural, thick misty air, vibrant colours and highly costumed characters/creatures all akin to theatre performance, while the auditory differences feature heavy use of performance style voicing, echo, reverb and exaggerated sound effects.

Of particular interest is the musical presentation of the imagined world that features unique instrumentation and styles. Each time a different imagined retelling occurs, a different style is used in the presentation. One of the featured presentations is the circus bear montage (11:05 - 12:10) where the protagonist James Barrie, played by Johnny Depp, dances with his large dog whilst pretending to be a circus ringmaster dancing with a bear. The underscoring here is dance-like in a three beat pattern similar to a waltz dance form. It is not in a high classical style like the realistic representations of the film, but closer to an Italian folk music style with long melodic lines and tremolo strumming from a mandolin. This is combined with dancing clowns, soft performance lighting, and a mirroring effect to add further abstraction to the circus tent setting. When Barrie falls down with the dog, the circus underscoring stops, and the audience falls back into the natural tones of the park from whence the scene set off. The denotation is quite clearly that the park is to be accepted as reality where the narrative takes place, but the imagined world does still hold favour, certainly with some of the characters.

In the final moments of the film, the boys' dying mother has just witnessed the play Peter Pan in her sitting room. She gets up from her chair and walks into Neverland at the scene's close (1'26:00). Moments later Barrie is joined by one of the grieving sons on the familiar park bench where they first met (1'32:00). He relieves the boy's grief by encouraging him to visit his mother in Neverland whenever he wishes to. The film ends with Barrie embracing the boy as they fade leaving the park bench and Barrie's effects remaining. This connotes that Barrie and the boy are indeed visiting

Neverland. A further extended perception is that Barrie is actually in his authentic reality, that of his created world where he can be his true self, a notion very much akin to the romantic philosophy of authenticity (Kalil n.d.).

In *Creation*, a similar juxtaposition of reality and memory worlds is used. In the scene where Darwin retells the story of Jenny the Orangutan (26:18), Darwin is in his study talking with the ghost/imagination of his deceased eldest daughter, Annie. At this point, the underscoring features soft string chords and a woodwind melody. As the memory begins and the visual changes to the beach memory with Annie, the underscoring temporarily stops. Then, as Darwin begins telling the story (27:50) the underscoring begins again and the visual cuts to Borneo where Jenny is climbing in a tree with her orangutan family. The visuals cross cut back and forth between the beach and jungle (28:25), at which point the underscoring changes to tribal drumming as she is trapped and kidnapped. The chorded strings return and a solo clarinet takes the melody (29:53) when Jenny is taken to London zoo and is visited by Darwin. The underscoring changes (30:55) to a faster pace and arpeggiated strings much like the left hand of a piano part when Darwin's retelling of the story temporarily pauses and Darwin's memory in the cage with Jenny takes over. The original chordal strings return (32:20) as Darwin begins retelling the story again.

The scene finishes as Darwin returns to reality by lying is head on his pillow, and the underscoring features held unchanging string chords and a mysterious clarinet solo (33:05). The subtle changes in the underscoring represent the different levels of temporality needed for this portrayal. Darwin begins in reality then submits to the memory of Annie, then further submits to the memory of Jenny - a memory within a memory. These three layers are uniquely portrayed, and contrasted starkly by the silence of Darwin and his wife as they talk of their differing opinions before sleeping in the following scene (33:30) that this scene crossfades into. This silence renders a hyper-realistic tone to the portrayed reality which aids in the accepted perceptions of knowing when reality and memory is being portrayed in the film.

This same process of identifying each layer of memory with a different musical effect is used at other points in the film. A brief but similar process is used when Darwin

remembers the family going on Summer fishing outing (20:00) where the underscoring is fuller with more string and woodwind instruments. Darwin goes into a memory while in the summer setting to an exploration at sea where he discovers luminescent sea creatures at which point the underscoring changes to only strings and a solo violin melody. The underscoring stops suddenly as he returns to the original memory, only to be taken over by another montage of death and life (23:26) that features quite strikingly dissonant chords in high strings, only to be again brought back to reality by silence, just as in the previous example.

Miss Potter also features the same technique of representing the imagined world in a different musical light. Beatrix' imaginings often feature high shimmering string patterns, ringing glockenspiel melodies, and woodwind as ornamentation. The first half of the film also features flashbacks to Beatrix' childhood, but these are not memories as in *Finding Neverland, Creation* and *Amazing Grace,* but rather temporal breaks that detail the character development of Beatrix and the relationships with her family. The musical significance is usually restricted to Beatrix' imaginings, adding a magical element to these moments. It helps to highlight the realism of other scenes by juxtaposing those of imagination. For this reason too, dialogues are quite often left without underscoring.

Instrumentation and historicity

The films of the material operated remarkably both temporally and spatially where the blurred line of reality is capitalised with musical instrumentation. Though this can be an effective means of narrative transportation, it quite often means a compromise on the value of historic information. Of course, history is not always to be taken factually as it is only a representation of the compiled biographic information at a point in time about a particular point in time. That is to say, it is highly unlikely that we know everything there is to know about a particular period, and what we do know may in fact be incorrect or politically tainted in some way. However, we can make comparisons about how something in the past is presented according to the current wealth of knowledge about said something. For the sake of this thesis, historicity is taken to have that understanding, that though history can be flawed, it is the value it

currently has on its own perception that is to be considered.

Finding Neverland uses instrumentation in the underscoring and sometimes in the source music to negotiate between the portrayed world and the imagined. As discussed in the literature review, music in films following the Hollywood style model quite often feature Romantic symphonic orchestras as the instrumental palette. While the instruments from such an orchestra were mostly featured in *Finding Neverland* (excepting brass instruments)*,* it certainly wasn't in a Romantic symphonic style (Scholes 1991, 1001). Instead, it was much more akin to a chamber ensemble (Hoffer 1981, 243), in this case with standard strings section and featured piano/celeste and woodwind instruments. Vocal ensembles were also used in the underscoring in a far more modern way than was expected. The choral style at the time of Barrie was preferably closer to operatic. Parlour songs were still in vogue during the turn of the 20th century but this style doesn't feature at all in the film. Instead, the composer has opted for a boys' choir to highlight melody lines in the themes. A dangerous collocation with boys' choirs is religion, boys' choirs having been used ecumenically for centuries. The composer defies this association by keeping the arrangements light when featuring the boys' choir. Instead of dominating the score with religious oppression, it leaves behind an angelic demeanour, playing on the innocence of a child. Musically, the portrayal of Barrie is altered accordingly, and perceivers are led to be more trusting of his obsession with the children, albeit with rather modern musical techniques. This is the art of film music, that it can traverse great spans of time and genre effortlessly, and oftentimes unnoticeably.

On a lighter note, *Amazing Grace* features a very rare successful aural presentation of period instruments, the perceiver even getting to see the performers on screen. In the final scene of the film outside Westminster Abbey, the bill for the abolition of the slave trade having been passed the scene prior (1'48:00) - though this is an anachronism as the bill was not passed until three days before his death. We see and hear bagpipes played by a military pipe band (1'51:00) which are soon joined by marching drum band and finally brass and woodwind instruments as the camera pans out. The filmmakers have gone to quite a bit of effort to get the musicians, over one hundred of them, in the scene. Not only this, but the woodwind instruments are

appropriate to the period, being made from wood and not metal as this was a more recent development of the instrument (Scholes 1991, 362). The brass did have valves, but as these were introduced in the late 1820s, we can assume that they were available at the time of Wilberforce's death in 1833 which is the implied setting the filmmakers are depicting as the band plays Amazing Grace in front of the abbey. If one were truly in the mind to find error, the syncing of the visual and audio track could have been cleaner with slight lagging of the visual cues to the musical. However, the infrequency of such a faithful portrayal of the instruments both visually and aurally in films leaves this fault as a very minor one indeed.

Elizabeth and *Elizabeth: The Golden Age* had significant use of period instruments: sackbuts, harpsichord, and interestingly ethnic instruments for the representation of Spain. These instruments are uncommon in Hollywood style underscoring practice marking their use more pronounced. Among others, they were the duduk, a type double reeded woodwind instrument like an oboe, and the dilruba, a bowed stringed instrument. Ethnically, these instruments originate from Armenia and India respectively, but were no doubt part of the Moorish influence on Spain in the 8th and 9th century. That the composer chose to incorporate these more traditionally Arabic instruments is a bit of a misnomer especially as King Philip was a devout catholic, claiming holy war as his motivation for attempting to invade England. This disparity serves an additional purpose in the underscoring, that of associating the Spanish with evil and 'the other' - that the protagonist is 'right' and the other is not. In this way, the composer very clearly sets Queen Elizabeth as the representation of right and Philip's Spain as the evil other. The authenticity of ethnicity that these instruments engender becomes highly politicised when we consider these ramifications.

It seems logical that the portrayal of authenticity via music track is more accessible in these films, and therefore more effective. Yet this is not always to be as is discussed in the next subchapter. On instrumentation, royalty in these two films favoured use of brass and woodwind sections for portrayals of majesty and regal authority. Conversely however, woodwind could also be used to help mood set uneasiness and suspicion in these films just as in *Jane Eyre*. What is interesting about this

observation is that it demonstrates an association with those instruments, or rather disassociation - that the general audience are less likely to identify emotionally and less likely to assimilate the identifications of the on-screen characters. Instead, the association is of difference. Royalty is different from the everyday perceiver and requires difference musically as well. So too is mood setting of suspicion and mistrust guided by these instruments. The producers aim toward a disassociation rather than association. Importantly, these portrayals almost always featured woodwind and brass in ensemble, as these instruments played solo had a more identifiable and associative practice, as in the case of *Pride Prejudice* and *Atonement*. Further elaboration about these two films is given in the final subchapter, Summarising the themes.

Source music and historicity

As mentioned above, source or diegetic music was often more faithful to the portrayed instrument historically. The musical selections used diegetically, or within the filmed scene, carry similar associations with period and historicity. *Creation* has used a period appropriate hymn that has an interesting history all its own that is inevitably embroiled in the filmic portrayal for the modern perceiving audience. I also draw on *Elizabeth* again to highlight the difference in style between diegetic and non-diegetic music.

Creation features a hymn "All things bright and beautiful" sung by the church congregation of which the Darwin family attend (39:33). There are two particularly interesting things happening here, one denotative and one more connotative. Firstly, the priest had previously scolded the eldest Darwin daughter, Annie, for contradicting him about the existence of dinosaurs. The priest's references in the sermon to the omnipotent design power of God clearly reflect his admonition of Darwin for encouraging such opinions in his children. The denotation, however, is potentially far more meaningful, though it is unlikely to be reached without historical and discoursal consideration.

Mark Woods (2016) writes that the hymn is quite often understood as an anti-evolutionary protest anthem, being representative of the vast design for all life on

Earth and positing that each animal has its predestined place; likewise humankind. However, this is a later development than the scene's setting as Darwin's critical thesis 'On the Origin of Species' was published in 1859 and the hymn in 1848. The scene appears to take place between the years of 1840 and 1860, judging by the portrayed ages of Darwin and his children. This places the hymn only newly written if at all. While it is entirely possible that the hymn was intended to represent God's creative design plan, it is unlikely that it was actually a protest song against evolutionary thinking at the time of its conception, and therefore, the time of the portrayed scene. We can speculate, then, that the producers were aware of such associations the hymn might have with contemporary perceivers and allow them to make their own inferences that the priest was deliberately using the hymn to make a point against Darwin and his doctrines. This is heightened by the priest opening his eyes and directing them at Darwin during his prayer. Darwin then walks out of the church leaving his children and worrying wife behind (41:15). In this case, as is often the case in popular discourse, it is the authenticity of the implied meaning - that of religious disapproval for evolutionary doctrine - that is more valuable than any authenticity an article, text, or song may have historically.

In *Elizabeth*, so much work went into using source period music but the underscoring was starkly contrasted and sometimes aggressively so. A men's'/boys' choir was used period appropriately (25:55 and 1'34:55) with word-emphasised rhythms and late renaissance vocal harmonies (Hoffer 1981, 125). But the film also featured full operatic chorus of mixed voices in a modern style (opening sequence, 42:00 and 1'49:30). Yet more confusing, the producers have chosen an anachronistic piece from Mozart's requiem that was not written until 1791, some two hundred years later. Not only does the piece represent a later artistic period than the film's Elizabethan era, it is performed with a later Classical operatic style (Hoffer 1981, 222). The difference in underscoring styles does change with the on-screen portrayal and this helps to explain why producers have been so two-minded with the musical choices. A separation is made between presentations of Elizabeth's religiosity and independent sovereignty by supporting the visual of religious identification with the boys' chorus (25:55), and that of sovereignty with full chorus (42:00) or more standard Hollywood styled underscoring (7:50). Here, the subject positions of

Elizabeth determine the portrayal and therefore which supporting musical portrayal will lead to a more authentic perception of that subject position.

In the material overall, if an instrument was to be seen in the diegesis, care was usually taken to authentically portray it. This same faithfulness to period was rarely extended to underscoring. Even *Stage Beauty* disparagingly featured an electric synthesizer in the underscoring on more than one occasion for a depiction of 17th century England. This inconsistency between diegetic and non-diegetic music highlights Kalinak's view that film music is regarded as no more than easy listening music (1992, 35) used to quell the audience and allow for better believability. As argued in the theoretical chapter of perception, the sound track runs secondary to the visual rendering believability functions first and foremost in the realm of sight and leaving all else to those who are trained to recognise such nuances (Bordwell, Thompson & Smith 2017, 264). Even so, this prioritising of believability would surely be aided by more faithful representations of instrumentation and historicity. Film industries have a great deal of responsibility in presenting information, and historical information is no less intertwined regardless of its source, accuracy and implied authenticity. Positioning both subject and perceiver is, therefore, of key importance in presenting historical data. Nor can we dismiss that perceivers have their own understanding of historical information.

Silence as realism

The films analysed had peculiar methods of using silence as a technique for focusing perceptions. The temporal break from hearing sound, music and voices functions to highlight certain presentations in the diegesis. Almost always were scenes featuring silence presenting disunity to another element bringing connotations of awkwardity, tension, sincerity, reverence, and even at times disassociation. These portrayals have ramifications for presentations of authenticity by juxtaposing what the music would ordinarily have represented. By this I mean that tensions in underscoring help to present and confirm on screen presentations of the same. By removing the expected music track these presentations become poignantly charged with meaning, even at times uncomfortable. These meanings are neither singular nor straightforward in their reading but allow for more complex and connotative rather

than denotative levels of perception.

Atonement, Jane Eyre, *The King's Speech,* and *Pride and Prejudice* were common examples of films that highlighted awkward and comedic portrayals with silence. These included scenes presenting disparity between class, gender and social propriety. In *Pride and Prejudice*, when the heroine Elizabeth accompanies her party to meet an unacquainted aristocrat, Lady de Bourgh, silence is present not only in the initial exchange but also in the following dinner and parlour sequences (56:20). It isn't until Elizabeth performs the piano for the group that the silence is relieved (1'00:40). A deeper perception of the presentation is the absurdity of Lady de Bourgh and how restricted she is from identification with Elizabeth, her class and thereby, the identifying audience. It challenges the authenticity of Lady de Burgh as a presentation of herself, and by extension, the authenticity of aristocracy. Similarly, in *The King's Speech*, scenes with the newly appointed King and his middle-class elocutionist are made more socially awkward by the nervous vocalisations of both characters as they clumsily attempt to converse with each other. These observations may very well have been overlooked had accompanying music been present. *Jane Eyre* features equally as awkward exchanges between Jane and her unrequited admirer, the silence compounding the sexual tension of the admirer, and the struggle Jane experiences by being a desired female amidst patriarchal expectations.

Atonement, *Creation*, *The Duchess* and *Pride and Prejudice* also presented another theme by means of silence, pastorality. This is a rather logical connection with pastorality often being linked with silencing of cityscape noise, calming of urban pace, and preferring of nature interaction over human (Alpers 1982, 437). In a musical sense, the term lacuna is used to describe a space of time without music longer than an ordinary rest or pause, or as the Oxford dictionary (2017) defines, "an unfilled space". This device serves for more than just a momentary lapse in sound like the rest or grand pause, but rather a fully intentional prolonged space without sound that is just as creatively regarded as the sound itself - or for a more abstract title, negative sound. Silence need not restrictively be considered as complete absence of all sound, after all, there can be no absolute silence - even silent movies are played with the accompanying of musicians and the whirring of mechanics

without which the artform would not exist (Buhler & Neumeyer 2016, 121). The void of music used in portrayals of pastorality allow for a heightened awareness of otherwise less than ordinary ambient sounds: birdsong, crickets, rustling of tree leaves, et cetera. The lack of music has definitely a purpose, and in most cases a denoted meaning, that of connection to pastorality, and romantic authenticity of true self, full emotional access, and freedom from societal strictures.

Miss Potter was a more singular example of silence representing sincerity, love and deeper emotional identifications. Silence features in scenes where Beatrix attempts to reason with her pragmatist parents (54:32; 1'12:00) and during emotional turmoil (1'08:50; 1'14:45). In these cases, it is not until a direct identification, such as loss, heartache, frustration, angst, longing, or contentment, is shown that the silence relents and the audience is guided out of the potential ambiguous and uneasy space that the void accentuated. Jessica Wiskus (2006, 178) opines that the aforementioned musical lacuna is more than merely a negative vacuum of sound, but an opportunity to bridge between time lapses of 'then' and 'now'; 'becoming' and 'being'. Often one sees or hears silence as an intended delay of what is to come, a "tease" to make the listener wait in anticipation. We, as the learned audience, are also trained to hear multiple sounds simultaneously, so when a sound is heard totally alone and unaccompanied it is quite stark. A similar effect is engendered when a silence pervades noise. Not only silence, but anything when it is negated must not result merely in a void or loss, but rather the opportunity to reframe the point of perspective: abstractly, physically, and temporally. This was certainly evident in the musical silences of *Miss Potter*, as the music does indeed concentrate the attentions of the perceivers toward the relevant identification. The authenticity of the portrayed state is allowed to build without music and associated identifications until such time that the portrayal no longer requires it, or the music can then enhance the already established portrayal, compounding the identifications possible and securing the meaning of the portrayal.

5.2.3 Authenticity in subject positions and identifications

Here, the distinction is that subject positioning is what occurs on the production side of film, whereas identification is the codification practice of perceiving film (Chandler 2002, 179-80). Film producers subject-position the audience, and the audience perceives via identifications. Subject positions play a remarkable role in film as otherwise dissociative identifications are made possible via them: a male perceiver can make identifications via a female character; cross-ethnic individuals can identify with ethnically restrictive portrayals; even a tree can be made identifiable through subject positioning. This in itself is enough to defy stereotypes of the genre being geared predominantly toward female viewership. Music in film has great potential in altering subject positions, as so too do visual and audio tracks. The points of discussion regarding subject positions that came from the material were chiefly of gender and class while identifications had potentially far wider reaching analytical avenues. I limit these to discussion of classical music instrumentation in film.

Classical music misnomer

One of the arisen points from this research is in the discussion of high and low art forms present in representations of period music in the selected films; something more akin to source music, and perhaps even then, compiled scores. Classical music has been present for much longer than film has been a popular artform, yet it still remains current in circulation of popular discourse. The problem with the term 'classical music' is that by definition, it only infers a very small portion of historical music, that belonging to the 'Classical' period of modern Western music (not to be confused with ancient classical historical tropes). This musical and high art period spans from only 1750 to 1820 and most notably features composers Haydn, Mozart and Beethoven (Harnsberger 1998, 32). Classical music is rather idiomatic because of the period's stylistic nuances of proportion, formalism and simple beauty in favour of lavish expression owing to pre-Classical Renaissance or post-Classical Romantic styles. Where the term gets muddy is in dichotomising Romanticism against Classicism: anything later than 1820 was termed as Romantic (Scholes 1991, 194; Kennedy 1980, 136).

The ultimate problem with this dichotomy is that the Romantic period of music and art spans from 1830 to 1900 - and that of literature only 1830 to 1850 - whilst later art movements of nationalism, impressionism and post-romanticism are quite often mis-termed as Romantic (Kennedy 1980, 540). Even more problematic is the mis-informed use of 'classical' to mean any music of a Romantic symphonic orchestral style (Churchill 2006). This is not singular to film discourse with even learned members within music discourse adhering to similar practice (Bernstein 1959). What is pertinent for the discussion of art music in film is how these selections function within the popular discourse, for that is where they carry meaning over into the films that feature them. This offers much potential perspective for film music and how particular excerpts are used. If we consider the believability argument of film music and other filmic elements, then it becomes prioritised to feature music that associates with the presented narrative (Bordwell, Thompson & Smith 2017, 264-5). But what if the association is a case of misnomer as in the previous paragraph?

The point is that 'classical music' is used, whether historically correct or not, to mean music that is identifiable with high art forms, styles, instruments and composed works from the discourse. For this reason, it is quite often used to identify with other high forms of art and society, such as the upper class, or aristocracy. This associative ability of 'classical music' becomes problematic when one considers how long the composed material has been current in the discourse and used/exploited for a variety of different functions: oral tradition, nationalistic folk melodies, children's music, educational, protest, advertising et cetera. For these very reasons, 'Classical' music exists within popular music, and therefore, film.

Classical music as popular idiom

Tyler White (in Churchill 2006) writes that well-known classical music excerpts can operate differently to art music owing to what he terms 'cultural baggage'. This incorporates music ordinarily from the high art paradigm into identifiable representations of everyday life. If we apply further signification via Kassabian's identification tracking theory, then film music soundtracks that feature these art music works can be considered as compiled and therefore carry associative meaning possibilities (Kassabian 2001, 13; 128-9). This associational function of the

music ties in with White's cultural baggage tenet and acknowledges the biographical variance of perceivers at play during perceptions (Waskul & Vannini in Conroy 2016, 23).

Films in this research's material that feature popularised classical excerpts were *Atonement* - Debussy's Clair de Lune (1905); *Young Victoria* - Handel's Zadok the Priest (1727); *The King's Speech* - Beethoven's 7th symphony (1812) and 5th piano concerto (1811), and Mozart's Marriage of Figaro (1786); *The Duchess* - Beethoven's German Dances (1797), and Haydn's string quartet op. 1 no. 3; *Pride and Prejudice* - Purcell's Rondeau from Abdelazar (1695), also featured in Britten's Young Person's Guide to the Orchestra (1945); and *Creation* - Chopin's Winterwind etude (1836). Although each of these pieces carry a unique history of use and performance - Britten's reimagining of Purcell's Rondeau as part of his orchestra suite is a prime example - they function in a very similar way within the films. These popular classical repertoire pieces carry associations of high art and with it associative notions of strict societal structuring, etiquette and civility. These associations help to confirm the on-screen presentations of royalty in *The King's Speech* and *The Young Victoria*, higher class in *The Duchess,* and refined civility and discipline in Atonement, *Creation*, and *Pride and Prejudice.* They may be written in a time and style very different to Kassabian's compiled rock scores of more recent history, but they still demonstrate the same pathways of meaning making via association.

Elizabeth had a unique blend of styles, instrumentation and a combination of compiled source music that only one other film shared to such an extent, *The King's Speech*. It is no coincidence that these films centred around English monarchs given the wealth of historical data about royalty that is available to draw from, whether it be considered factual or not is of course up to the perceiver. Interesting compilation choices are made by the production team for *Elizabeth* by choosing to add a later musical selection, Elgar's Nimrod from Enigma Variations written in 1899. Though the piece is from a much later time period than the film's attempted portrayal of Elizabethan times, the Elgar has an opportunity to link perceivers thematically rather than temporally. The nationalistic associations of Elgar with England are worth

mentioning here in order to identify a clever elicitation of this codification practice. English perceivers may very well connect with the Elgar stylistically because it is representative of their national identity (Porter 2001, 1). Elgar has strong ties with English nationalism and imperialism with some of his work having been commissioned by the imperial palace, or the monarchy (Champ 2010), so it is no surprise then that the producers chose to incorporate the Elgar if such associations could be positively made. Champ (2010) even recalls the crossing over between art and popular music that Elgar himself claimed to be one of his greater strengths. The Elgar, then, has found its place comfortably in the bridging art of film music that must always have one foot in artistry and the other in popularity.

Gender in the metaphorical genre mirror

As briefly mentioned in the introduction of subject positions, this genre can operate as an exception to the rule of male dominated film discourse, as with melodrama and romantic comedy. *Pride and Prejudice* and *The Duchess* are two such examples of films that defy male dominance. It could be said that a more female target audience can be expected because there are more female featured roles, and as identifications are so important to the semiotic meaning in films, more identification is possible through female character to female perceiver associations. This is definitely not to say that perceptions from male characters to female perceivers and female characters to male perceivers are not possible. Instead, I propose that perceptions range just as much as human experience does, and the associations possible with stereotypical gender portrayals also range. This is significant for authenticity, especially considering that each perceiver has their own understanding of their own gender and identity and can therefore perceive a gender portrayal as more or less authentic based on their own experiential history (Klinger 2006, 20). Even more considerable is how one perceives orchestral music as gendered. If classical, art and orchestral music are to be considered so, then so must also film music and all film. Investigating the true extent of gender in film music would require a separate focus of research and presents possibility for further study.

One startling example of how these gendered questions intercept film music is in the duchess Georgiana's first sexual experience with her husband in *The Duchess*

(11:00). Her emotional experience is portrayed as that of apprehension as the underscoring adds to the perception with solo piano making it more personal - her innermost thoughts and feelings. This engenders perceptions of sympathy as she experiences the tragedy, rather than awkwardity that could have been possible had there been no music at all.

Separation of portrayals into subjective and objective categories can be useful, especially when we consider the internal dialogues that might be available through film (Bordwell, Thompson & Smith 2017, 264). These innermost thoughts are not spoken but are rather shown via the lens of the film camera - we are led to perceive that what we see is what the character sees in the mind's eye, their consciousness (Stam 2000, 30). Just as Georgiana says nothing during the ordeal, so too is the portrayal rendered far more subjectively her own. This understanding of camera lens and portrayed character consciousness is just as important for film music, because, by extension, we can link how we identify with the music to how the character does - we are hearing the character's psyche (Kalinak 1992, 22-8).

Class

All the films of the material for this thesis feature class struggle in some way or another. This is largely due to the period they are representing being one of class upheaval in Britain, if not the rest of Western civilisation. I will discuss here *Atonement* as the portrayal of class is very strong in terms of subject positioning. Throughout the film it was evident that characters of different classes were represented by different cues. These included visual cues of costume and decorum, audial cues of accent and language, and musical cues both within underscoring and source soundtrack.

Atonement has a varied and at times poignant soundtrack featuring both underscoring and source musical cues throughout the film, even at times blending underscoring and source music. For the portrayal of aristocracy, I will draw on the characterisation of Robbie, a servant boy who is raised by the wealthy Tallis family whom Robbie's family serves. Though Robbie is of a common class to that of the high-born Tallis' family he serves as gardener, he has been schooled to the same

standard as the Tallis daughters, of whom Cecilia is a similar age.

During the montage sequence of Robbie typing an apology letter to Cecilia (21:30), he plays 'O Soave Fanciulla, O Dolce Viso' from Puccini's opera 'La Boheme'. This can be perceived as a portrayal of Robbie's enlightened higher self, even to that of his aristocratic masters. He finishes typing another draft, and as he rips it from the typewriter the source cue stops abruptly (24:20). He then writes the ultimate draft after setting the same cue to play again on the phonograph, this time the music clearly affecting him. This reinforcement of the cue renders the portrayal stronger and challenges the aristocratic nature of the high-born Tallis family. It questions whether one is aristocratic because they are born that way or if one can transcend to such heights by self-enlightenment, as in the portrayed case of Robbie. Of course, to be aristocratic is to be born into the class, however this portrayal of Robbie allows contemplation of it more as a social class not an ethnicity. Furthermore, it challenges the authenticity of aristocracy and presents the true self as a source of authenticity itself, authenticity of the true self being a central tenet of romantic idealism (Anttonen 2017, 29-30; Van Leeuwen 2001, 396). This is a common theme in period films featuring portrayals of aristocracy, perhaps owing to the much larger common class demographic of today's audience; identifications with the historic common class are more likely than those of the aristocratic.

It is not an appropriate generalisation to say that all period genre films feature the same use of musical representation of aristocracy. Some films don't feature aristocratic characters, however, the hierarchy that was in place because of the aristocracy can still be seen. *Jane Eyre* is one such example where the characters are not presented musically different according to class. It is only in their costuming, demeanour, behaviour and dialogue instead that we can negotiate meaning of class.

Aristocracy
The representations with aristocracy are important because they semiotically show the relationship between the music used and portrayals. Modern film audiences have associations with that music; therefore the relationship is affiliative, not assimilative. Is it an authentic rendering of period, style and instrumentation? The answer to that

question depends if we are analysing the historicity of the portrayed detail, or the invoked authenticity of the perception. Of course, industrially, as established in the chapter on authenticity, the priority is on the perception of authenticity, not on historical detail. This will be the case for aristocracy in this discussion, that is used as an identification tool - not that perceivers identify personally with it per say, but that they recognise the portrayal as aristocracy.

Miss Potter takes an alternative manner in presenting aristocracy, and not musically. Music instead is used to present those individuals capable of true feeling, as of Beatrix and her comrades. The representations of Beatrix' family and other members of the upper class are left to their exaggerated elocution, costuming and behavioural mannerisms. Underscoring accompanies moments of characters that juxtapose the aristocratic mentality of order, behavioural restraint, and material opulence. Themes are orchestrated simply with strings playing held chords and solo instruments playing unornamented melodies with not more than one harmony part. In this way, underscoring favours characteristics of passion, art, purity, simplicity and nature. This opposition of aristocratic industrialist materialism and unnecessary excess is a central tenet of pastorality.

Aristocracy is a strong theme in *The Duchess* with stark juxtapositions highlighting the disparate reality. The duke is the epitome of aristocracy. This is not the case with all the male roles in the film, as with Mr Grey who is portrayed as clearly inferior to the duke. A hopeful juxtaposition is setup when we consider that Mr Grey is truly the benefactor of Georgiana's affection and not her husband, the duke. This grants emotional power to Mr Grey, far more than the duke has managed to garner in relation to his wife. Yet, aristocratic prioritisation overrides the power of love, relationship and even intellect and common sense. This is compounded upon musically with specific use of themes during the development of Georgiana's and Grey's affair (44:40; 57:55; 1'12:55), themes that are not allocated to the duke.

The representation of aristocracy presented via the duke is accentuated musically by an abrupt scene change into stark silence and vivid sound effect. Previously, Georgiana and Mr Grey kiss for the first time (57:55) which is accompanied by the

love theme played by strings in underscoring. The scene changes when the duke forcefully cracks open an egg at breakfast (58:50). The interruption breaks the calm and emotive underscoring and the mix is cut off mid phrase simultaneously with the scene change. The denotation is of unquestionable power that must be given hierarchical priority above all else; power that is not earned but inferred.

Another reiteration of the aristocracy paradigm occurs when a clavichord is playing as the duke's bastard child arrives and must be accepted in the family (19:45). During an otherwise emotionally distressing experience, the clavichord continues regardless. It portrays an air of exterior normality for something that might otherwise be far more problematic. The connotation here is of aristocracy being about the appearance of perfection but challenges the very core of the lifestyle. Moreover, the contradiction is highlighted when Georgiana's illegitimate child, Eliza, to Mr Grey is not allowed to stay with her at the palace (1'33:00). This same effect is echoed at 1'26:00 when the duke is dining with the duchess and Bess in the palace as Mr Grey is turned away from speaking with the duchess. He then becomes angry and shouts from outside. The string quartet inside the dining hall continue unabated, just as the duke does amidst the evidently distressing experience to Georgiana. Again, the appearance of perfection, but ultimately flawed. The hypocrisy portrayed challenges the authentic representation of aristocracy - that by its very nature aristocracy is a fraud.

Piano instrumentation as identification

The underscored piano, at first glance, has a clear affiliative role in presenting the cognition of the onscreen character(s): the perceiver is intended to think/feel what the character(s) thinks/feels. By Kassabian, composed scores are generally considered more assimilative and function in this way. However, even if not a compiled score featuring historical or already existent music, underscoring still carries associative power in its ability to mean something more specific via the choice of instrument. I suggest that the piano (modern pianoforte) has affiliative rather than assimilative links for perceivers to period music, more succinctly (or rather broadly) termed 'classical music' (see the previous subchapter on classical

music misnomer).

To argue this point one need only look at the material for this thesis of which all except *Elizabeth* and *Elizabeth: The Golden Age* strongly featured piano in the underscoring, if not in the source music as well. Aliya Whitely (2015) writes, "One of the ways to a moviegoer's heart is through the piano." She believes this is due to how the piano inspires the audience through virtuosic performance, but virtuosic playing featured only in *Creation* where Mrs Darwin herself is a practiced piano virtuoso. Instead, we can consider that period films like *Atonement, Miss Potter, Pride and Prejudice* and *Finding Neverland* all feature such strong use of piano because they are capitalising on a system of identification within the industry that is already foundational. It may very well be that womanhood is on display as the Edwardian girls of Jane Austen adaptations demonstrate their musicality at the piano, but we must not forget that the keyboard instruments, organ, piano and the like, were there from the beginning of film as accompanying music played live in the cinemas (Frith 2002, 116-7).

This offers two rather interesting prospects for later semiotic film study: first, a time-lineal study of the keyboard instrument's development in film perceivership, and secondly an investigative study into the periodic associations possible with the instrument and associated film music style. For this thesis, the use of piano as an underscoring instrument was common across most of the material, reiterating the establishment of such use in period films. Portrayals of playing the piano as diegesis in these films, on the other hand, was far more affecting. Mrs Darwin in *Creation* is portrayed as an authentic musician with the camera panning down to see her hands at work on the keys (41:15), whilst one of Elizabeth's sisters in *Pride and Prejudice* is repeatedly admonished to stop practising on account of her implied lack of authentic musicianship. Elizabeth herself shares far less musicality when asked to play for Lady de Bourgh (1'00:40) rendering her yet more humanly imperfect and more therefore more authentic of an associative 'real' person.

5.2.4 Summarising the themes

As stated at the commencement of the analysis, these six themes of authenticity are not absolute, nor do they operate in a singular fashion. As authenticity has been shown to exist as an arbitrary expression, there can be many coinciding paths of representation. For this reason, some of the examples have had many overlaps with relation to the themes, which I see as a greater opportunity for identification rather than a limitation - the more ways in which a representation can be drawn, the more likely it is to be identifiable.

Within the material, there were two standout pieces that offered complexity enough to represent all six of the authenticity themes simultaneously. The same might be said for some other films of the material, but not more so than in the dance scene of Mr Darcy and Elizabeth, in *Pride and Prejudice* (37:25 - 39:45), and as Robby walks desperately through Dunkirk beach in *Atonement* (1'06:18 - 1'20:10). These two scenes offer an excellent opportunity to summarise the wealth of representation analysed herein.

The first theme detailed was auteurism which is present in *Pride and Prejudice* as the directing team has chosen an alternative to the time period of Jane Austen's novel, placing the film in the late 18th century rather than the novel's 1813, the same year as its publication (DeGennaro 2005). This is a challenge to the authenticity of the film, however one that places more value on the artistry of the presentation, otherwise known as a form of auteurism. The auteur, or director, is able to present their own vision of the novel with muddied dress hems and nature settings rather than what could be considered Jane Austen's parlour propriety (Kalil n.d.). In this way, it is more authentic as a representation of the director's, allowing more creative license and making it more their own creative product. Creative license is extended to the production team with these artistic choices of the auteur, thereby extending auteurism to include those responsible for costuming, set designers, sound technicians and music composers/adaptors as well. Here, auteurism and production meet.

Similarly, Atonement features representations that equally portray the film as an auteur product relying heavily on production techniques that set the film independently from its adapted novel by Ian McEwan, published in 2001. The scene at Dunkirk (1'06:18) is masterfully taken with only one shot from a tracking camera that follows Robby as he walks. The music too mirrors this action with underscoring that meanders in and out of the diegesis (1'07:18), making way for the source music and visual detail of the soldiers singing whilst awaiting their fate. *Pride and Prejudice* utilizes the same focal authenticity by preferring on several occasions long sweeping camera shots that move seemingly through walls to follow the characters, though never to the grandeur and expansive effect that *Atonement* does. The music in *Atonement* does very much the same thing aurally, blurring the line between diegetically heard and non-diegetically perceived. This calls on authenticity, but more so its effect on believability as long shots, and likewise long musical cues, are considered as a point of narrative and visual immersion heightening believability (Bordwell, Thompson & Smith 2017, 323).

Historicity and realism were the second theme of authenticity and both films took on similar approaches visually with stark hyper-realism, i.e. blood, high definition detail, muddied hems, and flushed cheeks. This was a technique carried across to the music in *Atonement*, which featured a very percussive typewriter throughout theme one's many occurrences in the film. This mirroring of the visual acuteness heightens the sense of realism by immersing the perceiver both visually and aurally.

As for historicity, both films featured historical song choices, or compiled music from an already existent source. *Pride and Prejudice* featured Purcell's Rondeau from Abdelazar (1695) as source violin soloist during the aforementioned dance sequence. Given the more than a century time difference between the Rondeau's publication and Jane Austen's book, Pride and Prejudice, the scene portrays the piece as a common dance tune making it a popular music product still current in the discourse. This is historically viable and does the production team credit to their attention to detail. *Atonement* featured Debussy's Clair de Lune (1905) at 1'46:15 as the adult Briony reflects on the repercussions of her childhood mistakes. The

timescale of *Atonement* puts the scene during World War II, making this song selection a historically viable portrayal also.

Both of the pieces are performed by one soloist in the music track. This is significant as a parallel of the on-screen characters and connotes the subject positions of the characters, which in turn allows for identification of the characters for perceivers themselves. Elizabeth in *Pride and Prejudice* has shown disdain for the already acquainted Mr Darcy, but by dancing with him sees a different side that conflicts with her inner self-assurance. This seed of unsettling doubt later develops into love for the man and represents a masterfully executed positioning of the character that in turn enables perceivers to make identifications with Elizabeth and her circumstance. Clair de Lune in *Atonement* grants a moment of perspective for perceivers as Briony begins to question the extent of her childhood actions. This is cleverly achieved with the choice of song played solo on piano, furthering the link that Briony is cognitively dealing with the past. The identification is quite strong: the child's actions are now understood as insincere and inauthentic, whereas as an adult, Briony's development of understanding is portrayed as fervent and more authentic.

To close the analysis section more succinctly, these themes have offered aspects of authenticity that can occur across the spectrum of film perceivership. Auteurism and production relate more to the pre-release stage of a film. Historicity and realism have currency in production but also in post-production, especially as our understanding of history can change over time. Subject positions and identifications generally occurred at the point of perception, but could continue well after a film has been seen. This poignantly reminds us that authenticity is constructed across all levels of production, perception, discourse and culture. That construction is a social process of constant interaction between production and reception (Jones 2012, 197).

6. Concluding observations/audio-vations

Semiotics and film music make for an uncommon combination in media studies but a tremendously worthwhile endeavor as this thesis has illuminated. Film music can operate very similarly as a communication system, transferring meanings via identifications, otherwise known as perceivers' codification practices. Perception grants multi-sensorial agency to the audience beyond what sight-limited discussions of film entail and incorporates the great wealth of potential material available for analysis in film. This thesis has chosen film music as its focus, with attention paid to how the interaction of visual and audial filmic elements culminates in presentations of authenticity.

This thesis set out to identify how portrayals of authenticity in film are altered via the music track. The parameters for the research were that the films be British in production, setting or story, were produced within the last 30 years, and the portrayed events fall between or are inclusive of the 16th century and World War II historically. The research found that portrayals of authenticity were altered via practices of identification that occur during perceptions of film which can happen at any point along the perceivable continuum of film as a consumable product. These identification practices allowed for meanings associated with class, gender, pastorality, propriety and musical stylistic preconceptions.

Another aim of the thesis was to test Kassabian's model for Identification Tracking (2001) in assessing film music's potential for altering perception of authenticity. From the model, associative identifications were possible when music was indicative or idiomatic of certain musical styles. These occurrences enable perceivers to associate the musical selections with their own experiential and cultural repository. Assimilative identifications were elicited through presentation of characters and scenarios where the music was more descriptive and followed Romantic scoring practices established in the classic Hollywood underscoring style. Where the model differed in this thesis to Kassabian's original was how associative and assimilative identifications were not restricted respectively to compiled and composed scores. Although categorization of compiled and composed musical content was done, neither was more affective in regards to authenticity portrayals than the other with

both having a subjective stake in positioning of the perceiver toward inherent meanings in the scenes. Moreover, associative identification practices were possible with composed scores, and assimilative identifications were possible with compiled, in contrary to Kassabian's theory.

Authenticity had most relevance in the selected films based on the paired themes of auteurism and production, realism and historicity, and subject positions and identification. These themes functioned as the structure for discussion of analysis in this thesis. Auteurism referred to the role that a director has in marshalling singular vision across the conception and development of a film. Films with particular idiomatic musical detail often evinced auteuristic vision. The process of bringing a film to life and the team responsible for it is what was meant by production. Here, considerations of copyright, instrumentation choice, and pastorality were discussed. The films all featured elements of historicity and realism, with some having particular usage of historical music both in source and underscoring. For realism, silence and juxtaposition were musical tools employed among the film soundtracks, contributing to the function of believability in the diegesis of the film scenes. Subject positions referred to the ability music tracks had in aligning favorable characteristics for inferred meaning presentation. This included topics of class and aristocracy as well as gender and classical music. Finally, identification discussed the process by which music was used to link directly with authenticity of characters and their portrayed experiences.

For most of the films, these themes of authenticity intersected rather than occurred singularly, with some even portraying all of the themes simultaneously. This demonstrates the ability music has in authenticity portrayals in film and how important it is to consider the ramifications of such a realization. Authenticity was found not to be a fixed artefact with the same value in all the selected films but a subjective moderator, transient and fluid. Despite its defiance of absolute definition, authenticity still bore significance in all of the discussion raised by this thesis, and the meanings associated with such identifications is considerable.

There were many avenues that the research could have gone down during the

analysis process, and some of these would make for interesting future research possibilities. Worth mentioning among these is an investigation into how specific instrumentation functions to semiotically convey meaning. The piano was proven to be a very common component of the underscoring in these period films. A closer look into how the instrument operates specifically would be most interesting. Another opportunity exists in researching across genres in a comparative study detailing the variation in film music semiotic processes between genres of the film discourse. Genre analysis was not taken into consideration in the discussion part of this thesis and could therefore be used as its own research possibility. This thesis followed in the scholarship of classic Hollywood film studies, but far wider possibilities exist in the vast array of world and ethnic film discourses. As film music has been shown to effectively operate semiotically by this thesis, then perhaps other discourses can also be assessed for similar communication processes thereby further extending the research possibilities for this study.

Finally, the title 'seeing the music' is more than a mere play on words. It is hoped that all who read this thesis may be encouraged to consider the power music has in film and in their own identification practices. Not only music but all presentations within the filmic world are worthy of consideration. Film is a remarkable medium that negotiates between sight and sound, emotion and experience, past, present and future, and dreams and reality. To limit our perception of film by any means is to forgo an exponentially multiplicitous array of experiences. Film need only be limited by our own limits of imagination.

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Appendix 1 Glossary

(in order by theme)

on-screen	refers to an element featured inside the filmed scene and is therefore visible/audible to characters and audience
off-screen	refers to an element featured outside the filmed scene that is visible/audible to characters but not to audience
diegetic	music heard/performed by characters themselves; also known as source music (Burkholder, Grout & Palisca 2006, 862)
non-diegetic	'background' music that conveys a mood/aspect of scene/character, does not exist inside filmed scene, characters do not hear (Burkholder, Grout & Palisca 2006, 862)
underscoring	non-diegetic music that is virtually unnoticeable, under the on-screen action, may accentuate action but not deter from
score **vs** **soundtrack**	a score refers to the entirety of music specifically written for a film, whereas a soundtrack refers to the entirety of compiled/collected music for a film. Some films may have a blend of both (Bordwell, Thompson & Smith 2017, 265)
visual effects	also known as special effects
codification	a social process whereby the conventions of a particular code become widely established (Chandler 2002, 225)
connotation	socio-cultural and personal associations produced as a reader decodes a text. Can also refer to relationship between signifier and signified (Chandler 2002, 225)
denotation	Literal or obvious meaning of a sign, or a signified which has relatively broad consensus. No absolute distinction can be made between denotation and connotation (Chandler 2002, 227-8)
decoding	comprehension/interpretation of texts with reference to relevant codes. The reader actively constructs meaning rather than simply extracting (Chandler 2002, 226-7)
encoding	production of texts by encoders with reference to relevant codes. Involves foregrounding some meanings and backgrounding others (Chandler 2002, 229)
iconic	the signifier imitates/resembles the signified (smells/looks/tastes/ sounds/feels like), possessing some of its qualities (portrait, diagram, onomatopoeia, metaphors, realistic sounds in music, sound effects, dubbed film soundtrack) (Chandler 2002 229)
indexical	the signifier is not purely arbitrary but is directly connected in some way to the signified. This link can be observed or inferred (smoke, thermometer, fingerprint) (Chandler 2002 230)
symbolic	the signifier does not resemble the signified but which is arbitrary or purely conventional. The relationship must be learnt ('stop', red traffic light, national flag, numbers) (Chandler 2002 243)
interpretant	not an interpreter but rather the sense made from the sign (in Peirce's model of the sign), highlighting the interpretative process of semiosis (Chandler 2002, 230)
object	the referent of the sign, what the sign stands for (in Peirce's model of the sign) (Chandler 2002, 236)
referent	a referent in the world is not explicitly featured, only the signified, a concept which may/may not refer to an object in the world. Referents can include ideas, events and

	material objects. Anti-realist theorists such as Foucault reject the concreteness of referents, regarding them as products of language (Chandler 2002, 239)
representamen	refers to the form which the sign takes, a non-material form (Saussure's signifier), but in material form it is referred to as the sign vehicle (Chandler 2002, 239)
sign	a meaningful unit which stands for something else. Words, images, sounds, acts or objects (this physical form is known as sign vehicle). Signs have no intrinsic meaning becoming signs when users invest meaning with reference to a recognized code (Chandler 2002, 241)
signifier	for Saussure, one of the two parts of a sign. The form which a sign takes. A non-material form of the spoken word, in linguistics. Material (or physical) form of the sign, something that can be seen, heard, felt, smelt or tasted (also sign vehicle) (Chandler 2002, 242)
signified	for Saussure, the second of the two parts of a sign. The mental concept represented by the signifier (and is not a material thing). Is not itself a referent in the world (Peirce's object can be). The signified can be equated to content (matching form to the signifier, form - content = signifier - signified) (Chandler 2002, 242)
signification	The relationship between signifier and signified. The defining function of signs (that signs stand for something else), the process of signifying (semiosis), signs as part of an overall semiotic system, what is signified (meaning), reference of language to reality… (Chandler 2002, 241)
paradigmatic analysis	a Structuralist technique which seeks to identify the various paradigms which underlie the surface structure of a text. Consideration of the positive or negative connotations of each signifier and the existence of underlying thematic paradigms (binary oppositions i.e. public/private) (Chandler 2002, 236;). Involves comparing and contrasting each of the signifiers present in the text with absent signifiers, which in similar circumstances might have been chosen, and considering the significance of the choices made. Analysis of paradigmatic relations helps to define the 'value' of specific items in a text (Chandler 2002, 99)
syntagmatic analysis	a Structuralist technique which seeks to establish the surface structure of texts and the relationship between its parts. A syntagm is an orderly combination of interacting signifiers which form a meaningful whole or chain. Syntagmatic relationships exist between both signifiers and signifieds. Relationships between signifiers can be sequential (in film/tv narrative sequences) or spatial (montage in posters/photographs). Relationships between signifieds are conceptual (in arguments) (Chandler 2002, 244)

Appendix 2 Film synopses

(taken from IMDB?*)

(in alphabetical order)
*where possible, anachronisms have been additionally noted

Amazing Grace (2006)
In 1797, William Wilberforce, the great crusader for the British abolition of slavery, is taking a vacation for his health even while he is sicker at heart for his frustrated cause. However, meeting the charming Barbara Spooner, Wilberforce finds a soulmate to share the story of his struggle. With few allies such as his mentor, John Newton, a slave ship captain turned repentant priest who penned the great hymn, "Amazing Grace," Prime William Pitt, and Olaudah Equiano, the erudite former slave turned author, Wilberforce fruitlessly fights both public indifference and moneyed opposition determined to keep their exploitation safe. Nevertheless, Wilberforce finds the inspiration in newfound love to rejuvenate the fight with new ideas that would lead to a great victory for social justice.
*Charles James Fox was never "Lord Charles Fox". He was in the House of Commons until he died.

Atonement (2007)
When Briony Tallis, 13 years old and an aspiring writer, sees her older sister Cecilia and Robbie Turner at the fountain in front of the family estate she misinterprets what is happening thus setting into motion a series of misunderstandings and a childish pique that will have lasting repercussions for all of them. Robbie is the son of a family servant toward whom the family has always been kind. They paid for his time at Cambridge and now he plans on going to medical school. After the fountain incident, Briony reads a letter intended for Cecilia and concludes that Robbie is a deviant. When her cousin Lola is raped, she tells the police that it was Robbie she saw committing the deed.
*Song White Cliffs of Dover sang in the bar at Dunkirk was written in 1941. Dunkirk happened 1940.

Creation (2009)
What happens when a world-renowned scientist, crushed by the loss of his eldest daughter, formulates a theory in conflict with religious dogma? This is the story of Charles Darwin and his master-work "The Origin of Species". It tells of a global revolution played out within the confines of a small English village; a passionate marriage torn apart by the most dangerous idea in history; and a theory saved from extinction by the logic of a child.

Duchess, The (2008)
Georgiana Spencer became Duchess of Devonshire on her marriage to the Duke in 1774, at the height of the Georgian period, a period of fashion, decadence, and political change. Spirited and adored by the public at large she quickly found her marriage to be a disappointment, defined by her duty to produce a male heir and the Duke's philandering and callous indifference to her. She befriends Lady Bess but finds she is once again betrayed by her husband who wields his power with the three eventually living uncomfortably together. Against this background, and with the pressures of an unfaithful husband, strict social pressures and constant public scrutiny, Georgiana falls passionately in love with Charles Grey, a rising young Whig politician. However, despite his ongoing liaison with Lady Bess,

the Duke refuses to allow her to continue the affair and threatens to take her children from her.

*Althorp Estate, Georgiana's childhood home (shown in the exterior shots of the foot race at the beginning of the film), was originally a red brick building. Red brick went out of style in the 1780's, at which point the entire building was altered with mathematical tile nailed onto the original red brick to give it its current gray exterior.

Elizabeth (1996)

n/a

Elizabeth: The Golden Age (2007)

Two faiths, two empires, two rulers - colliding in 1588. Papist Spain wants to bring down the heretic Elizabeth. Philip is building an armada but needs a rationale to attack. With covert intrigue, Spain sets a trap for the Queen and her principal secretary, Walsingham, using as a pawn Elizabeth's cousin Mary Stuart, who's under house arrest in the North. The trap springs, and the armada sets sail, to rendezvous with French ground forces and to attack. During these months, the Virgin Queen falls in love with Walter Raleigh, keeping him close to court and away from the sea and America. Is treachery or heroism at his heart? Does loneliness await her passionate majesty?

*The fire ship battle took place off the coast of France, not England. No Spanish ship caught fire or was lost, but the use of fire ship's did cause the Spanish fleet to disperse and become disorganised prior to the final Battle of Gravelines.

Finding Neverland (2004)

London, 1903: four lads, three women, and J.M. Barrie in the year he writes "Peter Pan." After one of his plays flops, Barrie meets four boys and their widowed mother in the park. During the next months, the child-like Barrie plays with the boys daily, and their imaginative games give him ideas for a play. Simultaneously, a friendship deepens with Sylvia, the lads' mother, to the chagrin of his wife Mary, with whom he spends little time (separate bedrooms); the widow's mother; and high society, which gossips about his attraction to the widow and to her sons. As Sylvia's health worsens, Barrie's ties to the boys strengthen and he must find a way to take his muse to Neverland.

*There was much literary license taken regarding J.M. Barrie and his relationships with key characters. He and his wife didn't divorce until several years after the film's time period. Also, Sylvia's husband didn't die until several years after the film; Sylvia didn't until 1910, six years after the Peter Pan premiere. Barrie knew the boys for several years before their apparent first meeting.

Jane Eyre (2011)

After a bleak childhood, Jane Eyre goes out into the world to become a governess. As she lives happily in her new position at Thornfield Hall, she meets the dark, cold, and abrupt master of the house, Mr. Rochester. Jane and her employer grow close in friendship and she soon finds herself falling in love with him. Happiness seems to have found Jane at last, but could Mr. Rochester's terrible secret be about to destroy it forever?

*The teacup that Jane is drinking out of is Belleek. Belleek porcelain was first produced in 1863 and was not widely available outside Ireland until the mid-1860s while the blue mark on Jane's cup was first used in 1993.

King's Speech, The (2010)
In the mid-1930s, King George VI is concerned about the immediate future of the British monarchy. His eldest son David, first in line for the throne, is in a relationship with American divorcée Wallis Simpson… King George V's second son, Albert (or Bertie as he is called by family), second in line for the throne, speaks with a stammer, something he's had since he was a child. Although a bright and temperamental man, Bertie, because of his stammer, does not capture the confidence of the public, which is paramount if Britain does enter into war against Hitler's regime… Elizabeth, Bertie's loving wife, wants to help her husband gain confidence… She finds an unconventional Australian-raised speech therapist named Lionel Logue to help assist in curing Bertie's stammer, with no one, even Lionel's family, knowing he has this job with the royal highness. Lionel and Bertie's relationship is often an antagonistic one as Lionel feels the need for the two to be equals during their sessions - with Lionel even calling him "Bertie" instead of "Your Royal Highness" in their sessions. An issue with Lionel (which he does not hide but also does not fully disclose) may threaten their relationship altogether, which may be especially problematic as a still stammering Bertie ultimately becomes King George VI and Britain enters into war with Germany.

Miss Potter (2006)
In 1902, in London, the spinster Beatrix Potter lives with her bourgeois parents. Her snobbish mother, Helen Potter, had introduced several bachelors to Beatrix until she was twenty years old, but she had turned them all down. Beatrix Potter has been drawing animals and making up stories about them since she was a child, but her parents have never recognized her as an artist. One day, Miss Potter offers her stories to a print house, and a rookie publisher, Norman Warne, who is delighted with her tales, publishes her first children's book. This success leads Norman to publish two other books, and Miss Potter meanwhile becomes the best friend of his single sister Millie Warne. Soon Beatrix and Norman fall in love with each other, but Helen does not accept that her daughter would marry a "trader". However, Beatrix's father Rupert Potter proposes that his daughter spend the summer with his wife and him in their country house in Lake District, and if she is still interested in Norman after the summertime, he would bless their marriage. When Miss Potter stops receiving letters from Norman, she is disappointed. Then one day she receives a letter from Millie explaining what had happened to Norman.
*In the film the book "The Tale of Jemima Puddle-Duck" is shown to be published followed by "The Tale of Two Bad Mice" then "The Tale of Mrs Tiggy-Winkle". In reality "Two Bad Mice" and "Tiggy-Winkle" were released in 1904 and 1905 respectively and "Jemima Puddle Duck" wasn't published until 1908 with five other books in the intermediate years.
*Norman actually proposed to Beatrix in a letter, and her parents never softened their opposition to the match.

Pride and Prejudice (2005)
… a humorous story of love and life among English gentility during the Georgian era. Mr Bennet is an English gentleman living in Hartfordshire with his overbearing wife. The Bennets 5 daughters; the beautiful Jane, the clever Elizabeth, the bookish Mary, the immature Kitty and the wild Lydia. Unfortunately for the Bennets, if Mr Bennet dies their house will be inherited by a distant cousin whom they have never met, so the family's future happiness and security is dependent on the daughters making good marriages. Life is uneventful until the arrival in the neighbourhood of the rich gentleman Mr Bingley, who rents a large house so he can spend the summer in the country. Mr Bingley brings with him his sister and the dashing (and richer) but proud Mr Darcy. Love is soon in the air for one of the Bennet sisters, while another may have jumped to a hasty prejudgment. For the Bennet sisters many trials and tribulations stand between them and their happiness, including class, gossip and scandal.

*In 1797 the military parade are waving the Union Jack with the cross of St Patrick on it. This was introduced in 1801 as Ireland was brought into the union.
*At the very beginning when she plays the piano, the melody ascends while her right hand moves towards the bass (left hand side of the piano).

Stage Beauty (2004)
Based in the 1660's of London's theaters, this film is about the rules of gender roles in theatre production, and means to change them for everyone's benefit. Ned Kynaston is the assumedly gay cross-dressing actor who has been playing female parts in plays for years, particularly Desdemona in Othello, he also has a close relationship with a member of the Royal Court, the Duke of Buckingham. One day however, the rules of only men playing women could change when aspiring actress Maria auditions as Kynaston's praised role, Desdemona, and soon enough, King Charles II decides to make the law that all female roles should be played only by women. Maria becomes a star, while Ned finds himself out of work. But after a while, Ned finds it in his nature to forgive Maria's aspiration, they may even fall in love, and Charles may proclaim women will be played by either gender.

Young Victoria, The (2009)
Dominated by her possessive mother and her bullying consort, Conroy, since childhood, teen-aged Victoria refuses to allow them the power of acting as her regent in the last days of her uncle, William IV's rule. Her German cousin Albert is encouraged to court her for solely political motives but, following her accession at age eighteen, finds he is falling for her and is dismayed at her reliance on trusty Prime Minister Melbourne. Victoria is impressed by Albert's philanthropy which is akin to her own desire to help her subjects. However her loyalty to Melbourne, perceived as a self-seeker, almost causes a constitutional crisis and it is Albert who helps restore her self-confidence. She proposes and they marry, Albert proving himself not only a devoted spouse, prepared to take an assassin's bullet for her, but an agent of much-needed reform, finally endorsed by an admiring Melbourne.
*Early in the film there is a mention of the Liberal Party. At the time this political group was called the Whig Party. It changed name to Liberal Party in 1868.
*Paganini's "La Campanella" is here used as a waltz, despite it is in 6/8 (waltz 3/4). Furthermore, Paganini was supposed to have a pact with the Devil, so the music was probably inappropriate in the ball room.

Appendix 3 Materials and production details table

Film	UK director	UK composer	UK producers	UK scriptwriter	biograph-ical	book adapt.	semi-biogr.	compiled score	composed score
Stage Beauty 2004	●	●	○	○			●		●
The King's Speech 2010	●		○	○	●				
Jane Eyre 2011			●	●		●		○	●
Amazing Grace 2006	●	●							
Elizabeth 1998			●	●	●			○	●
Elizabeth: The Golden Age 2007		●	●	●	●				●
Young Victoria 2009		●	○	●	●				●
Pride and Prejudice 2005		●	●	●				○	●
Finding Neverland 2004						○	●		●
Miss Potter 2006					●				●
The Duchess 2008	●	●	●			●	●		●
Atonement 2007	●		●	●		●	●	○	●
Creation 2009	●		●	●	○	●		○	●

● = film features this detail

○ = film partially features this detail