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Music, Madness & Memory: Victorian Constructions of Madness & Musical Horror Tropes in Contemporary Film & Television.

Eleanor Katie Smith.

**A thesis submitted to the University of Huddersfield in
partial fulfilment of the requirements for the degree of
Doctor of Philosophy**

February 2021.

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Abstract

Contemporary film and television have been known to use musical tropes associated with the horror genre to construct mentally unwell characters in ways that would be recognisable to a Victorian audience. The stigma attached to mental illness is said to have stemmed from Victorian constructions of madness which defines those depicted as monstrous, animalistic and inhuman, often being linked to ideas of crime, violence and murder.¹ This stigma has been reinforced within the media, particularly in film and television in the following character depictions: dual personalities, asylum patients and their mad doctors and sensationalised killers. These character depictions are central themes within literature and case studies. The function of music and sound within the media is to enhance and construct the stigma and stereotype; sound is known for its emotional qualities that the visual alone cannot produce and also its flexibility to construct and mirror a set of ideas. From the use of leitmotifs, vocality, noise as sound, silence, pre-existing music and the mixing and blending of electronic processes, I argue that these musical techniques are used not only to highlight the character's mental state, but to evoke horror, fear and terror in the viewer and enhance the stereotype further. Although sound is used in radically contrasting ways, such soundscapes refer back to the archaic ideas of mental illness dating back to Victorian times. To demonstrate these 'mad' depictions through a variety of films and television programmes, this thesis will analyse the following: *A Cure for Wellness* (2018); *American Horror Story: Asylum* (2012); *Chicago* (2002); *Coraline* (2009); *Dexter* (2006); *Extremely Wicked, Shockingly Evil and Vile* (2019); *Hide & Seek* (2004); *Shutter Island* (2010) and *The Girl on the Train* (2017). Within these texts and films, the chosen characters are cast as the central protagonist whose mental illness engulfs their identity. I show how the accompanying soundscape influences the viewers and readers to believe that the characters are 'unstable' and 'othered' as determined by the concept of 'Victorian Madness.'

¹ Suman Fernando, Social Realities and Mental Health, in *Mental Health in a Multi-Ethnic Society: A Multi-Disciplinary Handbook* (UK: Routledge, 1995) 13-4.

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Chapter 1:

Introduction

As a lover of both horror film and music, I have always been intrigued by how horror scoring creates fear and excitement in the listener. From the first psychological horror films I saw - *The Others*² and Japanese horror *The Grudge*,³ I became fascinated with the mechanics behind psychological horrors and thrillers. As my fondness for horror films grew, I noticed recurring themes in many of them. The different types of characters in the films constitute a theme; they are portrayed as inhuman, monstrous and alien, based on Victorian Gothic literature such as *Jekyll and Hyde*⁴ and *Frankenstein*.⁵ Another theme concerns the depiction of women - in many of these films, women were caged for their failure to adapt to society's needs, signifying that mental illness was something to be feared and somehow discouraged. Learning of semiotics and coding and how they function in film music, made me realise that the music was an integral part of this stereotyping process, and I became more inclined to learn how it was used to reinforce these ideas. One characterisation heavily depicted in these films is 'madness'.

Contemporary film and television depictions of mental illness can be seen to be linked to the beliefs surrounding madness that were common in the Victorian era, the ideas of 'difference' and 'otherness' persisting to the present day; those who are deemed to be unable to fit in with society's behavioural expectations are often (perhaps subconsciously) linked to crime, violence and murder.⁶ Significantly within film and television, negative attitudes towards mental illness are often reinforced through the construction of the soundtrack.⁷ Research informs us that representations of 'madness'

² Alejandro Amenabar, dir., *The Others* (2001; Las Producciones del Escorpion, Sociedad General De Cine, SA: Warner Bros), DVD.

³ Takashi Shimizu, dir., *The Grudge* (2004; Ghost House Pictures, US: Columbia Pictures), DVD.

⁴ Robert Louis Stevenson. *The Strange Case of Dr Jekyll and Mr Hyde* (UK: Longmans, Green & Co, 1886).

⁵ Mary Shelley, *Frankenstein* (UK: Harper Collins, 1818).

⁶ Suman Fernando, 'Social Realities and Mental Health' in *Mental Health in a Multi-Ethnic Society: A Multi-Disciplinary Handbook* (New York: Routledge, 1995) 13-4.

⁷ John Goodwin, 'The Horror of Stigma: Psychosis and Mental Health Care Environments in Twenty-First Century Horror Film (Part I)', *Perspectives in Psychiatric Care* 50 (2014): 201-209.

from the Victorian Era are still being employed and reinforced in modern culture; although our generation are Post-Victorian in their social and cultural values, many of our values seem to be rooted in those of the Victorian era.⁸

My thesis explores the way in which musical horror tropes are used in contemporary film and television (in any narrative concerning those depicted with mental illness, not just within horror genre), and whether or not these Victorian values do indeed still influence the portrayal of certain groups of people in films. It will explore how the concepts of either 'collective memory' or 'selective memory' encourage these stereotypes to continue. Musically, this thesis examines how horror score writing is integral to the representation of 'madness'; it will closely examine theoretical approaches to writing horror scores for film and television and will explore how leitmotifs and semiotics function within music to construct stereotypical characterisations. This thesis will find prominent themes that recur within the music, the scripting and the visual that illustrate such representation. It also looks at the social and cultural context of 'madness', by considering the influence of the Victorian era beyond the United Kingdom, but especially in contemporary American media. The place of class and gender are also considered as the understanding of the representation of mental illness is developed.

Research in this area has tended to focus on a single idea, such as the history of mental illness, mental illness and the media, mental illness and horror film or horror film music, but it neglects to make connections across these aspects. It is apparent that despite mental illness being better understood within modern society,⁹ some stigmas remain that go back to Victorian concepts of 'madness'. The thesis explores how the Victorian era became significant in the development of psychiatry and theories around 'madness'. The media seen as a reliable source of education for most viewers, tends to stigmatize mental illness with consistent negative portrayals; they inevitably

⁸ Kate Mitchell, *History and Cultural Memory in Neo-Victorian Fiction: Victorian Afterimages* (Basingstoke: Palgrave MacMillan, 2010), 41.

⁹ Otto Wahl, 'Mass Media Images of Mental Illness: A Review of the Literature' *Journal of Community Psychology* 20, no.4 (October, 1992): 343.

stigmatize those displaying 'otherness'. To understand how the representation of 'madness' has become ingrained in the modern psyche, the historical, social and cultural aspects of the Victorian era are a significant area in the historical and musical contextual chapters. Because the literature used is drawn from a number of different disciplines, it provides a balanced overview, which when applied to the case studies, will help to determine whether these tropes and traits are still present in contemporary film. The films and television shows chosen are dated from 2000 onwards and represent a range of genres, not specifically horror; in the thesis I show that these are strong examples demonstrating the perpetuation of the Victorian representation of 'madness'.

The function of music and sound in cinema has become well recognised in academia and is a central part of the case studies. In the past, research has tended to explore specific areas of film, or looked at the historical content of film, particularly those from Classical Hollywood era. Consequently, there is adequate research on classical horror and thriller films and television that explore the techniques and functions used from a musical perspective. There is also research which links the themes of psychiatry and horror in film and television. However, the research tends to consider the overall visual film design, rather than focus on the musical aspect. Making the bridge between the two areas, my thesis will analyse both the visual and musical portrayal of mental illness in contemporary film and television, observing how musical horror tropes are being used in other genres to enhance the 'mad' stereotype. My thesis focuses on contemporary films and television because this is where the research gap is; there is a greater focus on traditional writing, specifically for the horror genre. The case study analyses will also address issues of gender and 'madness', to find any underlying differences (if there are any) in the characterisations of men and women suffering with mental illness and how this is shown by the music and sounds chosen.

The case studies will highlight and explore key themes that recur within the film and television show choices. Musical parameters that are employed in classic horror films will be observed to find a repetition of these techniques in contemporary film and television. The function

of cues will be explored to demonstrate how both the music and visual in film can be manipulated to reinforce the stereotype. Semiotics (the symbols and signs in music to include leitmotif and coding), will help to uncover symbolic meaning behind the writing, by examining the score, the lyrics and narrative script. Although my analysis observes the musical narrative of these films, I also discuss and link these discussions to the films' visual content, to fully understand the meaning of the film in its entirety; this will involve looking at camera angles, lighting, and overall visual effect.

The Scope of Research

Horror films have become influential in framing the representation of mental illness, with a strong link between psychiatry and film and television.¹⁰ Horror film has been noted for its different use of musical scoring in comparison to that used in other types of films. Often music in film is employed for background purposes and as a subtle indicator for the audience.¹¹ Horror music becomes centralised as the films' main feature as it constructs the overall effect of the film; it is thrust to the front of the screen rather than the background, meaning the audience must take note of its intention and significance; stereotypes inevitably occur. Horror film uses coding and musical parameters to create a memorable and recognisable stereotype that the audience then associate with, for instance, the mentally ill psycho-killer.¹²

I chose to look at both television shows and films as I wanted to observe whether the effects that film can have on its viewers are as consistent within television, by questioning whether the stereotype is as strongly written for a television show as opposed to a blockbuster movie. The case studies therefore consist of a variety of films and television shows, including animation, live action, historical recreations, psychological thriller, black comedy and musicals; this enables the reader to discover how these techniques, so characteristic of horror films, are applied in relation to other

¹⁰ John Goodwin, The Horror of Stigma: Psychosis and Mental Health Care Environments in Twenty-First Century Horror Film (Part I), *Perspectives in Psychiatric Care* 50: 2014, 201-209.

¹¹ Kevin Donnelly, 'Demonic Possession: Horror Film Music', *The Spectre of Sound: Music in Film and Television* (London: British Film Institute: 2005) 106.

¹² Donnelly, 'Demonic Possession: Horror Film Music', 106.

genres, demonstrating that regardless of the on-screen action, each score applies in the same fashion.

The case studies are organised thematically and are centred on the main protagonists in television shows and films. These are grouped into three themes: *Dual Personalities*, *Monstrous Patients and their Mad Doctors* and *Sensationalised Killers*. Some of the film or television choices for the case studies are based on original books that have been adapted for cinema and television. This is important to note; it allows the audience to see the director's view of the story and demonstrates how one can become influenced and manipulated to view the director's intentions in the same manner. It also demonstrates how the musical scoring can be crucial and integral in the production of a film; it can enhance or reinforce particular themes, characters and settings within the text.

Extracts from scores have been either transcribed by ear or referenced appropriately in their caption, to document the influential and key factors of motifs found in the score, and are presented along with screenshots of film to demonstrate the narrative and allow the reader to clearly understand the argument put forward. Time lapses from the film and television choices will be used throughout the case studies to reference back to particular scenes and moments.

Presentation and Organisation of Material

The thesis follows a thematic structure, starting with two chapters looking at the historical representation and the musical representation of madness in their context, which will be applied to the analytical case studies to find similarities and differences. Chapter two closely examines the representation of 'madness' through a historical, cultural, medical, social and contemporary context. The chapter will describe the underlying similarities between the Victorian era and the modern era, and their attitudes towards 'madness'. This chapter will also explore how 'collective' memory can enhance the representation of 'madness' in modern times and how our memories may be selective dependent on our research or knowledge. There is further comparison between the past and the present through looking at cultural representations of 'madness' found in the written, the visual and

the physical depictions of those eras. Chapter three examines the importance of music, looking at how music's emotive and influential qualities can be used to manipulate its listeners, through semiotics and leitmotifs. This chapter then explores the five key processes of silence, noise, pre-existing music, visual and orchestral scoring that have become central tropes of horror scoring, which are then applied to my case studies. The thesis progresses onto the case studies which demonstrate how these key processes function within the musical score to enhance the 'mad' characters displayed on-screen (dual personalities, monstrous patients and their mad doctors and sensationalised crime).

Chapter 2:

Past into the Present: Victorian Madness in its Context

In this chapter I will examine how the Victorian era came to be considered a crucial period for the development of the understanding of psychiatry and how this then led to the stereotyping of the concept of madness. I will look at how cultural, social and media influences expanded and how they have become embedded into our modern culture. By making connections across these representations of madness into the current ongoing issues and characteristics, I will show how the stigmatization of mental illness and madness has developed and how this is enhanced by the collective memories we have built up. Rusch, Angermeyer and Corrigan in 'Mental Illness Stigma: Concepts, Consequences, and Initiatives to Reduce Stigma' state that those 'with mental illness often have to struggle with a double problem: first, they have to cope with the symptoms of the disease itself' and secondly with 'the misunderstandings of society about the various mental disorders [resulting] in stigma'.¹³ One particular stereotype that has continued to become embedded within modern culture is the idea of madness itself; according to Andrew Scull in *The Most Solitary of Afflictions: Madness and Society in Britain 1700-1900* the idea 'there is no disease more to be dreaded than madness' became a cliché of the eighteenth century.¹⁴ Lord Shaftesbury's diaries noted that others thought that 'madness constitutes a right, as it were, to treat people as vermin'; this would suggest, as Shaftesbury points out, that others believed that insanity was animalistic.¹⁵ Moreover, those depicted as mad were seen to be lacking a soul, therefore losing their rights to be treated as human beings and thus enforcing this concept that the 'mad' were animalistic and could be stripped of their humanity.¹⁶ This section will uncover the Victorian cultural and social opinions of

¹³ Nicolas Rusch, Matthias Angermeyer, Patrick Corrigan, 'Mental Illness Stigma: Concepts, Consequences, and Initiatives to Reduce Stigma'. *European Psychiatry* 20 (December, 2005): 529-539.

¹⁴ Andrew Scull, *The Most Solitary of Afflictions: Madness and Society in Britain 1700-1900* (London: Yale University Press, 1993) 58.

¹⁵ Scull, *The Most Solitary of Afflictions*, xv.

¹⁶ Scull, *The Most Solitary of Afflictions*, 61.

mental illness, by exploring how key concepts within this era have enhanced the mad stereotype within modern culture. I have divided this chapter into two main sections exploring the past and present views regarding mental illness through a historical, cultural, social and medical perspective, to find similarities or differences between the Victorian values and modern-day concepts. Sub-sections of the historical, cultural, social and medical perspectives provide structure to both of the main sections and are entitled: Past: Victorian 'Otherness'- Class; Past: Victorian 'Otherness' - Gender & Sexuality, Past: Medical Madness, Past: Cultural Representation of Madness, Present: Collective Memory, Present: Post-Victorianism, Present: Medical Madness Developed, Present: Cultural Representation of Madness. Both the past and present sections regarding cultural representation of madness are narrowed down further into sections regarding any written, visual or musical representations to support these ideas.

My thesis focuses on the cultural and social views on madness during the Victorian era, as this is where the journalism, literature, theatre and art were prominently characterising those with mental illness as 'othered', 'animalistic' and 'mad'. Medical and legal descriptions (discussed later in this chapter) throughout the Victorian era single out these individuals, with the idea that they should be contained and caged, kept away from 'normal' society. The Victorian medical and legal definitions of madness both borrow from and contradict each other, giving some reasoning towards the origin of the stereotypes that emerged during that time; such research defined many of the characteristics that the contemporary era associates with madness and mental illness. Greg Eghigian, writing in *The Routledge History of Madness and Mental Health*, states that although there is research of madness before the eighteenth century, 'research shifted its focus to developments in the nineteenth and twentieth centuries. To be sure, histories of madness in the ancient, medieval, and early modern worlds have continued to be written, but these studies have been outnumbered by those centering on the modern period'.¹⁷ Hence, the Victorian period has become prominent in developing our

¹⁷ Greg Eghigian, *The Routledge History of Madness and Mental Health*, Taylor & Francis Group (2017): 2-3.

understanding of the origins of the ideas of madness. In the writing on Ancient Greece we can find madmen, disturbed and pathological characters, uncontrolled derangement, revenge and erotic love.¹⁸ The Greeks established much of the terminology used in the Victorian era to describe 'madness'. The Hippocratic texts of Ancient Greece are the first known medical texts which established terms such as 'sacred disease', 'phrenitis', 'mania', 'melancholia'; according to Eghigian, these terms are 'are only mentioned a handful of times' and are not fully explored until researchers later on return to these texts.¹⁹ Authors and physicians of the time, including Roman Cornelius Celsus, writer of *De Medicina*; Aristotle, writer of *Nichomachean Ethics*; and Galen of Pergamon, writer of *The Diagnosis and Treatment of the Affections and Errors Peculiar to Each Person's Soul*, all discuss diagnoses, attitudes, treatments and therapy for those displaying mental illness.²⁰ Each writer has a different focus in their books: Celcus dismisses the Hippocratic texts and discusses three levels of madness, symptoms of madness and occupational therapies which include exercise, social activities and restraint where needed as each patient should be individually assessed; Aristotle focuses on moral flaws and disease as the causes of deviation and weakness; and Galen, taking many of his ideas from the Hippocratic texts, discusses the idea of the humours associated with madness, the heating and drying the bile of patients to determine their mental state and cooling the body by hydrotherapy including water baths.²¹ Some of these ideas were passed through the centuries and reinforced within the Victorian era but as discussed later in this chapter become more developed and enhanced due to Victorian physicians enforcing their own ideas of madness.

In Kate Mitchell's *History & Cultural Memory in Neo-Victorian Fiction: Victorian Afterimages* the Victorian era is depicted as being iconic for its continuous innovative cultural development, ranging from the invention of photography, to the discovery of psychiatry and to the overlapping

¹⁸ Eghigian, *The Routledge History of Madness and Mental Health*, 43.

¹⁹ Eghigian, *The Routledge History of Madness and Mental Health*, 48.

²⁰ Eghigian, *The Routledge History of Madness and Mental Health*, 50-4.

²¹ Eghigian, *The Routledge History of Madness and Mental Health*, 50-4, 101.

clash between science and religion.²² Ruth Jenkins in *Victorian Children's Literature: Experiencing Abjection, Empathy and the Power of Love* suggests that 'educational, economic, and religious institutions reinforced cultural efforts to clarify boundaries, attempting to distinguish what was valued and what was not. Such divisions were layered and varied; class, gender and religion reinforced distinctions that extended progressively beyond the cultural centre';²³ thus class and gender, when related to madness, become embodied as two key components in Victorian culture.

Past: Victorian 'Otherness'- Class

For Mitchell, the Victorian era could be linked to the idea of 'otherness' and 'othered', terms that have become associated with mental illness.²⁴ The term 'othered' according to Mitchell, relates to the idea of historical distance from ourselves, 'we feel keenly, and assert strongly, our indomitable distance from the Victorians'.²⁵ Alternatively, otherness may frame the Victorian era with the idea of contrast or 'difference and distance'.²⁶ Moreover, the idea of difference and distance can be linked to class, and the contrast between the rich and the poor. The high life of society, in which wealth, etiquette, innovation and invention are present - psychiatry, science and industrial elements - contrasts against the poor life through sexuality (deviance, prostitution), working conditions (work houses and factories) and illness (cholera).²⁷ These two extremes of higher class and lower class allow us to develop an understanding of the stark differences within Victorian society. Furthermore, although members of high society were praising this new culture of innovation and invention, they had also developed strong views on the lower class. Initially linked to otherness, those depicted as deprived and poor within society were to be reined and caged, in order to be controlled; this often resulted in hiding such people in safe houses and asylums. This notion remains

²² Kate Mitchell, *History and Cultural Memory in Neo-Victorian Fiction: Victorian Afterimages* (Basingstoke: Palgrave MacMillan, 2010), 2.

²³ Ruth Jenkins, *Victorian Children's Literature: Experiencing Abjection, Empathy & the Power of Love* (New York: Palgrave Macmillan, 2016) 21.

²⁴ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 39.

²⁵ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 39.

²⁶ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 41.

²⁷ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 39.

to the present day through what Mitchell describes as ‘conflicting images of large, richly decorated drawing rooms and narrow lanes of decrepit slums; tightly laced corsets and dens of ill repute; the thrusting grandeur of empire and the oppression and subjugation of ‘savages’.²⁸ All of these ideas demonstrate the ‘contradictions and discrepancies’ of Victorian society.²⁹

Jo Phelan in ‘Genetic Bases of Mental Illness - a Cure for Stigma?’ explains that science within the Victorian era had developed radically, with the Darwinian concept of evolution seen as a central theory.³⁰ It is suggested by Elaine Showalter in *The Female Malady: Women, Madness, and English Culture, 1830-1980* that later complements of nineteenth-century psychiatrists brought strict scientific methods into the study of insanity, thus eschewing the less rigorous humanitarian sympathies and administrative reforms found in previous practice.³¹ This suggests that evolution and the human body were a key component to medical research and linked natural selection and survival, the brain and the idea of genetics to mental illness.³² Thus, the lower classes were considered to be primitive, due to their background and perceived lack of intellect; the discovery of humans evolving from monkeys meant the lower class became labelled as animalistic, with the notion that genetically they were not fully developed.³³ Furthermore, ‘madness’ deemed such persons as ‘impotent and unfit, the sign of social, intellectual, and moral decline’.³⁴ This idea demonstrates how research into biology and psychology at this time created a divide between the lower and upper classes thus fully reinforcing the idea of otherness by stereotyping those of difference as mentally unstable or mad.³⁵

Suman Fernando in ‘Social Realities and Mental Health’ explains that before sufficient diagnoses were well established for mental health research, diagnoses were quite broad in that

²⁸ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 40.

²⁹ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 41.

³⁰ Jo C Phelan, ‘Genetic Bases of Mental Illness - a Cure for Stigma?’ *Science & Society: Trends in Neurosciences* 25, no. 8 (September, 2002): 430-1.

³¹ Elaine Showalter, *The Female Malady: Women, Madness, and English Culture, 1830-1980* (London: Virago, 1987), 104.

³² Phelan, ‘Genetic Bases of Mental Illness - a Cure for Stigma?’, 430.

³³ Phelan, ‘Genetic Bases of Mental Illness - a Cure for Stigma?’, 430.

³⁴ Showalter, *The Female Malady*, 104.

³⁵ Phelan, ‘Genetic Bases of Mental Illness - a Cure for Stigma?’, 430.

those who showed any signs of ‘otherness’ were labelled as mad.³⁶ Therefore, people seen as distressed, disturbing others around them or behaving irrationally and deviant would universally be considered mad.³⁷ Additionally, Susan Pegg in ‘Madness is a Woman: Constance Kent and Victorian Constructions of Female Insanity’ describes Victorian insanity as a ‘descriptor for a broad range of “illnesses” and a number of conditions that we recognise today as outside of the scope of mental illness’.³⁸ Mitsuharu Matsuoka in ‘Bedlam Revisited: Dickens and Notions of Madness’ argues that madness was controlled by those in ‘power and authority’ who ‘categorise[d] those who deviate[d] from their own value system as mad’.³⁹ Moreover, due to the incompleteness of contemporaneous research, any person demonstrating what was seen as inappropriate behaviour within society such as criminality, sexuality or mental illness were cast into the single category as displaying ‘madness’. Likewise, ‘mad people for the most part were not treated as a separate category or type of deviant’ and were mixed in with vagrants, criminals and those who were physically handicapped.⁴⁰ This demonstrates how those who were rejected from society due to their otherness could be sent to asylums, mad houses and hospitals, marginalizing them from the acceptable society of the Victorian era. Louise Hide in *Gender and Class in English Asylums, 1890-1914* mentions how the class system expanded into these institutions, with the larger city institutions (such as Bethlem) holding the lower-class communities and the higher-class establishments (such as Bexley) housing middle and upper classes patients.⁴¹ Clothing was a key component that was used to strip patients of their identity, symbolic enough to control and manipulate their behaviour.⁴² The pauper patients were removed from their clothes on arrival and required to wear clothes made by the institution. These were ‘drab, poorly made, ill-fitting and bore all the hallmarks of an institution’ resembling a uniform,

³⁶ Suman Fernando, ‘Social Realities and Mental Health,’ in *Mental Health in a Multi-Ethnic Society: A Multi-Disciplinary Handbook* (New York: Routledge, 1995), 13-4.

³⁷ Fernando, ‘Social Realities and Mental Health,’ 14.

³⁸ Samantha Pegg, ‘Madness is a Woman’: Constance Kent and Victorian Constructions of Female Insanity’ *Liverpool Law Review* 30, no.3 (December, 2010): 208.

³⁹ Mitsuharu Matsuoka, ‘Bedlam Revisited: Dickens and Notions of Madness’ *The Dickensian* 109, no. 491 (December, 2013): 225-239.

⁴⁰ Scull, *The Most Solitary of Afflictions*, 1.

⁴¹ Louise Hide, *Gender and Class in English Asylums, 1890-1914* (London: Palgrave Macmillan, 2014) 91-120.

⁴² Hide, *Gender and Class in English Asylums*, 99.

similarly to prison wear.⁴³ In comparison, the middle and upper-class female patients had permission to own 'four dresses, five chemises and two bed gowns'.⁴⁴ Anyone that deviated from the dress code or was seen to be possessing an unusual style, were said to be encouraging their current mental state; they would be forced to wear 'degrading "strong" dresses', which were a form of 'control and punishment' and made them stand out against the other patients.⁴⁵ The conditions of asylums and institutions in the Victorian era were poor - the 'clothing was coarse and uncomfortable, the diet meagre and inadequate to maintain health', and a 'reliance on chains and other forms of restraint' and acts of 'physical and sexual abuse' were present within their walls.⁴⁶ Bethlem Royal Hospital shortened to 'Bedlam', became a term used to denote asylum behaviour; Bethlem Royal Hospital 'dominated most eighteenth-century portraits of lunacy' and represented madness as something to spectacularise.⁴⁷ 'The crazed were reduced to a spectacle' of 'endless amusement'; visitors could come to pay and see the madness for themselves, a freak show, creating and deepening the divide between the rich and poor.⁴⁸ Patients would be forced to participate in vicious and extreme performances for the visitors pleasure, treated more like animals than humans.⁴⁹ Madness at this time was seen as a 'condition that required taming', likening patients to an animal; 'to attack his fellow creatures with fury like a wild beast; to be tied down, and even beat[en], to prevent him doing mischief to himself or others'.⁵⁰ Andrew Scull in *Madhouses, Mad-Doctors and Mad Men: The Social History of Psychiatry in the Victorian Era* writes about the inhumane ways in which people were treated - chained, housed on straw and in darkness, solitude and generally filthy conditions, starved and beaten, gagged or kept in a state of continued intoxication and how such treatment was seen as acceptable by the doctors;⁵¹ thus illustrating how class and education obtained social power.

⁴³ Hide, *Gender and Class in English Asylums*, 99.

⁴⁴ Hide, *Gender and Class in English Asylums*, 99.

⁴⁵ Hide, *Gender and Class in English Asylums*, 101.

⁴⁶ Scull, *The Most Solitary of Afflictions*, 56.

⁴⁷ Scull, *The Most Solitary of Afflictions*, 51-2.

⁴⁸ Scull, *The Most Solitary of Afflictions*, 51-2.

⁴⁹ Scull, *The Most Solitary of Afflictions*, 54.

⁵⁰ Scull, *The Most Solitary of Afflictions*, 58.

⁵¹ Andrew Scull, *Madhouses, Mad-Doctors and Madmen: The Social History of Psychiatry in the Victorian Era* (Pennsylvania: The University of Pennsylvania Press, 1981), 48.

The doctors of higher class with an educational background could both control and use their ideas to experiment on the patients of lower class. Additionally, Scull documents that the greatest abuse was often found in pauper asylums, due to the overcrowding and hierarchical system in place, resembling a concentration camp rather than a house of care.⁵²

Past: Victorian 'Otherness' - Gender and Sexuality

Not only did the Victorian lifestyle reinforce class distinctions, it also housed sexuality, deviance and criminality; these traits had previously been absent from or ignored within research of the Victorian era; they are 'mute and invisible by societal inhibitions and prohibitions'.⁵³ It has been said that gender roles became more drastically defined in the Victorian era than in any other era; job roles, sexuality and relationships had changed dependant on gender. Kathryn Hughes argues in 'Gender Roles in the 19th Century' that equality had diminished, (in relation to previous eras) and women were to tend the home, fulfil their domestic duties and better themselves for marriage.⁵⁴ New educational literature detailed how the 'ideal' Victorian woman (known as the 'angel in the house') should behave and what prospects she can look forward to.⁵⁵ Additional factors including new biological research posed women as the weaker sex and 'suppressed, fragile and innocent'; if they did not succumb to these roles, society would enforce the idea of otherness.⁵⁶ Antithetically, not all women embodied this idea of femininity and this categorised these other types of women as 'insane'; intelligence was considered as an unattractive feature for women with many doctors claiming that it could affect their ovaries.⁵⁷ Women such as prostitutes or 'promiscuous' women also counteract these ideas; these women were stereotypically working class with little support to look after their own children, which substantiates the concept that class could be linked to otherness.⁵⁸

⁵² Scull, *The Most Solitary of Afflictions*, 81.

⁵³ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 45-6.

⁵⁴ Kathryn Hughes, 'Gender Roles in the 19th Century' *British Library: Discovering Literature: Romantics and Victorians* (blog). May 15, 2014. Accessed January 2, 2020. www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century

⁵⁵ Hughes, 'Gender Roles in the 19th Century'.

⁵⁶ Pegg, 'Madness is a Woman,' 220.

⁵⁷ Hughes, 'Gender Roles in the 19th Century'.

⁵⁸ Hughes, 'Gender Roles in the 19th Century'.

These women affected marriages within high society, as the men began to use their services for their sexual gratification - this may be a partial explanation for the increase of sexual diseases which were more prominent in the Victorian era.⁵⁹ This again creates a divide between the higher and lower classes, with the prospect that these diseases from the lower class could be caught by the upper class and could thus change the upper-class hierarchy within the upper class itself. These ideas demonstrate clearly how Victorian understandings of class, gender, sexuality and mental illness were heavily linked to one another.

Although many mental institutions were inhabited by predominantly male patients, (there were many books written by men for men suffering with mental illness) the records of female patients had begun to accumulate at the start of the nineteenth century; this key moment highlights further discrimination towards gender and mental illness.⁶⁰ The absence of documentation for female patients in the past suggests that there was an inherent disregard for female madness. Treated as beasts and often found chained to the walls, mentally ill patients through the latter half of the century were now considered to be 'sick human beings, objects of pity' that needed better care; the previously used tortuous treatments were replaced by those founded in Christian beliefs.⁶¹ Two types of mental illness prominent from the 17th century were still being employed; 'melancholy madness' and 'raving madness'.⁶² These were fashioned into sculptural form, and were placed outside the asylum to inform visitors of the types of madness they might observe.⁶³ As the majority of patients institutionalised at this time were women, the mad woman replaced the mad man stereotype.⁶⁴ Monstrous statues outside the institution were replaced with 'youthful beautiful female insanity'; they were seen as something to weep over, creating a novel fascination for outsiders.⁶⁵ Therefore, the term 'madness' became heavily linked to Victorian women, which

⁵⁹ Hughes, 'Gender Roles in the 19th Century'.

⁶⁰ Showalter, *The Female Malady*, 5.

⁶¹ Showalter, *The Female Malady*, 8.

⁶² Showalter, *The Female Malady*, 10.

⁶³ Showalter, *The Female Malady*, 10.

⁶⁴ Showalter, *The Female Malady*, 10.

⁶⁵ Showalter, *The Female Malady*, 3.

Showalter labels as the 'female malady'.⁶⁶ Symptoms were linked to 'stress and unhappiness in their marriage...anxiety over their children...[and] more depression in their daily lives than their male peers'.⁶⁷ All such symptoms could be experienced by the majority of people over time. This shows how women were pathologised for 'abnormal' behaviour that in modern culture might be better understood as either healthy emotional reactions or in more severe cases specific illness requiring treatment.

Victorian madness was viewed as 'a failure to resist temptation' and that 'those who were bad [were] to be understood as yielding to their demons'.⁶⁸ Therefore religion became used alongside psychiatry, through prayer and the absolutions of sins. Criminality became linked to the 'narrative of weakness and temptation, tempered by the understanding that societal control could affect change', promoting the idea that society could help steer these people back onto the path of righteousness, allowing society to lock away those who did not conform to the norm and needed that extra help.⁶⁹ It was felt that 'those who succumbed to their internal demons were considered deserving of a measure of social sympathy' and in need of help.⁷⁰ Women, who were seen as the 'weaker' sex, were thought to be more likely to be tempted by their demons. The misconceptions of women's biology by male doctors and physicians meant that women's hormones alongside menstruation cycles were perceived as the contributing factor to their 'mad' behaviour.⁷¹ Insanity became known as 'being female' through hormonal behaviour; 'morally purer, but vulnerable and weaker than men, women were then placed into a position where a fall from grace could easily be related to their inherent femininity'.⁷² Due to a continued lack of knowledge into female hormones and biology, misconceptions were still present.

⁶⁶ Showalter, *The Female Malady*, 3.

⁶⁷ Showalter, *The Female Malady*, 3.

⁶⁸ Pegg, 'Madness is a Woman,' 208.

⁶⁹ Pegg, 'Madness is a Woman,' 212.

⁷⁰ Pegg, 'Madness is a Woman,' 212.

⁷¹ Pegg, 'Madness is a Woman,' 212.

⁷² Pegg, 'Madness is a Woman,' 212.

On the other hand, female madness could be interpreted as a form of scapegoating, which would enable men to cage and tame those women who stepped out of line. These women were categorised as 'childlike, irrational, and sexually unstable'.⁷³ They were 'legally powerless and economically marginal'.⁷⁴ Female writers stress that these characteristics allowed men to control these women, further preventing them from entering any professions or having political rights.⁷⁵ Suffragettes were often portrayed as hysterical - the hysteria term depicted wildly uncontrolled emotion; this resulted in 'ridicule, shaming and physical abuse' which 'culminated in forcible feeding' and sometimes, sexual abuse as forms of control.⁷⁶ Highly educated women of this era were also consigned to mental institutions by family members, as a means to be silenced or controlled. Phyllis Chesler in *Women and Madness* argues that 'women confined to American mental institutions [were] failed but heroic rebels against the constraints of a narrow femininity'.⁷⁷

Victorian literature demonstrated the struggles of these women, escalating to show extreme madness in its context. Sandra Gilbert and Susan Gubar's *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* observes texts that reflect female authors 'raging desires to escape male houses and male texts' at the time,⁷⁸ characterised by a 'deranged woman' stalking the house.⁷⁹ Charlotte Brontë's *Jane Eyre*⁸⁰ observes these animal-like women. Bertha is the original 'mad woman in the attic', often being described as a 'predator on men' who throws fits of rages, unable to control her aggression.⁸¹ Although these chosen texts are written by female writers, some male writers also featured 'mad women' with Wilkie Collins' *Woman in White*⁸²

⁷³ Showalter, *The Female Malady*, 73.

⁷⁴ Showalter, *The Female Malady*, 73.

⁷⁵ Showalter, *The Female Malady*, 73.

⁷⁶ Showalter, *The Female Malady*, 153.

⁷⁷ Phyllis Chesler, *Women and Madness* (New York: Palgrave Macmillan, 1972).

⁷⁸ Sandra Gilbert, Susan Gubar, *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (Connecticut: Yale University Press, 2000) 85.

⁷⁹ Showalter, *The Female Malady*, 4.

⁸⁰ Charlotte Brontë, *Jane Eyre* (London: Smith Elder & Co, 1847).

⁸¹ Showalter, *The Female Malady*, 4.

⁸² Wilkie Collins, *Woman in White* (London: All the Year Round, 1859).

casting a female escaping an asylum. This type of literature sustains the stereotypical images of the 'mad woman' and creates a terrifying and intriguing fantasy for readers.

Mental illnesses including: 'depressive disorders, pregnancy, post-natal depression, pre-menstrual tension, menstruation, menopause and those conditions that we recognise today as forms of schizophrenia were all subsumed under the broad umbrella of insanity'.⁸³ These were considered clear signs of madness with links to motherhood, hormonal imbalance and femininity. Furthermore, according to Sylvie Frigon in 'Mapping Scripts and Narratives of Women who Kill Their Husbands in Canada, 1866-1954: Inscribing the Everyday' many believed that pregnancy, menopause or miscarriages could trigger women's instability- there were seen as 'unable to control certain tendencies - tendencies entirely foreign to her under normal conditions'.⁸⁴ These conditions are purely physical and biological, which demonstrates that there was a lack of female biological research at this time. Pregnancy became heavily linked to insanity and madness; after childbirth, women were 'physically weak and mentally susceptible', suffering from 'brief attacks, nervous upsets, violence or delusions, as well as long-term manifestations of mania or deep and protracted melancholia'.⁸⁵ Menstrual cycles were also linked to insanity; insanity was said to be heightened during menstruation, with the concept that anger allowed them to release this pain.⁸⁶ This is the only time that women could be angry; anger alongside strength and power was perceived as male, and women who displayed it were categorised as mad. Charlotte Brontë's Bertha in *Jane Eyre*, who was portrayed as violent when the moon was blood red (in reference to her menstrual cycle) is an example of this.⁸⁷ Other examples including 'loss of milk' and a fever during childbirth encouraged

⁸³ Pegg, 'Madness is a Woman,' 212.

⁸⁴ Sylvie Frigon, 'Mapping Scripts and Narratives of Women who Kill Their Husbands in Canada, 1866-1954: Inscribing the Everyday' in *Killing Women: The Visual Culture of Gender and Violence* ed. Annette Burfoot (Waterloo, Canada: Wilfried Laurier University Press, 2006), 3-20.

⁸⁵ Pegg, 'Madness is a Woman,' 213.

⁸⁶ Pegg, 'Madness is a Woman,' 216.

⁸⁷ Brontë, *Jane Eyre*.

the idea of insanity and allowed them to perform 'unforgiveable acts', which in their 'natural' state they would not have performed.⁸⁸

Physical appearance alongside behaviour was determined as a sign of lunacy: 'wild stare[s]', distorting their countenance, 'protruding lips', 'the use of coarse language' and 'babbling' defined female insanity, as these broke the image of the ideal woman.⁸⁹ On the contrary, even when these characteristics were not present, this was seen as their 'method in their madness', in an attempt to fool the public about their sanity.⁹⁰ The behaviour furthest removed from femininity and said to indicate real signs of lunacy was 'the destruction of a child' or a loved one - the female killer.⁹¹ Furthermore, 'the murder of a child was considered such an extraordinary act that clinicians held it to be closely linked to an imbalance of the mind' linking back to the idea of hormonal imbalance.⁹²

Past: Medical Madness

'Madness' or insanity, a term linked to mental illness developed into psychopathy. As psychiatry began to expand, multiple theories for psychopathy also began to emerge in the nineteenth century, often resulting in other scholar's theories being discredited. Moreover, Scull argues that many 'medical men could thus neither agree on the specifics of medical therapy nor defend the rigid and indiscriminate therapeutic patterns that sometimes obtained in places like Bethlem'.⁹³ Pinel was the first physician in 1809 to define psychopathic disorder as a 'state of disordered affect'.⁹⁴ This was developed in 1835 by Prichard whose theory suggested that psychopathy was 'moral insanity', a 'morbid perversion of the natural feelings, affections, inclinations, tempers, habits, moral dispositions, and mental impulses, without any remarkable disorder of intellect or knowing' being present.⁹⁵ Prichard's link between morality and insanity

⁸⁸ Pegg, 'Madness is a Woman,' 216.

⁸⁹ Pegg, 'Madness is a Woman,' 213.

⁹⁰ Pegg, 'Madness is a Woman' 213.

⁹¹ Pegg, 'Madness is a Woman,' 213.

⁹² Pegg, 'Madness is a Woman,' 213.

⁹³ Scull, *Madhouses, Mad-Doctors and Madmen*, 48.

⁹⁴ Herschel Prins, *Psychopaths: An Introduction* (Sherfield-on-Loddon: Waterside Press, 2013) 25.

⁹⁵ Prins, *Psychopaths*, 25.

became entwined with the term psychopath, still often misinterpreted within stories by our modern media.⁹⁶ Fernando claims these terms have always been linked to mental health from the 16th century and labelled as an 'illness of the mind'.⁹⁷ At the turn of the 19th century 'moral imbecility' became used within psychiatry to characterise those mentally ill as the 'born criminal';⁹⁸ this definition becomes integral to this thesis, as it demonstrates how the modern media may manipulate this stereotype of a psychopath as a born killer or criminal. According to Bonnie Evans in 'The Foundations of Autism: The Law Concerning Psychotic, Schizophrenic, and Autistic Children in 1950s and 1960s Britain' the word 'psychosis' then became a popular choice as an alternative meaning to 'insanity', as also found in Ernst Von Feuchtersleben's *Principles of Medical Psychology* (1845).⁹⁹ This term became widely adopted to represent those with an 'abnormal mental condition', by defining it as a 'disease' more than a disorder.¹⁰⁰ Soyoon Bolton in 'Disease Versus Disorder: What's in a Word?' states that both disease and disorder can be defined as an illness of the body that disrupts bodily functions.¹⁰¹ The term disease suggests that it can be cured or treated as these illnesses are caught or developed, whereas a disorder suggests that it cannot be cured, as it is a defect already within the body.¹⁰² These two words when attempting to define mental illness can simultaneously be entwined with one another; it illustrates how easy it is to mix both terms up. Moreover, the idea of mental illness as a form of disease can create irrational fear within society, as it can suggest that mental health issues can be passed on to other people like a virus, creating that social distance between 'us' and 'them'. Thus, these contrasting theories fully demonstrate how the truth about mental illness can become muddled or mixed in with other terminology; due to the various misconceptions being bandied around during the Victorian era.

⁹⁶ Fernando, 'Social Realities and Mental Health,' 12.

⁹⁷ Fernando, 'Social Realities and Mental Health,' 12.

⁹⁸ Prins, *Psychopaths*, 25.

⁹⁹ Bonnie Evans, 'The Foundations of Autism: The Law Concerning Psychotic, Schizophrenic, and Autistic Children in 1950s and 1960s Britain' *Bulletin of the History of Medicine* 88, no. 2 (Summer, 2014): 253-285.

¹⁰⁰ Evans, 'The Foundations of Autism,' 263.

¹⁰¹ Soyoon Bolton, 'Disease Versus Disorder: What's in a Word?' *Siren Interactive*, (2009) www.sireninteractive.com/sirensong/disease-versus-disorder-what%E2%80%99s-in-a-word/.

¹⁰² Bolton, 'Disease Versus Disorder: What's in a Word?'.

Written - Literature & Journalism

Literature of the Victorian era, from Charles Dickens to the Brontë sisters, vividly describes the contrasting living conditions, health and wellbeing of the Victorian characters in their stories as well as the shocking crimes, deviance and sexual acts that were often linked to the poorer end of society. Charles Dickens has been said to have visited Bedlam for writing inspiration; Larry Wolff quotes Dickens' work such as *Oliver Twist*,¹⁰³ for detailing criminality, otherness and deviance; Nancy is a prostitute (although not stated directly), the boys are pickpockets and Fagan is a Jewish ring master of his cult, engaging in dodgy deals.¹⁰⁴ *Oliver Twist* is one of the many novels of Charles Dickens that creates connections with class alongside criminality and sexuality in Victorian Culture, presenting elements associated with the idea of the 'born criminal' or moral imbecility; Fagan is stereotyped to be deviant because of his religious faith, because he is Jewish he is depicted as sly. *Great Expectations*¹⁰⁵ presents madness particularly in Miss Havisham, who still wears her wedding dress after being jilted years previously and now employs Estella to manipulate Pip's heart, as though her accomplice. On the other hand, the Brontë sisters' work focuses on Victorian womanhood, in which vivid storylines set alongside their living conditions and social lives makes the female characters come to life. *Wuthering Heights*, particularly in the character of Heathcliff links class to madness; Heathcliff as an orphan taken in by the family is referred to as a 'wild animal', is othered, and is ostracised from those around him, leading to his demise after Cathy's death.¹⁰⁶ Jane Austen, although writing before the Victorian era, also associates class and gender as social issues, as shown in *Pride and Prejudice*.¹⁰⁷ According to Anne Shepherd in 'Overview of the Victorian Era' novels of this time were a powerful means of educating society about appropriate 'standards' to

¹⁰³ Charles Dickens, *Oliver Twist* (London: Richard Bentley, 1839).

¹⁰⁴ Larry Wolff, 'The Boys are Pickpockets, and the Girl is a Prostitute: Gender and Juvenile Criminality in Early Victorian England From *Oliver Twist* to London Labour' *New Literary History* 27, no. 2 (Spring, 1996) 227-249.

¹⁰⁵ Charles Dickens, *Great Expectations* (London: Chapman and Hall, 1861).

¹⁰⁶ Emily Brontë, *Wuthering Heights* (London: Thomas Cautley Newby, 1847).

¹⁰⁷ Jane Austen, *Pride and Prejudice* (London: T. Egerton, Whitehall, 1813).

follow, passing on these ideas to the next generation.¹⁰⁸ Novels presenting ideas of madness may indeed present cautionary tales.

Children's literature of the Victorian era also functioned in this way to educate children about the period and to develop their sense of cultural identity and that of others around them.¹⁰⁹ Lewis Carroll's work provides alternate societies where 'cultural stability' is shattered; such writers may be using their writing to speak out against certain aspects of society.¹¹⁰ Lewis Carroll's *Alice in Wonderland*¹¹¹ depicts a world that challenges the cultural boundaries originally set in the Victorian era - as Alice struggles to break away from her social boundaries she finds her own sense of belonging in this alternative universe. Additionally, *Alice in Wonderland* boldly confronts the idea of madness, as the Cheshire cat tells Alice 'we're all mad here'; this could contradict Carroll's original ploy of challenging boundaries by informing and scaring children not to steer onto the wrong path.¹¹² Franziska Kohlt in 'The Stupidest Tea-Party in all my Life: Lewis Carroll and Victorian Psychiatric Practice' details that Carroll's Uncle (a Commissioner in Lunacy) was connected to the Victorian psychiatric asylums; some of the asylum reports and documents share a strong resemblance to the madness found in *Wonderland*; Carroll may have got his inspiration through



Figure 1: John Tenniel's illustration of 'A Mad Tea-Party' in *Alice's Adventures in Wonderland*, reproduced in Franziska E Kohlt, 'The Stupidest Tea-Party in All my Life: Lewis Carroll and Victorian Psychiatric Practice' 156.

¹⁰⁸ Anne Shepherd, 'Overview of the Victorian Era' *History in Focus: The Victorian Era* (Spring, 2001) <https://www.history.ac.uk/ihr/Focus/Victorians/article.html>

¹⁰⁹ Jenkins, *Victorian Children's Literature*, 45-64.

¹¹⁰ Jenkins, *Victorian Children's Literature*, 45-64.

¹¹¹ Lewis Carroll, *Alice in Wonderland* (London: MacMillan, 1865).

¹¹² Jenkins, *Victorian Children's Literature*, 36.

conversing with his uncle.¹¹³ The Mad Hatter's tea party is said to be inspired by the asylum's tea parties that were held for the patients, where visitors could watch as a form of entertainment and spectacle.¹¹⁴ John Tenniel's illustrations in the Alice books also relate to Carroll's own visits to asylums; in the illustrations the mad hatter and the hare demonstrate some of the characteristics of the asylum patients. The hare (Figure 1) displays a crown of straw on his head which was apparently a 'sign of madness'; 'the crown of straw was part of the visual stereotyping of asylum inmates, originating' ... 'in the portrayal of 'Bedlamites' and has been used in literary portrayals of madness as early as Shakespeare's Hamlet'.¹¹⁵ The facial features of the Mad Hatter (Figure 2) are exaggerated to make him appear grotesque and othered. Similarly, the illustrations of the Mad Hatter in *Through the Looking-Glass*¹¹⁶ demonstrate physical features of the madness stereotype. The chains, the wrangled hair and the expression of pain as he holds his head with his hands imply severe distress.¹¹⁷

In addition to these depictions of mental illness, Jenkins argues that another aspect of children's literature was used to reinforce gender boundaries, through providing boys with books of adventure (teaching verbal power, male education and authority) in comparison to girls' stories of domestication and religion (linguistic abilities, what not to say or do).¹¹⁸ Examples of these ideas are Robert Louis Stevenson's *Treasure Island*¹¹⁹ which has been said to provide boys with all the



Figure 2: John Tenniel, 'The King's Messenger in Prison' in *Through the Looking-Glass*, reproduced in Franziska E Kohlt, 'The Stupidest Tea-Party in All my Life: Lewis Carroll and Victorian Psychiatric Practice' 161-162.

¹¹³ Franziska E Kohlt, 'The Stupidest Tea-Party in All my Life: Lewis Carroll and Victorian Psychiatric Practice' *Journal of Victorian Culture* 21, no. 2 (June 1, 2016): 147-167.

¹¹⁴ Kohlt, 'The Stupidest Tea-Party in All my Life,' 156.

¹¹⁵ Kohlt, 'The Stupidest Tea-Party in All my Life,' 159-160.

¹¹⁶ Lewis Carroll, *Through the Looking-Glass* (London: MacMillan, 1871).

¹¹⁷ Kohlt, 'The Stupidest Tea-Party in All my Life,' 161-162.

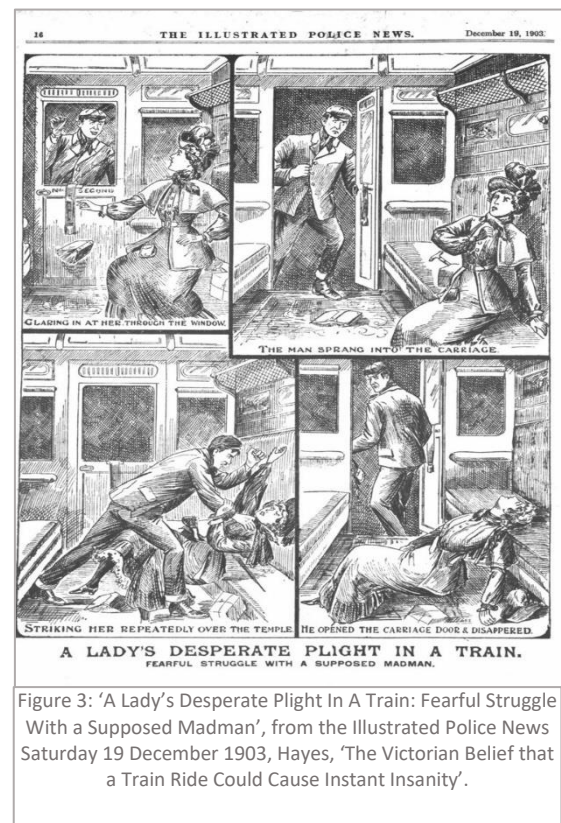
¹¹⁸ Jenkins, *Victorian Children's Literature*, 45.

¹¹⁹ Robert Louis Stevenson, *Treasure Island* (London: Cassell and Company, 1883).

‘necessary components to construct the middle-class ‘gentleman’¹²⁰ and Frances Hodgson Burnett’s *A Little Princess*¹²¹ which teaches girls of domestication with the restriction of space, place and social features and sees the female protagonist being punished for imagining a better situation.¹²² These stories are not only still used as reading material for children, but have been made into films which may continue to include many of these ideas.

My Experiences in a Lunatic Asylum: By a Sane Patient,¹²³ by Herrmann Charles Merivale written in 1879 is a factual documented journal transformed into a book. This book offers accounts from inmates of the time. Another book entitled *Sketches in Bedlam; or Characteristic Traits of Insanity, as Displayed in the Cases of One Hundred and Forty Patients of Both Sexes, Now, or Recently, Confined in New Bethlem 1823*¹²⁴ describes the living conditions and treatment of the patients within the asylums, thus both these books inform the wider population about these aspects. However, both

texts create similar stereotypes of madness, with details of poor living conditions, the treatments, the abuse and the patients providing a fascinating spectacle for the readers. Newspapers were another means of educating Victorian life. One theory expounded by the newspapers regarding ‘madness’ was about the invention of steam trains. Joseph Hayes in ‘The Victorian Belief that a Train Could Cause Instant Insanity’ argues that the high speed, noise, tightly spaced seat quarters and easy accessibility of trains could cause many passengers to experience



¹²⁰ Jenkins, *Victorian Children's Literature*, 49-55

¹²¹ Frances Hodgson Burnett, *A Little Princess* (New York: Charles Scribner's Sons, 1905).

¹²² Jenkins, *Victorian Children's Literature*, 49-55.

¹²³ Herrmann Charles Merivale, *My Experiences in a Lunatic Asylum: By a Sane Patient* (CreateSpace Independent Publishing Platform, 2016).

¹²⁴ Constant Observer, *Sketches in Bedlam; or Characteristic Traits of Insanity, as Displayed in the Cases of One Hundred and Forty Patients of Both Sexes, Now, or Recently, Confined in New Bethlem 1823* (London: Sherwood, Jones and Co, 1823).

‘railway madness’, transforming them into ‘madmen’.¹²⁵ The vibrations of the train were said to ‘have a disastrous effect on people’s nerves’.¹²⁶ The newspapers provided information on railway ‘madmen’ to inform society about these ‘type’ of people.¹²⁷ There was also a fear that due to the easy accessibility of mental institutions patients could potentially escape, catch a train and go on a journey. The newspapers were keen to promote this type of information, embellished with small cartoon strips to support their ideas. Such illustrations characterise the madmen as being lower class and any victim as upper class through their clothing choices, thus making a clear connection between madness and class (Figures 3 and 4). The newspapers were not only encouraging the stigma, they were also visually defining their view of madness through these illustrations. Due to the lack of information and understanding of steam trains, many assumptions were made; whilst innovation was at its peak during this era, society used many of these new ideas and inventions as scapegoats to imply that society is not functioning.

As the ultimate crime, murder was a central theme within newspapers of the time. Matt Cook’s entry on ‘Law’ in *Palgrave Advances in the Modern History of Sexuality* suggests that stories about violence and murder were defined by ‘the boundaries of normality’ and the ‘ideologies of gender, class and nation’.¹²⁸ The more far-fetched from reality the crimes were, the more press they received. According to J Carter Wood in ‘Violence and Crime in Nineteenth-Century England’, ‘attitudes towards violence are inextricably connected

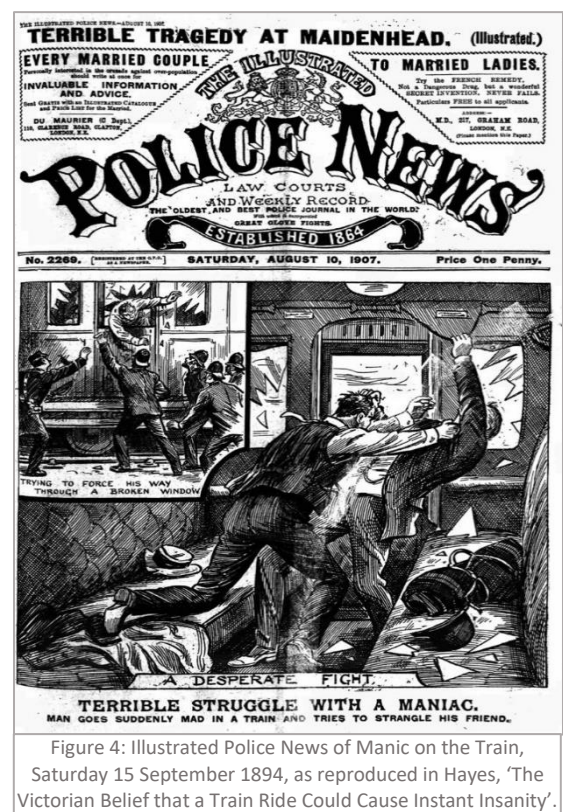


Figure 4: Illustrated Police News of Manic on the Train, Saturday 15 September 1894, as reproduced in Hayes, ‘The Victorian Belief that a Train Ride Could Cause Instant Insanity’.

¹²⁵ Joseph Hayes, ‘The Victorian Belief that a Train Ride Could Cause Instant Insanity’ *Atlas Obscura* (May 12, 2017), <https://www.atlasobscura.com/articles/railway-madness-victorian-trains>.

¹²⁶ Hayes, ‘The Victorian Belief that a Train Ride Could Cause Instant Insanity’.

¹²⁷ Hayes, ‘The Victorian Belief that a Train Ride Could Cause Instant Insanity’.

¹²⁸ Matt Cook, ‘Law’ in *Palgrave Advances in the Modern History of Sexuality*, ed. H.G.Cocks and Matt Houlbrook (Basingstoke: Palgrave MacMillan, 2006), 64-86.

to issues of identity, class hierarchy, institutional development, codes of behaviour, views of recreation, the nature of private and public spaces, and societal arrangements', all of which further distinguish social classes.¹²⁹ Similarly, Bridget Walsh in *Domestic Murder in Nineteenth-Century England* debates that newspapers could be idolised as art drama; taking their inspiration from the 'melodrama' of that time or from real life events, their exaggerated array of emotions (and descriptions displayed) would keep the audience engaged (Figure 5).¹³⁰ Newspaper sales became so closely linked to crime and murder trials that some newspaper boys were nicknamed 'death-hunters' due to this content.¹³¹

According to 'The History Press' the fictional detective characters also flourished, with newspaper murders seen as inspiration for the greatest fictional sleuths including Sherlock Holmes and murderers such as Sweeney Todd, both of whom are still hugely popular in modern media today.¹³² The most notorious of documented murders that defined the Victorian era for crime was the Jack the Ripper killings. 'These attacks typically involved female prostitutes who lived and worked in the slums of the East End of London' which heightens the notion of a strong link between class to crime, mental illness and murder.¹³³ The newspapers became so frenzied over these vicious crimes that the crimes themselves became legendary to such an extent that they still have a huge influence on modern media. 'The term

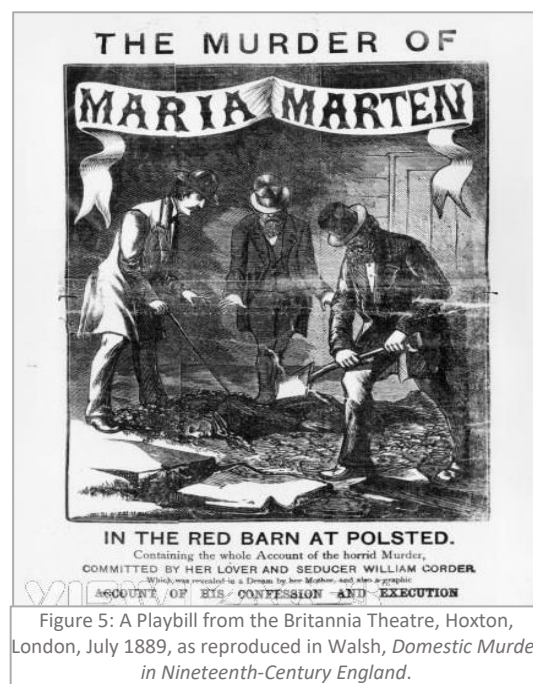


Figure 5: A Playbill from the Britannia Theatre, Hoxton, London, July 1889, as reproduced in Walsh, *Domestic Murder in Nineteenth-Century England*.

¹²⁹ J Carter Wood, *Violence and Crime in Nineteenth-Century England: The Shadow of Our Refinement* (London: Routledge Studies in Modern British History, 2004), 15.

¹³⁰ Bridget Walsh, *Domestic Murder in Nineteenth-Century England: Literary and Cultural Representations* (London: Routledge, Taylor & Francis Group, 2014), 15.

¹³¹ Walsh, *Domestic Murder in Nineteenth-Century England*, 15.

¹³² The History Press, 'Victorian Crime' *The History Press: The Destination for History* (accessed on October 25, 2019), <https://www.thehistorypress.co.uk/the-victorians/victorian-crime/>.

¹³³ The History Press, 'Victorian Crime'.

“ripperology” was coined to describe the study and analysis of the Ripper cases; over one hundred theories about the Ripper’s identity have surfaced and many of the murders have continued to inspire many works of fiction’.¹³⁴ Over the last century, Jack the Ripper has become a celebrity for hiding his identity and being un-caught; this sensationalising neglects to remember his victims, who were lower class prostitutes.

Visual - Photography and Paintings

Richard Dadd, a British Victorian painter was most famous for his works produced when institutionalised for the murder of his father.¹³⁵ He was known to hallucinate about fairies, fantasy creatures and spiritual ideas, and was obsessed with Shakespeare’s *A Midsummer Night’s Dream*,¹³⁶ using the characters as inspiration.¹³⁷ Some of his paintings depict a stereotypical illustration of madness, for example ‘Agony - Raving Madness’ exaggerates the character’s wild hair, chains, his hand placed on his head and a hairy body; this makes connections to the animal like characteristics that are often employed to depict madness (Figure 6). Although my thesis focuses on British and American depictions of madness, other painters outside of Britain were influential and are still used to depict the representation of madness. Vincent Van Gogh too demonstrates his own experiences of madness through his paintings and sketches. Similarly, after chopping off his ear, Vincent Van Gogh was institutionalised and began to paint within the asylum. His work becomes more rigid, his brush strokes become rapid and messy. The paintings could suggest that the worse his mental illness became, the detail in them also worsened and dissolved. Recurring themes in Van Gogh’s

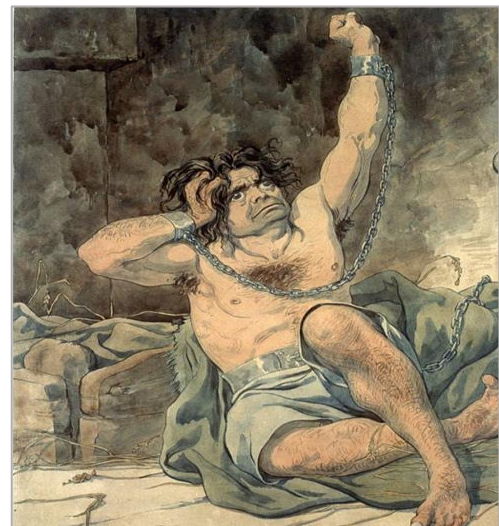


Figure 6: Richard Dadd's painting 'Agony Raving Madness' as reproduced in Demarest, 'Richard Dadd: 1817-1886'.

¹³⁴ The History Press, 'Victorian Crime'.

¹³⁵ Marc Demarest, 'Richard Dadd: 1817-1886' *Noumenal*, (May 24, 2007) <http://www.noumenal.com/marc/dadd/>

¹³⁶ William Shakespeare, *A Midsummer Night's Dream* (Oxford: Oxford School Shakespeare, 2009).

¹³⁷ Demarest, 'Richard Dadd: 1817-1886'.

asylum paintings are roots and trees as typified in his painting 'Roots' (Figure 7), as though metaphorically showing Van Gogh trying to escape from the asylum. This could also be a metaphor for his mental illness continuously growing and escalating out of control.

Photography became a well-established art in the Victorian era and was influential in constructing the representation of madness publicly. Henry Hering became an acknowledged society photographer in the Victorian era for his portraits of asylum patients.¹³⁸ His aim was to take two sets of photos: one as the patients were admitted and the second as they left the asylum - as a transformed citizen.¹³⁹ Photographs became linked to phrenology and the study of facial expressions, which experts argued could determine the patient's mental illness.¹⁴⁰ Physical features, etiquette and dress code are central features of the patients' transformation, which suggests that dressing and presenting yourself well within society links to the notion of class and wellbeing.

William Green, a grenadier guard (Figure 8) was admitted to the Bethlem Asylum due to suffering

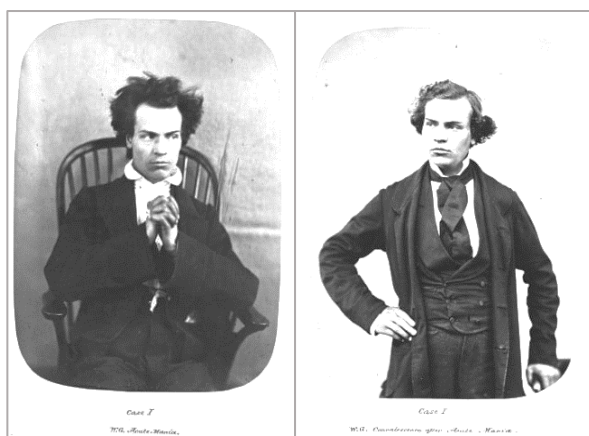


Figure 7: Henry Hering: Portait of patient William Green in 'Bethlem Art and History Collections Trust' in Telegraph, 'Henry Hering's Photographs of Bethlem Patients'.

from 'paroxysmal and intermittent mania'.¹⁴¹

William transforms from a working-class citizen in his first photo with his wild hair and poor dress code, to a potential upper-class gentleman with his slick hair and appropriate dress style. Physical appearance was clearly an important part of Victorian life and helped to distinguish those who were displaying

¹³⁸ Telegraph, 'Henry Hering's Photographs of Bethlem Patients' *Telegraph*, (accessed on October 25, 2019) <http://www.telegraph.co.uk/culture/photography/11422122/Henry-Herings-photographs-of-Bethlem-patients.html?frame=3204851> 2018.

¹³⁹ Telegraph, 'Henry Hering's Photographs of Bethlem Patients'.

¹⁴⁰ Telegraph, 'Henry Hering's Photographs of Bethlem Patients'.

¹⁴¹ Telegraph, 'Henry Hering's Photographs of Bethlem Patients'.

‘otherness’. Another example of a physical transformation (as a key component of their wellbeing), is patient Harriet Jordan, who was admitted after suffering from ‘acute mania’; she became discharged eventually through her new found ‘quiet, industrious and well-behaved’ manner (Figure 9).¹⁴² Harriet’s body language along with her clothing and etiquette



Figure 8: Henry Hering: Harriet Jordan in 'Bethlem Art and History Collections Trust' in Telegraph, 'Henry Hering's Photographs of Bethlem Patients'.

radically contrasts in both photos, which demonstrates again the notion that class and physicality was an important part of Victorian life.

Physical and Musical - Theatre, Popular Stage & Opera

The 19th century was considered a time of the arts, with a ‘great richness and variety in theatre and performance. Ballet, circus, opera, pantomime and music hall were all hugely popular’,¹⁴³ which were defined more so in the Victorian era than any other; the Royal Albert Hall became established and is still a popular venue for high quality performances. Before The Theatres Act 1843 was put in place, early Victorian drama was only licensed to play at Drury Lane and Covent Garden in London, where the programmes consisted of Shakespeare and were aimed towards the upper classes.¹⁴⁴ The lower class were restricted as to what they could view and therefore were more familiar with less formal theatre displays including Burlesque and Melodramas. There was a separation between what theatre deemed as legitimate and illegitimate and this encouraged the divisions in society which were controlled by the upper classes.¹⁴⁵

¹⁴² Telegraph, ‘Henry Hering’s Photographs of Bethlem Patients’.

¹⁴³ Victoria and Albert Museum ‘19th-Century Theatre & Performance’ Victorian and Albert Museum (Accessed on October 25, 2019) <http://www.vam.ac.uk/page/0-9/19th-century-theatre-and-performance/>

¹⁴⁴ Victoria and Albert Museum ‘19th-Century Theatre & Performance’.

¹⁴⁵ Victoria and Albert Museum ‘19th-Century Theatre & Performance’.

Melodrama was a popular musical drama for the lower class, the heroines and heroes were portrayed as working class and the villains as upper-class to suit the audience. The over-dramatization of emotions is enhanced by the music. Audiences demanded dramas that were closer to home and relatable to their own lives; 'there was a craze for domestic melodrama and for real life horror stories',... 'popular novels were also turned into melodramas'.¹⁴⁶ Newspapers were said to inspire many of the melodramas, using 'the most prodigious excitement, the most appalling catastrophes, the most harrowing situations' or a real event such as '*Maria Martin or The Murder in the Red Barn*' (Figure 10), as an audience could relate to them.¹⁴⁷ The melodramas supported the idea of 'good' and 'bad' in their characterisations, enabling society to establish a common sense of moral right and wrong, teaching that good can combat evil and 'expel it, to purge the social order'.¹⁴⁸ This demonstrates how society revelled in stories of horror and 'otherness', as it creates the idea of 'them' and 'us'.

Another construct used to represent madness was music in Opera, with Catherine Clément in *Opera, or the Undoing of Women* stating that most female criticism was depicted initially in the music in opera; 'gender relationships and sexual conflict are usually at centre stage' where music acts as a 'siren song that lures us to wallow in the operatic experience while forgetting the violence done to women'.¹⁴⁹

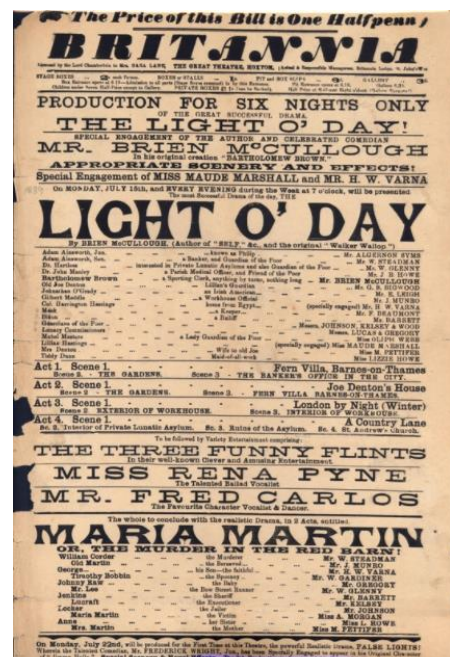


Figure 9: A Playbill from the Britannia Theatre, Hoxton, London, July 1889 Booth, *English Melodrama*

Mary Ann Smart in *Siren Songs: Representations of Gender and Sexuality in Opera Music* argues that music in opera is capable of making the 'awful fate of female characters' seem desirable as viewers are drawn in through musical intensity; their powerful and technically challenging arias make the

¹⁴⁶ Victoria and Albert Museum '19th-Century Theatre & Performance'.

¹⁴⁷ Michael Booth, *English Melodrama* (London: Herbert Jenkins, 1965) 51.

¹⁴⁸ Walsh, *Domestic Murder in Nineteenth-Century England*, 24.

¹⁴⁹ Catherine Clément, *Opera, or the Undoing of Women* (London: Virago, 1989).

listener forget the plot line laid out for the female protagonist.¹⁵⁰ Smart makes reference to soprano leads often cast as ‘mad’ - Konstanze’s extreme coloratura in *Die Entführung aus dem Serail*¹⁵¹ can be said to denote madness or force of will; Eboli’s Aria ‘O Don Fatale’ in *Don Carlo*¹⁵² uses the idea of the ‘talking cure’ - where the voice and aria act to cure the soprano of their ‘paralysis, stuttering, or nervous coughing, the “hystericized voice” can go further: operatic song can undo the hysterical impasse’.¹⁵³ Luigi Cherubini’s *Medea*, (as although the story is from the Greek era, the story as told in the opera was popular in Victorian times),¹⁵⁴ the leading lady and ‘Priestess Medea falls in love with Jason and bears his children, but murders them when he abandons her.’¹⁵⁵ The popular works favoured in the Victorian era often depict women suffering from a combination of madness, gender and sexuality as in Verdi’s Opera *La Traviata*¹⁵⁶ which translates to ‘the woman gone astray’ (courtesan). The leading ladies with more definitive roles often become cast as ‘mad’ or sexually deviant, with the end result being their death. Catherine Clément in ‘Through Voices, History’ depicts that ‘in the operas of the nineteenth century, almost all heroines are victims, persecuted by men, baritone or bass’.... ‘Humiliated, hunted, driven mad, burnt alive, buried alive, stabbed, committing suicide - Violetta, Sieglinde, Lucia, Brünnhilde, Aida, Norma’ ... ‘and so many others ... All sopranos, and all victims’.¹⁵⁷

Composers were creating unusual orchestral works that were deemed ‘othered’: Camille Saint-Saëns as an example, created musical works that were pushing identity stereotypes and social boundaries; *Danse Macabre*¹⁵⁸ musically narrates the dance of the dead, his *Carnival of the Animals*¹⁵⁹ resonates with circus and ‘freak-show’ ideas for example, *Personages with Long Ears* and

¹⁵⁰ Mary Ann Smart, *Siren Songs: Representations of Gender and Sexuality in Opera Music* (Princeton: Princeton University Press, 2000) 5.

¹⁵¹ Wolfgang Amadeus Mozart, *Die Entführung aus dem Serail* (Leipzig: Breitkopf & Hartel, 1882).

¹⁵² Giuseppe Verdi, *Don Carlo* (Milan: G. Ricordi, n.d.).

¹⁵³ Smart, *Siren Songs*, 5.

¹⁵⁴ Luigi Cherubini, *Medea* (Paris: Imbault, c.a 1800).

¹⁵⁵ Victoria and Albert Museum ‘19th-Century Theatre & Performance’.

¹⁵⁶ Giuseppe Verdi, *La Traviata* (Milan: Ricordi and Co, 1914).

¹⁵⁷ Catherine Clément, ‘Through Voices, History’ in Mary Ann Smart, *Siren Song: Representations of Gender and Sexuality in Opera Music* (Princeton: Princeton University Press, 2000) 22.

¹⁵⁸ Camille Saint-Saëns, *Danse Macabre*, Mineola: Dover Publications, 2005.

¹⁵⁹ Camille Saint-Saëns, *Carnival of the Animals*, Mineola: Dover Publications, 1998.

his opera *Samson and Delilah*¹⁶⁰ interprets Delilah as manipulative and displaying signs of psychopathy. Another example is Tchaikovsky who at this time was writing works for ballets including *Swan Lake*,¹⁶¹ *Sleeping Beauty*¹⁶² and *The Nutcracker*.¹⁶³ *Swan Lake* in particular reveals how the leading lady ends up committing suicide after her true love has been stolen by another woman; the music reflects the character's grief and madness.

Whilst modern culture has developed since the Victorian era, there are still practices that occur within society and culture to suggest that we still look back to this era for inspiration and direction in our own lives. Although society has developed scientifically and biologically, being more open to people of difference, it continues to link madness or psychopathy to the Victorian social and cultural lifestyle. Memory through the form of 'story telling' and 'looking to the past' allows this archaic stereotype of madness to linger within modern culture.

¹⁶⁰ Camille Saint-Saens, *Samson and Delilah*, Boca Raton: Edwin F. Kalmus, 1987.

¹⁶¹ Pyotr Tchaikovsky, *Swan Lake*, Moscow: P. Jurgenson, 1895.

¹⁶² Pyotr Tchaikovsky, *Sleeping Beauty*, Moscow: Muzgiz, 1952.

¹⁶³ Pyotr Tchaikovsky, *The Nutcracker*, Moscow: P. Jurgenson, 1892.

In her discussion of cultural identity in Ishtiyak Shukri's 'The Silent Minaret' Cleo Theron argues that 'history is the science of reality that affects us most immediately, stirs us most deeply and compels us most forcibly to a consciousness of ourselves...Under the rubric of history one is to understand not only the past, but the progression of events in general; history therefore includes the present'.¹⁶⁴ This suggests that we may learn from our predecessors and continue with many of their traits, picking up habits and thoughts along the way. Alon Confino in 'Collective Memory and Cultural History: Problems of Method' implies that every society may carry their own memories of the past through either word of mouth or education but tends to extract information most suited to their particular situation; other elements become forgotten.¹⁶⁵ This can be referred to as 'collective memory'.¹⁶⁶ History and past memories seem to dominate culturally within society - historical education may only inform us of a selective section of history, often leaving other identities behind in the past.¹⁶⁷ Only recently have gender, identity, race and ethnicity become wide-spread topics in the field of research.¹⁶⁸ Many scholars and historians tend to select the research that best supports their views, leaving other important documents behind; this may result in 'the simplification of the past - and thus the incompleteness of documented accounts'.¹⁶⁹ This statement implies that many research archives and texts still marginalise other identities: until recently, students in general music lessons did not learn about female composers; those unaware are left unknowing, unless the true history is sought and researched. George Iggers in 'The Role of Professional Historical Scholarship in the Creation and Distortion of Memory' suggests that history depends on the perspective of the person writing about it; the writer dictates what they consider to be relevant to and suitable for

¹⁶⁴ Cleo Beth Theron, 'Reconstructing the Past, Deconstructing the Other: Redefining Cultural Identity through History and Memory in Ishtiyak Shukri's *The Silent Minaret*' *English Studies in Africa* 57, no.2 (October 31, 2014): 45-56.

¹⁶⁵ Alon Confino, 'Collective Memory and Cultural History: Problems of Method' *The American Historical Review* 102, no 5 (December, 1997), 1386-1403.

¹⁶⁶ Confino, 'Collective Memory and Cultural History: Problems of Method,' 1390.

¹⁶⁷ Confino, 'Collective Memory and Cultural History: Problems of Method,' 1390.

¹⁶⁸ Confino, 'Collective Memory and Cultural History: Problems of Method,' 1390.

¹⁶⁹ Theron, 'Reconstructing the Past,' 47.

their readers and thus stereotypes inevitably occur;¹⁷⁰ this results in intentional gaps in the collective memories of historians and of society as a whole, and this lack of knowledge and understanding can result in stigmatization.¹⁷¹

Confino argues that memory has been said to 'construct a sense of the past' and educate us in a way that only tells half of the story.¹⁷² When applied to the concept of madness, the previous history of a person and a restricted collective memory can cause characterisations in society for those displaying otherness; it can tie aspects of identity to deviance.¹⁷³ When presented through a restricted or an inaccurate version of the past, history aims to remember collective memories in which a 'constructed' past is brought forward into the future. State endorsed text books and media, in effect 'official memories', become the sole source for knowledge about the past.¹⁷⁴ Thus, through selective memory, societies may retain a set of memories, sometimes glorifying them, but 'forget' the memories that do not appeal to their current perspective.¹⁷⁵ Collective memory can inevitably 'promote actions or attitudes of exclusion' due to different backgrounds and upbringing, which can de-humanize those who are seen as 'different' or displaying signs of 'otherness', making them appear 'suspicious, antagonistic and unwelcome' because of their predecessor's accounts of the past.¹⁷⁶ One example of this is the stereotyped 'Jewish nose' that has been used to depict the Jewish community as sly, grotesque and repulsive.¹⁷⁷ This idea of stigmatizing is present when observing Victorian madness in relation to contemporary film and television, as these media are a significant part of the discourse surrounding mental illness. Musical semiotics (as discussed further in chapter 3) can also be thought of as a kind of collective memory, which continues to manipulate and stereotype our views of mental illness. Repetition used in both collective memory and music

¹⁷⁰ George Iggers 'The Role of Professional Historical Scholarship in the Creation and Distortion of Memory' *Chinese Studies in History* 43, no. 3 (December 2014), 1-21.

¹⁷¹ Iggers, 'The Role of Professional Historical Scholarship in the Creation and Distortion of Memory,' 11.

¹⁷² Confino, 'Collective Memory and Cultural History: Problems of Method,' 1386-1403.

¹⁷³ Theron, 'Reconstructing the Past,' 45-56.

¹⁷⁴ Theron, 'Reconstructing the Past,' 45-56.

¹⁷⁵ Theron, 'Reconstructing the Past,' 48.

¹⁷⁶ Theron, 'Reconstructing the Past,' 45-56.

¹⁷⁷ Sharonna Pearl, 'The Myth of the Jewish Nose' *Tablet*, <https://www.tabletmag.com/jewish-life-and-religion/278768/the-myth-of-the-jewish-nose> (accessed on January 2, 2020).

semiotics suggests that they are both constructed, which allows stigmatization to occur and develop; similar patterns and structures to represent mental illness begin to occur which may declare these components as official.

Consequently, film, television, fashion, interior design, advertisements, museums and historical re-enactments associated with the Victorian era have continued to impact on our society, creating a memorable experience for the audience, and allowing them to envision their views of the Victorian era through the construct of the media.¹⁷⁸ Mitchell argues that our society still follows some of the traits and views taught from the Victorian era, leaving us with feelings of 'envy, resentment, reproach, and nostalgia'.¹⁷⁹ It can be implied that modern society resembles post-Victorian society, 'with a complex relationship to the ethics, politics, psychology, and art of our eminent...precursors'; society is fascinated by our Victorian predecessors.¹⁸⁰ According to Miles Taylor and Michael Wolff in *Victorians since 1901: Histories, Representations and Revisions*, 'Victorians have been made and remade throughout the twentieth century, as successive generations have used the Victorian past in order to locate themselves in the present'.¹⁸¹ Society may attempt to bring back Victorian ideas concerning power and hierarchy; for example Margaret Thatcher (British prime minister 1979-1990) urged a return to Victorian values to reassert 'the traditional and naturalised boundaries between normalcy and deviancy, morality and perversity'; this would encourage control on those seen as othered.¹⁸² It is not certain where Victorian values proceeded and diminished beyond the Victorian era itself; my thesis aims to demonstrate that the Victorian era in terms of values has continued through to the 21st century, with some of the cultural ideas from the Victorians still being enforced today especially in film and television. My thesis develops the argument that the collective memory (often used selectively) from the Victorian era influences many of the ideas in contemporary film

¹⁷⁸ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 40.

¹⁷⁹ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 40.

¹⁸⁰ Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 41.

¹⁸¹ Miles Taylor, Michael Wolff, *The Victorians since 1901: Histories, Representations and Revisions* (Manchester: Manchester University Press, 2004) 2.

¹⁸² Mitchell, *History and Cultural Memory in Neo-Victorian Fiction*, 47-8.

and television surrounding mental illness and this is reflected in the musical, vocal and sonic choices made.

Present: Medical Madness Developed

By 1959, psychopathy became defined as ‘a persistent disorder or disability of [the] mind’ which can result in ‘abnormally aggressive or seriously irresponsible conduct on the part of the patient’ which requires treatment.¹⁸³ Blair et al., in *The Psychopath: Emotion and the Brain* argue that psychopaths are thought to illustrate extreme examples of ‘conduct disorder’ and ‘child antisocial personality disorder’ which are defined as the ‘failure to conform to social norms, deceitfulness, impulsivity or failure to plan, irritability and aggressiveness, reckless disregard for others [and] lack of remorse’.¹⁸⁴ Psychopaths may show three or more of these characteristics and become diagnosed through the way in which they exhibit these characteristics.¹⁸⁵ Cleckley’s 1941 book *The Mask of Sanity* detailed the first criteria for psychopath diagnoses.¹⁸⁶ He notes that characteristics include: ‘superficial charm, lack of anxiety, lack of guilt, undependability, dishonesty, egocentricity, failure to form lasting intimate relationships, failure to learn from punishment, poverty of emotions, lack of insight into the impact of one’s behaviour and failure to plan ahead’.¹⁸⁷ Robert Hare, a researcher in Criminal Psychology, then established a check list to determine how many of these characteristics the patients demonstrated to be diagnosed as psychopathic.¹⁸⁸ Therefore, psychopathy can be defined as ‘a disorder that consists of multiple components ranging on the emotional, interpersonal, and behavioural spectrum’ which, combined with their emotional disregard can sometimes produce ‘repeated displays of antisocial behaviour’.¹⁸⁹ Conversely, John Goodwin in ‘The Horror of Stigma: Psychosis and Mental Health Care Environments in Twenty-First Century Horror Film (Part I)’ notes that ‘psychosis’ contrary to previous theories is a mental disorder

¹⁸³ Evans, ‘The Foundations of Autism’, 274.

¹⁸⁴ James Blair, Derek Mitchell, Karina Blair, *The Psychopath: Emotion and the Brain* (Hoboken: Blackwell Publishing, 2006) 6.

¹⁸⁵ Blair, Mitchell, Blair *The Psychopath: Emotion and the Brain* 6.

¹⁸⁶ Blair, Mitchell, Blair *The Psychopath: Emotion and the Brain* 7.

¹⁸⁷ Blair, Mitchell, Blair *The Psychopath: Emotion and the Brain* 7.

¹⁸⁸ Blair, Mitchell, Blair *The Psychopath: Emotion and the Brain* 7.

¹⁸⁹ Blair, Mitchell, Blair *The Psychopath: Emotion and the Brain* 6.

characterized by ‘gross impairment in reality testing, typically manifested by delusions, hallucinations, disorganised speech, or disorganised or catatonic behaviour’.¹⁹⁰ Psychopathy and psychosis often become mixed up with incorrect diagnoses in the media. Whilst psychopathy has become associated through media accounts with a few infamous stories of serial murder, including terrorism, this characteristic does not define all psychopaths.¹⁹¹ The realism of such portrayals leads to misrepresentation and misconceptions by the viewing public, who then come to believe this inaccurate and fictionalised depiction of psychopathic disorder.¹⁹²

Present: Cultural Representation of Madness

Written - Literature & Journalism

Contemporary literature has developed since the Victorian era and has shown to develop and move away from the Victorian cultural views of mental illness; in modern children’s literature for example, David Walliams (comedian and author) centralises lost or hidden identities in his protagonists’ characters, through their overcoming of issues relating to gender, sexuality, class and race; both books *Billionaire Boy*¹⁹³ and *The Boy in the Dress*¹⁹⁴ deal with parents who are depressed as well as ideas surrounding gender (*The Boy in the Dress*) and class (*Billionaire Boy*) - these two do not focus on mental illness but make the reader aware that it exists. Jacqueline Wilson (children’s author) also delves into issues regarding mental wellbeing and disorders to diminish the stigma; *The Story of Tracey Beaker*¹⁹⁵ and *Dustbin Baby*¹⁹⁶ both deal with child neglect and abandonment whereas *The Illustrated Mum*¹⁹⁷ features a mother with bipolar disorder and daughter with dyslexia - these conditions, although significant, do not necessarily engulf the character’s identity. Irrespective of these positive contributions, we still have ‘mad’ themes and characters present within literature that

¹⁹⁰ John Goodwin, ‘The Horror of Stigma: Psychosis and Mental Health Care Environments in Twenty-First Century Horror Film (Part I)’ *Perspectives in Psychiatric Care* 50, no.3 (July, 2014): 201-209.

¹⁹¹ Blair, Mitchell, Blair, *The Psychopath: Emotion and the Brain*, 18.

¹⁹² Blair, Mitchell, Blair, *The Psychopath: Emotion and the Brain*, 18.

¹⁹³ David Walliams, *Billionaire Boy* (New York: HarperCollins Publishers, 2010).

¹⁹⁴ David Walliams, *The Boy in the Dress* (New York: HarperCollins, 2008).

¹⁹⁵ Jacqueline Wilson, *The Story of Tracey Beaker* (New York: Doubleday, 1991).

¹⁹⁶ Jacqueline Wilson, *Dustbin Baby* (New York: Doubleday, 2001).

¹⁹⁷ Jacqueline Wilson, *The Illustrated Mum* (New York: Doubleday, 1999).

are reminiscent of Victorian madness: Jeff Lindsay's *Darkly Dreaming Dexter*¹⁹⁸ follows the detective/killer theme. This theme of crime thrillers with portrayals of righteous or vigilante killers or rogue detectives have become popular within literature, as well as film and television, with a lot of the literature being interpreted into film/television. There are also documentaries and true crime programmes that are popular features of commercial television and streaming subscriptions such as Amazon Prime and Netflix. These are usually based around sensationalised crime including notorious criminals and psychopaths who purport to help the public to understand how the psychopathic brain functions to lead to these types of behaviour.

Victorian literature is still employed within the modern education system to complement English literature and drama modules; the works of the Brontë sisters, Charles Dickens and Lewis Carroll are examples. This demonstrates how we still look back to the past to inform our modern ideas and concepts: 21st century understandings of mental illness may become somewhat muddled by the collective memory of Victorian views of 'madness' shown in much of this literature.

Newspapers in the 21st century still characterise madness as something to fear and discriminate against. The image of 'madness' still appears to link killings and murder to mental disorders; the newspaper *The Mirror* Newspaper's headlines concerning mental health often involve either mothers killing their children due to their mental instability, women and men killing due to jealousy in relationships and premeditated killings fuelled by sex or mental illness.¹⁹⁹ In each of these themes, there is an attempt to sensationalise the killing behaviour because of some form of mental illness, often citing mental illness as the sole reason for killing with no other explanation. Another central theme in *The Mirror* is 'mental health' which again links killing, crime and sexual behaviour to mental illness; an example is an article in which a daughter found bodies of dad and step mum after her dad had posted chilling Facebook messages saying his wife was 'the Devil'. The article detailed 'the stuff

¹⁹⁸ Jeff Lindsay, *Darkly Dreaming Dexter* (London: Orion Publishing Group, 2004).

¹⁹⁹ Emily Pennink, James Caven, 'Spurned Flatmate 'fired up' by porn bludgeoned teacher to death with hammer and poured boiling water over her' *The Mirror*, (March 6, 2018) <https://www.mirror.co.uk/news/uk-news/spurned-flatmate-fired-up-porn-12136257>

he was coming out with was like he was hallucinating'; this type of reporting tells the readers that the father did not receive enough help for his mental health and this inevitably poses him as a threat to society, thus sensationalising the stereotype further.²⁰⁰

Visual - The Media

According to Stephen Harper in 'Understanding Mental Distress in Film and Media: A New Agenda' 'media and film representations of mental distress - from the "psycho-killer" to stuttering and incompetent social reject - have long attracted critical censure' in contemporary media.²⁰¹ Anat Klin and Dafna Lemish in 'Mental Disorders Stigma in the Media: Review of Studies on Production, Content, and Influences' state that the media has become a reliable source for learning about cultural issues, yet it also acts to construct perceptions and stigma, particularly with mental illness.²⁰² The media reflects a set of views onto society regarding mental illness; often 'over-represent[ing] people with mental distress as violent'.²⁰³ Otto Wahl in 'Mass Media Images of Mental Illness: A Review of the Literature' stresses that mental illness is an 'inaccurate and unfavourable' stigma which may cause 'significant effects on attitudes towards mental illness and treatment'.²⁰⁴ Moreover, what we learn about mental health appears to be taught mainly through the media, particularly film and TV; it teaches us 'harmful misconceptions' of these illnesses and creates pity or fear towards those suffering with mental illness.²⁰⁵ Furthermore, Graham Thornicroft in *Shunned: Discrimination against People with Mental Illness* argues that misconceptions create 'social distance' as those with mental illness are depicted as the 'polar opposites of us'.²⁰⁶ Klin and Lemish dictate

²⁰⁰ Henry Clare, Tom Tracey, 'Mum 'strangled seven-year-old son to death with scarf after writing she'd rather 'be dead' than lose him in custody battle' *The Mirror*, (March 9, 2019) <https://www.mirror.co.uk/news/uk-news/mum-strangled-seven-year-old-12155994>

²⁰¹ Stephen Harper, 'Understanding mental distress in film and media: a new agenda?' *The Journal of The Royal Society for the Promotion of Health* 128, no.4 (July, 2008): 170-4.

²⁰² Anat Klin, Dafna Lemish, 'Mental Disorders Stigma in the Media: Review of Studies on Production, Content, and Influences' *Journal of Health Communication* 13, no.5 (July-August, 2008): 434-49.

²⁰³ Harper, 'Understanding mental distress in film and media: a new agenda?', 170.

²⁰⁴ Otto Wahl, 'Mass Media Images of Mental Illness: A Review of the Literature' *Journal of Community Psychology* 20, no.4 (October, 1992): 343.

²⁰⁵ Wahl, 'Mass Media Images,' 343; Klin, Lemish, 'Mental Disorders Stigma in the Media,' 434.

²⁰⁶ Graham Thornicroft, *Shunned: Discrimination against People with Mental Illness* (Oxford: Oxford University Press, 2006) 119.

that the media not only reflect these 'public attitudes and values in relation to disabilities and illnesses, but also take part in shaping them' which further constructs the stigma.²⁰⁷ As long as these stereotypes continue to be embedded in the media, 'stigma will always exist by the very nature of the makeup of society. No one can eradicate it completely'.²⁰⁸ Thornicroft states 'I think people are frightened by "mind illness" [as visually they do not know what to expect] whereas "physical illness" is there to be seen'²⁰⁹ and people can therefore better deal with it. As a result of this, those suffering with mental illness do not attempt to seek out professional help due to the stigma attached to it and the negative misconceptions it imposes, with families also suffering.²¹⁰

Wahl found that mental health themes were present in all aspects of the media, but mainly within film and television, where over 152 films from 1919 to 1978 referenced the psychiatric theme, making 'psychiatric disorder the most commonly depicted disability in films during that time span'.²¹¹ In television, 'schizophrenia, manic depression, amnesia, and hysterical blindness' themes were used to emphasize and exaggerate 'the bizarre symptoms of mental illness'.²¹² Additionally, these characters were represented to have a lack of social identity, were single and unemployed, and were referred to in terms such as 'confused, aggressive, dangerous and unpredictable'.²¹³ The concept that people displaying mental illness are violent and dangerous suggests deviance and criminality alongside 'unpredictability, dependency, anxiety, unsociability, unhappiness, unproductiveness, and transience'.²¹⁴ Similarly, Klin and Lemish state that those with mental disorders are consistently linked to danger, show low intelligence, are unable to communicate effectively, are dysfunctional within society and lack desire; these characteristics label this group of people as undesirable and othered with the notion that all people with mental health problems

²⁰⁷ Klin, Lemish, 'Mental Disorders Stigma in the Media,' 436.

²⁰⁸ Thornicroft, *Shunned*, 119.

²⁰⁹ Thornicroft, *Shunned*, 119.

²¹⁰ Klin, Lemish, 'Mental Disorders Stigma in the Media,' 434.

²¹¹ Wahl, 'Mass Media Images of Mental Illness,' 344.

²¹² Wahl, 'Mass Media Images of Mental Illness,' 344.

²¹³ Wahl, 'Mass Media Images of Mental Illness,' 344.

²¹⁴ Wahl, 'Mass Media Images of Mental Illness,' 346-440.

should be avoided.²¹⁵ Furthermore, Goodwin states that 'films can be used to express values and ideas intrinsic to culture, and also serve as a way to communicate information on a large scale'.²¹⁶

Wahl argues that although some media attempt to show positive portrayals of mental health, more often the media acts to reinforce traditional stereotypes.²¹⁷ Contrary to this, soap operas tend to be more sympathetic towards mental disorders by working alongside charities and experts, in order to educate people of the reality and provide the correct information.²¹⁸ Celebrities also encourage positive views on mental health such as Stephen Fry releasing a documentary *Stephen Fry: The Secret Life of a Manic Depressive* on his struggles with bipolar disorder.²¹⁹ Although these contributions offer support, they never demonstrate the normal person, heightening the glamour and distress of a celebrity. Therapy TV such as Jeremy Kyle purports somewhat to help those in need, but instead it gives these people 'quick fixes' and provides drama as spectacle for viewers whilst also creating the fear that they may also become mentally ill.²²⁰ There is also the argument that although positive ideals are enforced, these are often ignored. An example of this is a 1986 made-for-TV movie entitled *Murder: By Reason of Insanity* which tells the fact based account of a man who killed his wife after being released for the day from his psychiatric hospital.²²¹ The overall message of the film was that 'hospitals should take greater care [so that] dangerous psychiatric patients do not get released into the community', and this concerned mental health advisors due to its stigmatizing features.²²² Therefore a trailer was used three times during the screening to imply that 'such violence is uncharacteristic of [a] mentally ill person', however this trailer made no impact on the audiences negative judgement and thoughts on mental health.²²³ Klin and Lemish agree that stating the facts will not change people's perceptions of mental health, it is the 'initiatives that

²¹⁵ Kiln, Lemish, 'Mental Disorders Stigma in the Media,' 438.

²¹⁶ Goodwin 'The Horror of Stigma (Part I),' 202.

²¹⁷ Wahl, 'Mass Media Images of Mental Illness,' 347.

²¹⁸ Harper, 'Understanding Mental Distress in Film and Media,' 171.

²¹⁹ *Stephen Fry: The Secret Life of a Manic Depressive*, directed and produced by Ross Wilson, aired 2006, on BBC.

²²⁰ Harper, 'Understanding Mental Distress in Film and Media,' 172.

²²¹ Anthony Page, dir., *Murder: By Reason of Sanity* (1986; 20th Century Fox Television, CBS Entertainment Production, Schiller Productions Inc, US: CBS), DVD.

²²² Wahl, 'Mass Media Images of Mental Illness,' 348.

²²³ Wahl, 'Mass Media Images of Mental Illness,' 348.

arouse strong feelings or humour' that should be employed to provide a compelling response to those mentally ill, by keeping the audience engaged and entertained; something most film writers would struggle to successfully do.²²⁴

Wahl et.al in 'The Depiction of Mental Illnesses in Children's Television Programmes' proposes that the stigma of mental illness is learnt and formed within our subconscious from childhood through the enforcement of children's TV shows and films.²²⁵ Although most researchers usually observe adult media, this article suggests that 'these ideas have become acquired over a lifetime and that their roots are established in childhood'.²²⁶ These TV shows and films not only enforce the stigma but they disguise it with the visual of animation; it hides the negative moral attitudes it teaches. Wahl's article analysed numerous children's films to find recurring themes regarding mental illness. Most of the characters were villainous Caucasian males with 'unattractive' physical imperfections and linked to obsessive acts such as 'kidnapping and attempted murder'.²²⁷ These characteristics offer 'problematic models' for children as they inform viewers how to behave in society and potentially indicate how to act towards mental illness; there is the notion of 'control-and-[avoid]'.²²⁸

Within film genres, horror has become a popular choice to depict mental health negatively by stigmatizing psychiatry. Goodwin depicts that two common themes tend to occur in horror films; 'depictions of mental health care environments' and 'psychosis'.²²⁹ Additionally, 'film and psychiatry originated at roughly the same time' and this may have encouraged new story lines for film makers and viewers.²³⁰ Classic films such as *Psycho*²³¹ and *Halloween*²³² have become iconic for combining

²²⁴ Klin, Lemish, 'Mental Disorders Stigma in the Media,' 442.

²²⁵ Otto Wahl, Erin Hanrahan, Kelly Karl, Erin Lasher, Janel Swaye, 'The Depiction of Mental Illnesses in Children's Television Programmes' *Journal of Community Psychology* 35, no.1 (January, 2007): 121-133.

²²⁶ Wahl et al., 'The Depiction of Mental Illnesses in Children's Television Programmes,' 121-133.

²²⁷ Wahl et al., 'The Depiction of Mental Illnesses in Children's Television Programmes,' 121-133.

²²⁸ Wahl et al., 'The Depiction of Mental Illnesses in Children's Television Programmes,' 121-133.

²²⁹ Goodwin, 'The Horror of Stigma (Part I),' 201.

²³⁰ Goodwin, 'The Horrors of Stigma (Part I),' 202.

²³¹ Alfred Hitchcock, dir., *Psycho* (1960; Paramount Pictures, US: Universal Pictures), DVD.

²³² John Carpenter, dir., *Halloween* (1978; Compass International Pictures, Falcon International Productions, US: Compass International Pictures, Aquarius Releasing, Warner Bros Pictures), DVD.

horror with psychiatry; misinformed depictions of those experiencing mental health issues have created the character of the psycho-killers. Kevin Donnelly in *The Spectre of Sound: Music in Film and Television* states that the horror film 'can be a scary entity in itself or at least an ambiguous one, which can confuse and undermine the audience's feelings of security'²³³ enabling stereotyping. Goodwin suggests that the meanings of 'psychosis' and 'schizophrenia' in the media are stereotypically inaccurate.²³⁴ Schizophrenia medically is defined as 'a severe mental disorder, characterized by profound disruptions in thinking, affecting language, perception, and the sense of self' resulting in 'hearing voices or delusions'.²³⁵ This contrasts with the popular film *Schizo*²³⁶ which defines the disorder as a 'multiple or split-personality', showing signs of 'violent and contrasting behaviour patterns'.²³⁷ This misconception may indicate how the media could construct the stigma of mental health and continue to do so, as although this film is over 30 years old, this incorrect characterization of schizophrenia is still being employed in modern horror films such as *Split* (d. M. Night Shyamalan, 2016).

Physical - Theatre, Media

Theatre has moved away from using factual crime as a central theme for script writing, becoming more open to exploring more identities that are current to our modern society: LGBT themes in musical theatre productions *Everybody's Talking About Jamie*,²³⁸ *Priscilla: Queen of the Desert*,²³⁹ *Kinkyboots*²⁴⁰ and *Dear Evan Hansen*²⁴¹ are present, which deal with the character's struggle mentally as they explore their sexuality and gender within society. Their mental struggle is not the main feature of their identity; however, some musicals are cast back in the Victorian period, with

²³³ Kevin Donnelly, *The Spectre of Sound: Music in Film and Television* (London: British Film Institute, 2005) 88.

²³⁴ Goodwin, 'The Horror of Stigma (Part I),' 201.

²³⁵ Goodwin, 'The Horror of Stigma (Part I),' 201.

²³⁶ Peter Walker, dir., *Schizo* (1976; Peter Walker Heritage Ltd, USA: Columbia-Warner Pictures), DVD.

²³⁷ Goodwin, 'The Horrors of Stigma (Part I),' 201.

²³⁸ *Everybody's Talking about Jamie*, script and lyrics by Tom MacRae, music by Dan Gillespie Sells, based on 2011 television documentary *Jamie: Drag Queen at 16*, Lyceum Theatre, Sheffield, West End 2017.

²³⁹ *The Adventures of Priscilla, Queen of the Desert*, script by Stephan Elliot, October 14, 1994.

²⁴⁰ *KinkyBoots*, script by Harvey Fierstein, music and lyrics by Cyndi Lauper, October 2012.

²⁴¹ *Dear Evan Hansen*, script by Steven Levenson, lyrics and music by Justin Paul, Benj Pasek, July 30, 2015.

mental illness still as their identity such as *Sweeney Todd*²⁴². On the other hand, music in popular song has become more open to lyrics about mental health, well-being and the struggles of society. An example of this is the artist Sia who lyricised her mental struggles with drug and alcohol abuse in the song 'Chandelier'²⁴³. This example demonstrates how people are becoming more vocal and more able to share their experiences.

To conclude, by comparing the social, cultural, medical and theoretical approaches to mental illness in the Victorian era to the 21st century, the concept of madness has evolved; increased and better medical research has led to a greater understanding, with those suffering from mental illness more able to discuss and receive help. Some sections of the media have worked to de-stigmatize the concept of mental illness and 'madness': documentaries, television series, soap operas and films featuring characters who may experience mental illness are sometimes reflected positively.

However, due to misconceptions of various illnesses, contemporary media have also encouraged the stigma, especially in horror films. Cultural memory allows us to perceive Victorian madness as abnormal and othered due to historians and researchers being selective in their writing. Memories therefore can help to enhance and encourage the stigma of madness, constructed through the musical scoring by repetition and musical stereotypes. The next chapter explores how these 'mad' stereotypes become reinforced within film and television, through the functioning of semiotics and codes; horror film scoring becomes used as a model to explore recurring themes as discussed by film music theorists, which will then be used within my case study analysis.

²⁴² *Sweeney Todd: The Demon Barber of Fleet Street*, script by Christopher Bond, Sean Michael Wilson, music and lyrics by Stephen Sondheim, March 1, 1979.

²⁴³ Sia, Chandelier, *1000 Forms of Fear*. Recorded 7 July 2014, RCA, streaming audio. Accessed March 23, 2020. Spotify.

Chapter 3:

Music & Madness: The Theoretical and Analytical Functioning of Horror Film Music

According to Patrick Juslin et.al in 'From Sound to Significance: Exploring the Mechanisms Underlying Emotional Reactions to Music' sound can be described as possessing an intimate, emotional quality for a listener, that the visual alone often lacks.²⁴⁴ Naomi Ziv in 'Music and Compliance: Can Good Music Make Us Do Bad Things' argues that background music consistently accompanies our lives through 'advertisements, TV news and shows, and in other contexts such as movies, waiting rooms and restaurants'.²⁴⁵ Background music can be constructed to 'manipulate individuals' thoughts, feelings and behaviour in more or less specific ways'.²⁴⁶ Robin Beauchamp in *Designing Sound for Animation* states that music manipulates and influences through the communication of meaning and through emotional engagement.²⁴⁷ Kathryn Kalinak in *Settling the Score: Music and the Classic Hollywood Film* suggests that historically, the 'ear was represented as having direct and unmediated access to the soul where emotional response originated. Hearing more than any other sense, activated emotion'.²⁴⁸ Music therefore, seen as a trigger of emotion, enables a listener to lean towards music that may reflect their 'current emotional state'.²⁴⁹ Music can 'influence people's perceptions, attitudes, and behaviours' of themselves and others surrounding them.²⁵⁰ This, when applied to film and television, can manipulate viewers' emotions and views towards the themes or characters presented on-screen. This chapter will explore music as an influential and communicative tool and uncover how the media, particularly film and television, use this tool to not only trigger

²⁴⁴ Patrick Juslin, Goncalo Barradas, Tuomas Eerola, 'From Sound to Significance: Exploring the Mechanisms Underlying Emotional Reactions to Music' *The American Journal of Psychology* 128, no.3 (2015): 281-304.

²⁴⁵ Naomi Ziv, 'Music and Compliance: Can Good Music Make Us Do Bad Things?' *Psychology of Music* 44,5, 953-966 (2016).

²⁴⁶ Ziv, 'Music and Compliance', 953.

²⁴⁷ Robin Beauchamp, *Designing Sound for Animation* (Oxford: Taylor & Francis, 2005).

²⁴⁸ Kathryn Kalinak, *Settling the Score: Music and the Classic Hollywood Film* (Winsconsin: University of Winsconsin Press, 1992) 22.

²⁴⁹ Beauchamp, *Designing Sound for Animation*, 43.

²⁵⁰ Ziv, 'Music and Compliance', 954.

emotion, but to construct and manipulate stereotypical themes and characters. It will then explore how 'semiotics' (the study of signs) theoretically functions within film and television to create memorable stereotypes. It then goes on to look at issues regarding gender and identity in film music, as many musical stereotypes draw upon existing stereotypes within wider society and they in turn help to create and perpetuate them. It will then uncover how music and its relationship with madness has become prominent within the genre of horror, by focusing on four main types of score writing: firstly, noise as sound in horror; secondly the use of pre-existing music in horror; thirdly orchestral scoring in horror and fourthly silence in horror. Voice and voice-over will also be considered within this chapter, as the voice can be versatile and used as a narrator, a storyteller, a manipulator and an influencer.

Music as Influential & Communicative: Media

According to Anahid Kassabian in *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, media music has the potential for expressive connection and communication with the listener; music may stimulate empathy but also trigger stereotyping.²⁵¹ Peter Franklin in *Seeing through Music: Gender and Modernism in Classic Hollywood Film Scores* argues that movies and other media can encourage reflection; particular standards and 'values' can be expressed.²⁵² However, music has become an important support mechanism to imagery, the visual itself cannot fulfil the emotional engagement that music provides. Kalinak implies that film music can be linked to empathy; it possesses qualities that allow viewers to experience emotional connections to the on-screen action and characters, this breaks the boundaries between what is real and what is fictional.²⁵³ James Buhler et.al, in *Hearing the Movies: Music and Sound in Film History* contend that although viewers may be visually 'watching a movie', it is in fact 'speech, music, and noise [that]

²⁵¹ Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (London: Routledge, 2001).

²⁵² Peter Franklin, *Seeing through Music: Gender and Modernism in Classic Hollywood Film Scores* (Oxford: Oxford University Press, 2011).

²⁵³ Kalinak, *Settling the Score: Music and the Classic Hollywood Film*, 3.

fundamentally and routinely influence our understanding of what we see'.²⁵⁴ Kalinak summarises that music in film and television originally intended as background music, has now become so discreet and subtle that it 'acts as a stimulus that we hear but fail to listen to',²⁵⁵ Buhler expands this idea, by implying that media music fundamentally 'influence[s] our understanding of what we see'²⁵⁶ which can affect the viewer's emotions and opinions. According to Royal S. Brown in *Overtones and Undertones: Reading Film Music*, film music serves to fulfil more than just dramatic motivation - it can heighten and establish emotionally significant moments of the show, which enables audiences to abandon their own thoughts and become more engaged with the movie's ideas.²⁵⁷ Additionally, it can be perceived that film music 'shares with the image track the ability to shape perception'.²⁵⁸ Film music has the potential to teach morals, values and guidance, but also perceptions surrounding gender, equality, sexuality, race and any abnormality or difference; the representation of identities may become stigmatized through the fantasy side of the media.²⁵⁹ Claudia Gorbman in *Unheard Melodies: Narrative Film* indicates that film music often becomes critiqued for its subtlety and ability to influence an audience's sensory background; music may alter the viewer's judgement and manipulate their views unknowingly.²⁶⁰ Jason Joy in 'The Fallen Woman Film and the Impetus for Censorship' reiterates this concept and suggests that film music may become constructed to 'leave the audience with a definite conclusion that immorality is not justifiable, [and] that society is not wrong in demanding certain standards'; this implies that the media, seen as a reliable resource of education, can provide viewers with a set of standards to live by where stereotypes are bound to occur.²⁶¹

²⁵⁴ James Buhler, Rob Deemer, David Neumeyer, *Hearing the Movies: Music and Sound in Film History* (New York: Oxford University Press, 2010) 20.

²⁵⁵ Kalinak, *Settling the Score: Music and the Classic Hollywood Film*, 26.

²⁵⁶ Buhler, Deemer, Neumeyer, *Hearing the Movies: Music and Sound in Film History*, 20.

²⁵⁷ Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1994) 15.

²⁵⁸ Kalinak, *Settling the Score: Music and the Classic Hollywood Film*, 15.

²⁵⁹ Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, 16.

²⁶⁰ Claudia Gorbman, *Unheard Melodies: Narrative Film* (Hoboken: John Wiley & Sons, 1987) 12.

²⁶¹ Jason Joy, 'The Fallen Woman Film and the Impetus for Censorship' *The Wages of Sin: Censorship and the Fallen Woman Film 1928-1942* ed. Lea Jacobs (Berkeley: University of California Press, 1991).

Originally stemming from cue sheets, film scores appear to sometimes imitate and embody many of the clichéd stereotypical cues, used as models for many composers to create their own works. Max Steiner, a prolific Hollywood studio composer from the late 1920s through to the 1960s, has become noted as an exemplar in his methods for writing film music and many have followed his model. Gorbman constructed a model which she interpreted through exploring Steiner's scores - she states that film music should be: invisible, inaudible, discreet so the audience are not aware of its intentions, a signifier of emotion, a narrative cueing system, and a provider of continuity and unity.²⁶² (Figure 11) Gorbman's rules of music as 'invisible' and 'inaudible' may imply that music should be placed within the background and yet be audible enough to guide the viewers through a particular 'point of view'. Gorbman's 'signifier of emotion' makes reference to Kalinak's previous idea that music can be seen as a trigger of emotion.²⁶³ The idea of music providing 'unity' and 'continuity' through repetition is reinforced through the functioning of leitmotifs as discussed further in this chapter. Gorbman mentions that any rule can be broken if it fits in appropriately with the other principles and does not spoil the overall effect of the score.

- I: *Invisibility*: The technical apparatus of nondiegetic music must not be visible
- II: *Inaudibility*: Music is not meant to be heard consciously. As such it should subordinate itself to dialogue, to visuals- i.e, to the primary vehicles of the narrative.
- III: *Signifier of emotion*: Soundtrack music may set specific moods and emphasize particular emotions suggested in the narrative, but first and foremost, it is a signifier of emotion itself.
- IV: *Narrative Cueing*:
- Referential/Narrative*: Music gives referential and narrative cues, e.g., indicating point of view, supplying formal demarcations, and establishing setting and characters.
- Connotative*: Music 'interprets' and 'illustrates' narrative events.
- V: *Continuity*: Music provides formal and rhythmic continuity- between shots, in transitions between scenes, by filling 'gaps.'
- VI: *Unity*: Via repetition and variation of musical material and instrumentation, music aids in the construction of formal and narrative unity.
- VII: A given film score may violate any of the principles above, providing that violation is at the service of the other principles.

Figure 10: Gorbman's Principles of Classical Hollywood Scoring (Gorbman, *Unheard Melodies: Narrative Film*, 73).

²⁶² Gorbman, *Unheard Melodies: Narrative Film*, 73.

²⁶³ Gorbman, *Unheard Melodies: Narrative Film*, 73

Clichéd cue sheets and the use of emotive musical language became regularly recycled due to the pressure and fast production of films; it would allow composers and directors to 'borrow' existing themed cues to associate with a particular character or setting. Although contemporary composers do not rely on 'cue sheets' with these clichéd themes anymore, leitmotifs function to a similar effect, through their repetition and being used to identify a character, place or object.

Semiotics in Film: Music and Meaning

According to Goodwin, film music is often symbolic in its writing, as it can 'evoke certain feelings' by 'reaching the receptive side' of the brain rather than the logical.²⁶⁴ Many critics have noted the potential for film music to enhance and perhaps alter the viewers' moods through the employment of semiotics that link particular ideas and messages to everyday life, causing the viewer to become engaged and emotionally invested with the on-screen action.²⁶⁵ Film music can cause an audience to believe that the combination of the visual and the music are realistic through their repeated use, creating recognisable symbolic stereotypes. Once the audience become aware of the music's significance and its role within the film (alongside its ability to affect and evoke emotion), connections can be made to previous films or television that may embody these sets of standards; repetition is crucial to prolonging lasting stereotypes. Gorbman writes that 'the moment we recognise to what degree film music shapes our perception of a narrative, we can no longer consider it incidental or innocent'.²⁶⁶

Semiotics (the study of signs) within film act as musical symbols; according to Daniel Chandler these often function to 'influence those unaware of the film writers' intentions...[which consequently] can manipulate and mould their overall visual effect'.²⁶⁷ Chandler states that these 'symbols' are categorised into three forms: firstly, the symbols have to be taught in order to be

²⁶⁴ Goodwin, 'The Horrors of Stigma (Part I)', 203.

²⁶⁵ Eleanor Smith, 'Breaking the Mould: Gender, Stereotypes, and Coding in the Musical Scoring of Disney's Female Characters', (Master's Thesis., University of Huddersfield, 2017) 17.

²⁶⁶ Gorbman, *Unheard Melodies: Narrative Film*, 183.

²⁶⁷ Daniel Chandler, *Semiotics for Beginners* (London: Routledge, 2010) 1.

understood, secondly, the symbols may be represented through a particular object, character or action, and thirdly, the symbols may be linked to something that we may understand and interpret as representative of that particular symbol.²⁶⁸ These three forms, when exploring the case studies later, become integral to the characters' identities, and how 'madness' is musically cast to reflect this; these characters are inevitably stereotyped by the music used to frame them, through the repetition of thematic music.

Mary Ann Doane in 'Ideology and The Practice of Sound Editing and Mixing' states that film music possesses an 'anaphoric' function, that indicates significant meaning in the visual to the audience: this suggests that film music is used to pin-point and isolate significant moments that enforce character development, identity or setting styles.²⁶⁹ This idea consequently may tell the audience where to look when the visual itself may be lacking.²⁷⁰ Philip Tagg in 'Towards a Sign Typology of Music' categorises 'musical' symbols into three components (following a similar model to Daniel Chandler).²⁷¹ The three components are the sonic, the kinetic and tactile. The sonic is personified as a musical reference in relation to the on-screen action.²⁷² This may be used to musically mimic the character's development on-screen such as emotion and identity. The kinetic is the relationship between body and time, similar to the connection between music and movement.²⁷³ This creates the notion that the characters are narrated with music, as though part of their perspective, often timed as the characters walk into a scene. The tactile illustrates the use of atmospheric music, which creates a mood setting for the particular themes or emotions present.²⁷⁴ These three components when combined together can produce influential symbols, which can provide meaning and context between the visual and music, creating re-occurring stereotypes as a

²⁶⁸ Chandler, *Semiotics for Beginners*, 11.

²⁶⁹ Mary Ann Doane, 'Ideology and The Practice of Sound Editing and Mixing' *The Cinematic Apparatus* (Milwaukee: MacMillan, 1980).

²⁷⁰ Doane, 'Ideology and The Practice of Sound Editing and Mixing'.

²⁷¹ Philip Tagg, 'Towards a Sign Typology of Music' *Music's Meanings*, 2013, 369-378.

²⁷² Tagg, 'Towards a Sign Typology of Music' *Music's Meanings*.

²⁷³ Tagg, 'Towards a Sign Typology of Music' *Music's Meanings*.

²⁷⁴ Tagg, 'Towards a Sign Typology of Music' *Music's Meanings*.

consequence. An example of this is within the shower scene in Bernard Herrmann's *Psycho*,²⁷⁵ which has become iconic to the film for its innovative and constructive music used to complement the visual. The harmony and articulation of strings embody the sonic element as they replicate the fear and terror of the victim, the movement of the stabbing becomes the kinetic aspect, as it is replicated in the rhythmic structuring of the strings, and the atmospheric and tactile aspect include screams, the imagery of blood and disruptive chords heard from the cello, creating a hostile and frightening atmosphere for the viewer (Figure 12 and example 1).



Figure 11: **Semiotics:** The kinetic movement of the 'shower scene' in *Psycho* (Hitchcock, *Psycho*).

Allegro

Violin I

Violin II

Viola

Example 1: **Semiotics:** Musical transcription of the 'shower scene' in *Psycho* showing the sonic and kinetic functioning (Hitchcock, *Psycho*).

²⁷⁵ Hitchcock, *Psycho*.

Through repetition, leitmotifs are employed. According to Justin London in 'Leitmotifs and Musical References in Classical Film Score' leitmotifs are motifs or small 'theme[s] that relate to either a character, place, situation or emotion that [are] often repeated [throughout the film] so [that they become] connected to the idea on-screen'; this helps to make an audience aware of their purpose.²⁷⁶ Leitmotifs are designed to be simple and yet complex, to be easily identifiable and yet unique to the listener, so when they are employed, the listener acknowledges them and can associate them with either a character, place or situation.²⁷⁷ Through the use of leitmotifs and repetition, Kalinak proposes that an audience may find symbolic links to their own life, which creates a relationship between reality and fiction.²⁷⁸ An example of this is John Williams' *Jaws*²⁷⁹ theme (minor third mordent motif) which is used every time Jaws makes a kill; it has become so symbolic, that viewers having seen the film, may now have a fear of sharks posing them as vicious and dangerous to humans.

Music has become a vital component in film by enhancing emotional engagement and the ability to evoke moods, allowing the audience to become vulnerable to its true purpose. The function of semiotics and leitmotifs are crucial in music by engaging and contributing to characterisation, mood and narrative through the consistent repetition and anaphoric functioning. This may sometimes lead to perpetuation and creation of these stereotypes. Semiotics, leitmotifs and themes not only work to pin-point significant moments for the audience, but they also trigger emotional responses as a listener/viewer, specifically to characters, allowing the audience to experience character moods, identity traits and perspectives on some form of personal level. Film music can therefore affect the representation of mental illness due to its emotive, semiotic qualities

²⁷⁶ Justin London, 'Leitmotifs and Musical References in Classical Film Score' J. Buhler, C. Flinn, D. Neumeyer. *Music and Cinema*. (Hanover: Wesleyan University Press, 2000) 87.

²⁷⁷ London, 'Leitmotifs and Musical References in Classical Film Score', 87.

²⁷⁸ Kalinak, *Settling the Score: Music and the Classic Hollywood Film*, 26.

²⁷⁹ Steven Spielberg, dir., *Jaws* (1975; Zanuck/ Brown Company/Universal Pictures, US: Universal Pictures), DVD.

and potential for manipulation; mental illness becomes situated under an umbrella which stigmatizes it as dangerous to society.

Diegetic vs Non-Diegetic

According to David Beard and Kenneth Gloag in *Musicology: The Key Concepts*, 'diegetic' or 'diegesis' is a term used to refer to music that is 'produced and received within the constructed world of the film' which 'forms part of its narrative'; it can be heard as a recording or as a live performance (instrumental or singing in the narrative) by characters in the film, to form part of the narrative and structure.²⁸⁰ This is usually implied visually by musical devices ranging from gramophones through to modern day CD players or instrumental performers and usually features popular music, normally representative of the character on-screen. Popular vocal music with lyrics is often used as it can act as a voice-over. Heather Laing in *1940s Melodrama and the Woman's Film* suggests that lyrical content (used within diegetic music) may add to the emotional and narrative structure, as a commentary;²⁸¹ Gorbman states that songs with lyrics may be used in both non-diegetic and diegetic scenes to comment on the narrative or to address an opinion.²⁸² Whereas diegetic stands for the 'presence of music in the narrative of film', non-diegetic music is 'external to that structure or content'.²⁸³ Non-diegetic music may be constructed as an 'accompaniment or commentary on the visual dimension of the film through the form of the soundtrack'; the characters are not aware of the music, therefore it exists as 'external to the fictional world represented on-screen'.²⁸⁴ Non-diegetic music is therefore constructed to address the audience directly and to musically narrate or illustrate the visual content - it aims to evoke emotions and push stereotypical views. These terms can be blended and borrowed from one another, with the term 'trans-diegetic', to describe the music as

²⁸⁰ David Beard, Kenneth Gloag, *Musicology: The Key Concepts* (London: Routledge Key Guides, 2005), 54.

²⁸¹ Heather Laing, *1940s Melodrama and the Woman's Film*, (Aldershot: Ashgate, 2007), 10.

²⁸² Gorbman, *Unheard Melodies: Narrative Film*, 20.

²⁸³ Beard, Gloag, *Musicology: The Key Concepts*, 54.

²⁸⁴ Beard, Gloag, *Musicology: The Key Concepts*, 54.

not one or the other but using both elements of diegesis. These uses of music are frequently embedded within horror films to evoke a character's emotions, mood and setting.

The terms 'diegetic' and 'non-diegetic' have stimulated continuous debate in film music academia, questioning which music really classifies as diegetic and non-diegetic, and where does the other music not fitting between the two terms sit. Academics (Stillwell, Winters, Neumeyer,²⁸⁵ Yacavone,²⁸⁶ Cecchi,²⁸⁷ Smith²⁸⁸) have questioned whether these terms are now appropriate to use due to their simple but complex meaning. Ben Winters in 'The Non-Diegetic Fallacy: Film, Music, and Narrative Space' argues that labelling music as non-diegetic 'threatens to separate it from the space of the narrative, denying it an active role in shaping the course of on-screen events'.²⁸⁹ Winters dictates that rather than labelling the music as non-diegetic and diegetic, as a separate level of narrative, we should acknowledge that the music is part of the overall context to create a realism within the fictional space of the film.²⁹⁰ Robynn Stilwell in 'The Fantastical Gap between Diegetic and Nondiegetic' suggests there is a gap between the two terms; they are 'conceived as separate realms' with the possibility of overlapping and moving from one to the other and yet some soundscapes still do not fit into this idea.²⁹¹ She suggests as stated in her title that there is a 'fantastical gap' to describe music in between these terms, to mean 'fantasy' and the 'free play of possibility'.²⁹² Guido Heldt in *Music and Levels of Narration in Film* discusses further the complications of such basic terms in 'The Conceptual Toolkit', which acts as a guide of the terms and their developed sub-terms within that- that occur in diegesis research that may problematically override or contradict one another.²⁹³

²⁸⁵ David Neumeyer, 'Diegetic/Non-Diegetic: A Theoretical Model' *Music and the Moving Image* 2, no 1 (2009): 26-39.

²⁸⁶ Daniel Yacavone, 'Spaces, Gaps, and Levels: From the Diegetic to the Aesthetic in Film Theory' *MSMI Music Sound and the Moving Image* 6, no 1 (2012): 21-37.

²⁸⁷ Alessandro Cecchi, 'Diegetic Versus Nondiegetic: A Reconsideration of the Conceptual Opposition as a Contribution to the Theory of Audiovision' *Worlds of Audio Vision* (2010): 1-10.

²⁸⁸ Jeff Smith, 'Bridging the Gap: Reconsidering the Border between Diegetic and Nondiegetic Music' *Music and the Moving Image* 2, no 1 (2009): 1-25.

²⁸⁹ Ben Winters, 'The Non-Diegetic Fallacy: Film, Music, and Narrative Space' *Music and Letters* 91 no.2 (2010): 1.

²⁹⁰ Winters 'The Non-Diegetic Fallacy', 6.

²⁹¹ Robynn Stilwell, 'The Fantastical Gap between Diegetic and Nondiegetic' *Beyond the Soundtrack* ed. Daniel Goldmark, Lawrence Kramer, Richard Leppert (Berkeley: University of California Press, 2007) 186.

²⁹² Stilwell, 'The Fantastical Gap', 186.

²⁹³ Guido Heldt, *Music and Levels of Narration in Film*, Intellect (2013).

One idea that makes a connection to mental illness and music is ‘metadiegetic’ or ‘Internal Diegetic Music’ which Heldt describes as the film acting as narration in relation to the character’s mental state - the music here could be imagined or remembered by the character, often used for dream state scenarios or past events or flashbacks.²⁹⁴ His guide of definitive terms are set up within a table which demonstrates the four basic terms of diegesis, with referenced scholars’ labels and descriptions also present (see Figure 13).

	Who ‘speaks’? (= Source of music?) → Narration	Who perceives what? (= How is information restricted?) → Focalization	What is focalized?
‘Realistic’ diegetic music	Character/object in the diegesis	Physical sound of music (as heard by diegetic characters in general) Branigan: External focalization [focalization <i>on</i>]	Music (in its physical reality)
Diegetic music from particular point of audition	Character/object in the diegesis	Sensory perception of a specific character Branigan: internal focalization (surface) [focalization <i>through</i>]	Music (as heard by a particular character)
‘Metadiegetic music’ (Gorbman) ‘Internal diegetic music’ (Bordwell & Thompson)	Narration of film (relating a character’s mental music)	Character (mentally) Branigan: internal focalization (depth) [focalization <i>through</i>]	Music (as imagined, remembered etc. by a character)
Nondiegetic music as representation of interiority	Narration of film (using music as its medium)	Character (mentally) Branigan: internal focalization (depth) [focalization <i>through</i>]	The character’s inner states or processes

Figure 12: Guido Heldt's summary of categories for music and focalisation in film (Heldt, Music and Levels of Narration in Film, 129/ Figure 18).

Another term he uses to describe music used to narrate a character’s mental state is ‘psychological parallelism’; ‘the music does something to us that puts us in the shoes of diegetic characters’ taking on a ‘double nature’.²⁹⁵ This term, (in contrast to ‘metadiegetic’ where the music is imagined or remembered) acts to ‘soundtrack’ the mental state of its character, as though mickey-mousing their thoughts and feelings. Non-diegetic music through psychological parallelism therefore acts not just as music, but as a ‘stand-in’ to show the audience audibly what the character on-screen is mentally experiencing; vocal narration is often exempt here.²⁹⁶ Therefore, the audience experience the same

²⁹⁴ Heldt, Music and Levels of Narration in Film, 129.

²⁹⁵ Heldt, Music and Levels of Narration in Film, 67.

²⁹⁶ Heldt, Music and Levels of Narration in Film, 179.

horrors as the character, through the mirroring of music. Diegesis will be explored within my case studies where this applies, with a close focus on the two terms ‘metadiegetic’ and ‘psychological parallelism’ as the focus of my thesis is how the mental states of the protagonists alter during the course of the films.

Music and Madness: Horror Film Scoring

It is suggested that horror film has become a popular choice for representing mental illness and specifically madness, as stated by Goodwin;²⁹⁷ mentally ill characters are fully developed with a musical identity, often cast with their own leitmotifs. The horror genre is unusual in comparison to other genres, as the characters displaying mental illness are often cast as the protagonist or co-lead; in other genres, they are often cast as comical sidekicks, villains or monsters with very little or no musical development or speech. When watching a horror film, it is the musical scoring that enhances the fear and terror, the visual alone would be lacking emotion - the music becomes integral to the on-screen action. According to Lisa Coulthard in ‘Affect, Intensities, and Empathy: Sound and Contemporary Screen Violence’ there are a variety of scoring approaches to horror (particularly for violent scenes): firstly, orchestral scoring is still preferred to orchestrate violent scenes - music can dictate every moment; secondly, when music is not used it is replaced by noise or sound effects; thirdly, horror music appears to be more anempathetic than empathetic, and fourthly, there is a degree of silence used to emphasise significant moments.²⁹⁸ These variations of horror scoring will be explored - the research results will then be applied to my case study material. To tackle some of these recurring themes, three iconic horror films that were influential to the horror film music genre are used in these sub-sections to demonstrate these particular ideas. The three films are Alfred Hitchcock’s *Psycho*,²⁹⁹ Jonathan Demme’s *Silence of the Lambs*³⁰⁰ and Stanley Kubrick’s *The*

²⁹⁷ Goodwin, ‘The Horrors of Stigma (Part I)’.

²⁹⁸ Lisa Coulthard ‘Affect, Intensities, and Empathy: Sound and Contemporary Screen Violence’ Ed. Miguel Mera et,al, *The Routledge Companion to Screen Music and Sound* (New York: Routledge, 2017) 54.

²⁹⁹ Hitchcock, *Psycho*.

³⁰⁰ Jonathan Demme, dir., *Silence of the Lambs* (1991; StrongHeart/Demme Production, US: Orion Pictures), DVD.

Shining.³⁰¹ According to Kevin Donnelly in 'The Anti-Matter of Film Music' in *The Spectre of Sound: Music in Film and Television*, whereas most film music is commonly thought of as background music, (to subtly influence the audience) 'horror film music's narrative employment is perhaps more obvious [than other film music], [as] it clearly has an additional psychological use, based on fundamental notions of presence/absence, perceived origin and physical volume', known as foreground music.³⁰² Horror film music functions as a 'central' component rather than the usual 'window-dressing accompaniment', as it becomes thrust to the fore of the film it embodies the horror itself in the music.³⁰³ The music in film becomes highly symbolic within horror, as it is integral in directing the audience's anxiety; it informs them what type of character the viewer may expect to see, by using stereotypical musical parameters and codes. Donnelly states that horror film 'sound...forces a surrender of control' in its audience, which can imply that music is always present, it prevents us from shutting it out and therefore music can 'insert frames of mind and attitude in the listener'.³⁰⁴ According to Neil Lerner in *Music in the Horror Film: Listening to Fear*, 'music in horror films [has] tended to allow greater freedom for composers to experiment with harmony and instrumentation' - becoming regarded as a common ground for twentieth-century music with the use of 'unresolved dissonance, atonality, and timbral experimentation' at the centre of the musical structure.³⁰⁵ These ideas will be explored within this chapter.

1. Pre-Existing Music in Horror

Stanley Kubrick's *The Shining*³⁰⁶ uses pre-existing music which at the time this film was made, this would have been classified as 'new music'. David Code in 'Rehearing the Shining: Musical Undercurrents in the Overlook Hotel' states that '*The Shining* is notable for a score that relies on its

³⁰¹ Stanley Kubrick, dir., *The Shining* (1980; The Producer Circle Company US: Warner Bros), DVD.

³⁰² Kevin Donnelly, 'The Anti-Matter of Film Music' *The Spectre of Sound: Music in Film and Television* (London: British Film Institute), 36.

³⁰³ Donnelly, 'Demonic Possession: Horror Film Music', 106.

³⁰⁴ Donnelly, 'Demonic Possession: Horror Film Music', 94.

³⁰⁵ Neil Lerner, 'Introduction,' in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (New York and London: Routledge Music and Screen Media Series, 2010), ix.

³⁰⁶ Kubrick, *The Shining*.

radically dissonant, sonorously extreme modernist musical languages' to illustrate the horror.³⁰⁷

Kubrick's scoring for *The Shining*³⁰⁸ uses a small orchestral palette which manipulates time and rhythmic structure and creates harmonic dissonance through the careful placing and overlapping of motifs. This can be seen in example 2 where various string parts are added in gradually to show 'instability' in both Danny and Jack; the overlapping of parts create a blend of harmonic and melodic textures alongside techniques such as *con sordino* and *glissandos* create a confusing and disorientating soundscape.

Example 2: Pre-Existing Music in Horror: Overlapping of parts to create instability in both Jack and Danny in *The Shining* (Kubrick, *The Shining*) (movement 3 of Bartok's Music for Strings, Percussion and Celesta).

This method of using excerpts of pre-existing music to fit the scenes contrasts against the traditional score that is written specifically for a film to enhance the impact of what is seen. Using pre-existing music creates an unpredictable and non-conforming structure, which creates both excitement and anxiety for the listener. Kubrick often enhances the pre-existing music by making minute cuts and adding additional seconds of silence to create the impression that the visual and music were written together; this enables a personal relationship with the audience.³⁰⁹ Kubrick's use of pre-existing music in *The Shining*, including works by Béla Bartok, György Ligeti and Krzysztof Penderecki, has

³⁰⁷ David Code, 'Rehearing the Shining: Musical Undercurrents in the Overlook Hotel' ed. Neil Lerner, *Music in the Horror Film: Listening to Fear*. (New York and London: Routledge Music and Screen Media Series, 2010) 133.

³⁰⁸ Kubrick, *The Shining*.

³⁰⁹ Jeremy Barham, 'Incorporating Monsters: Music as Context, Character and Construction in Kubrick's *The Shining*' in *Terror Tracks: Music, Sound and Horror Cinema* Edited by Philip Hayward. Sheffield: Equinox, 2009. Philip Hayward, (2009).

introduced a new style of scoring for the horror genre through its 'pervasiveness and prominence'.³¹⁰ Code, citing Donnelly, asserts that the use of avant-garde music in *The Shining*³¹¹ demands a change in the usual descriptions for film's multimedia interactions, as instead of music acting as inaudible background music, it is now thrust to the fore, asserting its dominance and power on the overall film.³¹² This concept prompts the viewers to acknowledge its purpose and importance. A further indication of conventional 'classical' scoring moving towards a post-modern film music aesthetic is discussed by Code (quoting Brown); he contends that the complex integration of pre-existing music into the later work of Kubrick becomes significantly 'an image in its own right'.³¹³ Code, referencing Brown states that Kubrick's complex approach to composing film score marks a move more generally towards a post-modern aesthetic.³¹⁴

Lerner states that this, however is not the only model that composers use for the horror genre; he contends that a traditional musical structure in a horror score can create 'dread' in unexpected and creative ways.³¹⁵ Consonance and dissonance continuously play with our ears, as the audiences waits for the music to resolve. Lerner suggests that 'the most trivial tonal music can also become terrifying when it calmly and euphoniously accompanies scenes of brutal violence'; the music accompaniment allows our minds to imagine images far greater than those shown in the visual -³¹⁶ using two extreme components can create more anxiety in the viewer. This idea is demonstrated in the employment of classical pre-existing music in many horror films, often used as a leitmotif to depict a character's identity. Stan Link in 'Sympathy with the Devil? Music of the Psycho Post-*Psycho*' states that two types of scoring emerged which used pre-existing classical music to characterise psychopath-killers in horror films: the first of these, 'musical expressionism' or

³¹⁰ Code, 'Rehearing the Shining', 133.

³¹¹ Kubrick, *The Shining*.

³¹² Code, 'Rehearing the Shining', 133.

³¹³ Code, 'Rehearing the Shining', 134.

³¹⁴ Royal S Brown, *Overtones and Undertones: Reading Film Music*, Berkeley CA: University of California Press (1994): 240, in] Code, 'Rehearing the Shining', 134.

³¹⁵ Lerner, 'Music in the Horror Film', ix.

³¹⁶ Lerner, 'Music in the Horror Film', x.

experimental music was deemed as the traditional sound for a horror film, as the violent actions combined with avant-garde music would enable the audience to become immersed in the visual.³¹⁷ Secondly, an alternative to this was using pre-existing classical and popular music within horror film scores. This choice creates a significant contrast to the on-screen action, due to the use of light hearted music to accompany the 'most intense threat and violence'.³¹⁸ Link states that audiences have become influenced by, and accustomed to, the traditional sound as it implies and narrates when significant moments are about to occur and describes the nature of characters on-screen, allowing the audience to experience the same emotion as the victim when the music mirrors the visual.³¹⁹ Contrary to this, Thomas Fahy in 'Killer Culture: Classical Music and the Art of Killing in *Silence of the Lambs* and *Se7en*' suggests that when classical music is introduced in horror films (such as *Silence of the Lambs*) it distracts the viewer from feeling any form of anxiety or danger; this ultimately leaves them with a false sense of hope.³²⁰ An example of this is the playing music of Bach when the audience are first introduced to Hannibal's love of cannibalism and violence.³²¹ The term 'anempathy' is used to describe the inability to develop a connection or relationship with the on-screen character; 'a seemingly disparate affective relationship between soundtrack and image, narrative, action and character' creates the notion that the character has lost all sense of moral responsibility and reality - this polarity is replicated in the score.³²² David Ireland in "It's a sin [...] using Ludwig van like that. He did no harm to anyone, Beethoven just wrote music": The Role of the Incongruent Soundtrack in the Representation of the Cinematic Criminal' summarises a similar idea regarding high art music being used to depict criminality, labelling it as 'aesthetically incongruent'; if the visual and music do not match, Ireland contests that this allows the criminal to select their music

³¹⁷ Stan Link, 'Sympathy with the devil? Music of the Psycho Post-*Psycho*' *Screen* 45 1 (Spring 2004) 1.

³¹⁸ Link, 'Sympathy with the devil?', 1.

³¹⁹ Link, 'Sympathy with the devil', 2.

³²⁰ Thomas Fahy, 'Killer Culture: Classical Music and the Art of Killing in *Silence of the Lambs* and *Se7en*' *The Journal of Popular Culture* 37 1 (June 27, 2003): 28-42.

³²¹ Fahy, 'Killer Culture', 28-42.

³²² Link, 'Sympathy with the devil', 6-19.

that motivates them, but for violent purposes, making it unbearable to watch.³²³ Hannibal chooses his music, displays no remorse for his actions and is highly stimulated by this; the music and visual are not 'emotionally attached'.³²⁴ Unlike Fahy, Ireland argues that an empathy encourages disconnect and fear in the viewer, rather than any sense of 'hope'. Link argues that Hannibal's relationship with Bach can define him as an intellectual and 'a metaphor of mechanistic precision' as he plans his 'intricate strategy games' for his victims.³²⁵ It also depicts ideas surrounding social class, as Hannibal's prey appear to be lower class; this suggests that his victims are not desirable within society, thereby losing their right of humanity and being eaten (or cannibalised).³²⁶ Hannibal's intellect and high standards are associated with 'narcissistic personality disorder'; a narcissist sees themselves as 'superior, special or unique', expecting others to recognise this within them, thus allowing them to prey on victims.³²⁷ Classical music may inspire Hannibal to kill, through Bach's superior skills in composing; Hannibal may see qualities in Bach that he sees in himself, which encourages the narcissistic personality disorder. The scene below (figure 14) is accompanied by Bach's *Goldberg Variations*³²⁸ (example 3) to demonstrate this idea of Hannibal being stimulated by classical music before his killing spree, as though zoning in and focusing on his prey before the attack. When he does kill, the music changes drastically to classical horror components of shrieks, screams and timpani rolls. The *Goldberg Variations* then returns after the kill, as though Hannibal is unremorseful, and the previous event never occurred.

³²³ David Ireland, "'It's a sin [...] using Ludwig van like that. He did no harm to anyone, Beethoven just wrote music": The Role of the Incongruent Soundtrack in the Representation of the Cinematic Criminal', *Constructing Crime: Discourse and Cultural Representations of Crime and 'Deviance'*, London: Palgrave Macmillan (2012): 97-8.

³²⁴ Fahy, 'Killer Culture', 28-42.

³²⁵ Link, 'Sympathy with the devil', 8.

³²⁶ Link, 'Sympathy with the devil', 9.

³²⁷ Link, 'Sympathy with the devil', 16.

³²⁸ Johann Sebastian Bach, *Goldberg Variations* BWV 988, ed. Carl Ferdinand Becker, Leipzig: Breitkopf und Hartel, 1853.

Example 3: Pre-Existing Music in Horror: b.1-8 of *Goldberg Variations*: Aria plays as Hannibal prepares for his killing spree (Bach, *Goldberg Variations*).

Figure 13: Pre-Existing Music in Horror: Jail scene from *Silence of the Lambs* where Bach appears to stimulate Hannibal's spree (Demme, *Silence of the Lambs*).

Using classical music as opposed to a traditional score to frame a character's identity, may suggest that classical music now has an altered purpose. It becomes used diegetically to either frame these character's identities, to narrate the situation or character's feelings, or the opposite, to act as a disguise to conceal their true identity. These characters often choose their music to accompany their kills, which suggests they control and act as narrator in their scenes of violence. An example of this is in Jordan Peele's 2017 *Get Out*'s opening scene that uses the pre-existing song *Run Rabbit, Run* and violin scordatura to accompany the predator searching, stalking and killing his prey, as though it is a game.³²⁹ Furthermore, Lisa Coulthard in 'Affect, Intensities and Empathy: Sound and Contemporary Screen Violence' argues that using pre-existing music 'anempathetically' highlights 'critical counterpoint, ironic commentary, and callous indifference', perceiving the violent scene as an

³²⁹ Jordan Peele, dir., *Get Out* (2017; Blumhouse Productions, QC Entertainment, Monkeypaw Productions US: Universal Pictures), DVD.

‘aesthetic artifice rather than [a] troubling reality’.³³⁰ This suggests that viewers are supposed to feel both ‘enjoyment and detachment’, to see the scenes with distance and disassociation; Coulthard notes that the use of *Singin’ in the Rain*³³¹ sung by the killer Alex in Kubrick’s *A Clockwork Orange*³³² created controversy as the use of the catchy song ‘invites the audience to enjoy the violence, to dance and sing along as the torturer’ kills his victim.³³³ Initially, this idea may suggest that an empathy in these scenes not only provides irony but comedy, which dilutes and desensitises the violence. Alternatively, however, the contrast of the music to image may invite us to see this disjuncture and to equally become disturbed by it. Another idea for using classical music for these characters is that they share a European identity; Robynn Stillwell in “‘I just put a drone under him...’: collage and subversion in the score of ‘Die Hard’ mentions the Hollywood lineage of ‘European aesthete is a stock villain type of the 1940s’, referencing British actors as examples.³³⁴ She also makes note of the use of classical music used to reflect these European villains. This idea that characters cast as villains are European, may create a constructed stereotype to suggest that not only do these villainous characters associate with classical music, but that their foreignness may pose them as villainous.

Children’s music and associations with children are also employed in horror films.³³⁵ Similar to the use of classical music in *Silence of the Lambs*,³³⁶ children’s music is included in a scene to have a dual purpose; it suggests ideas of vulnerability and innocence, and suggests that children are ‘innocents in danger’ and also ‘innocents as danger’.³³⁷ When combining simplistic children’s music to scenes of horror, the scene embodies innocence, vulnerability, danger and horror - making it

³³⁰ Coulthard, ‘Affect, Intensities, and Empathy: Sound and Contemporary Screen Violence’, 52.

³³¹ Gene Kelly, Stanley Donen, dir., *Singin’ in the Rain* (1952; Metro-Goldwyn-Mayer, US: Universal Pictures), DVD.

³³² Stanley Kubrick, dir., *A Clockwork Orange* (1972; Polaris Productions, Hawk Films, US: Warner Bros), DVD.

³³³ Coulthard, ‘Affect, Intensities, and Empathy’, 52.

³³⁴ Robynn J Stilwell, “‘I just put a drone under him...’: Collage and Subversion in the Score of “Die Hard”” *Music & Letters* 78, 4 (Nov, 1997): 559.

³³⁵ Stan Link, ‘The Monster and the Music Box: Children and the Soundtrack of Horror’ Ed. Neil Lerner *Music in the Horror Film: Listening to Fear*. (London: Routledge Music and Screen Media Series, 2010) 38.

³³⁶ Demme, *Silence of the Lambs*.

³³⁷ Link, ‘The Monster and the Music Box: Children and the Soundtrack of Horror’, 40.

hard for viewers (who are parents) to watch.³³⁸ The dual components of children's songs and horror goes against our expectations, again enhancing the idea of an empathy.³³⁹ It also links to the idea of 'parental anxiety' - we cannot prevent the situation or control it - we can merely observe, and this unsettles an audience.³⁴⁰ *The Shining*³⁴¹ uses ghostly twins (Figure 15) that want to play with Danny 'forever', their presence and voice-over against chilling strings and tuba illustrate Danny's fear as the two girls show him what happened to them (see Example 2).



Figure 14: Children in Horror: Film shots of interaction of Danny with twins in *The Shining* (Kubrick, *The Shining*).

2. Noise & Sound Effects in Horror

Noise and sound effects have an equally important role within horror film; they 'surprise and [suggest] a comic indifference [and] a lack of care [due to the] mechanical, automatic, and dehumanized technology' which give the ordinary qualities of non-instruments importance.³⁴² Noise can be said to reinforce the concept of 'an empathy'; it 'exhibits indifference, progressing on its own with no concern for the actions presented'.³⁴³ An example of this is in Hitchcock's *Psycho* where 'shower water' noise continues to run after the acknowledgement of Marion's death - the continuation of this sound is an empathetic towards the situation with a disregard for her death. It can give the impression that an empathetic noise has 'a lack of feeling' and that 'it doesn't give a

³³⁸ Link, 'The Monster and the Music Box: Children and the Soundtrack of Horror', 40.

³³⁹ Link, 'The Music and The Music Box: Children and the Soundtrack of Horror', 46.

³⁴⁰ Link, 'The Music and The Music Box: Children and the Soundtrack of Horror', 49.

³⁴¹ Kubrick, *The Shining*.

³⁴² Coulthard, 'Affect, Intensities, and Empathy', 51.

³⁴³ Coulthard, 'Affect, Intensities, and Empathy', 51.

damn'.³⁴⁴ A system of 'music, noise, and silence' allows a new type of horror score that enables 'immersive and experiential intensities'.³⁴⁵ 'Musique concrete' as Brian Reitzell (composer for the Television series *Hannibal*) describes it 'are sound effects that become transformed and manipulated into 'sonic terror' to act as more than 'musical accompaniment'.³⁴⁶ As Coulthard argues it serves as more than a score, it is 'sound designed music' aimed to 'immerse' the viewer in the on-screen action.³⁴⁷ Referencing Brian Reitzell's music for TV show *Hannibal*³⁴⁸ she argues that the 'unusual sonic textures and instrumentation shift the music away from conventional scoring and towards an experiential sense' to embody the character's psychological state.³⁴⁹ Coulthard makes particular connections to 'infrasound' and 'extreme low frequencies' to 'nausea, disturbance and disorientation in screen violence';³⁵⁰ these are prominent features discussed further within the case study material. There is also a blurring between 'music and noise' in some contemporary horror scores, as they may become central in 'creating violence itself'; the scoring here 'enacts, performs, or instantiates' the trauma displayed on-screen rather than just accompanying the action and emotion.³⁵¹ In our modern technological society, it seems appropriate that the sounds should reiterate those ideas; these become more embedded within the score as we have become accustomed to noise and effects as sound.

Sound effects or 'Foley' have become an integral part of a horror soundscape; effects add more depth within the overall scape and can add realism to a fictional setting. Sound effects, to include everyday sounds such as door or floorboard creaks or everyday objects, may be added to a horror soundscape; these can be manipulated to mutilate their overall sound, which creates the notion of familiarity versus unfamiliarity. Vanessa Theme Ament in *The Foley Grail: The Art of Performing*

³⁴⁴ Coulthard, 'Affect, Intensities, and Empathy', 53.

³⁴⁵ Coulthard, 'Affect, Intensities, and Empathy', 54-5.

³⁴⁶ Coulthard, 'Affect, Intensities, and Empathy', 55.

³⁴⁷ Coulthard, 'Affect, Intensities, and Empathy', 56.

³⁴⁸ *Hannibal*, created by Bryan Fuller, directed by Carol Dunn Trussel, Michael Wray, Dom Mancini, aired 2013-2015, on NBC.

³⁴⁹ Coulthard, 'Affect, Intensities, and Empathy', 56.

³⁵⁰ Coulthard, 'Affect, Intensities, and Empathy', 57.

³⁵¹ Coulthard, 'Affect, Intensities, and Empathy', 57.

Sound for Film, Games and Animation implies that 'Foley' (created to dub over the visual) is 'designed, cued, performed, and edited' to enhance, distract or create impact on the listener and to support the musical material and the visual;³⁵² 'Foley' similarly follows Gorbman's model to be discreet, inaudible, invisible and a way to highlight particular ideas to the audience. Ament argues that 'Foley' acts as a story teller and can be seen as an essential character to the film; within horror, 'the suspense is reliant on sound'.³⁵³ Sometimes within horror scenes of suspense, dialogue will not be used and so 'Foley' becomes essential to set the scene - Ament suggests that 'Foley' for horror must be 'clean, specific, and realistic. Every edited effect is precise. The style is natural, yet foreboding. Any overplayed sound effect, whether edited or Foleyed, would have diminished the tension of the scenes'.³⁵⁴ Finally, Foley's purpose within horror changes dependent on the music and the visual displayed on-screen - loud scenes must be accompanied with loud effects, and vice versa, quiet effects for quiet scenes - they must complement one another to get the right balance and overall effect on the listener.³⁵⁵ This demonstrates how sound effects and 'Foley' have become integral to enhancing the overall visual and music in horror film and television; it also demonstrates how sound effects are constructed and manipulated in horror to scare the audience, usually about the character displayed on-screen.

3. Orchestral Scoring in Horror

Stephen Deutsch in '*Psycho* and the Orchestration of Anxiety' argues that Hitchcock's main musical goal in *Psycho* was to create 'effect rather than producing a faux reality' with an orchestral score; this would heighten the emotional impact for the audience.³⁵⁶ Herrmann (*Psycho*'s composer) became the 'first generation of a new type of film composer, a type that abandoned the 'operatic' model of film scoring, replacing it with a more integrated style'.³⁵⁷ From this, *Psycho* became the first

³⁵² Vanessa Theme Ament, *The Foley Grail: The Art of Performing Sound for Film* (Abingdon: Taylor & Francis Group, 2014) 24.

³⁵³ Ament, *The Foley Grail*, 27.

³⁵⁴ Ament, *The Foley Grail*, 27.

³⁵⁵ Ament, *The Foley Grail*, 27.

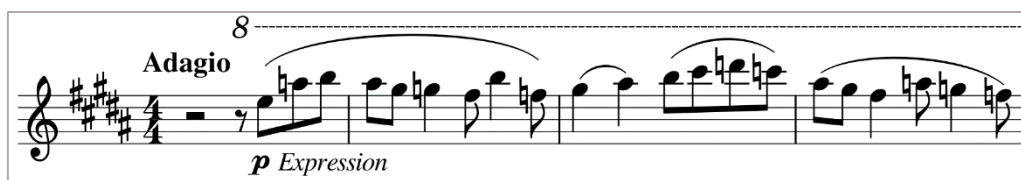
³⁵⁶ Stephen Deutsch, '*Psycho* and the Orchestration of Anxiety' *The Soundtrack*, 3, 1 (July, 2010) 53-66.

³⁵⁷ Deutsch, '*Psycho* and the Orchestration of Anxiety', 57.

basic model for this style of film scoring/writing; however, it also became known to enhance and construct the psycho-killer trope on-screen.

A: INSTRUMENTATION

Janet K. Halfyard in 'Mischief Afoot: Supernatural Horror-Comedies and the Diabolus in Musica' states that string instruments have an important role within horror film, with solo violin being 'a general reference to the idea of the devil as a violinist';³⁵⁸ this adds symbolic meaning, which can cause audience anxiety when hearing a violin solo. *The Shining*³⁵⁹ uses Bartok's *Music for String, Percussion and Celeste*³⁶⁰ for the 'Maze Scene' where the first melody introduced is a high pitched violin solo that glides over the top of the texture, to create the feeling of anxiety and uneasiness (example 4).



Example 4: Instrumentation in Horror: A violin solo over the top of *glissandi* and trills in *The Shining* shows use of higher range for horror film scoring (Bartok, *Music for Strings, Percussion and Celeste*).

Within horror film (through experimentation), instrumental techniques are pushed to their full potential. Strings techniques such as *cor sordino* (mutes), *glissandos*, *tremolos*, harmonics, *col legno* (wood of the bow onto the strings) *scordatura* (detuning the instrument pegs of their natural note), accents and *pizzicato* are frequently employed to suggest dysfunction, abnormality and otherness within the overall film. Both *Psycho* and *The Shining* use strings as the central part of their scoring, often using small chamber ensembles to not only enhance the details of the scene due to lack of movement and texture, but to create that personal relationship with the audience and to heighten their anxiety.

³⁵⁸ Janet K. Halfyard, 'Mischief Afoot: Supernatural Horror-Comedies and the Diabolus in Musica' ed. Neil Lerner, *Music in the Horror Film: Listening to Fear* (New York: Routledge Music and Screen Media Series, 2010) 34.

³⁵⁹ Kubrick, *The Shining*.

³⁶⁰ Bela Bartok, *Music for Strings, Percussion and Celesta*, recorded 1936, Universal Edition, 1937, compact disc.

An example of this is demonstrated in *The Shining* where Penderecki's *Polymorphia*³⁶¹ is carefully used to show Wendy's fear as she realises Jack is mentally unstable. *Pizzicato*, *tremolos*, harmonics, *col legno* and muted strings are used simultaneously with slammed chords on piano (Examples 5 and 6 show extracts from different sections of the score).

Example 5: **Instrumentation in Horror:** The relatively unusual string focused orchestration of Penderecki's *Polymorphia* b.19-21 is used in *The Shining*. (Penderecki, *Polymorphia*).

Example 6: **Instrumentation in Horror:** Penderecki's *Polymorphia* at b.36-38 is used in *The Shining*; string pizzicato in free time creates anxiety (Penderecki, *Polymorphia*).

³⁶¹ Krzysztof Penderecki, *Polymorphia*, Hamburg: Schott Music, 1962.

B: RHYTHM

Horror film has been noted for its experimental approach to rhythm, often bending the traditional rules. An example of this is in *Psycho* which uses 'cellular elements (small phrases, often memorable, that are susceptible to being placed in different musical contexts).³⁶² This is similar to a technique employed by Stravinsky;³⁶³ an example being his *Rite of Spring*.³⁶⁴ These motifs are represented as a variation of ostinato patterns which provide the feeling of 'familiarity and discontinuity',³⁶⁵ this can precipitate anxiety levels. These rhythmic changes are used at crucial moments within film to illustrate a change of mood or to warn the audience that something bad may occur. The opening credits of *Psycho* act as a tool to provide the audience with an insight on the events that are about to occur; its repetitive stabs and eerie violin melody become its main feature. This sequence returns in the 'Flight from Phoenix' scene where Marion becomes anxious and distressed after stealing money from the bank. Within this scene, we as an audience are invited to hear and experience Marion's worry and guilt; the audience do not realise that the music acts as a warning through leitmotif for the events to come. The consistently repetitive phrase 'mirrors the claustrophobia within Marion's own mind' and becomes an illustration of her frantic conscience; 'just as Marion believes what she hears, so does the audience; we trust in the score to relay affect honestly'.³⁶⁶ In this scene Herrmann uses a muted string orchestra in which he employs 'five motivic units that wrestle against one another' to create panic and worry.³⁶⁷ The first motif is the opening chord (example 7), the second motif is the semitone quaver passage found in the viola (example 8), the third motif is a triplet rhythm that begins in the first violins (example 9), the fourth motif is a dotted semiquaver

³⁶² Deutsch, 'Psycho and the Orchestration of Anxiety', 57-8.

³⁶³ Deutsch, 'Psycho and the Orchestration of Anxiety', 57-8.

³⁶⁴ Igor Stravinsky, *Rite of Spring*, K15, IIS 28, Moscow: Muzyka, 1965.

³⁶⁵ Deutsch, 'Psycho and the Orchestration of Anxiety', 58.

³⁶⁶ Fenimore, 'Voices that Lie Within', 84-5.

³⁶⁷ Fenimore, 'Voices that Lie Within', 86.

passage (example 10) and the fifth is the violin theme which moves in chromatic scalar intervals (example 11).

Allegro

Example 7: Rhythm in Horror: opening chord motif b.1-3 to *Psycho* (Hitchcock, *Psycho*).

Allegro

Example 8: **Rhythm in Horror**: Viola Quaver sequence b.3-6 of opening sequence for *Psycho* (Hitchcock, *Psycho*).

Allegro

Example 9: **Rhythm in Horror**: Triplet motif in opening sequence for *Psycho* b.7-10 (Hitchcock, *Psycho*)

Allegro

Example 10: **Rhythm in Horror**: Semiquaver motif in opening sequence of *Psycho* (Hitchcock, *Psycho*)

Allegro

Example 11: **Rhythm in Horror**: Violin melody in opening sequence of *Psycho* (Hitchcock, *Psycho*).

‘The rapid shift through metrically disparate motives illustrates the powerful rhythmic play at work’ as Marion’s paranoia increases.³⁶⁸ Each motif is gradually added in, but not as the listener expects.

³⁶⁸ Fenimore, ‘Voices that Lie Within’, 86.

With no clear structure for time, the motifs continuously overlap one another simultaneously creating irregular rhythm (example 12).

Allegro

Example 12: **Rhythm in Horror**: Overlapping of parts b.1-6 in opening sequence of *Psycho* (Hitchcock, *Psycho*).

There is also a constant shift between slurred and dotted notes which can give the impression of ‘stabbing’, which may pre-empt the stabbing that will occur later on. The violin theme is the longest phrase in this passage, which provides a false notion that the audience can relax. However, no sooner has the melody begun to develop when the opening chords bombard the harmony once again, creating an imbalance. This type of ‘dense’ phrasing limits any possibility of melodic development and instead focuses towards the rhythmic structure;³⁶⁹ thus resembling Marion’s madness or nervous heartbeat.

Whereas Hitchcock’s *Psycho* theme is driven by rhythm, Ligeti’s *Lontano*³⁷⁰ in *The Shining* disregards rhythm as it uses violin harmonics and tuba, acting as a pedal to ‘hover temporally without strong implications of pastness or futurity.’³⁷¹ This is employed primarily for scenes where Danny sees the ghostly twins and the telepathic conversation with Danny and Hallorann. *Lontano* pushes the boundaries for time and space, discarding the structural conventions that the viewers have become

³⁶⁹ Fenimore, ‘Voices that Lie Within’, 86.

³⁷⁰ Gyorgy Ligeti, *Lontano*, Germany: Schott Publishing, 1982.

³⁷¹ Code, ‘Rehearing the Shining’, 141-2 .

accustomed to hearing, which consequently creates that uncertainty and instigates fear in the audience.

C: HARMONY

Harmonies featuring microtones can be used to create the notion of anxiety and unfamiliarity in horror scoring. Donnelly argues that unresolved dissonance is heavily used in horror films as ‘dissonance seems to suggest a resolution to musical consonance’ which when it does not resolve, ‘can upset the audience by allowing them no audio repose’.³⁷² The use of tritones are often employed, which are intervals comprised of three whole tones, often traditionally associated with the devil.³⁷³ Tritones break the musical boundaries of ‘Western tonal harmony’ as their dissonance and failure to resolve ‘upsets the status quo’.³⁷⁴ This therefore creates anxiety for viewers, which when used could manipulate a viewer’s overall perspective about a character. An example of these harmonic tensions is in *The Shining* where Kubrick uses an extract from *Bartok’s Music for Strings, Percussion and Celesta*³⁷⁵ which consists of tritones, minor thirds and trills from the violin, creating the feeling of uncertainty (see example 4). The melody of the violin soon creeps in with celesta which moves in a ‘minor-thirds rotation’ to create a melodic state of confusion.³⁷⁶

4. MUSICAL IMITATION OF VISUAL

Within horror films, key components can include dark lighting, make-up, point-of-view shots and ‘jump cuts’ (moving consistently between shots with no clear progression) which all add to the audience’s anxiety.³⁷⁷ ‘A very common symbol used in [horror] film is that of the mirror’, (or something that can create a reflection) which is often used symbolically to inform the audience that the character’s mental health has become ‘fragile’ or that it has broken away from reality.³⁷⁸ This can also be symbolic of a split persona; the mirrored side illustrates a person’s shattered state that they

³⁷² Donnelly, ‘Demoniac Possession: Horror Film Music’, 90.

³⁷³ Halfyard, ‘Mischief Afoot’, 35-6

³⁷⁴ Halfyard, ‘Mischief Afoot’, 35-6.

³⁷⁵ Bartok, *Music for Strings, Percussion and Celesta*.

³⁷⁶ Code, ‘Rehearing The Shining’, 137.

³⁷⁷ Goodwin, ‘The Horrors of Stigma (Part I)’, 203.

³⁷⁸ Goodwin, ‘The Horrors of Stigma (Part 2)’, 226.

have now lost, replicated in a mirror.³⁷⁹ One of the earliest examples of this idea is Oscar Wilde's character Dorian Gray³⁸⁰ who sells his soul to prolong his youthful beauty whilst his portrait ages and fades from his immoral behaviour. His portrait changes to reflect his dark deeds, functioning like a mirror to show his true self; Dorian's portrait becomes a hideous, ever-aging and changing reflection, so much that Dorian becomes mad and kills himself. Kubrick cleverly uses this idea in *The Shining*,³⁸¹ in the scene between Danny and Jack to show Jack at his worse stage of mental health. The camera has been carefully placed to show Jack's reflection in the mirror; linking to the idea of mirroring the darker side of a person (Figure 16). Jack appears to be in a hallucinatory state, his profession of love for his son is overcast with strings and xylophone which informs the audience that he is physically unstable and not mentally present. A xylophone rhythmic ostinato against a contrapuntal string dialogue becomes a key component in this scene and demonstrates Jack's diminishing grasp on reality (example 13).



Figure 15: **Musical Imitation of Visual:** A mirrored Jack shows his darker persona [38.50] in *The Shining* (Kubrick, *The Shining*).

³⁷⁹ Goodwin, 'The Horrors of Stigma (Part 2)', 229.

³⁸⁰ Oscar Wilde, *The Picture of Dorian Gray*, Lippincott's Monthly Magazine (July, 1890).

³⁸¹ Kubrick, *The Shining*.

Example 13: Musical Imitation of Visual: Heavy xylophone used to imitate a mirrored Jack to suggest he is unstable in *The Shining* (Kubrick, *The Shining*) (Bartok, *Music for Strings, Percussion and Celeste*).

This idea of the mirror is also found within another scene of *The Shining*,³⁸² Penderecki's *The Awakening of Jacob*³⁸³ accompanies the bath scene as Jack hallucinates a naked woman emerging out of the bath. He is easily aroused and starts to kiss and hold her, only to realise, with the use of mirror effect again that she is nothing more than a corpse (Figure 17).³⁸⁴ The music becomes infused with muted brass, trembling strings, string *glissandi*, overlapping of parts, a heart-beat rhythm and cackling laughter to further emphasize the horror.³⁸⁵ At the pinnacle of Jack losing all sense of reality, the music cleverly replicates this through ostinato *glissandi* in the strings whilst the image

³⁸² Kubrick, *The Shining*.

³⁸³ Krzysztof Penderecki, *The Awakening of Jacob*, Schott Music, 1974.

³⁸⁴ Code, 'Rehearing the Shining', 144-5.

³⁸⁵ Code, 'Rehearing the Shining', 144-5.

'loses its grip on unitary time'; time in this moment has become suspended as Jack's panic is brought into focus.³⁸⁶



5. Silence in Horror Film

Silence is equally as important as sound in developing fear and anxiety in a soundtrack. Although it is rarely dominant within a violent scene, silence is prominent 'to emphasise an acoustic blast that follows' or to enhance where 'sound temporarily drops out after a voluminous moment of violence'.³⁸⁷ According to Elsie Walker in 'Hearing the Silences (as well as the music) in Michael Haneke's Films' 'the absence of any harmonious, rhythmic, or melodic pattern communicates the devastating inconclusiveness that is' in the film, connected to fear and instability.³⁸⁸ Whereas a soundtrack can help eliminate anxiety, offering reassurance, silence does the opposite of this in that it allows the audience to acknowledge the silence and thus the power and content of the film. Timothy Walsh in 'The Cognitive and Mimetic Function of Absence in Art' suggests 'the absence of a soundtrack 'generates an anxious expectation, a palpable desire, for what is missing'; the idea that only when the expectation of music is 'thwarted or deferred' can absence have its true effect on the listener.³⁸⁹ Walsh suggests that silence is an integral part of the structure, it may evoke our

³⁸⁶ Code, 'Rehearing the Shining', 146.

³⁸⁷ Coulthard, 'Affect, Intensities, and Empathy: Sound and Contemporary Screen Violence', 54.

³⁸⁸ Elsie Walker, 'Hearing the Silences (as well as the music) in Michael Haneke's Films' *Music and the Moving Image* 3, 3 (Fall 2010) 1.

³⁸⁹ Timothy Walsh, 'The Cognitive and Mimetic Function of Absence in Art' *Mosaic: A Journal for the Interdisciplinary Study of Literature* 25, 2 (Spring 1992) 79.

‘consciousness’ due to the lack of noise.³⁹⁰ *The Silence of the Lambs* uses this approach on Lecter’s and Starling’s first meeting to emphasise Lecter’s false persona; the music begins when Starling reveals that Lecter ate his victims - to emphasise that this character is not to be trusted. Silence therefore is considered within the case study material as an equal process of contemporary horror scoring. Contrastingly, Hermann uses silence in *Psycho* to emphasise an acoustic blow, particularly in the shower scene, just before the iconic motif is first heard as Marion is stabbed.

Gender & Identity in Film Music

This next section uncovers issues surrounding gender and identity within media, by exploring how the music may function to enhance some of these identities, who often become negatively stereotyped. The concept of ‘identity’ stems from the paradigm advanced by French sociologist Émile Durkheim as reiterated by Beard and Gloag, that each ‘individual was the product of society, with society determining an individual’s attitudes and values’.³⁹¹ Michel Foucault stated that ‘an individual is constructed through his or her positioning in relation to a set of social discourses’.³⁹² Using the term ‘construct’ within Foucault’s theory suggests that an individual’s identity may be manipulated through the social hierarchy system. This when applied to mental illness can raise many issues, where those seen to be displaying acts of otherness or behaviour out of the norm were cast as experiencing an ‘identity crisis’ or to be lacking an identity.³⁹³ Identities such as: race, class, culture, gender, ethnicity, religion, age, sexuality and disability are used to form an individual’s identity and segregate them as such, creating stereotypes. When applied to the media these stereotypical ideas may further be encouraged and may stigmatize individuals with these identities as ‘othered’.

³⁹⁰ Walsh, ‘The Cognitive and Mimetic Function of Absence in Art’, 79.

³⁹¹ Beard, Gloag, *Musicology: The Key Concepts*, 87.

³⁹² Beard, Gloag, *Musicology: The Key Concepts*, 87.

³⁹³ Beard, Gloag, *Musicology: The Key Concepts*, 87.

Gender heavily linked to mental illness has become a discourse within film and television particularly for women. According to James Buhler in 'Gender, Sexuality and the Soundtrack', early sound technicians first began to use 'gender' terminology to metaphorically suggest that they were 'marrying' sound to the visual.³⁹⁴ The soundtrack was depicted as an 'unruly force that needed to be carefully controlled'; sound was cast as the 'irrational, emotional 'other' that supported the visual.³⁹⁵ This personification of these two concepts suggests that the emotional other is feminine, stereotyping women as weak and fragile.

Buhler suggests that there have always been limitations for casting women's identities on-screen from the start, with a clear difference in the music provided for males and females; male emotion was perceived as fundamentally logical and sustained (irregardless of how much they are moved); the music only demonstrates the presence of emotion.³⁹⁶ Contrary to this, huge underscores for women may suggest to the listener that they are over emotional and unable to control their emotion.³⁹⁷ Erno Rapée in *Encyclopaedia of Music for Pictures* states that music became even more gendered within film and television scoring due to the tradition of 'coding music as feminine' and 'associating the primary recurring theme of a film with the heroine; the love theme becomes doubled to theme the heroine'.³⁹⁸ This suggests that heroines only existed in film and television to act as the 'love object of the hero', her identity is 'identical' to her relationship with the male; the male however has his own defined theme and musical identity.³⁹⁹ These gendered concepts will be explored within my case study in regards to both female and male protagonists, the 'mad' women may be either romanticized with a love theme, with the idea that they need to be 'saved' or on the other hand, to be isolated from society, proposed as 'othered' and unfeminine.

³⁹⁴ James Buhler, 'Gender, Sexuality, and the Soundtrack' in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (Oxford: Oxford University Press, 2014).

³⁹⁵ Buhler, 'Gender, Sexuality, and the Soundtrack', 4.

³⁹⁶ Buhler, 'Gender, Sexuality, and the Soundtrack', 4.

³⁹⁷ Buhler, 'Gender, Sexuality, and the Soundtrack', 4.

³⁹⁸ Erno Rapée, *Encyclopaedia of Music for Pictures* (New York: Belwin, 1925) 14.

³⁹⁹ Rapée, *Encyclopaedia of Music for Pictures*, 14.

Kassabian suggests that instrumentation within film also encouraged problematic gender characterisations by acting as symbols or codes for the listener.⁴⁰⁰ An example of this is brass instruments and fanfare structures which are often associated with military, strength and power; these are often used to objectify male characters as powerful and strong.⁴⁰¹ Women, however are often orchestrated with soft higher ranged instruments such as strings and flutes to characterise women as tranquil and gentle.⁴⁰² Kalinak argues that two female characters evolved, classified as the virtuous wife and the fallen woman.⁴⁰³ The virtuous wife was depicted as 'the innocent'; the wife or devoted sister, defined by an orchestral underscore of high instrumentation such as expressive violins with lyrical melodies.⁴⁰⁴ The fallen woman however was depicted as 'sexually deviant'; this could be a character cast as a prostitute or displaying non-virginal qualities, often scored with jazz music, the blues, low instrumentation, chromaticism, syncopation, dotted rhythms and bending notes.⁴⁰⁵ Catherine Haworth in 'Introduction: Gender, Sexuality, and the Soundtrack' notes that not only jazz but other 'non-white' music defines characters depicted as fallen, or othered - this even includes male characters who may be feminine or emasculated.⁴⁰⁶ This style of scoring became so deep-rooted within Classical Hollywood writing that it became mandatory to use it and understand its purpose.⁴⁰⁷

Laura Mulvey in 'Visual Pleasure and Narrative Cinema' states that the image of female actors was 'structured as a spectacle that rewards a tacitly masculine gaze', proposing that film writers were more concerned with the image of femininity.⁴⁰⁸ The gaze according to Kaja Silverman in *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* objectifies the image of

⁴⁰⁰ Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, 30.

⁴⁰¹ Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, 30.

⁴⁰² Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, 30.

⁴⁰³ Kathryn Kalinak, 'The Fallen Woman and the Virtuous Wife- Musical Stereotypes in the 'Informer', 'Gone with the wind' and 'Laura' *Film Reader* 5 (1982): 76-80.

⁴⁰⁴ Kalinak, 'The Fallen Woman and the Virtuous Wife', 77.

⁴⁰⁵ Kalinak, 'The Fallen Woman and the Virtuous Wife'. 76-77.

⁴⁰⁶ Catherine Haworth, 'Introduction: Gender. Sexuality and the Soundtrack' *Music, Sound and the Moving Image* 6, no. 2 (Autumn 2012): 115.

⁴⁰⁷ Kalinak, 'The Fallen Woman and the Virtuous Wife', 80.

⁴⁰⁸ Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Screen* 16, 3 (Autumn 1975) 12.

women as central to their role; 'woman's words are...even less her own than are her "looks"', she becomes constructed to be silent, only given a small script in comparison to her male actor.⁴⁰⁹ Laing states that film directors would consistently rely on close up camera shots alongside over-dramatized music to enhance the gaze, with the concept that women's emotions should be expressed in their facial expressions and not through their speech or body language.⁴¹⁰ This suggests that women, as Buhler implies, are cast as 'too emotional' and unable to control their feelings, therefore the image must be controlled.⁴¹¹

Laing concludes that due to female leads being focused on female image and being 'too emotional', women were limited in their speech; 'men say what they think, and there is rarely an issue of emotion overrunning the word'.⁴¹² Women's words were scripted, extracted carefully and uttered motionlessly; this creates a disadvantage for women as they are caged and controlled on-screen, providing viewers with this depiction of women as weak and feeble.⁴¹³ E. Ann Kaplan in *Women and Film: Both Sides of the Camera* argues that 'women [were] ultimately refused a voice, a discourse', that their only desire should be directed to male desire; 'they live out their silently frustrated lives, or, if they resist their placing, [will] sacrifice their lives for their daring'.⁴¹⁴ This statement makes connections to gender and madness, as the ideas that women must be silent or they 'will sacrifice their lives' is related to the idea that independent, verbal and non-feminine women were to be caged and cast as mad as stated in chapter two. Amy Lawrence in *Echo and Narcissus: Women's Voices in Classical Hollywood Cinema* seconds this idea, adding that when the speaking woman is present, it causes issues as it disrupts the dominant hierarchy.⁴¹⁵ Michel Chion implies that the limitation of female voice in film and television can be known as the 'caged voice'.⁴¹⁶

⁴⁰⁹ Kaja Silverman, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988) 31.

⁴¹⁰ Laing, *1940s Melodrama and the Woman's Film*, 141.

⁴¹¹ Buhler, 'Gender, Sexuality, and the Soundtrack' 4.

⁴¹² Laing, *1940s Melodrama and the Woman's Film*, 141.

⁴¹³ Silverman, *The Acoustic Mirror*, 31.

⁴¹⁴ E. Ann Kaplan, *Women and Film: Both Sides of the Camera* (London: Methuen, 1983) 52.

⁴¹⁵ Amy Lawrence, *Echo and Narcissus: Women's Voices in Classical Hollywood Cinema* (Berkeley: University of California Press, 1991) 32.

⁴¹⁶ Michel Chion, *The Voice in Cinema* (New York: Columbia University Press, 1999) 87.

It stems from the idea that a male director can control the female voice, by limiting her script and voice through the 'cage of the screen'; the male controls the female's speech, using it only to intensify the pleasure that the female voice signifies for him, perhaps as something sexual or romantic.⁴¹⁷ This idea of 'caged' again resonates with the idea of female insanity; women who were mad were usually cast as sexual, deviant and were often caged and tamed back to sanity. Women's voices when applied to horror may present defeminised female characters; the case study analyses will consider these ideas to uncover whether these concepts which have stemmed from the 1940s are still present within contemporary film and television, like the representation of 'madness'.

The Voice in Horror: A Constructed Identity

Voice-over according to Chion, forms a large part of everyday life; our first experiences of life are heard through our mother's voice.⁴¹⁸ When applied to film, voice-over feels almost natural as our ears have become accustomed to it;⁴¹⁹ this can pose the idea that voice-over can be used as a tool to manipulate and construct particular ideas on-screen, which could lead to character's identities becoming stereotyped.

Voice-over within horror film and television can be used to narrate or illustrate internal voices as though someone's thoughts are audible, which within a psychological horror film can impose on the audience's fears of anxiety and doubt. Voice-over can also act to provide characters with a verbal identity; hearing the voice enables the viewer to acknowledge this character as realistic. According to Silverman, the voice is rarely 'female'; the male voice is portrayed as the ideal 'prototype' of screen voice-over due to its 'granted discursive authority' and 'integrity' whereas female voice-over is depicted as 'an object of spectacle and display'.⁴²⁰ The voice therefore becomes a powerful tool in manipulating a viewer. Lawrence supports this by stating that 'the human voice is

⁴¹⁷ Chion, *The Voice in Cinema*, 87.

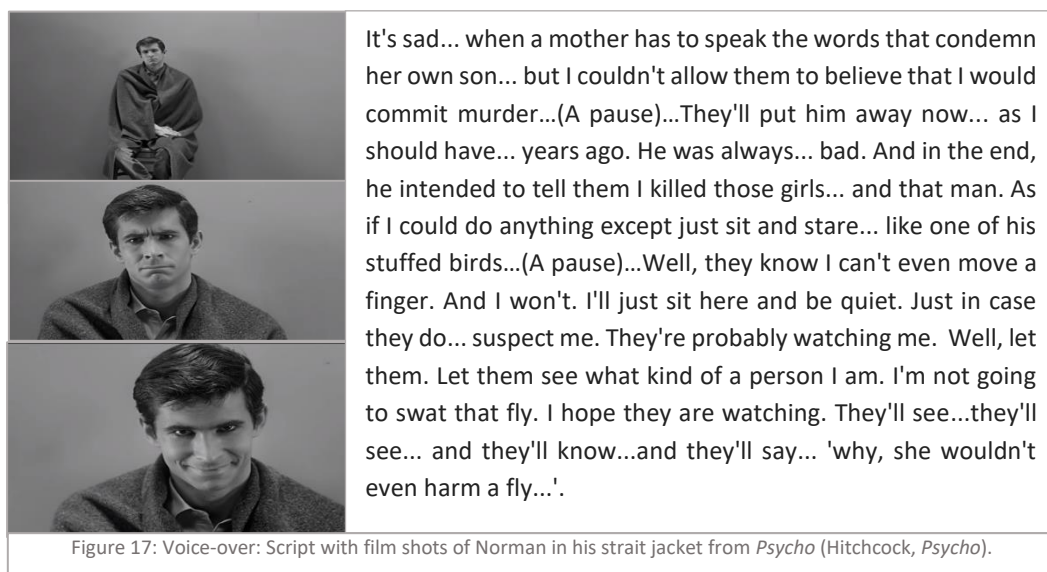
⁴¹⁸ Chion, *The Voice in Cinema*, 49.

⁴¹⁹ Chion, *The Voice in Cinema*, 49.

⁴²⁰ Silverman, *The Acoustic Mirror*, 31.

always either male or female and almost always recognised as such'; whenever the human voice is present in film, a listener seeks to determine whether the voice is male or female.⁴²¹ This idea could demonstrate that voice-over may alter a listener's judgment to what they are viewing, dependent on whether the voice is female or male. As Silverman suggests, this can present issues as female voice-over is so unusual that it can act to 'cage' women and present them as undesirable or threatening.

Within *Psycho*,⁴²² two female voice-overs are used to demonstrate both characters' inner mental state: firstly, Marion's paranoia takes over as the voices persist to talk within her head, which suggests she is experiencing anxiety and fear. Secondly, Norman's mother acts as a voice-over but is never seen, to create confusion. Finally, we hear Norman's thoughts through the voice of his mother when he is institutionalized; this could suggest that Norman is mentally unstable or is undergoing a personality disorder (Figure 18).



As an audience we trust the voice because of its natural familiar sound, but when we cannot pinpoint where the voice is coming from or associate it with a body, a sense of an empathy may be created. Spoken and sung words in the soundtracks as a form of voice-over are said to affect the

⁴²¹ Lawrence, *Echo and Narcissus*, 9.

⁴²² Hitchcock, *Psycho*.

mood of the listener; research in this area has focused on how the mood of the words can affect the audience's perception.⁴²³ A positive voice may induce positive associations and a negative voice may impose aggression and violence.⁴²⁴ This idea when applied to horror and thriller films could allow the voice-over to openly manipulate and influence the listener to respond in the desired way.

Although these horror films with associated mad characters are entertaining for an audience, they are not accurate representations of those displaying different forms of mental illness. This is clearly apparent in the character of Norman Bates from *Psycho*. Although Norman is diagnosed to have schizophrenia by the doctors who define it as split-personality, he does not possess common characteristics associated with this condition.⁴²⁵ Moulton argues that Hitchcock may have confused schizophrenia with 'schizotypal personality disorder' the signs of which include 'poor peer relations, doing poorly in school, being isolated, eccentric and holding odd beliefs' but this is a rare disorder and hard to identify.⁴²⁶ Moulton continues to state that 'most people with these diseases don't end up killing people'.⁴²⁷ However, from a film maker's point of view, these intriguing and monstrous views of mental illness appears to make more exciting and horrifying writing.

To conclude, 'media' music has two functions. Firstly, it serves to influence and enhance the visual content; without music the visual could not show its full potential and meaning. Secondly, it can establish characters, settings and ideas through the employment of semiotics. Semiotics can be constructed to also inform the audience of identities, objects and moods through leitmotif. The repetitive function of leitmotifs can encourage stereotyping as the listener begins to link the motif with a particular idea. This when applied to identities of mental illness or 'madness' causes connections to the horror film genre where they are cast as monstrous, animalistic and dangerous to the audience. The horror film genre, although developed in its musical writing through its

⁴²³ Ziv, 'Music and Compliance', 954.

⁴²⁴ Ziv, 'Music and Compliance', 954.

⁴²⁵ Donalee Moulton, 'Hitchcock and Mental Illness: Psychopaths and Evil-Doers were Mainstays of Alfred Hitchcock's Movies, But How Many of Them Could be Found in the Real World' *Medical Post* 35, 28 (August 24, 1999) 26.

⁴²⁶ Moulton, 'Hitchcock and Mental Illness', 26.

⁴²⁷ Moulton, 'Hitchcock and Mental Illness', 26.

experimental approaches to rhythm, structure, melody and harmony, its use of pre-existing music to create 'anempathy', its use of noise as sound, and its use of silence, continues to encourage the cultural attitude to mental illness as something to fear and avoid. The connections between these musical and sonic approaches to 'horror', 'madness' and musical characterisation and the Victorian constructions of mental health discussed in chapter two will be the focus of the subsequent case studies.

Chapter 4:

The Mask of Sanity: Dual Personalities in *Coraline*, *The Girl on the Train* and *Hide and Seek*.

‘Multiple’ or ‘split’ personalities are forms of mental illness that are often misrepresented and stigmatized in society; a process that the media has contributed to in its depictions of these conditions. This chapter will firstly examine the meaning of a ‘dual personality’ by understanding the terminology and definitions of this disorder and the confusion that has come to surround it. The overall premise of the case study centres around the musical score of the chosen films, by observing how the music or sound is constructed to enhance stereotypes whose origins date back to our collective past. Through the semiotic functions of music that often draw on key components of horror film music, this case study demonstrates various ways in which film and television series continue to promote the stigma and stereotype associated with mental illness. The films chosen for the case study demonstrate how these associations and misconceptions are still being used in contemporary film and TV, with a close focus on the use of music that is constructed to enforce the ‘madness’ stereotype in the minds of the audience.

The chosen films, *Coraline* (2009),⁴²⁸ *The Girl on the Train* (2017)⁴²⁹ and *Hide and Seek* (2005)⁴³⁰ offer different perspectives to observe the concept of a dual personality but to also demonstrate similarities in the way mental illness is constructed. All three films are linked thematically as they represent the idea of a dual personality, making one persona appear good and the other bad and disturbed; both personalities appear to deal with past trauma. All three films use similar approaches to the musical writing, taking some inspiration from the model created in chapter three, but equally differ in their method of writing for horror with new techniques and advances in

⁴²⁸ Henry Selick, dir., *Coraline* (2009; Laika, Pandemonium Films, USA: Focus Features), DVD.

⁴²⁹ Tate Taylor, dir., *The Girl on the Train* (2016; DreamWorks Pictures, Reliance Entertainment, Marc Platt Productions, USA: Universal Pictures), DVD.

⁴³⁰ John Polson, dir., *Hide and Seek* (2005; Josephson Entertainment, USA: 20th Century Fox), DVD.

scoring, for example electronic music and processing. The depiction of two personae in the characters across the film is also consistent, with all films keeping them as two separate personae throughout. This case study demonstrates that this concept of dual personality is present in numerous genres and situations; *Coraline* is an animation feature film aimed at a children's audience, *The Girl on the Train* is a live action psychological thriller film aimed at an adult audience and *Hide and Seek* is a live action horror film aimed at an adult audience. As stated in chapter three, the representation of mental illness is thought to have been inculcated during childhood through the reinforcement of the media. This idea is explored through *Coraline*, to see how animation with the employment of music can be used to inform - and potentially manipulate - younger viewers about mental illness. The case study explores the techniques used in *Coraline* to examine differences and similarities in comparison to a live action film, which are aimed at an adult audience. *The Girl on the Train*, a live action film, uses new technological approaches to writing music, often developing more ideas from an original motif with numerous processes such as reverse technique. The film also raises issues of gender and mental illness (female protagonist), and I wanted to explore this in comparison to *Hide and Seek*, which focuses on a male protagonist dealing with mental illness, to uncover whether the music differed in approach and whether the focus became centralised around gender.

Dual Personalities: Context

From Jekyll and Hyde,⁴³¹ to Norman Bates⁴³² and horror in contemporary media, the concept of the 'split' mind has been recycled, moulded and reinforced within horror writing, film and television thus enhancing the stereotype. Jekyll and Hyde fully demonstrate this concept of a dual personality through good and bad personae struggling for supremacy in an individual. This model has been employed in *The Shining*,⁴³³ *The Amityville Horror*,⁴³⁴ *Split*,⁴³⁵ *Fight Club*⁴³⁶ and *Shutter Island*.⁴³⁷

⁴³¹ Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Harlow: Longmans, Green & Co, 1886).

⁴³² Hitchcock, *Psycho*.

⁴³³ Kubrick, *The Shining*.

⁴³⁴ Stuart Rosenberg, dir., *The Amityville Horror* (1979; Cinema 77, Professional Films Inc, USA: American International Pictures), DVD.

⁴³⁵ M. Night Shyamalan, dir., *Split* (2016; Blinding Edge Pictures, Blumhouse Productions, USA: Universal Pictures), DVD.

⁴³⁶ David Fincher, dir., *Fight Club* (1999; Fox 2000 Pictures, Regency Enterprises, Linson Films, USA: 20th Century Fox), DVD.

⁴³⁷ Martin Scorsese, dir., *Shutter Island* (2010; Phoenix Pictures, Appian Way Productions, USA: Paramount Pictures), DVD.

Although each of these examples use the 'Jekyll and Hyde model' differently, with new takes on the original idea of Jekyll and Hyde, these films still represent dual personalities split between good and evil, which may suggest to viewers that some multiple personalities could be dangerous and potentially life-threatening. *Jekyll and Hyde* puts forward a dual nature of humanity; Jekyll is presented as a well-educated man from a reputable family, and his behaviour was favoured, however this is a mask, his dark identity is highly 'undignified'.⁴³⁸ Jekyll began to attempt to separate his two personae in an attempt to destroy the evil one, a part of himself, and a part of his identity.⁴³⁹ The Jekyll and Hyde personae present the idea that a person is not just one person, but two, there is an on-going struggle between angel and enemy.⁴⁴⁰ This suggests that as individuals we can all have two personalities and have our own inner demons wanting to possess our good side; this is what fascinates and draws us to these types of representation. It is the fear of the unknown and the concept that there is something hidden within, that ultimately scares and at the same time captivates us, which is why the appeal and the model continues to be used.

As stated in chapter two, the lack of knowledge and the ever-changing theories of physicians often counteracting one another meant that many incorrect diagnoses were made throughout psychiatric history. Antithetically, the current diagnosis for those experiencing multiple personalities becomes labelled as dissociative identity disorder (DID). In 'Dissociative Identity Disorder', DID is defined as a disorder 'in which more than one personality exists in the same individual. Each personality has unique memories, characteristic behaviours, and social relationships that determine the individual's actions when that personality is dominant; the various personalities are usually very different from one another and may even be opposites...The host personality is usually unaware of the alternate personalities'.⁴⁴¹ The dictionary also notes to the reader that 'split personality' is not

⁴³⁸ Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*.

⁴³⁹ Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*.

⁴⁴⁰ Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*.

⁴⁴¹ Farlex Inc, 'Dissociative Identity Disorder' *The Free Dictionary*, last modified, accessed 14th July 2018, <https://medical-dictionary.thefreedictionary.com/dissociative+identity+disorder>

an accurate term for DID and should not be used to describe schizophrenia; this is important to note, as often schizophrenia is misrepresented by the media - something especially noticeable in the film *Split*.⁴⁴² The dictionary tells us that misdiagnoses are present throughout history; 'the earliest cases of persons reporting DID symptoms were not recorded until the 1790s. Most were considered medical oddities or curiosities until the late 1970s, when increasing numbers were reported [especially] in the United States. Psychiatrists are still debating whether DID was previously misdiagnosed and under-reported, or whether it is currently over-diagnosed'.⁴⁴³ The dictionary claims that many DID patients are misdiagnosed as schizophrenic as they can 'hear their alters talking inside their heads'.⁴⁴⁴ Bipolar is another term that becomes misinterpreted in the media - the public may assume that bipolar, schizophrenia and DID are similar when examining symptoms and diagnoses, however the *International Statistical Classification of Diseases and Related Health Problems*, (ICD) disregards this idea.⁴⁴⁵ Within chapter 5 of this document classified as *Mental, Behavioural and Neurodevelopmental Disorders*, there are over 10 main categories, with 99 subcategories, where schizophrenia, bipolar and DID are in entirely different sections from one another. The variety of disorders shown in this publication demonstrates the array of disorders and illustrates how some of these disorders may over-lap with one another or as stated before, how patients may become misdiagnosed.

⁴⁴² Farlex, 'Dissociative Identity Disorder'.

⁴⁴³ Farlex, 'Dissociative Identity Disorder'.

⁴⁴⁴ Farlex, 'Dissociative Identity Disorder'.

⁴⁴⁵ World Health Organisation, *International Statistical Classification of Diseases and Related Health Problems, ICD-10* (World Health Organisation, 2012).

Coraline: The 'Other Mother'

The story focuses on Coraline, a young girl struggling to settle into her new home and feeling neglected by her workaholic parents. Exploring the house, she finds a secret door which leads her to a parallel world that mirrors her own house, with the exception that everyone has buttons for eyes. Her own parents are mirrored, labelled as the Other Mother and Father and paying attention to her basic needs. As the tale begins to unravel, it becomes known that the Other Mother has created an alternate reality to lure Coraline in as her prisoner.

The Other Mother fits Sylvie Frigon's description of murderous women in 'Mapping Scripts and Narratives of Women Who Kill Their Husbands in Canada, 1866-1954': 'Fallen women. Unruly women. Deviant women. Women who kill. They are dark creatures, dark characters who disturb and fascinate'.⁴⁴⁶ These women challenge the typical constructions of femininity through their lust for murder; 'woman-as-murderer is unspeakable and does not fit social norms and codes of femininity'.⁴⁴⁷ Barbara Creed in *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* argues that horror films are heavily populated with 'female monsters' or 'monstrous feminine' and are labelled as such: witch, vampire, the abject mother, woman with monstrous womb, possessed woman, 'woman as beautiful but deadly killer', aged psychopath and monstrous girl-boy.⁴⁴⁸ The Other Mother definitely qualifies as a female monster, who takes on the form of Coraline's mother to disguise her true identity of the deadly killer. Judith Knelman's *Twisting in the Wind: The Murderess and the English Press* considers how the concept of female disorder and hysteria influenced the picture the public had built up of the criminal woman as monstrous.⁴⁴⁹ Frigon argues that the media depicts that women killers were seen as 'sexual and evil creatures' who randomly kill, nevertheless

⁴⁴⁶ Sylvie Frigon. 'Mapping Scripts and Narratives of Women Who Kill Their Husbands in Canada, 1866-1954: Inscribing the Everyday' *Killing Women* (January, 2006): 4.

⁴⁴⁷ Frigon, 'Mapping Scripts and Narrative of Women who Kill their Husbands', 4.

⁴⁴⁸ Barbara Creed, *Monstrous Feminine: Film, Feminism, Psychoanalysis*, Psychology Press (1993): 1.

⁴⁴⁹ Judith Knelman, *Twisting in the Wind: The Murderess and the English Press* (Toronto: University of Toronto Press, 1998) 20.

other studies show that women who kill tend to choose loved ones, normally abusive partners or their own children, making them appear worse than men.⁴⁵⁰ Additionally, loved ones as the main victims of female murderers raised more outrage from the public; the perfect image of motherhood began to falter in the eyes of the public, 'a mother's murder of her infant was in itself evidence of insanity'.⁴⁵¹ This is the case with the Other Mother as her victims are predominantly children. It has been argued that linking insanity with Victorian female killers may have been a viable excuse to control the status quo within society; 'insanity provided a much neater social explanation for [their] outrageous actions' - reflected in contemporary media.⁴⁵² Additionally, some questioned whether classing murderesses as mad rather than evil helps to justify their actions and protect the view of Victorian femininity; 'better a hundred times that she should prove a maniac than a murderess'.⁴⁵³

Jonathan Broxton's review 'Coraline-Bruno Coulais' describes Bruno Coulais' scoring for Coraline as 'unusual'; Coulais uses the Budapest Symphony Orchestra, a children's choir and a range of solo instruments such as glass harmonicas, waterphones and African and toy percussion instruments.⁴⁵⁴ This is not that unusual for the timbral body; it is how these instruments are used in Coulais' score that makes it unusual. Coulais' orchestration seems appropriate for the representation he is attempting to convey on-screen; glass harmonicas have strong links to psychiatric therapy, which links to madness.⁴⁵⁵ According to Stanley Finger and William Zeitler in 'Chapter 5: Benjamin Franklin and his Glass 'Armonica: From Music as Therapeutic to Pathological' Benjamin Franklin invented the glass harmonica and 'played his instrument for pleasure, to manipulate the "passions" (emotions) and to treat melancholia'.⁴⁵⁶ However, the glass harmonica soon became eliminated from psychotherapy as many believed it could 'cause nerve damage and

⁴⁵⁰ Frigon, 'Mapping Scripts and Narrative of Women who Kill their Husbands', 4.

⁴⁵¹ Samantha Pegg, 'Madness is a Woman': Constance Kent and Victorian Constructions of Female Insanity' *Liverpool Law Review* 30, no.3 (December, 2010): 219.

⁴⁵² Pegg, 'Madness is a Woman', 222.

⁴⁵³ Pegg, 'Madness is a Woman', 222.

⁴⁵⁴ Jonathan Broxton, 'Coraline- Bruno Coulais' *Movie Music UK* (modified on February 6, 2009) retrieved from <https://moviemusicuk.us/2009/02/06/coraline-bruno-coulais/>

⁴⁵⁵ Stanley Finger, William Zeitler. 'Chapter 5: Benjamin Franklin and his glass 'armonica: from music as therapeutic to pathological' *Progress in Brain Research* 216 (2015): 93-125.

⁴⁵⁶ Finger, Zeitler, 'Chapter 5: Benjamin Franklin and his glass 'armonica: from music as therapeutic to pathological', 93-125.

mental problems'⁴⁵⁷ or '[induce] a trance like fit'.⁴⁵⁸ Heather Hadlock in 'Sonorous Bodies: Women and the Glass Harmonica' seconds this idea proposing that some writers promoted the harmonica for its health benefits but others thought it would damage the body physically and mentally.⁴⁵⁹ Coulais uses this knowledge to write for this style of music; he includes these musical tools in his scores to create deeper character development and question its purpose in the scene. Some viewers may acknowledge the glass harmonicas and know the ideas surrounding them; this stigmatises the character of the Other Mother as glass harmonicas are used as she transitions from melancholy madness into raving madness. Broxton implies that Coulais' scoring focuses on keeping the audience 'intentionally off-balance, using instruments in odd or unexpected ways or in surprising combinations';⁴⁶⁰ this demonstrates how experimentation in horror film is key to creating and driving this representation of madness as it shows the characters as unpredictable and unstable.

Personality 1: Melancholy

Our first introduction to the Other mother at [17.05] focuses on her appearance. She is more colourful and vibrant than Coraline's 'real' mother, looking more attractive and pleasing to the eye. Her wide smile almost looks devilish and sinister, as though she is feasting her eyes on her prize (Figure 19). Her superficial charm is apparent in this scene, her false, forced smile masking her insanity. According to Frigon, female killers were stereotyped as manipulative seductresses and fallen women (sexualised) who have the ability to lure their victims in with their appearance and charm.⁴⁶¹ Here, Coraline acts as the victim, who is led into an alternate reality by the Other Mother.

⁴⁵⁷ Finger, Zeitler, 'Chapter 5: Benjamin Franklin and his glass armonica: from music as therapeutic to pathological', 216.

⁴⁵⁸ Haverford, 'Anton Mesmer and 18th Century Music Therapy' *Trance Music and Music Therapy: Haverford*, last modified 2018, sites.google.com/site/musictranceandmusictherapy/anton-mesmer-and-music-therapy

⁴⁵⁹ Heather Hadlock, 'Sonorous Bodies: Women and the Glass Harmonica' *Journal of American Musicology Society* 53, no.3 (Autumn 2000): 507-542.

⁴⁶⁰ Broxton, 'Coraline-Bruno Coulais: Review', Movie Music UK.

⁴⁶¹ Frigon, 'Mapping Scripts', 9.

The music orchestrates the doubts that we as an audience begin to feel about the Other Mother; chromaticism, experimental approaches to rhythm and texture create this morbid atmosphere. As the Other Mother is shown fully (figure 19), the xylophone and piano in bar 1 act to kinetically mimic the Other Mother smiling. The scene then focuses in on her button eyes which is sounded with musical pauses, giving us a hint of her wild intentions, minor third intervals and chromatic leaps become common throughout the score - a characteristic of horror writing. The texture is sparse, allowing numerous solo parts to leap out of the structure to demonstrate the Other Mother's unpredictable behaviour and her false intentions. (Example 14).



Example 14: *Coraline*: First Introduction of the Other Mother [17.05].

Physical appearance became the main focus of press coverage for female killers (in the Victorian era) along with 'behaviour, feminine attitude and mental instability'.⁴⁶² For example, the famous murderess Evelyn Dick was reported to be 'evil as she was beautiful' with particular detail given of

⁴⁶² Frigon, 'Mapping Scripts', 9.

her dress choice and makeup; other women were scrutinised for their weight loss and for appearing 'plain'.⁴⁶³ The Other Mother's superficial charm, attractiveness and deceitfulness are apparent throughout the film, to lure Coraline in. During [57.10], the Other Mother tells Coraline 'They say even the proudest spirit can be broken. With love' (Figure 20). This is just an attempt to play with Coraline's emotions and to inflict heartache. The music however reinforces the Other mother's sinister persona with her button eyes becoming heightened as though crazed, with staccato strings, *pizzicato*, howling voices, glass harmonica and violin harmonics used in a loop; this variety of timbral differentiation through extended techniques indicates that the Other Mother is othered, abnormal and abject (example 15). The overall score could be suggesting that we are hearing Coraline's musical thoughts (psychological parallelism) to suggest that she is fearful of the Other Mother. It may also pre-empt Coraline's potential fate; the range of instrumental motifs could metaphorically mimic the voices of the other children that were victims before Coraline. Referring back to chapter three and the use of children's voice in horror, this idea could be demonstrating Link's idea of children's voice as showing innocence and danger; this implies that this child-like setting is dangerous. Fast strings sonically provide a sense of urgency and warning, the movement of strings could also demonstrate the Other Mother's personality transitioning from melancholy to raving.



Figure 19: Coraline: [57.10-57.15] The Other Mother breaking Coraline's spirit.

⁴⁶³ Frigon, 'Mapping Scripts', 9

Moderato

Example 15: *Coraline*: [57.10-57.15] The Other Mother before she transitions to Raving madness.

The Other Mother appears to be more skilful than Coraline's mother as she cooks, bakes, gardens, sews and cleans the house - her skills make her attractive and appealing. She has an authoritative role by acting as the 'man of the house'; the Other Father and other characters are submissive to her and are punished when disobeying orders. Women's behaviour was also central in determining their potential to be killers, 'especially if it deviated from the expected, naturalized gender roles of the period' through independence, a non-conventional lifestyle, or fulfilling the role of man of the house.⁴⁶⁴ The Other Mother displays striking similarities to this model of independence, confidence and strength; women killers were often stigmatized as mentally ill if they adopted a lifestyle that contradicted the expectations of wider society.

Colour is an important aspect of this film as it allows the audience to visually see the two versions of the house. The reality side is painted in a grayscale palette with Coraline's blue hair and yellow mac as the only glimmers of colour [9.56]. However, the alternate reality shows every aspect of the house in high definition colour, which appears to be more attractive and vibrant than Coraline's own house; providing a more desirable choice for her [17.48] (Figure 21).

⁴⁶⁴ Frigon, 'Mapping Scripts', 10.



Although the Other Mother pretends to be the better mother, she clearly masks the fact that she is childless and has no excuse for this destructive and possessive behaviour. According to Frigon, female killers with children could usually make a plea for insanity and manipulate the jury through claiming their rights of motherhood and implying dire consequences for these children who are being deprived of their mothers.⁴⁶⁵ This would result in a kinder sentence in a mental institution as opposed to the death sentence. Childless women were said to have no such justification for their actions according to society. Women who were childless were often seen as bad women; ‘what could a woman with no children and no tenure in a home do?...a woman alone in a house may be victim to many errors’;⁴⁶⁶ this implies that because she has not fulfilled her duties as a woman (marriage and children) she could easily venture onto the wrong path and become deviant. Court case examples show that juries had little sympathy for those who acted out of jealousy through being childless, with no justification for their actions.⁴⁶⁷ Contrary to this, Pegg argues that these women were seen not as ‘bad women but mad women, unable to restrain themselves’ from their desire to kill.⁴⁶⁸ This judgement of childless women demonstrates how Victorian society enforced motherhood onto women, making it their only option and role in life.

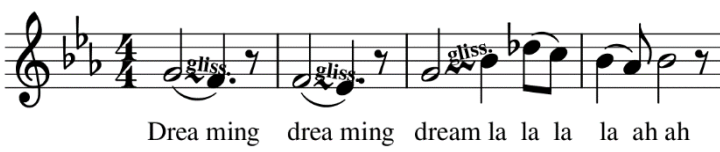
⁴⁶⁵ Frigon, ‘Mapping Scripts’, 14.

⁴⁶⁶ Frigon, ‘Mapping Scripts’, 14.

⁴⁶⁷ Frigon, ‘Mapping Scripts’, 14.

⁴⁶⁸ Pegg, ‘Madness is a Woman’, 219.

To further depict female killers as ‘mad’, the opening credit sequence of the film entitled ‘dreaming’ is sung using slurred speech and evokes a psychedelic style of the 1960s, with its associations to drugs and hallucinations. Dreams, hallucinations or a dream-like state, all associated with madness or mental illness are used throughout this film to suggest a fragmented reality. The Other Mother hums over the top of the orchestral score, which becomes her ‘melancholy’ theme. This theme is diegetically used several times for example when Coraline enters the other universe, when the Other Mother is preparing food and when the Other Mother is constructing the Coraline doll. Although we do not see the Other Mother initially in the opening scene, the ‘melancholy’ musical theme becomes used as a leitmotif so that when it is heard again, we instantly recognise it from the opening scene and can associate this with the Other Mother. Normally, humming can be associated with a mother singing or humming her child to sleep, but in this case, it distracts the viewers from knowing her true intentions, making her appear warm and loving (Example 16). It can also show the Other Mother experiencing a daydream as humming can be associated with this, which again sees her losing all sense of reality and delving into a dream-like mental state; this mental state is illustrated through the key signature, Eb major, with lots of play on flattened notes and *glissandos*.

Moderato  Drea ming drea ming dream la la la la ah ah
Example 16: <i>Coraline</i>: Humming theme that defines the Other Mother melancholy state.

Transition: Melancholy to Raving Madness

The Other Mother's melancholy motifs appear well structured, harmonically and rhythmically with the careful placing of parts to not over complicate the music. However, when Coraline refuses to sew buttons into her eyes and stay with her forever, the Other Mother begins to transition into raving madness; the music mimics this sudden change. As the Other Mother begins to lose patience and visually develops into her 'raving' character, the music sonically and kinetically replicates this idea [58.10] (figure 22). The music becomes sparse, experimental, with no evidence of structure with a disregard for time and rhythm; a complete contrast to the melancholy ideas that came before. As she begins to visually change into her haggard appearance, a sparse double bass and cello melody descend in step to replicate this (a form of 'Mickey-Mousing'), which is followed shortly by percussive accented timpani rolls and rapid string passages to heighten her development as the audience is shown her new identity (Example 17). Rhythmically, cellular motifs are incorporated disjointedly throughout the score to demonstrate the Other Mother's two personalities; starting quietly with little interest, this scene is built up using a variety of motifs to illustrate uneasiness and unpredictability. This is a common characteristic of music for horror films as stated in chapter three, not only for the rhythmic structure, but also for its method of adding instruments to build in tension and fear.

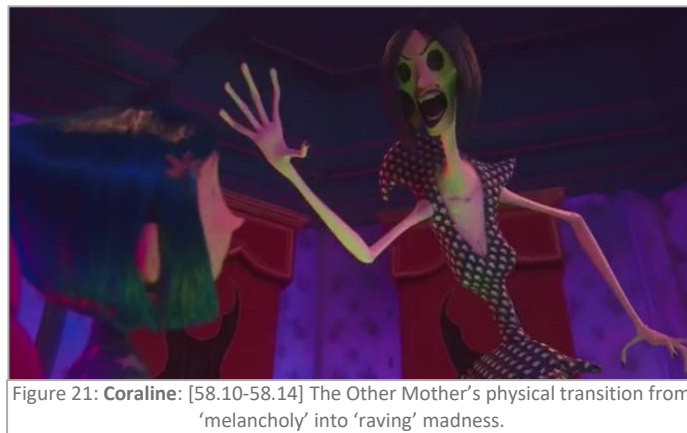
Moderato

The musical score for Example 17 is written for a full orchestra. It begins with a tempo marking of 'Moderato'. The key signature has one flat (Bb). The score is divided into eight staves, each representing a different instrument: Bb Trumpet, Trombone, Bass Trombone, Timpani, Cymbal, Piano, Violin, and Violoncello. The music is characterized by dynamic shifts (mf, pp, fff) and rhythmic patterns (tr, tr, tr) that build tension. The score shows a transition from a more structured, melancholy style to a more experimental, raving madness style. The music is sparse and experimental, with no evidence of structure and a disregard for time and rhythm. The score is built up using a variety of motifs to illustrate uneasiness and unpredictability. The music is a common characteristic of music for horror films, not only for the rhythmic structure, but also for its method of adding instruments to build in tension and fear.

Example 17: *Coraline* [58.10-58.14] The Other Mother transitions from melancholy to raving madness.

Personality 2: Raving

According to Knelman, 'a murderess had to be presented as other than human so as to preserve the social norm of acquiescent inferiority. For not only had she flouted the human taboo against killing another human being, but she had also challenged the social stereotype of femininity: gentle, submissive, passive, self-sacrificing, delicate'.⁴⁶⁹ Knelman contends that 'female perpetrators had to be demonized and dehumanized'⁴⁷⁰ which becomes apparent in the film when the writers physically and metaphorically transform the Other Mother into something less human, to make her more acceptable. This idea of an animated female villain transforming into something non-human reoccurs in films such as Madam Mim in *The Sword in the Stone*⁴⁷¹ or *The Little Mermaid's* Ursula.⁴⁷² The Other Mother's 'raving' mood is aggressive and tense, with her physique transforming rapidly; a rigid back, a tiny waist and visible collar bone become visual characteristics of this new persona (Figure 22).



The Other Mother's body becomes depicted as undesirable and removes all association with femininity, being seen as more skeleton corpse than human. Her extreme height causes her to overpower Coraline, which reinforces her authority; this counteracts the maternal behaviour the audience has warmed to, by labelling her as not only undesirable but also unlovable. Frank Perri and

⁴⁶⁹ Knelman, *Twisting in the Wind: The Murderess and the English Press*, 20.

⁴⁷⁰ Knelman, *Twisting in the Wind: The Murderess and the English Press*, 20.

⁴⁷¹ Wolfgang ReitHerrmann, dir., *The Sword in the Stone* (1963; Walt Disney Productions, Walt Disney Animation Studio, US: Buena Vista Distribution Co), DVD.

⁴⁷² Ron Clément, John Musker, dir., *The Little Mermaid* (1989; Walt Disney Pictures, Walt Disney Feature Animation, Silver Screen Partners IV, US: Buena Vista Pictures), DVD.

Terrance Lichtenwald in 'The Last Frontier: Myths and the Female Psychopathic Killer' argue that the reason women are seen as incapable of murder is the belief that they cannot display aggression.⁴⁷³

This concept stems from the notion that male dominance could be expressed through aggression and that women should be 'subservient to men'.⁴⁷⁴ The mythological depictions of mother earth and mother nature contradict this statement; mother earth was the nurturing image of femininity, associated with motherhood and the most prominently used stereotype for femininity; mother nature was often depicted with images of strength, wrath and destruction, images which are ignored.⁴⁷⁵ Perri and Lichtenwald, referencing Freud, propose that aggression was objectified as 'male instinct' and that 'women functioned as a calming effect' to this aggression; this implies the idea that men need women's femininity and gentle nature to balance out their aggression.⁴⁷⁶

Additionally, 'women who did not repress their anger were considered masculine' and were often labelled as irrational and in need of psychotherapy.⁴⁷⁷ It can be concluded that there was a lack of female psychopathy research in the Victorian era, as the majority of writing was dominantly male, with female aggression always linked to self-defence or a hormonal imbalance.⁴⁷⁸ Another common but mistaken belief for women was that those who commit these violent crimes must be either crazy, psychotic or 'have snapped'; these ideas were reinforced in the Other Mother's transformation scene.⁴⁷⁹

The use of mirrors, a common device within horror films (chapter three) is said to demonstrate a person's mental state deteriorating and becoming fragmented. It is firstly used in *Coraline* when the Other Mother locks Coraline away as punishment and later when she traps Coraline's parents; the visual is carefully painted in monochrome to reinforce the distance of Coraline's parents (Figure 23).

⁴⁷³ Frank Perri, Terrance Lichtenwald, 'The Last Frontier: Myths and the Female Psychopathic Killer' *The Forensic Examiner* (Summer, 2010): 52.

⁴⁷⁴ Perri, Lichtenwald, 'The Last Frontier', 52.

⁴⁷⁵ Perri, Lichtenwald, 'The Last Frontier', 52.

⁴⁷⁶ Perri, Lichtenwald, 'The Last Frontier', 53.

⁴⁷⁷ Perri, Lichtenwald, 'The Last Frontier', 53.

⁴⁷⁸ Perri, Lichtenwald, 'The Last Frontier', 53.

⁴⁷⁹ Perri, Lichtenwald, 'The Last Frontier', 53.

The example below emphasises the Other Mother's true form and it allows us as an audience to see how disturbed she is in the mirror. The scene becomes darker than the real world in terms of colour and the music heightens the change of mood.



Figure 22: *Coraline*: the use of mirrors shows the Other Mother's mental state and the parents trapped within the mirror.

The music in example 17 provides a background to the Other Mother transformation into her raving character, as she drags Coraline to the mirror. The sonic movement of the fast semiquavers from the violins with continuous drones from timpani, cymbals and piano act as a symbolic reference to the mirror idea, as she has become fragmented and snapped (like the mirror); violin harmonics have also been added for extra emphasis.

In addition to *Coraline's* unusual and extended instrumental palette, children's voices are prominent throughout the film, which can be linked back to chapter three; using children's voice can create an empathy and distract the viewers into a false sense of security, by pairing two opposites together. Similarly, the closing credits non-diegetically features a choir of children's voices to orchestrate the scene. Whilst sung, no known language is used, rather the words are gibberish, clearly a reference to the mental state of the Other Mother or Coraline herself and the other worldly surroundings she has embarked on. This section of music also contains other references; to childhood - the child's innate playfulness; to their ability to use their imagination in make believe play; to the Other Mother's fondness for playing games with her victims and to Coraline's young mind adapting to the situation it is in. During Victorian times (and beyond) mentally ill patients have been recorded as 'speaking in tongues' - or gibberish, as we hear in this section. Although the language is not understood, the use

of hushed voices, accents and dynamics may act as a warning or to put fear into the audience about the Other Mother (example 18).

Allegro

5 crea king van idd li fla lu va pret ty sah lu feh idd li twin ki pa di

trel ly goil ly doil ly se li pret ty che di e mi swa lin gwo

Example 18: *Coraline*: b9-24 of Ending Credits of *Coraline*, vocal parts dictate 'gibberish' vowels.

The musical background uses *pizzicato* on syncopated strings with sudden dynamics of tension to create a tactile atmosphere of fear and hostility (example 19).

Allegro pizz.

Viola

Violoncello

Example 19: *Coraline*: b1-4 of Ending Credits of *Coraline*, instrumental *pizzicato* in strings creates tension.

Rhythmic imbalances are also present within the musical structure, with uneven notes becoming more prominent and closer together (not landing on the same off beat) within the texture. The music illustrates that the Other Mother's internal mental state through psychological parallelism, suggests that she has become fragmented or removed from reality as she plots her devious plans (example 20).

Allegro pizz.

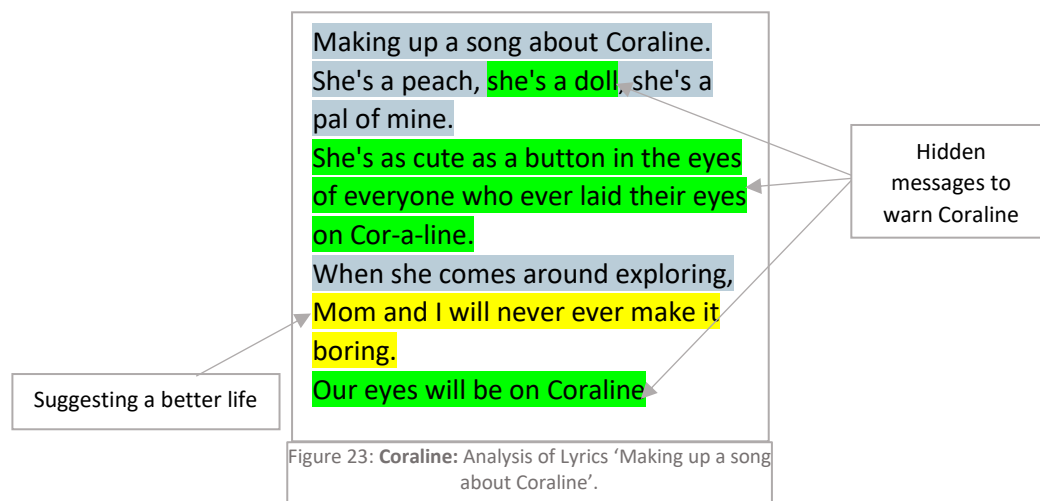
Violin

Viola

Violoncello

Example 20: *Coraline*: b25-28 of Ending credits of *Coraline*, uses accidentals and a fragmented structure.

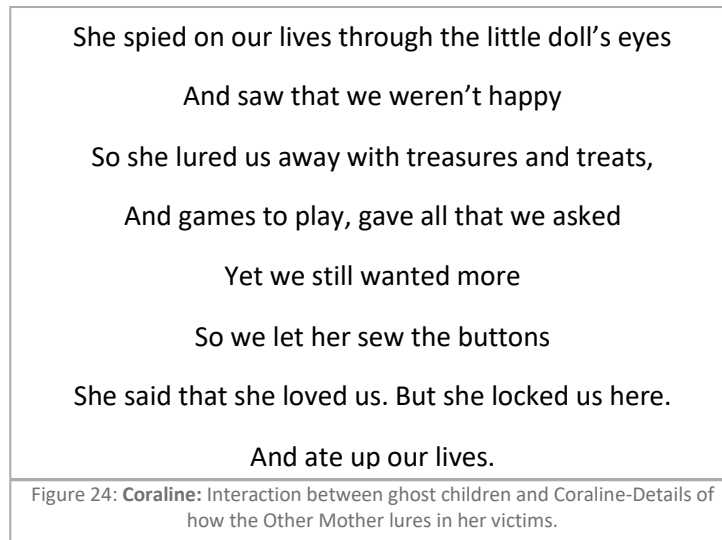
When Coraline meets the Other Father in his study [17.30], he too is initially shown to be a complete and pleasant contrast to her real parent (father); he sings with the piano, is full of life and wants to spend time with her. He writes a song just for Coraline which at first glance appears to be loving and a sign of devotion; music here is a tool of seduction and enticement. However, a closer, more detailed examination of the lyrics suggests otherwise as though warning or giving Coraline false promises (Figure 24). Although he can play some piano, he requires special hands to help him play a harder repertoire. This is an example of the Other Mother using her authority to manipulate and control the situation (the hands are controlled by her); he becomes punished later in the film when he has revealed too much information to Coraline (Figure 29).



At 58.34 Coraline meets the ghost children. They tell Coraline of their experience when the Other Mother lured them in with gifts and treats, and then consumed them, giving the audience an insight into the Other Mother's appetite for serial killing, showing us that her plans for Coraline are pre-meditated (Figure 25). This illustrates to the audience that what is happening to Coraline is not a one-off/accidental killing, this is reiterated in Perri and Lichtenwald's argument that 'not all women who kill do so because of mental illness, abuse, or coercion. Some kill because they are antisocial and behaviourally exhibit psychopathic traits'.⁴⁸⁰ When female killers are examined, explanations and reasoning are often used as an excuse, including self-defence, periods of abuse or mental illness;

⁴⁸⁰ Perri, Lichtenwald, 'The Last Frontier', 50.

the examinations appear to ignore the women that portray psychopathic traits and ‘actually’ have no motives to kill.⁴⁸¹



The opening credits scene [00.00-2.25] includes a variety of symbolic references to the stereotype of mother-as-killer. The visual shows the Other Mother deconstructing a doll and recreating another from the same skin (Figure 26). The Other Mother is manipulating the dolls and stripping them of their identity, grooming them to be as she wants them, essentially making them into her puppets. The Other Mother calls Coraline ‘our little doll’ when presenting her with her own buttons, a reference to wanting to groom and control her. The Other Mother’s humming motif is first heard in this scene.



⁴⁸¹ Perri, Lichtenwald, ‘The Last Frontier’, 51-2.

In this opening scene, the Other Mother has found a new child to prey on and has created a 'mini me' of Coraline with which to lure her in. The doll becomes used throughout the film as a puppet of the Other Mother to watch over Coraline and her parents; it observes Coraline's wishes and dreams to enable the Other Mother to succeed in luring her in further (Figure 27).



Figure 26: *Coraline*: The dolls are used as eyes for the Other Mother.

It later becomes clear [55.21] that the alternate reality is just a trap laid out by the Other Mother to groom Coraline, and the vibrant colours designed to impress Coraline begin to fade away, becoming nothing more than black and white drawings (Figure 28).



Figure 27: *Coraline*: The alternate reality visually fades [55.21].

In this scene [55.21], the music cleverly kinetically replicates this idea of colours fading with a recitative bass guitar solo, a percussive rhythmic motif by the woodblock and fragmented string harmonics to illustrate the emptiness of the Other Mother and her inability to express real emotion (example 21). The placing of harmonics appears irregular which creates a polyphonic texture, which shows the Other Mother's mental state is becoming fragmented and the ideal reality she constructed is deteriorating.

Adagio

Example 21 : **Coraline**: [55.21] of Coraline imitates the alternate universe with an improvisatory-style score.

In comparison to reality, the alternative universe uses buttons for eyes, just like the dolls, which suggests that all the characters in the alternative universe are merely the Other Mother's puppets, to be manipulated by her as the master puppeteer. In the Victorian era, female killers were often depicted to be using their lovers as accomplices for their crimes, 'often seen as puppets in the hands of these crafty, sexual women'.⁴⁸² Perri and Lichtenwald argue that these women would apparently seduce a partner to kill for them or with them, however research suggests that only 32 percent of female killers actually kill with a partner.⁴⁸³ Scoring at 54.30 becomes constructed to expose the Other Mother's true nature and the danger Coraline could face; the music is *recitative* to adapt to the current on-screen action and acting as Coraline's internal music, built upon a variety of chords and accidentals to evoke fear (example 22). The Other Father screams for help as he is manipulated and restrained back to his original position (Figure 29).



⁴⁸² Frigon 'Mapping Scripts', 13.

⁴⁸³ Perri, Lichtenwald, 'The Last Frontier', 54.

Moderato

Example 22: **Coraline**: Musical imitation of her father becoming restrained; drones, accented stabs and dissonance orchestrate this.

This tactile soundscape is built up with timpani rolls and disjointed outbursts from brass and strings which appear to be in free time; no sense of time is a common characteristic of horror scores (chapter three). The music then reaches the big climax in the example above, with string bows all moving freely to create a busy texture and the feeling of uneasiness. It then preludes with fast semiquaver passages in the strings and scratching of the bows in high register which shows the Other Mother's fragile state (example 23). It also mimics the panic both Coraline and the audience experience - tapping into the psychological parallelism as discussed by Heldt in chapter 3.

Moderato

Example 23: **Coraline**: [54.48] Coraline's fear as she runs away from her father.

The Other Mother at [1.24.27] becomes transformed into a spider as she attempts to catch Coraline (Figure 30). The spider is a metaphor - spiders, especially black widows, are known for killing their peers. This again creates confusion, as Coraline now realises she is the prey to be caught.



Figure 29: *Coraline*: [1.24.27] shows the Other Mother turns into a spider in attempt to capture Coraline.

Visually, her nose becomes sharp like a knife, and she has spikes all over her body; her body becomes a weapon to be used for killing. Her maternal figure is replaced by weapons, sharpness, associations with danger and pain. The music becomes heightened sonically once more, using a significant amount of reverberation kinetically when the web moves, a snare drum in the distance, a sad flute melody to emphasise Coraline's fear and accented strings to encourage the horror (Examples 24 and 25).

Moderato

Example 24: *Coraline*: [1.23.35] the music orchestrates the pre-climax (before the web emerges).

Moderato

Example 25: *Coraline*: [1.25.00] As the Other Mother transforms into the spider, the music becomes more intense with snare now adding to the rhythmic structure.

Conclusion

It is evident that despite it being created for a children's audience, the scoring for *Coraline* follows a classic horror score due to its rhythmic structure, use of harmony and instrumentation, as well as the symbolic references such as use of the mirrors, turning into a spider to catch her prey and the theme of games running throughout. This film analysis references various texts (both academic and fiction) about female killers in the Victorian era, which show that women showing any signs of mental illness were transformed into these monstrous others, or the monstrous-feminine. The Other Mother transforms significantly throughout the film, ensuring that the audience becomes aware of her dual personality. The Other Mother's melancholy persona is bubblier and more attractive than Coraline's own mother; however, her raving madness persona becomes physically transformed to resemble a grotesque skeleton, depicting her as horribly abnormal. The music reflects this as the scoring becomes improvisatory and fragmented to reflect her fragile state. It clearly demonstrates that madness can be hidden through the mask of sanity as shown in the Other Mother's persona of melancholy - this idea of the mask is imitated musically with rhythmic structuring to suggest stability but enhanced with dissonant harmonies to imply she is in fact unstable. Aurally, the music works well because of its experimental approach to writing; the underscore appears somewhat improvised to match up to the on-screen action through the use of 'Mickey-Mousing', which in turn causes the audience to acknowledge it and use it to create their own judgements of the characters. The music

acts as a narrator throughout the film, being used at the forefront of the film, as without it, the characterisation would not be understood. Harmonically and rhythmically, Bruno Coulais uses classic approaches to writing music for horror, by building up his palette gradually to illustrate the Other Mother's mental illness and her two contrasting personae.

The Girl on the Train: Rachel

After her failed marriage, Rachel has become a loner with only her memories of the past and her alcohol addiction to sustain her. Rachel travels by train to New York and back on her daily commute to work, observing the neighbourhood where she once lived as the train passes through it. Her ex-husband has a new wife who lives in Rachel's old house; down the road lives a stunning blonde who seems to have the perfect life that Rachel always wanted and will now never achieve. After a night spent binge drinking, which included a drunken visit to the home of her ex-husband, she wakes up the next morning covered in blood, bruised and completely unaware as to what has happened to her. Rachel begins to retrace her steps and she finds out that Megan, the stunning blonde observed during her commute, has been reported as missing; could Rachel have done something the night before when visiting the house?

In the film, Rachel is shown to have two personae. In her first persona Rachel is hungover but sober, vulnerable and emotionally disturbed, and unable to recall her actions when intoxicated; in the second persona Rachel is intoxicated, displaying anger and aggression and asserting dominance over others. Throughout the film, we are led to believe Rachel could be the main suspect for the cause of the disappearance of Megan, and it is interesting to see how the other characters in the film view her. Both the image and the soundtrack throughout the film enhance the idea that Rachel is indeed both mad and a killer. As already noted above, the film depicts Rachel as displaying both melancholy 'madness' (persona 1) and raving 'madness' (persona 2), in the same way as the *Other Mother*.

In an interview with the film composer Danny Elfman, he talks about how 'the angle [for *The Girl on the Train*] was a bass-heavy, rhythmic motor using (among other things) de-tuned mandolins and screaming electric guitars'....'In some scenes, musical phrases are run in reverse for a disorienting effect'...'Most of the score was made with synthesizers and sampled instruments, and Elfman said he had fun taking a break from orchestras, spending half of his time programming

sounds late at night'.⁴⁸⁴ This overview of the musical writing demonstrates how Elfman uses rhythmic structure as the central feature of the score, a reversing technique to create the illusion that reality is lost and the employment of sampling, which allows him to manipulate exactly what he wants; distortion, reverberation and reversing are some of the sound and music components used effectively to represent the darker side of Rachel.

Transition: Train Noise Theme

As a daily commuter, trains are a recurring theme used to demonstrate Rachel's altering mental state. Train and other non-tonal noise is used throughout the film to represent the switching between Rachel's personalities, and to show time passing quickly, as Rachel's grasp on reality diminishes. The commuter train has its own musical theme as Rachel looks out of its window into the windows of her dream house. The tactile underscore uses bass guitar that employs consistent minor third quavers, and small rhythmic ideas from piano and glockenspiel to create the sense of busyness which musically mirrors Rachel's instability and her increasingly fragile grasp on reality (Example 26).



Moderato

Glockenspiel

Piano

Electric Guitar

Example 26: *The Girl on the Train*: Train Theme: Multiple parts are introduced to create busyness and uneasiness to replicate Rachel's instability.

⁴⁸⁴ LA Times, 'The Girl on the Train Danny Elfman: Review' accessed on 14th June 2018, www.latimes.com/entertainment/movies/la-et-mn-girl-on-the-train-danny-elfman-20160930-snap-story.html

As Rachel transitions into the raving state of madness, notes from the cello or double bass drone with consistent *glissandos*, and piano notes descend in chromatic scales. The cello and piano motif will be entitled ‘Raving Rachel theme’ in this thesis. Electric guitar distorted through an amplifier creates uneasiness. Many different rhythmic patterns occur reflecting the mental and physical chaos of train noise, Rachel’s crazed eyes and flickering lights (example 27).

As Rachel begins to lose control (figure 31), the sound of the train is manipulated using the reverse technique as discussed by Elfman, resulting in an overall feeling of confusion and musically mirroring her current mental state. An example of this is at 23.51, where the soundscape relies on small motifs and contrasting rhythmic values that collide against one another. The distorted bass (‘Raving Rachel theme’) builds anxiety and fear, with the distortion becoming gradually more aggressive. The strings create dissonance with a triplet mordent alongside which the timpani acts as a pulse, to simulate Rachel’s new persona switching with the other persona (example 28).



Figure 30: *The Girl on the Train*: [24.00-24.28] as Rachel transitions into raving madness.

Moderato

Timpani

Wood Blocks

Electric Guitar

Electric Bass

String Synthesiser

Violin

Violin

Example 27: *The Girl on the Train*: [23.51] illustrates Rachel losing control as the raving theme becomes heavily built up.

Moderato

Piano

Electric Guitar

Electric Bass

String Synthesiser

Violin

Violoncello

Contrabass

Flute

Example 28: The Girl on the Train: Raving theme of Rachel orchestrated with rhythmic instability and glissandos.

Raving Madness

Linking back to the horror tropes of chapter three, mirrors play a significant role in *The Girl on the Train*. Our first encounter at 22.04 shows Rachel's aggressive drunken side, which gives the audience the first indications about her mental state and of what she might be capable of. In the lady's room of a bar, Rachel engages conversation with a stranger telling her about Tom's new wife Anna, who is living in Rachel's old house with Tom. Rachel tells the stranger how she bought everything in that house. Left on her own, Rachel continues to talk to herself in the mirror discussing what she would say and do to the new wife. This scene uses just Rachel's voice with no background music to fully emphasise Rachel's psychological state. We see Rachel become out of control as she tells herself she would 'smash her [Anna's] head all over the floor' whilst she claws violently at the mirror. Onomatopoeia for the word 'smash' is cleverly introduced as Rachel screams at the mirror (Figure 32). The perpetual myth that women cannot display anger was discussed in the previous case study *Coraline*; anger is seen as non-feminine, if a woman exhibits anger they must be mentally ill or mad; Rachel's drunkenness is frowned upon and seen to fragment her mind, seen to various characters in the film as 'othered'.



Figure 31: *The Girl on the Train*: [22.01-23.40] mirror shows Rachel's raving state out of control.

At 31.31, we are shown a memory of Rachel in her aggressive drunken state. Tom has informed her that she smashed the mirror with a golf club on the landing whilst drunk, portraying her as the aggressor and mental abuser in the relationship. This shows Rachel at her worst time, with the

mirror completely smashed; she has lost all control (Figure 33). It also places her as the ‘man of the house’ as she is overpowering her husband; the camera shot cleverly shows Rachel in a higher position than Tom as he crouches on the floor adding to this impression. Again, in the Victorian understanding of madness, aggression was yet another indicator for the female killer being mad; women should not be the aggressor, they should be subservient to the superior male.



The music for the scene begins with synthesized strings, that are introduced gradually and repeated, to build up tension as Rachel’s behaviour becomes uncontrollable. The use of dynamics, accents and mixing to cut the notes suddenly creates a fragmented soundscape for the events occurring (example 29). As the scene develops to the point of the mirror smashing, the ‘Raving Rachel theme’ heard from a bass synthesizer is layered on top of the other strings, and then manipulated with distortion and reverberation, the music thus underlining that this is Rachel at her worst (example 30).

Moderato

String Synthesiser

String Synthesiser

String Synthesiser

Example 29: *The Girl on the Train*: [31.13] synthesized strings with crescendos and sudden fortes emphasise Rachel's state.

Moderato

Example 30: *The Girl on the Train*: [31.31]
Bass synthesizer is manipulated heavily with distortion and reverb.

Later, at [34.58], when Rachel tells her housemate, Cathy, about her black-outs and memory loss, Cathy talks about a man blacking out and killing a victim. This causes Rachel to daydream about what she could have potentially done to Megan (figure 34). Metadiegetically, strings provide a drone to create suspense alongside Cathy's voice-over. The harmony of strings adds tension and the sparse and spatial polyphonic texture illustrates Rachel losing grasp of her surroundings. Cathy's narration, supported by the music, subconsciously informs the audience about how they should view Rachel (example 31).

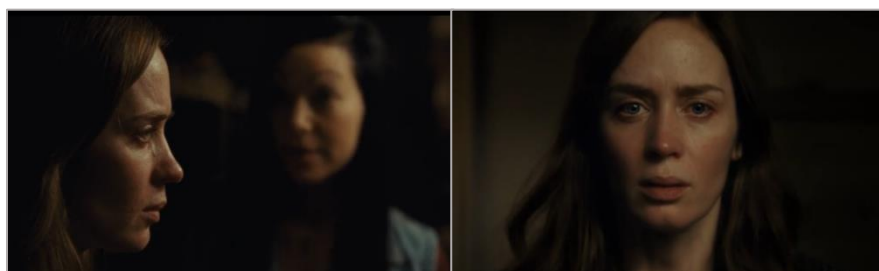


Figure 33: *The Girl on the Train*: [34.58] Cathy begins to tell a story, Rachel zones out and imagines what her raving state has done.

Moderato

Timpani

String Synthesiser

String Synthesiser

String Synthesiser

Example 31: *The Girl on the Train*: [34.58] replicates Rachel as she zones out and tries to imagine herself as a killer.

At [01.04.39] Rachel is accused of abducting Anna and Tom’s child. Within this scene, we see both the melancholy and the raving side of Rachel (figure 35). A double bass pedal is introduced as Rachel takes the baby, which signifies that something bad may occur. The ‘Raving Rachel theme’ returns with *glissandos* of the bass pedal alongside the descending piano quaver passage and string synthesisers to show how disjointed Rachel has become (example 32). Rachel tells them, ‘I wasn’t going to hurt her’, ‘I just wanted to hold her’, the serial killer in *The Lovely Bones*,⁴⁸⁵ uses similar wording when trying to justify killing children.



Figure 34: *The Girl on the Train*: [01.04.39] two perspectives of Rachel as she holds Anna’s child: one as drunk and vulnerable, the other as a kidnapper.

Moderato

String Synthesiser

Piano

Example 32: *The Girl on the Train*: [01.04.39] uses *glissando* and chromatic descending piano as Rachel takes Anna’s baby.

Other characters help to consolidate the idea that Rachel is mad and a potential killer. Throughout her train journeys she is often judged by other passengers for being drunk in public, becoming unstable and therefore devalued by society (figure 36).

⁴⁸⁵ Peter Jackson, dir., *The Lovely Bones* (2009; DreamWorks Pictures, Film4 Productions, WingNut Films, USA: Paramount Pictures), DVD.



In these scenes, Rachel is seen to be experiencing dizziness from drinking and from the anxiety she feels as people watch her; she is unable to stand or act normally on the train. This camera angle of the other commuters watching her creates empathy and a connection with the audience - it stresses her subjectivity. To replicate Rachel's internal space musically, the music is reversed and manipulated with the use of computer software.

Tom, Anna and Scott also judge Rachel's behaviour; their voice-over is crucial as it narrates thoughts and ideas to the audience. Anna describes Rachel as 'aggressive'... 'she's dangerous and you know it' terminology which is designed to manipulate the audience's thoughts and opinions. Scott, Megan Hipwell's husband (the missing girl), describes Rachel as 'Tom's crazy ex'. Rachel demonstrates this 'crazy' behaviour with another commuter on the train [01.17.35], who, whilst attempting to recover her memories from 'the night', she recalls seeing and so starts to question him: Rachel becomes panicked and aggressive - she turns physically violent by pinning the commuter up against the wall (figure 37). This encourages the audience to think of Rachel as disturbed and dangerous - or indeed, 'mad'.



Figure 36: *The Girl on the Train*: [01.17.35] Rachel shows her aggressive side as she confronts a commuter.

Moderato

String Synthesiser	
String Synthesiser	
First Motif Piano	
Second Motif Piano	

Example 33: *The Girl on the Train*: [01.17.35] three extracts- piano descending motif with synthesised strings.

The extracts from the score above orchestrate Rachel's frustration and anger as she pins the commuter to the wall, when trying to interrogate him. Fragments of the 'Raving Rachel' theme are heard, but we have more development melodically and rhythmically to show her faltering stability (example 33).

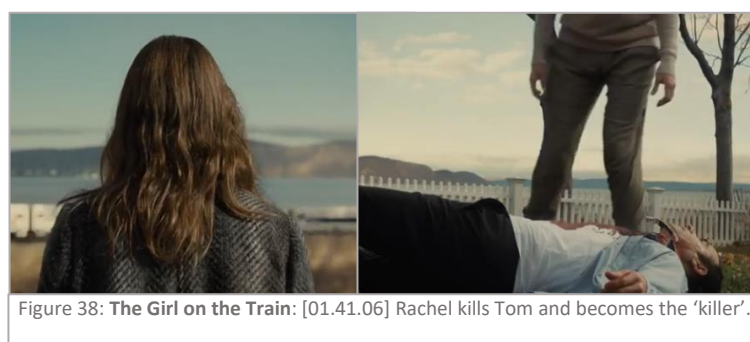
At [1.32.44] Rachel has come to the realisation that Tom could be the killer; Tom's voice-over is crucial as it changes the audience's perception of Tom and how he perceives Rachel. He refers to her as 'a dog'...'you can kick them, but they keep coming back to you'; this degrades Rachel demonstrating that Tom wants to remove her humanity. Tom also blames Rachel for killing Megan, obvious in his comment, 'in a way you killed her'...'do you have any idea what it's like to be married to a fucking blur'. In this scene, Rachel is forced to drink alcohol to bring her drunken persona to the

fore, eventually having a drink thrown in her face and her head smashed by Tom after she retaliates (Figure 38).



The silence here emphasises the intense dialogue between Tom and Rachel, with the camera angle positioning Tom above Rachel to assert his dominance.

In the final encounter between Tom and Rachel (figure 39), we hear the noise of a train on the tracks, as they struggle yet again; this time, Rachel kills Tom in self-defence, the train sound sonically signalling an end to Rachel's raving madness with this resolution, or, another interpretation, the sound signalling Rachel's realisation that she has become the killer she thought herself to be.



Melancholy Madness

At [26.27] Rachel wakes up covered in blood and panics when seeing herself in the mirror, sending her into a melancholy state (figure 40). Having blacked out, she is completely unaware of what happened the night before; her mind becomes very active trying to remember.



Figure 39: *The Girl on the Train*: [25.27-27.55] Rachel's melancholy madness, she looks in the mirror and panics as she wipes blood from her face.

This is in complete contrast to the 'Raving Rachel theme' discussed previously and the music orchestrates her internal confusion with a drone from synthesized strings, unevenly spaced outbursts from piano and manipulated and distorted synthesisers; a sparse texture without clear structure or depth in harmony, with rhythm and melody showing instability. For ease of recognition in this discussion, the repeated minor third piano motif will function as 'Melancholy Rachel theme'. It is used here to signify the fragmentation of her mind as she looks at her current state in the mirror (example 34).

Moderato

Example 34: *The Girl on the Train*: [29.59] Minor piano motif becomes 'Melancholy Rachel' theme as Rachel sees her state in the mirror.

A single string chord at [33.41] alongside the 'Melancholy Rachel theme' illustrates Rachel's fear when she discovers Megan is missing, disappearing from a place close to where she passed out drunk the night before. The leaping minor sixth interval has similarities to the 'Rachel Raving theme'

and the idea of emotional longing, which suggests that Rachel is reminiscing back to her ‘raving’ state, desperately trying to remember whether she could be involved (example 35).

Moderato



Example 35: *The Girl on the Train*: [33.41] single chord with leaping 6ths intervals reminiscent of Raving Rachel as she thinks back.

Voice-over is an important tool in this film, often used as narration to communicate and stress subjectivity. When applied to Rachel, it can be used to mirror her mental state or to audibly hear her thoughts; it allows us to hear what Rachel is thinking and to see her vulnerable, weaker state. An example of this is at [29.59] when Rachel attends an alcoholics anonymous meeting; here, Rachel breaks down and discusses her alcohol addiction. This shows her helpless but rational (figure 41). Silence is important here too, as it emphasises the seriousness of Rachel’s actions and allows us to see her vulnerability.

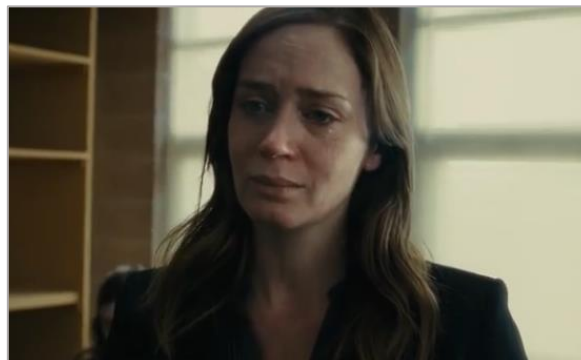


Figure 40: *The Girl on the Train*: [26.31] Rachel at an AA meeting.

Another example of Rachel’s vulnerable voice-over is at [53.17], where Rachel is undergoing therapy and uncovering more information about Megan Hipwell who we now know has been murdered. This voice-over shows Rachel breaking down and confessing where the problems began in her own life. It reveals that she suffered from a previous trauma, she struggled to get pregnant, had unsuccessful *in vitro* fertilisation and when there were no other options, began to drink her emotions away. The

audience learn that her husband cheated and left her for the other woman; Rachel blames herself for the infertility and the failure of her marriage; 'it just broke my heart, so I got really sad and then erm... the booze just...err broke us' (figure 42). The voice-over again emphasises Rachel's vulnerability, and it indicates to the audience where Rachel's instability began.



Figure 41: *The Girl on the Train*: [53.17] Rachel in her counselling meeting.

'Blended Madness Theme'

This next scene at [18.49] demonstrates elements of both the melancholy and the raving madness and how these sometimes become intertwined. During her daily commute, Rachel fantasizes about the perfect couple; her internal voice-over shows Rachel becoming fixated in this relationship, as though she believes that she is a part of it. Her eyes become dilated as though crazed when she sees her 'perfect' woman cheating; she becomes irrationally aggressive and angry. 'Who is that man? What is she doing? She's throwing it all away'. Rachel's reaction suggests she is reliving the moment she found out Tom was cheating (figure 43); this change in emotion resonates in the musical score.

Again, the musical score is intended to show Rachel's internal state musically. The scene begins very calmly with quaver strings ('Melancholy Rachel theme' developed) using both bowing and plucking techniques to create busyness and a steady pulse, with descending piano octaves over the top; this is the first time a conventional structure and rhythmic ideas are present within the film. Rachel is in her daily routine and therefore comfortable with herself at this point; the music appears relaxed to reflect this (example 36).

Moderato
pizz.

Violin

Violin

Piano

Example 36: *The Girl on the Train*: [18.49] Rachel sat on the train looking out at her perfect couple.



As the situation changes, the music also adapts to show Rachel's increasing instability as she reminisces back to her past with her cheating husband. The string synthesiser now ascends in leaps, with the minor third intervals still present underneath create a choppy polyphonic texture; string harmonics on top add anxiety as the high range cuts through the texture to create eeriness (example 37). The combined motifs are 'Blended Madness theme' in this thesis; this then suggests that both personae are present.

Moderato

String Synthesiser

String Synthesiser

String Synthesiser

String Synthesiser

Example 37: *The Girl on the Train*: The music illustrates the situation and Rachel changing at [19.19].

At [1.18.13] Rachel retrieves video footage from her phone taken on the night Megan went missing. As she watches the video of herself clawing at the mirror (Figure 32), she begins to doubt her innocence, as she sees the other side of herself - the Hyde persona as discussed in the introduction to this chapter. She becomes very emotional and unstable, unaware whether she has killed Megan or not (Figure 44).



Figure 43: *The Girl on the Train*: Rachel imagines the worst situation from her video, mistaking Megan for Anna [01.18.05].

Moderato

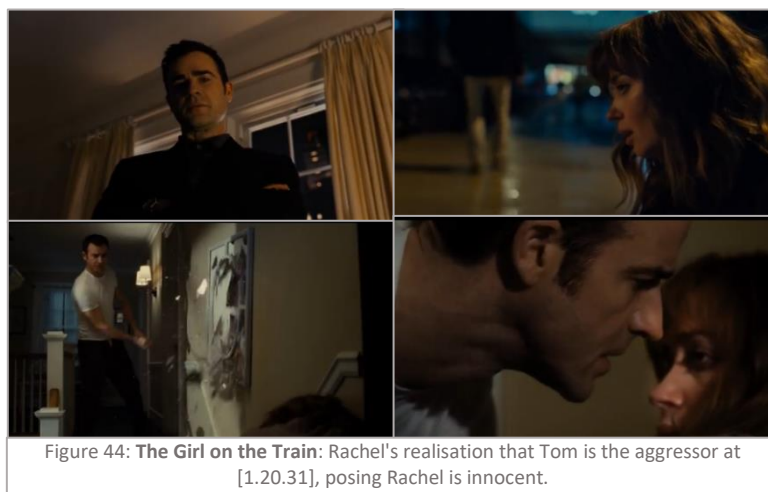
Example 38: *The Girl on the Train*: [01.08.05]: Beginning of the tape audio as Rachel listens in, the descending octave motif becomes developed again, with repetition to signal importance in the visual.

Moderato

Example 39: *The Girl on the Train*: [01.18.21] The tape discusses Megan cheating and how she would go to house and smash her head in: the music uses mordent minor 3rds.

The two musical extracts above (examples 38 and 39) demonstrate Rachel's emotional change, through watching the video footage of herself. The music echoes the 'Blended Madness theme' of ascending quavers and minor third intervals as Melancholy Rachel watches her Raving Rachel persona on video, to suggest they are both present in this scene. Drones, *tremolos*, harmonics and repetitive quavers are used carefully to create a small yet busy palette that gives both a harmonic and rhythmic structure and a mix of distortion and effects to heighten the moment.

After the audience are shown Rachel's collective memory in Figure 16 (31.30-31.50) they and Rachel then learn at 1.20.31 that Tom is the aggressor and she, Rachel, is the victim. Rachel begins to recall how Tom abused and hit her (figure 45) and the music suddenly shifts to reflect this; Tom could be a potential suspect in Megan's death. The soundscape uses a reversal of the 'Blended Madness theme' as it moves down in step, to reflect the word painting in the on-screen action.



Although we have found out that Tom is the killer, Tom manipulates the situation to continue to make Rachel look guilty. Rachel stops drinking, and sober, finds a new perspective on who she and Tom really are; she begins to be assertive and stands up for herself, berating Tom for his many affairs and abusive control towards her. In response to this, Tom attempts to force Rachel to drink alcohol in an attempt to take back both control over Rachel and punish her (Figure 38).

In conclusion, throughout this film Tom has not been a suspect until Rachel speaks to Martha. She has let herself go due to her divorce and depression which makes her undesirable within society. Tom only becomes known for his true identity later in the film. It raises the issue whether Rachel is judged by society due to her mental issues or the fact that she is female and not adhering to society's expectations. Tom 'gaslights' Rachel; Catherine Haworth in 'Something Beneath the Flesh: Music, Gender, and Medical Discourse in the 1940s Female Gothic Film' states that female characters of 1940s Hollywood films were 'gas-lighted' (manipulated) by their male companion to doubt and disorientate the female's judgement.⁴⁸⁶ Therefore, Tom applies this idea to make Rachel think she is going mad and doubt her reality; the music responds to this, by making it unclear whether Tom is manipulating the situation or whether Rachel is unstable from drink, with processing techniques such as reverberation, distortion and reverse technique to distort her perception. Distortion, as an example can show Rachel's true trauma as she becomes unstable. The score uses many of the traditional methods found in writing classic horror scores such as rhythmic and harmonic structure but uses mainly noise and new mixing techniques to orchestrate Rachel's sudden change in personae. The use of these techniques such as reversing, distortion and reverberation are central to the score writing and are used as the defining signal to the audience, indicating Rachel's rapidly changing personality. Recurring motifs become used and developed throughout the film, including a combination of both raving and melancholy motifs to suggest she could be displaying both personae or transitioning. The use of mirrors is used significantly throughout the film to show the audience that Rachel is losing control. Train noise creates the transition from her 'melancholy' state to her 'raving' state. Even in both personae, the film does not show happy moments for Rachel; this still prevents the audience seeing Rachel in a positive light, stereotyping her as a 'mad woman'. Throughout the majority of the film, we are in fact following Rachel's mental state through music; in moments where there is silence, Rachel is still the main subject to focus on as her voiceover

⁴⁸⁶ Catherine Haworth, 'Something Beneath the Flesh: Music, Gender, and Medical Discourse in the 1940s Female Gothic Film' *Journal of the Society of American Music* 8, no.3 (2014): 338-370.

becomes the central theme. Heldt's idea of psychological parallelism is musically demonstrating Rachel's mental state.

Hide and Seek: David & Charlie

Hide and Seek focuses on a widower and his daughter. After the death of his wife, David and his daughter Emily move away to start afresh. Emily soon creates an imaginary friend named Charlie and begins to display unusual and disturbing behaviour with her 'new' friend; David finds both the cat and the neighbour, on separate occasions, have been murdered in the bathtub - the same manner in which David's wife died. Emily claims the murders were carried out by 'Charlie'. Charlie continues to intimidate David leaving him messages all over the walls; throughout the film, both David and Charlie show characteristics of 'madness', reflected in the musical scoring; Charlie is perceived as imaginary and potentially another male figure in Emily's life. However, there are subtle clues within the film that confirm Charlie's identity; David has a dual personality. David and Charlie are very much in the 'Jekyll and Hyde model'; David is portrayed as the smart intellectual, a psychiatrist, who demonstrates both a caring and a worried personality, struggling with post-traumatic disorder. Charlie on the other hand is his darker alter-ego who is playful, cheeky, dangerous, and capable of murder. Although we do not see Charlie visually until the last thirty minutes of the film, an identity is formed through his actions, his accomplice Emily and the musical scoring; Charlie is depicted as 'mad' and a killer. It could be argued that Emily interprets the two personalities as two separate people due to her age and intellectually young mind.

John Ottman's overall concept for *Hide and Seek* was a score that started with a subliminal feel which then becomes more significant as aspects in the film develop.⁴⁸⁷ Initially, the score is 'an interplay with sound design elements and weird synth pads...to accompany the delicate cues'.⁴⁸⁸ Ottman avoids this becoming boring by the use of a harp motif which breaks up the initial score - this is also used for Emily's theme accompanying her possible emerging psychosis.⁴⁸⁹

⁴⁸⁷ John Ottman, 'Hide and Seek 2005' accessed on 14th June 2018, http://www.johnottman.com/work/project/57_hide_and_seek

⁴⁸⁸ Ottman, 'Hide and Seek 2005'.

⁴⁸⁹ Ottman, 'Hide and Seek 2005'.

Transition: David to Charlie

The transition between David and Charlie is themed around David's study or when he is asleep. Throughout the film David regularly retires to his study, puts his headphones on and begins writing his assessments about Emily in a psychiatric manner. Pre-existing music appears to act as a trigger for the transition between the two personalities; he appears to listen to jazz which becomes used diegetically for the David/Charlie realisation. Jazz has connotations to deviance as discussed in Jan Nederveen Pieterse's *White on Black: Images of Africa and Blacks in Western Culture*, which emerged from the African culture; it was frowned upon by white culture due to its existing views of blackness, often linked to terms such as primitive, 'sexually uninhibited', 'ugly, dirty and stupid'.⁴⁹⁰ This connotation could demonstrate that David/Charlie's love for jazz gives him a deviant identity; there are also links to Haworth's concept that jazz not only framed 'femme fatales' but emasculated men, being linked to film genres such as crime, thrillers and film noir.⁴⁹¹ In the flashback dreams, jazz music is metadiegetically heard, which could be Charlie's trigger to kill. These moments in the film occur when Charlie and Emily are together, either playing hide and seek or leaving disturbing notes for David. The post-transition theme is recurring such as when David is asleep. He dreams the same dream, wakes at 2.06am to the sound of a dripping tap and often finds the aftermath of Charlie in the bathroom.

As David comes to realize that he is in fact Charlie, through a montage of buried memories, the mirror in his study becomes used to show David changing into the personality of Charlie, with the camera angle placed to show Emily's perspective (Figure 46). The fear in Emily at the realisation that Charlie has taken over, shows the audience how dangerous Charlie is.

⁴⁹⁰ Jan Nederveen Pieterse, *White on Black: Images of Africa and Blacks in Western Culture*. Yale University Press (1995) p.11.

⁴⁹¹ Haworth, 'Gender, Sexuality, and the Soundtrack', 118.

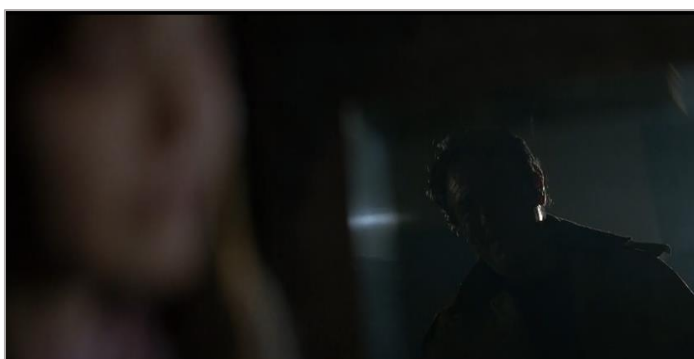


Figure 45: *Hide and Seek*: [1.19.45] of David's transition to Charlie is triggered by pre-existing music and shown through the mirror.

2.Melancholy: David

The introductory musical theme suggests instantly that something sinister may occur within this film.

The opening scene at [00.28] uses Emily screaming in the distance, pizzicato strings and flutes, with unevenly placed accents in strings to create a horror-themed soundtrack; this contrasts against the fun Emily is having with her mum which creates the idea of an empathy (example 40). A descending piano scale progressively develops and transforms into a melody that later functions as 'Emily's Theme' (discussed further on); the descending movement suggests a form of word painting, indicating the change of the character's personae as it progresses (example 41). As this theme functions as Emily's, it suggests that we are watching the film through her perspective.

Moderato

Example 40: *Hide and Seek*: [00.28] opening theme as we are introduced to Emily.

Moderato

Melody

Accompaniment

Example 41: *Hide and Seek*: Emily's Theme is introduced [00.40].

As David walks into the camera shot and takes over the scene (figure 47), the music sonically changes intensely with fast percussive strings and sustained notes to support this, which suggests that David is not entirely to be trusted (example 42). The instruments are doubled up (two oboes, two violins); a potential reference to David's two personae.



Moderato

Flute

Oboe

Oboe

Violin

Violin

Example 42: *Hide and Seek*: First Impressions of David who on entering the scene, musically disrupts 'Emily's theme' [01.24].

‘Emily’s theme’ is played consistently throughout the film to indicate when something bad will occur or has occurred. This motif becomes a leitmotif to suggest ‘instability’ and trauma in both David and Emily. An example of this is when David first awakes from a flashback to find his wife dead in the bathtub. He wakes to hear water dripping, at 02.06am; this sonic motif is used similarly to ‘Emily’s theme’ to warn the audience that something sinister has occurred, kinetically mimicking David’s movements. Drones are added as a ‘stinger’ to add anxiety and tension as we follow David’s path to the bathroom; a snare *crescendo* prominently builds to kinetically accompany David sliding open the bath doors. Distortion then takes over the soundscape as slow motion is used in this moment to emphasise David’s horror (Figure 48). His cries and screams are heightened in the soundscape, to characterise him as vulnerable, and prone to losing emotional stability; this could de-masculinise him and depict him as somehow feminine.



Figure 47: *Hide and Seek*: David finds his wife’s corpse in the bath at [6.10] .

The descending scalar quavers from Emily’s theme have been transposed to a minor key with multiple accidentals clashing with one another; violin harmonics with a string drone gradually build up the texture to reveal the despair in David and Emily, and to show that their mental wellbeing will be affected from this event (example 43).

Moderato

Piano

Violin

Violoncello

Example 43: *Hide and Seek*: ‘Emily’s Theme’ transposed and developed as David finds his wife dead in the bath.

The theme of flashbacks, waking up at 2.06am, and finding something in the bathroom becomes used four times within the film, becoming slightly more developed each time, as we are shown more of this flashback memory (figure 49). The score imitates this idea sonically with noise (built up distortion), sudden dynamics such as *crescendos*, sudden forte pianos and added reverberation to create tension and show David losing control.



Figure 48: *Hide and Seek*: First Flash-back for David at [04.50].

As David and Emily move to new pastures following his wife's death, 'Emily's theme' is now fully orchestrated with a child's voice, cello, bassoon and oboe accompaniment to create a sinister atmosphere [9.16]. Children in horror (as mentioned in chapter three) can be used to create an empathy, as it forces the audience to engage with polar opposites on-screen; Emily and her voice may represent innocence whereas the soundscape echoes remnants of classic horror scoring to confuse the audience and create a disturbing mood. John Ottman comments that the idea for 'Emily's theme' became constructed to show Emily with a host of conflicting feelings - 'a sense of sadness (Emily in the film has lost her mother to suicide), childlike innocence (she's a little girl!), hope (she's driving with her father to start a new life in another town), psychosis (is she becoming a bad seed from her trauma?), and foreboding (this is going to be a thriller and we should feel a little on edge) all in one'.⁴⁹² John Ottman's approach for using vocals was to 'build upon a sort of nursery

⁴⁹² John Ottman, 'Hide and Seek 2005'.

rhyme approach’ to imitate the childlike innocence of Emily.⁴⁹³ The vocal melody uses a wispy and airy tone which emphasises Emily’s childlike un-trained voice and her innocence (example 44). As Emily’s voice is featured, it questions whether this soundscape is the ‘internal music’ of Emily or just non-diegetic. Similarly, to *Coraline*, the use of humming and non-verbal vocal sounds adds to the idea of psychosis linked to hallucinations.

Moderato
Vocal

la la la la la la la la la la

Example 44: *Hide and Seek*: Emily’s Theme is fully orchestrated as they move to new home [09.25].

Violin harmonics, fast string quavers, trills and dynamics accompany the vocal melody to suggest anxiety and uncertainty through its use of chromaticism, unusual sound effects and disjointed phrasing to suggest David and Emily’s mental wellbeing is unstable (example 45: a and b sections). The descending motif has been orchestrated for the harp, which has connotations with lullabies (again choosing childhood motives for Emily).

Moderato

a

Moderato

b

Example 45: *Hide and Seek*: A and B section of travelling scene with harp which can be associated with a lullaby or nursery idea [09.16].

The travelling scene in *Hide and Seek* [9.16] has a strong resemblance to the travelling car scene from *The Shining* (figure 50). It can be argued that this is a hidden symbolic reference to the film to

⁴⁹³ John Ottman, ‘Hide and Seek 2005’.

inform the audience that similar events may occur. For example, both films use a bird's eye camera angle to demonstrate the families both travelling to their new house. David's discussion with the sheriff and the realtor about the remoteness of the house is another possible link to *The Shining*.



Figure 49: *Hide and Seek* and *The Shining*: Comparison of travelling car sequences.

Throughout the film, we slowly see David begin to lose mental control. His daughter and her imaginary friend cause horror and display disturbing behaviour causing a feeling of horror in the audience. An example of this is in [23.54] where David finds Emily's destroyed doll in the trash; the facial close-up shot demonstrates his fear (figure 51). The music mirrors David's internal state with sudden string *tremolos*, violent *pizzicato* and *portamentos* to disturb the audience (example 46).



Figure 50: *Hide and Seek* [23.54] as David releases his daughter is being manipulated by Charlie.

Moderato

Example 46: *Hide and Seek*: [23.54] the music demonstrates David's fear of Emily's relationship with Charlie.

David's paranoia becomes rapidly more emphasised throughout the film, for example when he becomes suspicious of his new neighbours. In one scene [34.11], he becomes jealous of his male neighbour when he spends time with Emily, resulting in him telling Emily off for talking to strangers (figure 52). The soundscape has no remnants of 'Emily's theme', there is a total disregard for structure, rhythm and melody; disjointed outbursts from the harp alongside multiple drones to musically illustrate David's paranoia as the supposed 'Charlie' continues to invade (example 47). David believes his neighbour could be Charlie, as he keeps turning up at his house uninvited.



Figure 51: **Hide and Seek**: [34.11] as David becomes distant from Emily as she befriends the neighbour.

Moderato
Extract A

Harp

Extract B

Piano

Extract C

Violin

Flute

Example 47 a, b and c: **Hide and Seek**: Remnants of David's panic as Charlie appear invisible and imaginary.

The scoring for David has no repetition which suggests he does not have his own leitmotif; there is no strong sense of who David is. David's rapidly declining mental state is reflected in this idea, with new ideas and motifs continuously overlapping one another and not recurring. At 49.53, David begins to despair and cleans up after Charlie has killed the cat (figure 53), *pizzicato* from the harp, brassy drones (example 48) and violin harmonics are used. Two violin melodies begin to move as one within the score, with syncopated rhythm and harsh harmonies, the music metaphorically showing the two personalities becoming as one; David is much more aggressive here, inheriting some of Charlie's traits (example 49).



Figure 52: *Hide and Seek*: [49.46] as David cleans up Charlie's mess from killing the cat.

Largo

Example 48: *Hide and Seek*: [50.05] dissonance in brass and harp, with two violin ideas completely separate from each other.

Largo

Example 49: *Hide and Seek*: two violin melodies come together to harmonise as though both personae are coming through.

These extracts of scoring, rhythmically disjointed but radically developed in terms of orchestration, continue to become more chaotic as David reaches breaking point. At [1.10.50], at yet again 2.06am, Charlie leaves the phrase ‘can you see now?’ written on the wall for David to see, accompanied by the neighbour, Elizabeth’s body in the bathtub. This is the moment within the film where David is at his lowest point mentally, he becomes unable to control his fear and despair (figure 54). The extract example 50 shows the score building up the tension, with each new instrument being gradually introduced to mimic David’s loss of control. Off-beat accents and repetitive motifs are used frequently to demonstrate David becoming unstable as he approaches the dreaded bathroom.



Figure 53: *Hide and Seek* [1.11.20-1.11.35] as David finds neighbour dead in the bath.

Andante

Example 50: *Hide and Seek*: [1.10.47] off beat accents and repetitive motifs show David at his worst point.

The scene prior to Charlie's final reveal (figure 55) sonically uses fast semiquaver strings to accompany accented brass stabs; these motifs rhythmically pulse the scene and create tension, with timpani rolls and a cello bass line enforcing this further. The repetition of these stabs may be signalling towards Charlie's kills; an ostinato is developed which implies metaphorically that Charlie will soon be approaching or that David's mental wellbeing is deteriorating further (example 51).

Moderato

Example 51: *Hide and Seek*: Penultimate climax before Charlie's reveal [01.12.20].



At the realisation of the true identity of Charlie [1.17.24] (Figure 56), the moment is heightened by highly pitched violins, continuing to ascend higher and higher (example 52). Flashbacks of David as Charlie are accompanied by pedalling violins pulsating and building the tension in synchronization

visually and musically, with occasional bass drum and mordent quavers in the flute to support this (example 53).



Largo

Violin

Violin

Example 52: *Hide and Seek*: Music replicates David at the realisation who Charlie is.

Moderato

Flute

Bass Drum

Violin

Example 53: *Hide and Seek*: [01.17.41] music replicates David at the realisation of who Charlie is.

A flashback montage of the night of David's wife's death at [1.17.46] shows the recurring dream as an actual memory; the audience finally realise that David killed his wife by suffocation after seeing her being unfaithful (Figure 57), dumping her body in the bath. The underscore replicates this through the manipulation of instruments, which are accompanied by a developed cello pedal (example 54). The metadiegetic use of pre-existing music once associated with this dream becomes

distant and is replaced by jazz music and its associations as mentioned previously with deviance, to represent his wife's infidelity and his own confusion. This scene finally shows who Charlie is and of what he is capable.



Figure 56: *Hide and Seek*: [1.18.44] flashback montage reveals that David killed his wife and is Charlie.

Moderato

Example 54: *Hide and Seek*: [1.17.46] Cello pedals with continuous accents heightened and more developed tonally as David is revealed to be Charlie.

A close-up of his facial features shows his change in personality (Figure 58). To emphasise it even more, at 1.19.36 as stated before, a mirror (recall the reference to Dorian Gray in chapter three) becomes significant to show the change of personality: David is Charlie. Silence is crucial at this point to enforce the horror that Charlie is David.



Figure 57: *Hide and Seek*: [1.19.32] Close up shot to show that David is transitioning to Charlie.

Raving: Charlie

Charlie, until the time of his big reveal, is visually not known to the audience. Emily, David's daughter, is used as an accomplice to Charlie but also acts as a narrator to warn the audience of what Charlie is capable of. Narrator as voice-over becomes important to show authority and emphasise subjectivity. The music becomes an important tool to illustrate Charlie's character, as it allows the audience to be aware non-diegetically of Charlie's villainous identity.

Links to children in horror and links to children's music are used throughout this film to show Charlie's love of games; the game of hide and seek as stated in the title becomes used to identify Charlie and his relationship with Emily as they often play 'games'. Charlie is seen as playful which suggests that he is playing with his victims to lure them in. The first encounter with Charlie is at [17.23] when Emily is exploring in the garden (Figure 59). Ottman argues that Charlie's 'theme too had to be an extension of her (Emily's) playful inner child. But as things begin to get a little strange, his theme also had to suggest that this playfulness may be in fact malevolent'.⁴⁹⁴ Charlie's theme takes on many different forms throughout the film. For example, 'when Emily plays (as in the cue, 'Exploring') his theme is more lyrical as she discovers a special place in the woods'.⁴⁹⁵ The scene is accompanied by string chords, repetitive quavers in the piano and wind instrument phrases that become built up and heightened to suggest Charlie is not to be trusted (example 55).



Figure 58: *Hide and Seek*: [17.23] Emily finds a special place in the woods, a cave.

⁴⁹⁴ John Ottman 'Hide and Seek 2005'.

⁴⁹⁵ John Ottman 'Hide and Seek 2005'.

Moderato

Example 55: *Hide and Seek*: [16.59] musical accompaniment as Emily finds the cave, that leads to her first meeting with Charlie.

The extract shows Charlie's playful nature sonically with falling and sliding motifs in flute and oboe, string trills and an ascending and descending piano pattern; this draws in Charlie's victims, including Emily.

Emily is used to mimic Charlie's behaviour and acts, as though manipulated like a puppet. An example of this is at [21.20] after seeing a child fall off a swing, a close-up shot shows Emily with a sinister smile (Figure 60). When questioned by David about her disturbing behaviour Emily tells her Dad 'he made me do it' - a clear illustration of how much Charlie (David) has manipulated and 'gaslighted' Emily; this places Emily as an accomplice (similar to the 'Other' Mother's puppets in *Coraline*).



Figure 59: *Hide and Seek*: [21.20] close-up shot of Emily smiling as a child falls off the swing.

The puppet idea continues after multiple heated discussions between Emily and David [44.47], where Charlie has fed her ‘words’ and ‘lies’ and continues to be the topic of their conversations. One example of this is when David asks to meet Charlie; ‘Charlie’s theme is more fragmented, played in simple violin harmonics with unsettling bending celli and bass underneath’⁴⁹⁶ which implies there is more to this character than first seen. At [51.35] Emily responds with, ‘he doesn’t want you to be happy’....‘you’re gonna make him mad’. She then discusses her mum and tells her Dad ‘he [Charlie] said he would have satisfied her’ (figure 61). This intense scene shows again how Emily acts as a puppet to upset her Dad; strings and timpani rolls act as a drone with crescendo *tremolos* to emphasise Emily screaming at her dad (example 56).



Figure 60: **Hide and Seek**: [53.20] Visual as Emily screams at David as though controlled by Charlie.

Moderato
Extract A Extract B

Timpani

Violin

Violin

Example 56: a and b: **Hide and Seek**: [53.03-53.22] strings and timpani are built up to orchestrate Emily's behaviour.

⁴⁹⁶ John Ottman 'Hide and Seek 2005'.

On a playdate with a friend (Amy), Emily tells her - 'you shouldn't be here'... 'you could get hurt', which is mimicked in the destruction of a doll's face by Emily (Figure 62). The soundscape mimics the fears of not only Amy but the audience as well, as internal music, as they are shown Charlie's behaviour rubbing off onto Emily. The violins *glissando* up to the top note in free time, which creates the sense of busyness and the feeling of unease generated by the scene; this sense of improvised experimentation is often a key component of horror score writing (example 57).



Figure 61: *Hide and Seek*: [32.28] Emily manipulates her friend's doll to scare her off and imply she will get hurt.

Moderato

Timpani

Violin

Example 57: *Hide and Seek*: [32.38] Violin *glissandos* and timpani pulses to show Emily's dangerous behaviour.

Our first encounter of Charlie's dangerous behaviour is the first bathtub scene at the new house (second flashback), where Charlie at [29.12] lets David know 'you let her die'; as though pinning the blame on him (figure 63). The music as shown in example 46, features timpani rolls and screechy strings alongside brass and cello drones to almost pre-empt the events to come; the cello drone sounds at the pinnacle moment of the scene where David finds the writing left by Charlie (example 58).



Figure 62: *Hide and Seek*: 2nd bath occurrence from Charlie [29.10].

Moderato

Timpani

B♭ Trumpet

Violin

Violoncello

pp

pp

pp

sfz

Example 58: *Hide and Seek*: [29.10] David's fear of Charlie with wide ranged strings, brass drones and *tremolos*.

The second encounter with Charlie's behaviour is the third flashback/bathtub scene, where Charlie taunts David (48.10) 'now look what you've done'. The bathtub reveals that Charlie has killed the cat, even though David still believes it is Emily (Figure 64). The underscore appears to be slightly more developed from the previous bath scene, which could demonstrate that Charlie is becoming more manic, his behaviour is becoming uncontrollable and sinister, with trombones replacing the cello line to give a harsher effect (examples 59 and 60).

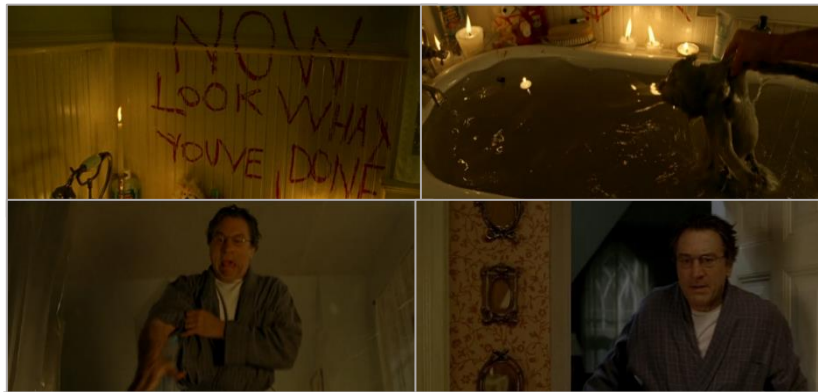


Figure 63: *Hide and Seek*: [48.00] Second encounter of Charlie as David finds the cat has been killed in the bathtub.

Moderato

Timpani

B♭ Trumpet

Trombone

Violin

Violoncello

pp

sfz

Example 59: *Hide and Seek*: [48.00] music from the first bathtub scene has become slightly developed with additional trombone and *tremolo* strings.

Allegro

Violin

Violoncello

Trombone

gliss.

>

Example 60: *Hide and Seek*: [48.20] violin falling glissandos and percussive cello adds to the texture to create tension.

At [38.40], Charlie's behaviour becomes increasingly out of control as even Emily becomes frightened during their game of hide and seek (Figure 65); the tactile music suggests to the audience that something horrific may occur. Ottman uses a 'haunting, yet mischievous melody as she looks around'⁴⁹⁷ making the scene appear more unsettling and mysterious. On finding a secret door to the basement, this game becomes sinister, and not fun for Emily as Charlie turns out the lights and hides in the dark, scaring her like prey. Piercing strings, brass and timpani rolls alongside whispering voices behind Emily create the classic horror film scene; the extracts below are added gradually throughout the scene becoming more intense and sinister (examples 61, 62, 63, 64). This shows Emily's real fear of Charlie (not under his manipulation) as it demonstrates how she too can become prey.



Figure 64: **Hide and Seek**: [38.10-41.00] Emily's hide and seek game with Charlie turns sinister and dark.

Largo

Example 61: **Hide and Seek**: [38.40] Emily counts before seeking Charlie. The ascending motif illustrates that Charlie may be lurking.

⁴⁹⁷ John Ottman 'Hide and Seek 2005'.

Moderato

Harp

Violin

Violoncello

pp

Example 62: *Hide and Seek*: [38.40] Emily sets out looking for Charlie. The quaver harp motif using a minor second intervals and independent string lines keeps the texture unstable.

Largo

Horn in Bb

Bb Trumpet

Violin

Piano

Timpani

pp

Example 63: *Hide and Seek*: [39.24] Emily finds the basement- horn and trumpet are added to the texture, trumpet alongside piano take on the minor second interval idea.

Allegro 8

Violin

To be played in free time

Violin

fff To be played in free time

Violin

fff

Contrabass

pizz.

Contrabass

f col legno

Trombone

fff

Timpani

fff

The musical score is written for a full orchestra. It begins with a tempo marking of 'Allegro 8' and a key signature of two flats. The first system shows the Violin part with a series of slurs and accents. The second system shows the Violin part with a 'fff' dynamic marking and a note indicating it should be played in free time. The third system shows the Violin part with a 'fff' dynamic marking. The fourth system shows the Contrabass part with a 'pizz.' (pizzicato) marking. The fifth system shows the Contrabass part with a 'f col legno' marking. The sixth system shows the Trombone part with a 'fff' dynamic marking. The seventh system shows the Timpani part with a 'fff' dynamic marking.

Example 64: Hide and Seek: [4:1.00] Charlie turns out the lights. Two double bass parts using *pizzicato* and *col legno* create percussive accents alongside violin *tremolo* and mordents to evoke fear.

This fear becomes heightened when Charlie lets Emily out of her room [1.13.04], as though playing cat and mouse with her; this is in reference to the concept of the predator and the prey as stated in *Coraline*, where the victim unknowingly becomes caught in a trap. Non-diegetically, violin *tremolos* and *glissandos* and a creeping bass line from cello move in parallel fashion to symbolically demonstrate the two personalities becoming one and working together simultaneously (example 65).

Moderato
All instruments should play each note with portamentos

Example 65: *Hide and Seek*: [1.13.04] Emily sneaks out of her room to try and avoid Charlie. Violin *tremolos* move parallel in both an ascending and descending motion to create instability.

This music may demonstrate Emily's internal fear as she tells her doctor 'I don't want to play with Charlie anymore'. A child's trinket playing the lullaby 'Hush Little Baby' is used as Charlie is revealed, showing his new identity. The song accompanies the action on-screen which is the polar-opposite to soundings of a sweet nursery tune (example 66).

Moderato

Example 66: *Hide and Seek*: 'Hush Little Baby' melody theme- this is used when Charlie is playing games and trying to control the situation.

A further example of this is when Charlie becomes jealous when Emily refuses to play with him. At [1.24.47] with a bloody knife in his hand, Charlie starts to play hide and seek, as though taunting

Emily (Figure 66). Charlie sings ‘Hush Little Baby’ as he seeks out Emily, looking through the shower curtain and using his knife to catch his prey. This idea also ties into an empathy; he uses this nursery rhyme in an attempt to lure Emily back in and reveal herself. The score uses a variety of rhythmic motifs that increase the tension and confusion, as Charlie seeks out Emily; the *tremolos* and consistent accents as well as dynamic phrasing and fast semiquaver snares emphasise Charlie’s nature (examples 67 and 68). These musical devices are characteristic of horror films as they are forced to the forefront; thus the audience are forced to hear it.



Figure 65: **Hide and Seek:** [01.28.40] Charlie begins to count for hide and seek and sings ‘hush little baby’ as he searches for Emily.

Moderato

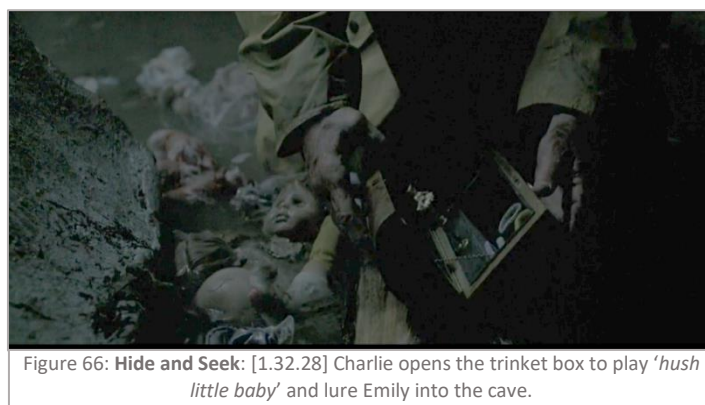
The musical score for Example 67 is for the scene 'Hide and Seek' [1.28.40]. It is in 6/4 time and marked 'Moderato'. The score includes parts for Bb Clarinet, Bb Trumpet, Trombone, Violin, Timpani, and Cymbal. The Bb Clarinet part features a series of eighth notes. The Bb Trumpet part features a series of eighth notes with a *pp* dynamic. The Trombone part features a series of eighth notes with a *pp* dynamic. The Violin part features a series of eighth notes with a *pp* dynamic. The Timpani part features a series of eighth notes with a *ff* dynamic. The Cymbal part features a series of eighth notes with a *ff* dynamic. The score uses a variety of rhythmic motifs, including tremolos and accents, to build up tension.

Example 67: **Hide and Seek:** [1.28.40] Clarinet runs, trumpet minor third intervals, violin and cymbal *tremolos* build up the fear as Emily tries to hide from Charlie.

Moderato

Example 68: *Hide and Seek*: [01.28.59] snare drum semiquavers pulse the scene, with trombone, timpani and cello stabs mimic Charlie's intentions as he carries a knife.

Having summoned her doctor for help, both the Doctor and Emily are lured into the garden cave by Charlie, using the musical trinket playing *Hush Little Baby*. Here, Charlie is presenting himself as playful and in control (both physically and musically), backed up by the nursery rhyme, displaying his inner child and superficial innocent charm (figure 67).



At [1.33.46], in seeking out Emily in the cave, Charlie continues to play his game of cat and mouse, or predator and prey, by using his flash light and the nursery rhyme as he gets closer to her, as though stalking his prey and claiming his prize (Figure 68). Music kinetically and sonically imitates the flashlight coming on and off, to build tension and suspense; brass synchronise with the torch

switching on and off, and chords become built up by woodwind and strings to emphasise the tension (example 69).

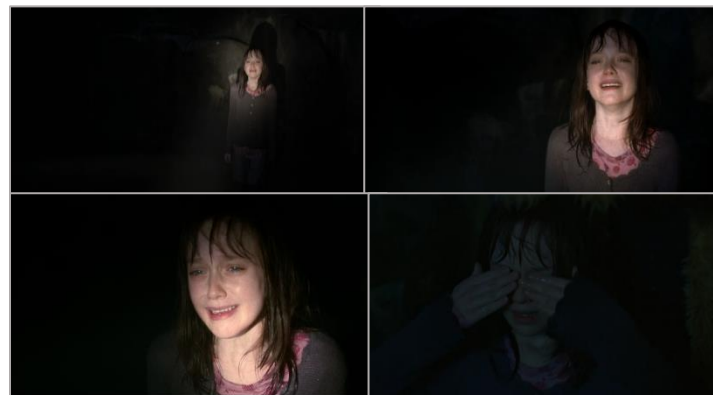
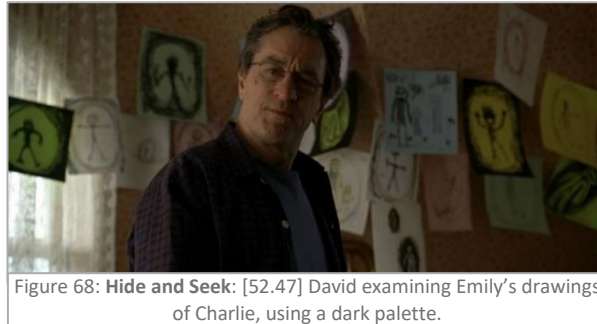


Figure 67: **Hide and Seek**: [1.33.46] Charlie stalks Emily, using the flashlight to indicate when he is getting closer. The camera shots mimic this idea, as though through the eyes of Charlie.

Largo

Example 69: **Hide and Seek**: [01.34.51] the music imitates Charlie getting closer as he flicks the flashlight; trombone and snare use pauses, sfz and accents to create suspense.

Throughout the film, drawings and children's cartoons which are dark, twisted and disturbing show Emily's portrayal of Charlie as 'mad' (Figure 69).



At [56.07] whilst Emily, who is in the bath, is humming in the background, David looks through Emily's bedroom to find she has got rid of her dolls. The underscore reflects David's fear of Emily's 'mad' behaviour with the pounding of *pizzicatos* in harp and cello and flute mordents (example 70).

Larghetto

Flute

Harp

Violoncello

pizz.

Example 70: *Hide and Seek*: [56.51] *pizzicato* strings emulate David's fear.

On finding her diary, a drawing on each page shows she has created a flipbook showing a cartoon of her mum killing herself (figure 70). Voice, flute, cymbal crashes and strings build up this scene to show David's fear of Charlie and recurring bath haunting him (example 71).



Allegretto

Example 71: *Hide and Seek*: [57.12] violin chords, voice drones, flute trills and cello stabs are freely added in to build tension.

After waking up from a sleep at [1.06.16], David looks for Emily in the house where a cartoon of a killer with a knife stalks his prey is featured on the television (figure 71). This becomes an ironic metaphor for Elizabeth being killed by Charlie; the diegetic cartoon music illustrates the irony with descending *pizzicatos* in cello used kinetically to show the killer creeping on its victim and the ascending quavers in violin and trumpet to show sonically the killer going in for the kill (example 72).



Figure 70: *Hide and Seek*: [1.06.16] cartoon is on in the background after Charlie has killed Elizabeth.

Allegretto

Example 72: *Hide and Seek*: [1.06.16] the cello here imitates the cartoon character's movement and trumpet and violin chromatic scales ascend to imply fear.

As the police break into the house to investigate a report, a screaming cartoon is used in the background again to illustrate the situation; the cartoon becomes used to create an empathy and confusion, by matching two extremes together.

The last scene of the film shows Emily's last drawing as she has moved in with her Doctor/family friend. It suggests that she too has a dual personality like her dad (figure 72). Her theme is heard to indicate that something bad may occur again. This scene begs the question - is this disorder hereditary as previous medical research suggests?

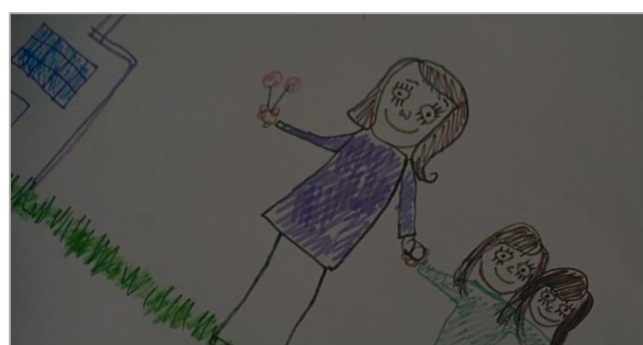


Figure 71: *Hide and Seek*: [1.37.10] Emily's drawing depicts that she also has two dual personalities.

In conclusion, *Hide and Seek* stems from a classic horror structure, that follows the archetypical characters of the Victorian Jekyll and Hyde, demonstrating two characters that deal with their mental illness differently and eventually become as one character. Although we do not meet the

incarnation of Charlie until we approach the end, we have already built up our impression of his character due to his puppet Emily (over whom he appears to have great influence), the messages he leaves behind, and the music scored for this character. The music is clearly a significant element in telling the story of the two characters, with key moments where the music attempts to symbolically demonstrate that two characters may be one person, such as through using two melodies intertwining and meeting at the end of the phrase. Themes are presented for both Emily and Charlie which slowly become more developed and move away from their original motif as the characters begin to lose stability. David is given no musical leitmotif or theme and is instead scored to reflect his emotions rapidly changing and to dictate the potential of two personae. Pre-existing music through jazz, children's lullabies and nursery rhymes and cartoon audio becomes used to identify 'danger', 'trauma' and 'crime', such as jazz being used to denote David's transition to Charlie. Therefore, the musical writing suggests that both personae display some form of mental illness; reinforcing the idea that mental illness can cause those suffering to kill and hurt others.

Conclusion

Although these three films offer different musical backgrounds to orchestrate the scene or character, either electronically, orchestrally, or borrowing pre-existing music, they consistently refer back to the representation of mental illness and the concept of dual personality as a stigma. The music in the film *Coraline* (2009) illustrates Coraline's perspective, as though commenting on her emotional state and her impression of the other characters. The underscore, using conventional scoring and mickey-mousing technique, is used between the interactions between the Other Mother and Coraline, it illustrates how Coraline perceives the Other Mother, which informs the audience of Coraline's judgement and the concluding message that the Other Mother is not to be trusted. *The Girl on the Train* (2017) however uses a non-traditional approach to scoring in that it uses noise, processes, scoring and effects to provide its characters with developed identities. The structuring of these sounds could be said to mirror Rachel's (the titular *Girl on the Train*) current mental state, in which the music is replicating her internal thoughts and fears, allowing the audience to experience the chaos that occurs in her two personae but also to feel some form of empathy towards her. *Hide and Seek* (2009) uses both scoring techniques found in the other two films in its musical writing and construction; both noise, orchestral scoring and pre-existing music are used in the score to identify its main characters (David and Emily), to comment on the situation, or to inform the audience about what is going to happen, especially in creating an identity for Charlie (David's alter-ego), who we do not meet visually until the end. This personifies his character for the audience. The music is used to illustrate David's internal thoughts and fears as he becomes unstable and loses mental control - there are definite moments where the diegesis is not clear; it moves between 'psychological parallelism' and non-diegesis between scenes, making it hard to distinguish and to confuse the audience what is not part of reality and what is internal music. This may add to the fragmented mind of David, Charlie and Emily.

The representation of the main protagonists, The Other Mother in *Coraline* (2009) and Rachel in *The Girl on the Train* (2017) raises issues around gender and mental illness. Rachel feels

victimised and unwelcomed by society because she cannot bear children. The trauma of Rachel's failure to match up to her own expectations of motherhood, as well as these perceived expectations of others, leads her to become an alcoholic, creating two 'deviant' personae as a result of her trauma. The Other Mother is transformed in body and image, also due to her childlessness and her need for children, as the creators of the film manipulate the body and image of this character graphically and metaphorically so that she becomes grotesquely anorexic, not conforming to the ideal physique of a woman or of ideas surrounding motherhood. This concept of image and body at the heart of good health and wellbeing is a central feature of the Victorian era, as those not able to fit to society's standards were outcasts and depicted as displaying otherness, leading to links with mental illness. In comparison, in *Hide and Seek* (2005) David's mental state and his connection to Charlie is not revealed to the audience until the end of the film. This can question whether David being male, is exempt from this type of 'mad' depiction like the women, as he is idealised through his fatherhood and his relationship with his daughter. Do the writers want the audience to feel sympathetic towards David because of his traumatic situation with his wife's infidelity? The image and music subtly hint at David's connection to Charlie, although the clues are not obvious for a first-time viewer, whereas the Other Mother and Rachel are depicted as fallen from the very beginning of their films, regardless of their past trauma. The issues of gender and mental illness as found in chapter two demonstrate that these gender concepts continue to be used within these types of film, to depict women displaying mental illness as bad women. These films, ranging over a ten-year span, demonstrate mental illness as being depicted negatively, as something to cast away from society rather than sympathising and helping those suffering. Further examples may demonstrate that this model is further reoccurring.

All three films use elements associated with classic horror music, but they also integrate electronic techniques to demonstrate the depictions of mental illness; the reverse technique is used in *The Girl on the Train* to show Rachel losing all sense of reality, or her change from her melancholy state to her raving state. Distortion is a popular choice in all films to demonstrate the character's

mental illness taking over as well as them losing a grasp of reality. Bruno Coulais' score for *Coraline*, adopted an experimental and improvised approach; the majority of recordings for instruments were performed by himself in his studio. This demonstrates how the studio and one artist may create the same effects to that of an orchestra with a score. These films in particular demonstrate that there are fewer rules when scoring for this genre of film, and that adapting and re-inventing archetypical ideas and approaches can still drive the stigma of mental illness.

Chapter 5:

Asylum: Monstrous Patients and their Mad Doctors in *Shutter Island* (2010), *A Cure for Wellness* (2016) and *The American Horror Story: Asylum* (2012-13).

Although less common in modern society, the asylum became an iconic part of Victorian society and is still representative in contemporary horror film and television. While most contemporary films featuring fictional asylums and psychiatric hospitals are set in or before the 1960s, issues continue throughout the current era with archaic ideas of mental illness linked to contemporary mental-health treatment facilities, making it harder for mental illness to be openly acceptable within society. As discussed in chapter two, the Victorian representation of madness, especially in asylum patients depicted those receiving treatment for mental health as inhuman and animalistic. Treatment within the asylum was poor, and patients were often ridiculed instead of being helped by staff including nurses, doctors and psychiatrists. This chapter examines how the archaic depiction of the asylum is still employed within contemporary horror film and television series even though these practices are no longer in use; it shows how mentally ill patients continue to be depicted as 'mad' and monstrous and examines the way in which music is used to reinforce and enhance these stereotypes.

The three case studies for this chapter observe these themes: monstrous patients, setting and mad doctors. *Shutter Island* follows the protagonist Teddy Daniels, who is investigating a missing patient at the mental institution for the criminally insane.⁴⁹⁸ The music illustrates the overall context of the film such as setting, characters, atmosphere and emotion through Teddy's perspective, but also allows the audience to see Teddy's internal thoughts and fears as he himself is suffering with mental instability and is 'othered' like the patients. Using a mixture of new and pre-existing music, the soundtrack becomes manipulated and morphed to show Teddy's character develop from detective to patient.

⁴⁹⁸ Martin Scorsese, dir., *Shutter Island* (2010; Phoenix Pictures, Appian Way Productions, US: Paramount Pictures), DVD.

In *A Cure for Wellness*, the musical scoring also illustrates the overall structure and themes of the film, acting as an informant to the audience of what to look out for and expect, often used to pinpoint themes or events.⁴⁹⁹ This film follows the protagonist, Lockhart who has come to retrieve his work colleague from a 'wellness centre' in the Swiss Alps. Lockhart becomes trapped as a patient at the centre and must deal with the 'mad doctor' and its once healthy voluntary patients as they slowly deteriorate. The music is used to show his emotion and responses as he explores the centre, causing the audience to feel as though they are within the scene; traditional musical scoring to mimic emotion and actions is applied here.

The television show *American Horror Story: Asylum* switches between modern day and the 1950s to show two sides of the story.⁵⁰⁰ The protagonist Lana, a news reporter, sneaks into the asylum to expose its abuse and neglect of its patients, only to become trapped and to experience asylum life for herself. Her sexuality and issues of gender are themes within this series. As this is a television show, the music is recycled for each episode, which creates leitmotifs and allows us to recognise the themes of the series. The music illustrates the overall view of the patients and Lana, as she delves more into the asylum; the scoring also uses pre-existing music from previous horror films, as though paying homage as well as triggering stereotypes

Context: Asylum

In 'A Convenient Place for Inconvenient People: Madness, Sex and the Asylum' Harriet Earle argues that Victorian 'madness' continues to influence the modern conceptions of mental illness due to pre-existing stereotypes, stating that it may increase 'social insecurities and fears'.⁵⁰¹ The asylums and psychiatric hospitals have generally been shut down, but the terminology is still used and understood widely within contemporary culture; 'the fictional asylum provides an imagined space

⁴⁹⁹ Gore Verbinski, dir., *A Cure for Wellness* (2017; Regency Enterprises, Blind Wink Productions, New Regency Productions, US: 20th Century Fox), DVD.

⁵⁰⁰ *American Horror Story: Asylum*, created by Ryan Murphy, Brad Falchuck, produced by Ryan Murphy, aired 2012-2013, on FX.

⁵⁰¹ Harriet Earle, 'A Convenient Place for Inconvenient People': Madness, Sex and the Asylum in *American Horror Story* *The Journal of Popular Culture* 50, 2, (2017).

onto which the contemporary idea of madness can be imprinted and into which a cast of characters can be placed so as to re-enact our fears and misconceptions'.⁵⁰² Once named 'fools houses', mental hospitals have been in use from as early as medieval times to provide shelter for those depicted as 'othered'.⁵⁰³ Our contemporary portrayal of the asylum stems from the eighteenth and nineteenth centuries of patients found chained to the walls, with mediocre diets and poor treatments as explored in chapter two.

Research suggests that the appeal and fascination of fictional asylums emerges from the empty abandoned asylums that still stand derelict amid our contemporary landscapes; they exist alongside us unused, an historic reminder of the stigma created by them around mental health. Thus, society has 'fetishized them as sites of madness and horror', by clinging onto the collective memory of what they once were and what occurred within their walls.⁵⁰⁴ The concept of collective memory or 'selective' memory, may be applied here to support the idea that mental illness and modern places of treatment follow the same ideas of torture and neglect.⁵⁰⁵ Earle argues that 'if the asylum is no longer a very real possibility, then we find a way to represent our fears through asylums set in the 1960s'.⁵⁰⁶ This idea demonstrates that we may look to the past to understand our own lives, and our fears. Therefore, horror films and television can be a way to deal with social and cultural concerns and fears; 'by drawing upon our collective anxieties -[and] projecting them', horror films may provide us with space to reflect.⁵⁰⁷ In addition, certain tropes and films have become 'touchstones of horror',⁵⁰⁸ the asylum has become part of this genre; these films are not usually set in contemporary times, but in the 1960s or before which suggests again that 'collective' memory enhances the stigma and stereotype.

⁵⁰² Earle, 'A Convenient Place for Inconvenient People', 259.

⁵⁰³ Earle, 'A Convenient Place for Inconvenient People', 261.

⁵⁰⁴ Earle, 'A Convenient Place for Inconvenient People', 263.

⁵⁰⁵ Earle, 'A Convenient Place for Inconvenient People', 263.

⁵⁰⁶ Earle, 'A Convenient Place for Inconvenient People', 267.

⁵⁰⁷ Earle, 'A Convenient Place for Inconvenient People', 264.

⁵⁰⁸ Earle, 'A Convenient Place for Inconvenient People', 264.

Sigmund Freud defined the term 'Uncanny' as something that we recognise and do not recognise at the same time, something familiar and unfamiliar at once.⁵⁰⁹ As Earle notes, Freud's ideas can be applied to horror and the asylum,⁵¹⁰ quoting specifically his comments that in the 'manifestations of insanity...these excite in the spectator the impression of automatic, mechanical processes at work behind the ordinary appearance of mental activity'.⁵¹¹ To summarise, there is something human and in-human found in madness and asylums, something that enhances the difference between us and them, creating the idea of otherness as mentioned previously. The asylum fits into this definition, as it follows a similar structure to a hospital, but does not follow the same procedure; the patients were contained and restrained in asylums rather than treated and helped.

Theme: Monstrous Patients

Earle suggests films set within an asylum do not depict patients with common mental illnesses, instead they are represented with a 'spectrum of unusual behaviours'; these behaviours although a normal part of everyday life (breast feeding, eating, sexual engagement), become abnormal in the patient by their obsessive and compulsive use of them such as compulsive masturbation (*The Soul Keeper*⁵¹²) (*Slaughter Hotel*⁵¹³), making it uncanny.⁵¹⁴ It is also suggested in Claude J Smith's 'Finding a Warm Place for Someone We Know: The Cultural Appeal of Recent Mental Patient and Asylum Films', that most films that deal with mental illness possess 'elements of freak and horror',⁵¹⁵ particularly with patients and their unusual behaviours, patients are presented as spectacles, rather than human. Extreme habits and abnormal behaviour have become a central feature of 'asylum

⁵⁰⁹ Sigmund Freud, 'The Standard Edition of the Complete Psychological Works of Sigmund Freud: Early Psycho-Analytic Publications' *An Infantile Neurosis and Other Works* (2001) 17.

⁵¹⁰ Earle, 'A Convenient Place for Inconvenient People', 265-6.

⁵¹¹ Freud, 'The Standard Edition of the Complete Psychological Works of Sigmund Freud', 17.

⁵¹² Roberto Faenza, dir., *The Soul Keeper* (2003; Jean Vigo Italia, Medusa Film, Leandro Burgay Publishing Company, Les Films de Centaure, Cowboy Films, Italy: Adriana Chiesa Enterprises), DVD.

⁵¹³ Fernando Di Leo, dir., *Slaughter Hotel* (1971; Cineproduzioni Daunia 70 Sitoro, Italy: Media Blasters, 2004), DVD.

⁵¹⁴ Earle, 'A Convenient Place for Inconvenient People', 266.

⁵¹⁵ Claude J. Smith Jr, 'Finding a Warm Place for Someone We Know: The Cultural Appeal of Recent Mental Patient and Asylum Films' *Journal of Popular Film and Television* 27,1 (1999).

films', which reinforces a 'freakish interest'; the patients are therefore exploited as a 'carnival sideshow'.⁵¹⁶ Simon Cross in 'Visualising Madness: Mental Illness and Public Representation' implies that 'madness is as madness looks', suggesting that mental illness is constructed visually on looks and appearance.⁵¹⁷ He mentions 'wild, unkempt hair and tattered clothing; red-veined, staring eyes'; these characterisations are clear depictions of 'otherness', the 'visible differences of appearance and behaviour [create] a symbolic boundary between 'us' and 'them'.⁵¹⁸

Asylum patients seen as 'othered', tend to become characterised with animalistic and monstrous qualities which again is a recurring theme in chapter two and its corresponding case studies. Foucault documents that 'a certain image of animality...haunted the hospitals of the [Victorian] period. Madness borrowed its face from the mask of the beast. Those chained to the cell walls were no longer men whose minds had wandered, but beasts preyed upon by a natural frenzy'.⁵¹⁹ This implies that patients were seen as inhuman and 'othered', stripping them of their identity. Foucault's account links back to Andrew Scull's statement about asylum patients being treated as vermin in chapter two, as those displaying madness 'had lost [their] claim to be treated as a human being' due to their lack of a soul, like an animal.⁵²⁰ Earle acknowledges Sonia Shah's 'Perspectives: Film: Back to the Asylum' in that Shah states that patients were frequently 'chained to walls, naked in solitary confinement for decades, harassed by guards, and deprived of adequate treatment'.⁵²¹ Madness therefore could be stealing patients' humanity alongside asylums, which were seen to cage away these 'so-called monsters', to protect society.⁵²² This not only creates

⁵¹⁶ Smith Jr, 'Finding a Warm Place for Someone We Know', 42.

⁵¹⁷ Simon Cross, 'Visualising Madness: Mental Illness and Public Representation' *SAGE Television & New Media* (2004): 197-296.

⁵¹⁸ Cross, 'Visualising Madness: Mental Illness and Public Representation', 199.

⁵¹⁹ Michel Foucault, *Madness and Civilisation: A History of Insanity in the Age of Reason* (London: Routledge, 1964) 68, in Earle, 'A Convenient Place for Inconvenient People', 266.

⁵²⁰ Scull, *The Most Solitary of Afflictions*, 61.

⁵²¹ Sonia Shah, 'Perspectives: Film: Back to the Asylum' *The Lancet* (2010): 375, in Earle, 'A Convenient Place for Inconvenient People', 265.

⁵²² Earle, 'A Convenient Place for Inconvenient People', 266.

distance from society, but it constructs and moulds the image and reality of these 'monsters' in the first place, through stereotyping and stigmatization.

After the abolition of asylums (1960 onwards), patients were often neglected and abandoned with no treatment, resulting in homelessness, a life of crime, or prison life, they were therefore still presented as 'othered' although they were out within society.⁵²³ It is suggested that although some asylums were places of horror, they were a safer place for many patients than the public domain, as patients would fail to survive on their own, another common theme within these films.⁵²⁴ Denise Jodelet in *Madness and Social Representations: Living with the Mad in One French Community* implies that even after the closure of asylums, former patients brought into society were still seen as 'alien'.⁵²⁵ It is noted that although there are films that show more positive aspects of some types of mental illness such as *Rain Man*⁵²⁶ and *Forrest Gump*,⁵²⁷ these can often make the character endearing and even comical, thus they do not treat the subject particularly seriously.⁵²⁸

Within more recent horror films, another characteristic for asylums is sometimes present; the 'criminally insane', those who have committed violent acts and have been hospitalised for this behaviour.⁵²⁹ This immediately creates confusion between both ideas of asylums and the mentally ill, as it promulgates the notion that all mentally ill patients are deviant and prone to violence. Although these mental health treatment facilities in reality only make up a small percentage, they are prolific within the films, which makes the public think otherwise. The horror film genre has continued to promote the idea that madness and deviance are linked; in *Halloween* for instance, the psychotic killer Michael has escaped from an asylum to seek his revenge.⁵³⁰

⁵²³ Shah, 'Perspectives: Film: Back to the Asylum', 375.

⁵²⁴ Smith Jr, 'Finding a Warm Place for Someone We Know', 43.

⁵²⁵ Denise Jodelet, *Madness and Social Representations: Living with the Mad in One French Community* (Hemel Hempstead: Harvester Wheatsheaf, 1991).

⁵²⁶ Barry Levinson, dir., *Rain Man* (1989; Guber-Peters Company/Star Partners II Ltd, US: MGM/UA Communications Company), DVD.

⁵²⁷ Robert Zemeckis, dir., *Forrest Gump* (1994; Wendy Finerman Productions, US: Paramount Pictures), DVD.

⁵²⁸ Smith Jr, 'Finding a Warm Place for Someone We Know', 44.

⁵²⁹ Earle, 'A Convenient Place for Inconvenient People', 261.

⁵³⁰ Carpenter, *Halloween*.

Theme: Setting

Earle argues that there are similarities in the setting of the fictional asylum, described as a maze-like prison, with bars, cells, uniforms to house their patients in, patients usually portrayed as lower class.⁵³¹ This idea demonstrates that class was a central theme within asylums and with mental illness, as clothing and physical appearance contributed to the stigma. Scull in chapter two details the asylums holding 'chains, straw, filthy solitude, darkness'; these words show neglect, animal treatment and a prison like setting for patients.⁵³² 'Great emphasis is put on heavy locked doors, restraints, and barred windows' and the gardens are either oddly immaculate and well-kept or overgrown and wild (to reflect the patient's behaviour).⁵³³ The structure of these buildings are uninviting, are confined and restrictive with hidden passages and tunnels underneath them;⁵³⁴ these were typical of Gothic Literature in the eighteenth and nineteenth century, and now, Gothic film adaptations. This setting visually adds to the horror and fear of the audience as it sets the mood for what is to come. As mentioned in chapter two, some asylums housed too many patients with no consideration for a lack of beds, therefore, patients were often squashed into rooms together; Caroline Knowles in *Bedlam on the Streets* recalled a patient's account on living in quarters, who described them as nothing more than a 'den of squalor and neglect'.⁵³⁵ Scull documents that asylums held negative-positioned similarities to prisons and concentration camps.⁵³⁶

Theme: Mad Doctors & Staff

One portrayal of the 'mad' doctor is a scientist who likes to experiment on their patients, taking inspiration from Mary Shelley's *Frankenstein*.⁵³⁷ The doctor is portrayed as mad when attempting to recreate and resurrect human life, by experimenting with different body parts. This in turn creates a 'monster'; the patient has lost his humanity. According to Earle, 'medical and pseudo-medical

⁵³¹ Earle, 'A Convenient Place for Inconvenient People', 267.

⁵³² Scull, *The Most Solitary of Afflictions*, 81.

⁵³³ Earle, 'A Convenient Place for Inconvenient People', 267.

⁵³⁴ Earle, 'A Convenient Place for Inconvenient People', 267.

⁵³⁵ Caroline Knowles, *Bedlam on the Streets*, (Abingdon: Taylor and Francis, 2001) 32.

⁵³⁶ Scull, *The Most Solitary of Afflictions*, 81.

⁵³⁷ Mary Shelley, *Frankenstein* (New York: Harper Collins, 1818).

torture has remained a constant [theme] in horror films and television, in part because torture is a contemporary threat to many'.⁵³⁸ 'Torture porn' (gory horror films that centre on 'slashing' bodies to excite, pleasure and arouse an audience) has become a staple ingredient in cinema and television, it can 'reflect and refract' our fears and keep us on a straight path.⁵³⁹ One reason behind this use of extreme violence is to raise social issues including race, gender and identity. Psychiatrists similarly to doctors are often portrayed in media as abusing their power over patients in order to gain control. This promotes the idea that society, through the guidance of doctors and medical professionals, can transform madness into this monstrous concept; patients lose their humanity and their sense of identity. It may affect the relationship between doctor and patient, with this stereotype continuing into modern culture and media.

Many fictional asylums were often linked with catholic horror, which evolved from 'anti-Catholic sentiments rampant in Gothic Literature of the eighteenth and nineteenth century'.⁵⁴⁰ The 'anti-Catholic Gothic saw Catholicism as an inherently evil and an unnatural institution that preyed on innocence and fought to maintain rigid control over society'.⁵⁴¹ According to Earle, the Catholic church applied within film can be 'intensely visual', their practices and sacraments such as exorcisms and penance are particularly favoured within film and television.⁵⁴² When religion is involved with an asylum (often as an administrative body), the Catholic church has a 'dual focus: the grimness of the asylum and its abuses, and a negative, bleak version of Catholicism that is rich in cinematic symbolism'.⁵⁴³ This demonstrates that religion and the medical professions can hold power on those depicted as 'othered' by presenting Catholic beliefs as corrupt.

⁵³⁸ Earle, 'A Convenient Place for Inconvenient People', 261.

⁵³⁹ Earle, 'A Convenient Place for Inconvenient People', 261.

⁵⁴⁰ Earle, 'A Convenient Place for Inconvenient People', 260.

⁵⁴¹ Earle, 'A Convenient Place for Inconvenient People', 260.

⁵⁴² Earle, 'A Convenient Place for Inconvenient People', 260.

⁵⁴³ Earle, 'A Convenient Place for Inconvenient People', 260.

Although the media has become more open to the idea of psychiatry, psychiatrists and their role in mental health, the fictional institution created for *Shutter Island* evokes 'a dark art capable of driving the sane to madness'.⁵⁴⁴ The storyline is based around Teddy Daniels, a US marshall and war veteran, who on investigating the disappearance of a patient on the island, becomes trapped himself.⁵⁴⁵ According to Shah, the patients are 'frightened, shackled, kept in dark cells unclothed, painting the walls with their own blood. They screech in the halls and some suspect the psychiatrists of performing Nazi-style experiments on them, involving forced lobotomies and secret drugging. The leering warden, dressed in pseudo-military garb, coolly threatens to bite their eyeballs off'.⁵⁴⁶ The film's fictional asylum may be considered a fantasy, however, asylum institutions were present up to the 1960s, which adds to the public's fascination and terror. Shah states that this film not only provides a 'backdrop for a creepy - and not terribly credible - trip into the depths of madness' but shows the 'interior of Teddy Daniels's tormented mind' as he struggles to come to grips with his own mental instability and past trauma.⁵⁴⁷ This film continuously questions whether Teddy is as mad as the patients or whether the psychiatrists are 'driving the sane insane with their malevolent ministrations'; the conclusion proposes that 'healing is impossible and repression the only solution', [and that] 'wounds create monsters...monsters must be stopped'.⁵⁴⁸

Elsie Walker's 'Psychoanalysis' in *Understanding Soundtracks through Film Music Theory* uses *Shutter Island* as a case study to explore how the soundscape engages with elements of psychoanalysis, making the viewer see polarity and difference in both image and music.⁵⁴⁹ Martin Scorsese, director for *Shutter Island*, appointed Robbie Robertson as musical director; Robertson, instead of writing a new score, recycled modernist and post-modernist works from the 20th Century

⁵⁴⁴ Shah, 'Perspectives: Film: Back to the Asylum', 375.

⁵⁴⁵ Shah, 'Perspectives: Film: Back to the Asylum', 375.

⁵⁴⁶ Shah, 'Perspectives: Film: Back to the Asylum', 375.

⁵⁴⁷ Shah, 'Perspectives: Film: Back to the Asylum', 375.

⁵⁴⁸ Shah, 'Perspectives: Film: Back to the Asylum', 375.

⁵⁴⁹ Elsie Walker, *Understanding Soundtracks Through Film Theory* (Oxford: Oxford University Press, 2015) 286-331.

classical music genre, to 'illustrate the film's nervous tension and dark atmospherics with an almost unprecedented power'.⁵⁵⁰ The score features Ligeti's 'Lontano', (which was also used in Kubrick's *The Shining*), Ingram Marshall's 'Fog Tropes', Mahler's Unfinished Piano Quartet, and multiple works by John Cage and Penderecki. Robertson also employs 1940s and 50s pop songs including Lonnie Johnson's 'Tomorrow Night', Johnny Ray's 'Cry' and Kay Starr's 'Wheel of Fortune' which are used to both match to the setting and to create 'an empathy', thus confusing the audience and unsettling the atmosphere. Finally, Robertson combines Dinah Washington's vocals in 'This Bitter Earth' with a string piece by Max Richter.

Theme: Teddy Daniels: Water: A Depiction of Instability?

Teddy Daniels, the main protagonist, embodies the stereotypical elements of madness: he becomes stripped of his identity on the island, becomes treated as a patient, experiences psychosis and post-trauma, displays a mask of sanity, has an alter-ego and suffers from mental instability. It is not until the end, that the audience find out that 'Teddy' is just a persona created by his imagination and that he is in fact a patient on Shutter Island, Andrew Laeddis. Throughout the film, as more secrets and information are revealed about Teddy, flashbacks, a dark past, collective memory and a high intelligence suggest that Teddy is masking more than just his sanity.

Throughout the film, Teddy's connection to water creates a relationship between the visual and the music. Water was often used negatively by Hitchcock in his films, in the form of rain, sea and thunder (Michael Walker, *'Hitchcock's Motifs'*).⁵⁵¹ Walker considers that 'water - especially the sea - is most often a source of threat', Hitchcock uses this to depict female characters being drowned or committing suicide through drowning.⁵⁵² The murderer tends to be male in these water scenes; water in this sense becomes a metaphor for a character's emotional development.⁵⁵³ Walker

⁵⁵⁰ Star-Ledger Staff, 'Shutter Island' Soundtrack Casts Eerie Spell' NJ.com 12, March 2010. Retrieved from https://www.nj.com/entertainment/music/index.ssf/2010/03/shutter_island_soundtrack_cast.html

⁵⁵¹ Michael Walker, *Hitchcock's Motifs* (Amsterdam: Amsterdam University Press, 2005) 388.

⁵⁵² Walker, *Hitchcock's Motifs*, 388.

⁵⁵³ Walker, *Hitchcock's Motifs*, 389.

contends that 'the rain or storm is related to the inner world of one of the characters: the storm would seem to arise out of the desires or tensions felt by the character at this point, expressing them in a violent form'.⁵⁵⁴ The water motif can also depict a 'symbolic rebirth' as though washing away sins.⁵⁵⁵ Walker also notes that rain can have associations with dreams; rain creates a dream realm in which emotions can exceed their limitations.⁵⁵⁶ These variations of the 'water motif' stemming from Hitchcock's films have similarities with *Shutter Island* and the character of Daniels as he embodies each association of water; an irrational fear, a potential threat to society, a murderer drowning his wife, the rain and storm become more prevalent throughout the film as Teddy loses his stability, and attempting to wash away his sins as he realises who he really is. Bernard Herrmann's main theme for *Psycho*⁵⁵⁷ resonates with 'water' - as Marion drives to Bates motel, heavy rain blurs her visual - musical motifs within this scene featuring minor third intervals, descending scales and spikey accents overlap with one another to mimic the falling of rain continuing to surround her.

Our introduction to Teddy begins with him travelling by ship to *Shutter Island*. The foggy weather and the shifting state of the water around him symbolically shows his continuously changing mental state. It is implied that Teddy has a fear of water from the start of the film, as he constantly reminds himself 'it's just water, it's a lot of water'.

Below, in figure 73, we are shown a close camera perspective which implies Teddy is trapped by the water surrounding him, as though caged [01.26]. As Teddy's character progresses, we learn that his wife drowned their children, resulting in him killing his wife, which may be why Teddy now has this fear. Water is used throughout the film both visually and musically to show Teddy mentally losing control.

⁵⁵⁴ Walker, *Hitchcock's Motifs*, 396.

⁵⁵⁵ Walker, *Hitchcock's Motifs*, 397.

⁵⁵⁶ Walker, *Hitchcock's Motifs*, 397.

⁵⁵⁷ Hitchcock, *Psycho*.

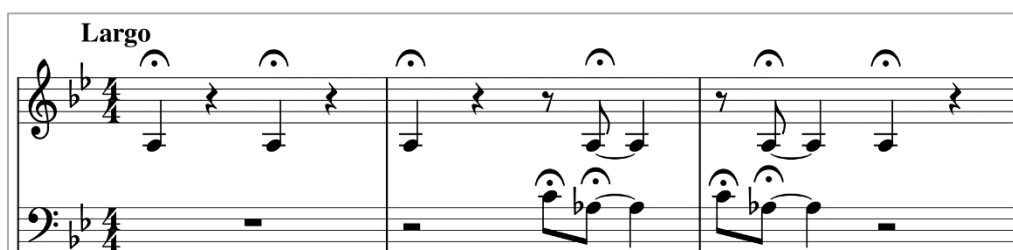


Figure 72: *Shutter Island*: [01.26] camera angle shows Teddy is surrounded by water, his fear.

Although he presents as a US Marshall, a strong and authoritative role, in this scene Teddy is depicted as fragile and unstable. He tells his inner self to ‘pull yourself together’ in the bathroom mirror and shies away from his reflection when he vomits from sea sickness (Figure 74) [01.12]. The mirror depicts instability and shows Teddy has become fragile and broken.



Figure 73: *Shutter Island*: [01.12] Teddy looks at himself in the mirror, seeing himself as vulnerable and unstable.



Example 73: *Shutter Island*: [01.06] ‘Fog Tropes’ enhances Teddy’s fear of water; water (minor third interval) becomes his motif to show instability.

The underscore for Teddy’s introduction (example 73) uses the opening bars from ‘Fog Tropes’⁵⁵⁸ which symbolically reference the ship, the fog and the opening setting, with falling minor thirds and accented pulsating drones to suggest a warning to the audience. The first initial drone of ‘Fog Tropes’ indeed mimics the sound of a fog-horn, seeming appropriate to reference the ship on-

⁵⁵⁸ Ingram Marshall, *Fog Tropes*, New York, Hamburg: PeerMusic, 1984.

screen; there is a diegetic trick at hand, as 'Fog Tropes' begins to progress, we are shown our first glimpse of Teddy. This diegesis acknowledges that Teddy is connected to 'Fog Tropes'; as the drones become more manipulated and prominent, Teddy is shown as vulnerable and fragile. This could suggest that 'Fog Tropes' is part of Teddy's internal state and reflects his mental state. The use of two brass lines and the panning of the soundtrack where the brass parts are distanced on either side represent both personae of Andrew, both his own and that of Teddy. We later become aware that Teddy is projecting a 'false notion of the world onto everything around him',⁵⁵⁹ Dr Naehring, Teddy's psychiatrist, informs him that he admires his 'strong defence mechanism', letting the audience know that Teddy steers away from his own truth.

Occurring at moments where water and an unstable Teddy are together, the ebb and flow of water is signalled by the 'water theme' - a falling minor third or fourth interval. An example of this is when Teddy looks for clues to the missing patient [13.20]. The storm reflects onto the walls to show water trickling down (see Figure 75) and the music mimics this by using an extract from John Cage's 'Music for Marcel Duchamp'⁵⁶⁰ which uses the 'water theme' of minor third quavers, developed by uneven accents and diminished chords to depict sonically the feeling of water ebbing and flowing (example 74). Teddy and the missing patient, Rachel Solando, both share the 'water theme'; it is first used as they enter her room and throughout the film whenever she is mentioned. This suggests that there is a connection between Teddy and Rachel, they share similar characteristics and are both mentally unstable. We later realise that Rachel Solando is an anagram of Teddy's wife's name Dolores Chanel, and his daughter, Rachel.

⁵⁵⁹ Walker, *Understanding Soundtracks Through Film Theory*, 292.

⁵⁶⁰ Phillip Vandre, John Cage, *Music for Marchel Duchamp, Complete Short Works for Prepared Piano*, recorded 2001, Hessicher Rundfunk, compact disc.



Figure 74: *Shutter Island*: [13.20] Teddy standing in Rachel's room as the storm reflects on the wall.

Moderato

Example 74: *Shutter Island*: [13.20] 'Water motif' is present as Teddy stands in Rachel's room; piano minor third quavers with disjointed accents and diminished chords to depict water and instability.

The 'water motif' occurs in Teddy's flashbacks, heard metadiegetically in Johnnie Ray's 'Cry'⁵⁶¹ in the vocal line [27.32]. It suggests that his mental instability, so far contained within his memories, is beginning to surface and that songs may be part of his trigger to another identity (example 75).

Moderato

if - you're - heart-aches seem to hang a round

Example 75: *Shutter Island*: [27.32] Johnnie Ray's 'Cry' is used when Teddy has a flashback.

There are several verbal references to water throughout this film: Teddy, in his dreams, continuously asks his wife, 'why are you all wet?', a nurse tells Teddy that Rachel was worrying about the rain in her group therapy session, the doctor informs Teddy that Rachel 'evaporated' from her room and Teddy is informed that Rachel Solando had drowned her children in the lake behind her house - as Teddy's wife did to their children. Teddy and Rachel therefore have a connection through the 'water' theme.

⁵⁶¹ Johnnie Ray, *Cry*, *The Best of Johnnie Ray*, recorded 1996. Sony Music CMG, Compact Disc.

As the film progresses, the storm worsens and Teddy's mental state deteriorates as he attempts to expose the 'truth' regarding the mental institution, believing the facility is corrupt and that the staff are abusing their patients. His flashbacks become more vivid and wildly unimaginable, which causes uncertainty in the audience - are these flashbacks real or fictional? The 'water' theme develops musically to coincide with this. An example of this is when Teddy examines a note he has found in Rachel's room (Figure 76) [26.44]. The 'water motif' is still present, but it has stretched in time and space to create dissonant chords split between two voices to suggest strain on Teddy (example 76). The music is symbolically expressing Teddy's own inner demons, fears and thoughts, as he becomes determined to find out the truth. Having to share quarters with the staff in this scene, Teddy becomes stripped of his authority and identity, becoming one of 'them'.



Figure 75: *Shutter Island*: [26.44] Teddy is reading Rachel's note.

Lento

Violin

Violin

Example 76: *Shutter Island*: [26.39] Teddy finds a note in Rachel's room; the 'water motif' has become stretched in time and space over two violin parts.

At the height of the storm, Teddy is at his worst and most vulnerable; he suffers from migraines, which are often triggered by flashbacks, the stormy weather, and flashing lights [56.40]. Here, Teddy is most like the other patients - he has been provided with medication and a hospital bed, as they have; his mental state is at its most fragile at this point in the film (Figure 77).

Lento

Violin

Violin

Viola

Violoncello

Example 77: *Shutter Island*: [55.20] uses *Suite for Symphonic Strings: Nocturne* to develop the 'water motif': four string lines could resemble multiple voices talking in Teddy's head.

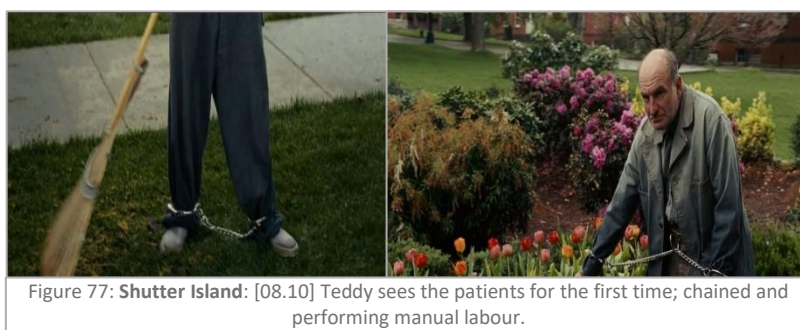
The music for this scene, runs on from the previous scene where Teddy has had an emotionally draining encounter with 'Rachel Solando', who screams in his face and pushes the social boundaries [55.10]. He becomes almost the opposite image of himself: weak, vulnerable, timid and unable to handle Rachel's outbursts as he then suffers from a migraine, incapable of hiding behind his mask of sanity. The music here mimics Teddy's emotional state using Lou Harrison's *Suite for Symphonic Strings: Nocturne*⁵⁶² and becomes a developed version of the 'water motif', with strings and descending instrumental lines to mimic the movement of water as Teddy falls from sanity. The multiple voices here sonically resemble voices within his head or the chaos he feels mentally; the two violins continuously play off against one another to create syncopation and this idea of chaos (example 77). On the other hand, the two violins could also represent both personalities or alter-egos fighting one another. Flashing lights and stormy thunder sound effects can be heard which are amplified to over-power Teddy, further enhancing his loss of control as he falls into despair.

⁵⁶² Lou Harrison, *Suite for Symphonic Strings: Nocturne*, *Suite for Strings*, recorded 2003, B0000C52FL, Compact Disc.

Theme: Monstrous Patients

Unlike Teddy, the other patients do not receive their own musical theme; the soundscape is used to show Teddy's perspective and his emotions towards them; they lack their own identity. Electronic processes are used to manipulate the soundtrack of musical and non-musical instruments, indicating Teddy's fear of the patients; the non-musical components suggest that the patients are alien and inhuman.

The first encounter with the asylum patients is when Teddy, with his colleague Chuck arrive at the institution. When being given protocol and curfews for the asylum, Teddy tells the officer 'you act like insanity is catching' [07.13]; this implies that Teddy too may become institutionalised and that no one leaves the island or institution, as disclosed later on by the 'real' Rachel Solando in the hidden cave. It is also a reference back to the Victorian (or earlier) idea that many people thought insanity could be caught like an illness, and this further reinforces the idea of otherness by creating a divide between those with mental illness (them) and those without (us). Teddy sees that the patients are chained around their feet and hands, carrying out manual labour such as gardening [08.10]. As Teddy walks past, the patients look into the camera as though making contact with the audience through Teddy's perspective (figure 78).



The patients are dressed in drab ill-fitting uniforms; the uniform demonstrates their degraded class and position within the asylum, a further reference back to the values of the Victorians. Teddy begins to lose focus with the surrounding voices and sounds when he comes across a patient [8.45];

a piercing squeal cuts through the scene as the voices begin to disperse and fade and the visual slows down around him, which suggests this is Teddy's internal music; the scene becomes silent, enhancing the visual content. The patient becomes the sole focus of this scene, placing her finger to her lips with a sinister smile. Teddy's expression shows that he is alarmed but mesmerised by her actions; this patient could be warning Teddy of what the asylum holds for him (Figure 79).



Throughout the film, there are continuous depictions of the two types of Victorian madness - raving and melancholy. An example of this is in Dr Cawley's office; [10.08] Teddy notices the framed drawings on the wall depicting patients undergoing treatment. These drawings characterise the patients as animalistic, with one patient on all four limbs covered in hair; they are chained to the walls, barely clothed (Figure 80). Dr Cawley's voice-over depicts that the drawings are 'accurate', patients they dealt with were 'shackled and left in their own filth', 'they were beaten, as if whipping them bloody would drive out the psychosis', 'we drove screws into their brains'. He assures them that the patients now receive better treatment and care, even though 'nearly most' of their patients are murderers.



Throughout the film Teddy labels the patients as ‘prisoners’; for him, the asylum resembles a prison and he sees the patients as criminals being locked away for their crimes. This strips them of their identity yet again.

Another example depicting melancholy and raving madness is on a tour of the asylum, where two types of patients are present [14.55]. Firstly, a group of men are playing cards and smoking within a dark dingy setting, depicting melancholy madness. This suggests that the patients are gamblers and smokers and prone to deviance (Figure 81).



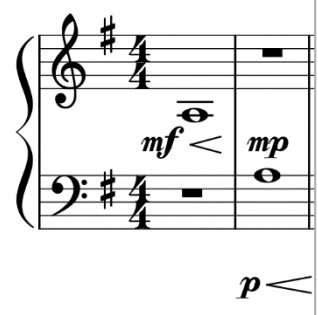
Figure 80: **Shutter Island**: [14.55] two types of patients: first group are playing cards and gambling, depicting them as devious.

The scene then depicts raving patients, disturbed and out of the ordinary, shouting out loud and disrupting the ambience of the room (Figure 82).



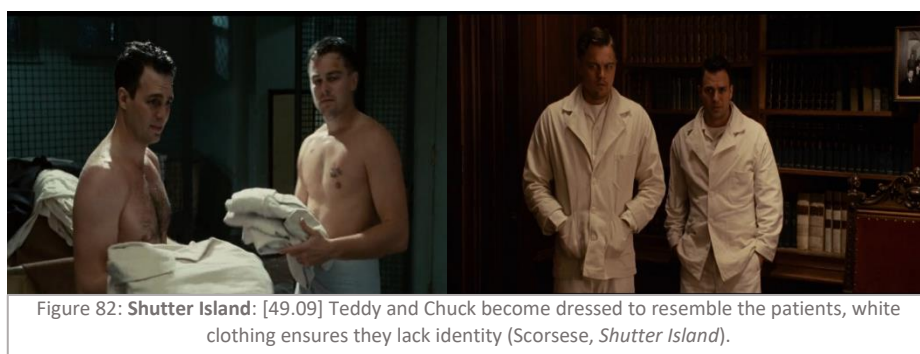
Figure 81: **Shutter Island**: [14.58] two types of patients: second group are depicted as raving, disturbed and out of control, making loud and excessive noises.

The soundscape upon entering the room of patients (example 78), uses two brass drones that act as an echo, panned on opposite sides of the soundtrack. The two drones could be musically illustrating both types of patient; although different, they are cast with the same music, losing their identity.

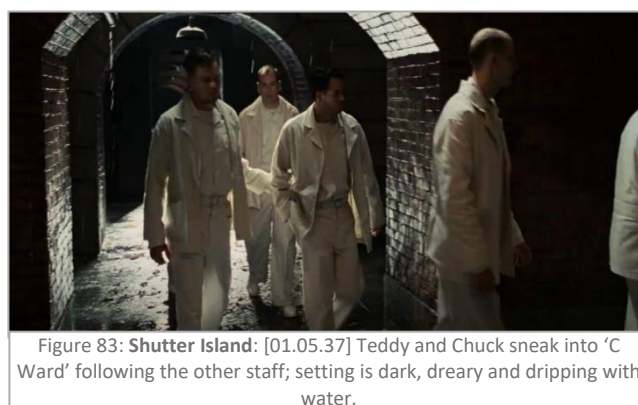


Example 78: *Shutter Island*: [14.50]
meeting the two types of patients,
two brass drones act as an echo to
show both types of patients.

When Teddy and Chuck return from the storm, they have been stripped of their clothing (to be washed) and are given white uniforms [49.09]; this strips them of their identity as they blend into the bleak environment (Figure 83).



Teddy and Chuck sneak into C ward, the section where the most criminally insane and highly dangerous patients are kept [01.05.37]. The scenery consists of dark and dreary brick walls, dripping with water, with rows of passages, resembling a maze-like prison; this could reference Teddy's internal connection to darkness, water and a maze-like state of confusion (Figure 84).



The soundscape focuses sonically on the dripping of water, footsteps and the cries of patients from afar to create a tactile atmosphere of anxiety. The lack of music here allows the audience to focus on the more detailed audio within the scene, mimicked in the open cave like setting. Teddy becomes startled by a patient jumping out at him, yelling ‘tag you’re it’. This patient implies that there is a game occurring which references to the idea that the criminally insane often play games with their victims, luring them into a false sense of security; in this case Teddy is the victim. The electroacoustic piece ‘Fragor’ by Tim Hodgkinson is added into the soundscape non-diegetically which uses industrial non-tonal sounds (machinery, tools) that use reverse, reverberation, distortion and pitch manipulation techniques to further enhance the alien setting, characters and themes.⁵⁶³ The improvised style of these sounds creates uncertainty and unknowing. The metallic sound of machinery and tools makes reference to the metal cage in which the patients are enclosed for ‘taming’. The scene changes as the half-naked patient jumps on Teddy to strangle him; Teddy turns, revealing his true violent nature, now strangling the patient and in control of the music as it kinetically mimics his movement [1.07.29]. The patient embodies raving madness, with an animalistic hunched body, lack of clothing and non-identifiable features due to a shaved head, like most of the patients shown so far (Figure 85).



Figure 84: *Shutter Island*: [1.07.29-1.09.21] Patient attacks Teddy like an animal.

These metallic motifs then become transformed when Teddy takes control, with further distortion, manipulation and pitch bending to show Teddy losing control of his authoritative identity (as a US marshall) and becoming his true self (a patient in the asylum).

⁵⁶³ Tim Hodgkinson ‘Fragor’ *Sketch of Now*, recorded 2006, compact disc.

When Teddy inspects the cells, [1.11.10] the camera shows that the patients are crammed together, are stripped naked and are showing twitches and agitated movements, reinforcing them as uncanny (Figure 86). Patients are cutting their skin and writing on the walls in blood. A hand reaches out for Teddy from one cell, followed by screams. The scene is dark with only the light from a match, to add to the intensity and scary atmosphere. Voices, screaming and howls fill the scene and become more alive as Teddy reaches the end of the cell, where he is greeted by the whispers of ‘Laeddis, Laeddis’. The absence of music is again used to emphasise the scariness of the scene, with only howling, whispers, and echoes from a distance to accompany Teddy and thus evoke fear in the audience.



Figure 85: *Shutter Island*: [1.11.10] Teddy exploring the block finds patients chained up and crammed into cells like animals.

Theme: Setting

The opening scene of *Shutter Island* starts with Teddy and his co- partner travelling by boat to Shutter Island (Figure 87) [01.01]. The music is used to pre-empt a build-up of suspense and fear, to warn the audience that Shutter Island is not an ideal place to visit. Ingram Marshall’s music *Fog Tropes*⁵⁶⁴ is used as the ship comes into focus; the fog begins to clear, showing thus the far mysterious destination the island, the horn calls adding to the suspense felt by the audience (see example 73).

⁵⁶⁴ Marshall, *Fog Tropes*.



The suspense continues to be enhanced by a horn melody consisting of a repeated motif which resonates with the ‘water motif’ and symbolically mimics the motion of waves, leaving the audience wondering what could happen next (example 79).

Moderato

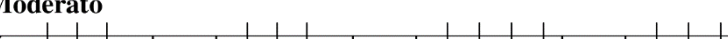
Example 79: **Shutter Island**: [01.40] the opening scene is accompanied by a horn melody which mimics the motion of waves to create suspense.

As Walker notes, Penderecki’s *Passacaglia*⁵⁶⁵ is added into the soundscape of this scene, arguing that ‘the repetitions of one note (played one octave apart) suggest insistent dread, [indicating] Teddy’s comprehension of great danger. The entire piece is grounded in these repetitions of D’;⁵⁶⁶ this already suggests to the audience that Shutter Island is not a place of care and welcome [3.38] (figure 88). This repetitive rhythmic ostinato becomes developed in duration to build the mood and atmosphere of Shutter Island, functioning as the ‘dread motif’ (example 80). The first instance of the ‘dread motif’ is kinetically synchronized with the first visual of Shutter Island to enhance its unwelcoming sight. Teddy (and the audience) are informed that the dock is the only way on and off the island; this reinforces that there is no escape and that Teddy will most likely become trapped.

⁵⁶⁵ Krzysztof Penderecki, *Symphony no 3: Passacaglia*, Schott Music, 1988.

⁵⁶⁶ Walker, *Understanding Soundtracks Through Film Theory*, 294.

Moderato



Example 80: **Shutter Island**: [03.38] ‘Dread’ motif becomes prominent as the viewers see Shutter Island for the first time.



Penderecki's 'Passacaglia'⁵⁶⁷ continues to orchestrate the scene, as Teddy and Chuck travel on shore to the gates of the mental institution, where they meet the wardens, who are highly equipped with weapons [04.57] (Figure 89). Accented timpani, and bassoon now accompany the lower strings to enhance the 'dread motif', creating a dissonant and intense mood to the overall scene (example 81). There are visual and musical warnings of what Shutter Island may have in store for Teddy and Chuck; 'a warden insists on removing Teddy and Chuck's weapons without providing an adequate justification',⁵⁶⁸ this strips them of their identity and removes their power and authority.

⁵⁶⁷ Penderecki, *Symphony no 3: Passacaglia*.

⁵⁶⁸ Walker, *Understanding Soundtracks Through Film Theory*, 294.

Moderato

Example 81: *Shutter Island*: [04.19] bassoon and timpani accompany the 'dread theme' to add suspense as we see the police officers.

Teddy and Chuck are driven to the hospital by guards; 'the hospital grounds are shown surrounded by high walls with barbed wire which visually allude to concentration camps, and when the gates open at Ashecliffe they reveal garden grounds that seem too 'neat' for an institution housing dangerous and criminally insane patients' [05.15] (Figure 90).⁵⁶⁹



Upper strings embody the 'dread' theme and a call and response idea between brass and timpani rolls develops the motif. The uneven rhythmic structuring of the repeated Ds sonically adds suspense and fright as the audience catch their first glimpse of the asylum, as though they are experiencing Teddy's internal emotions musically. (example 82).

⁵⁶⁹ Walker, *Understanding Soundtracks Through Film Theory*, 294.

Moderato

Example 82: *Shutter Island*: [05.01] 'Dread' theme is now developed as call and response between strings and brass and timpani; barbed wire and large walls around the institution.

The music reflects the dark and scary perspective of the asylum with 'several sets of repeated low notes that are unpredictably spaced with sporadic rests' and 'low percussion and heavy low brass' to build the texture,⁵⁷⁰ which are then bombarded by violins and cello, who imitate the timpani repeated motif; this creates a chaotic climax as they reach the gates to the hospital (example 83).

Moderato

Example 83: *Shutter Island*: [05.30] Strings are now extended in range to enhance the dread theme and brass drones are more prominent.

Walker argues that 'the *Passacaglia* does not develop in terms of melodic or harmonic development' but in 'sudden shifts' to create unpredictability.⁵⁷¹ She suggests that the repeated notes could be interpreted as a musical form of 'Morse code' to suggest that there is further meaning 'which is not

⁵⁷⁰ Walker, *Understanding Soundtracks Through Film Theory*, 294.

⁵⁷¹ Walker, *Understanding Soundtracks Through Film Theory*, 295.

easily decoded' at this point;⁵⁷² as a viewer, this Morse code like concept gives us the idea that there is more than meets the eye with Teddy's character.

The 'dread motif' has now moved up an octave with violins and piccolo sounding on top with repeated Ds; brass underneath uses F quavers to announce the institution as Teddy and Chuck enter through the gates [06.12] (Figure 91). Snare drum creates call and response between the violin, piccolo and brass. Rhythmically disjointed cymbal crashes are added momentarily, and brass drones make up dissonant chords that build up to the first sight of the asylum building. The overall tactile structure of the music creates chaos with continuously changing rhythms and accented outbursts to instil anxiety and fear in the audience (Example 84). This music used here seems to be inspired by 'Mars',⁵⁷³ from *The Planet Suite* by Holst; it carries similar rhythmic ideas and concept of a musical version of chaos to replicate the on-screen action.



Figure 90: *Shutter Island*: [06.12] Teddy finally reaches the gates of Shutter Island institution.

Moderato

Example 84: *Shutter Island*: [6.19] 'dread motif' has developed with a fast-rhythmic change, high ranged instrumentation and continuous accents.

⁵⁷² Walker, *Understanding Soundtracks Through Film Theory*, 296.

⁵⁷³ Gustav Holst, *Planet Suite: Mars*, recorded 1921, London: Goodwin and Tabb, compact disc.

On inspecting the island [16.04], the musical underscore depicts the instability and danger from the area surrounding the mental institution (figure 92); horn drones clash against one another to sonically reference the crashing of waves; string *tremolos* become heightened as the camera focuses on the caves and cliffs surrounding the island. The motif has become stretched to show the openness and size of the surroundings, the island is potentially a death trap with no escape.



Figure 91: **Shutter Island**: [16.04] horn drones clash against strings as the viewer is shown the caves and rocks surrounding the island.

Timpani rolls now accompany the brass drones; when Teddy asks about the lighthouse, extremely high-pitched (and therefore barely audible) strings are introduced [16.34] (Figure 93). The effect of the soundscape is to create fear and to imply that the lighthouse is more than just a lighthouse, it has another purpose and is depicted as dark and uninviting. Later, Teddy becomes convinced that the staff are performing medical experiments on their patients within the lighthouse.

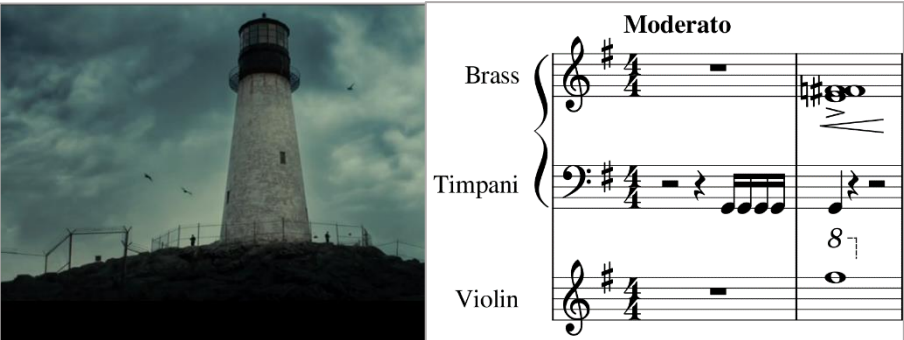


Figure 92: **Shutter Island**: [16.34] timpani rolls accompany brass drones as we are shown the lighthouse on the island.

Theme: Mad Doctors & Staff

The Shutter Island staff are themed musically by a motif (functioning as the ‘staff motif’) that features string *pizzicato*, interrupted by rests to show depth and uncertainty; again, this could be from the perspective of Teddy who does not trust the staff. When the detectives both meet the two psychiatrist’s Dr Cawley and Dr Naehring, the surrounding setting shows authority and intelligence; Mahler’s ‘Unfinished Piano Quartet’⁵⁷⁴ plays diegetically on a vinyl record player placed in a luxurious sitting room (Figure 94). This is a huge contrast to the highly contained and cage-like part of the asylum, given to patient care. The imagery instantly shows the authority and power that the doctors hold over the patients. Classical music can suggest a character’s intelligence, sophistication and class. The ‘staff motif’ is possibly inspired by Mahler’s *Piano Quartet*, with muted brass and strings as the main feature whilst also embodying some of the ‘water’ motif (minor third interval). As discussed in chapter three, classical music in horror/thriller films can be used to create an empathy - creating a mismatch with the current situation; the doctors may be hiding their true identities through classical music and/or their own sense of self-belief through class and intelligence.



Figure 93: *Shutter Island*: [20.33] Dr Cawley's office is a luxurious sitting room in comparison to the patient's drab cells.

⁵⁷⁴ Gustav Mahler, *Unfinished Piano Quartet*, Holograph Manuscript, 1876.

On interviewing the staff, Teddy finds them rude and condescending towards their patients (figure 95). Their lack of interest towards the missing patient (Rachel Solando) and Teddy's questions, demonstrates their inability to care for their patient's wellbeing; one nurse defines the patients as 'unusual'. Muted drones from brass and *pizzicato* by strings ('staff motif') and timpani using a minor third interval ('water motif'), subtly point towards a cause for concern; the staff should not be trusted (example 85).



Figure 94: *Shutter Island*: [17.07] Teddy does not receive any help from the staff.

	Largo	Muted
Brass		
Timpani		
Violoncello		

Example 85: *Shutter Island*: [17.05] the 'staff motif' uses cello pizzicato and timpani as well as a brass mute to create tension and suggest a warning.

The scene is silent, until Dr Shien is mentioned, where the 'staff motif' of rattling muted brass, timpani and string *pizzicato* resurfaces; bassoon and muted brass has been added in. As the audience do not get to meet Dr Shien until the end, the music here is a crucial element to create a persona for this character; Teddy and the audience become intrigued to know more about the mysterious Dr Shien. The 'staff motif' implies that he too is not to be trusted.

Teddy slowly begins to become suspicious of the staff at the institution. He tells Chuck that staff could be conducting experiments on the patients at Shutter Island [47.40]; ‘No-one wants to talk, it’s like they’re scared of something’. He tells Chuck that crazy people, because ‘they talk, no one listens’, are the perfect subjects for experiments. As Teddy tells Chuck that he wants to find out the truth and expose the institution for their inhumane experiments, Chuck questions, ‘what if they wanted you here, what if they faked an escape to get you on this island, because you threaten to expose them?’ Chuck’s voice-over becomes louder and more agitated, his stressed voice-overpowers Teddy; Teddy becomes filled with anxiety (Figure 96). The music mirrors Teddy’s internal fear, with the ‘staff motif’ gradually accelerating, becoming faster and more prominent like a raised heartbeat until the door finally swings open to show the police waiting outside for them (example 86).



Figure 95: *Shutter Island*: [47.40] Chuck implies that the island is not safe and that they are being watched.

Andante
pizz. Gradual accel-----

5

9

Example 86: *Shutter Island*: [47.35] ‘staff theme’ is present as Chuck tells Teddy that the staff are watching them, pizzicato becomes accelerated as the scene heightens.

Theme: Flashbacks: Looped Pre-Existing Vinyl Records

Towards the end of *Shutter Island*, the audience is made aware that ‘Teddy’ is actually an alter-ego of the most dangerous and criminal patient at the asylum, the main protagonist of the film, Andrew

Laeddis. Reference has been previously made to the record player a central theme used throughout the film, in both reality and in dream state, to represent Teddy (Andrew)'s state of mind. Dr Cawley reveals that 'Andrew has already lived the fantasy of being Teddy over and over before'; similarly, Walker describes Andrew as 'the needle of the record player [which] spins closer and closer to the center of the turntable but can never reach the center without the music stopping'.⁵⁷⁵ Andrew wants to leave his pain and trauma behind by becoming Teddy, but inevitably becomes caught up in a vicious cycle where he must face the truth and snap out of his delusion; according to Walker, Andrew wanting to hide from his past, 'parallels the idea of circling ever closer to the object of desire without ever being able to reach it'.⁵⁷⁶ Dr Cawley informs Teddy/Andrew that he has continued to 'reset' himself and 'replay' his fantasy, comparing him to 'a tape playing over and over on an endless loop'; this becomes a metaphor to suggest Teddy/Andrew functions like a record player.⁵⁷⁷ Andrew as Teddy experiences dreamy flashbacks which show an angry and darker but vulnerable side, through loss and grief for his loved ones. Pre-existing music therefore becomes used to trigger Andrew/Teddy's memories, dreams and own inner fears.

Mahler's 'Unfinished Piano Quartet'⁵⁷⁸ resonates multiple hidden meanings for Andrew/Teddy. The choice of Mahler's 'Unfinished Piano Quartet' is first heard in the Doctor's office; throughout the film Teddy has continuous flashbacks where Mahler's quartet and other popular music feature in the background diegetically, becoming metadiegetic as he recognises these songs as a memory. The first flashback returns to his time as a soldier, where he has an encounter with a German Officer whom he has shot and killed. Teddy watches him die a slow death [20.33]; Mahler's Quartet is also being played on the vinyl player to acknowledge it as diegetic in the scene (figure 97). This moment allows the audience to see the other side of Teddy, as they are invited to experience his past traumas and conflicts, the music unveiling this darker side. The seemingly

⁵⁷⁵ Walker, *Understanding Soundtracks Through Film Theory*, 300.

⁵⁷⁶ Walker, *Understanding Soundtracks Through Film Theory*, 300.

⁵⁷⁷ Walker, *Understanding SoundTracks Through Film Theory*, 306.

⁵⁷⁸ Mahler, *Unfinished Piano Quartet*.

positive music of Mahler against the violent scene creates an empathy and draws the audience into a false sense of security, as it creates confusion about the true meaning of this juxtaposition (example 87). This mismatch questions whether this flashback is genuine or whether Teddy's imagination is at work but obscured by his mental state. His association to Germanic music also resonates with the idea that his choice of classical music and the foreignness of it pose him as criminal, derived from Stilwell's model of Hollywood villains (chapter 3).



Example 87: *Shutter Island*: [20.33] Mahler's 'Unfinished Piano Quartet' is used to show Teddy's flashbacks (Mahler, Gustav. *Unfinished Piano Quartet*. New York: Holograph Manuscript, 1876).



Figure 96: *Shutter Island*: [20.53] the vinyl players becomes shown in the scene when Teddy refers back to a flashback, where the same piece is playing.

As the scene progresses [23.09], so does the music; it heightens what is occurring on-screen, with the rich strings becoming progressively more agitated, more chromatic and playing off one another, as though playing a game of chase (example 88) The music is a reference to Teddy searching for the hidden answers, his true identity (Andrew) wanting to emerge. There is also a relationship with the severity of his flashbacks - vivid scenes of Jews being caged, bodies in the snow, a German officer

dying and Americans shooting down the German officers - extremely violent images for Teddy/Andrew to have as enduring memories (figure 98).



Figure 97: *Shutter Island*: [23.09] Flashback sequence of Teddy killing a German officer.

Example 88: *Shutter Island*: [23.09-23.50] piano becomes more intense with continuous quavers and accidentals- strings ascend and descend as Teddy sees a flashback of himself killing a German officer (Mahler, Gustav. *Unfinished Piano Quartet*. New York: Holograph Manuscript, 1876).

The idea that Mahler's piece was never finished, is also related to Teddy's mental stability. As this piece becomes associated with his flashbacks and his time as a soldier, it is clear that this piece was chosen to show that Teddy is fragmented and mentally ill and that he is unable to distinguish between his own fantasies and his own reality.

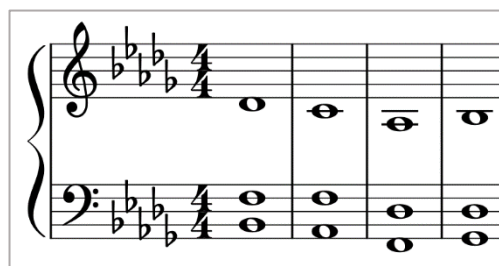
The use of Mahler's 'String Quartet' in Teddy's dreams becomes associated with anger and violence - with his past as a military officer and his hatred towards the German Nazis, and with his alter-ego Andrew Laeddis [59.26]. At this point in the film, Teddy does not acknowledge his alter-ego and disassociates himself from his true identity by posing Andrew as an individual separate from himself;

Teddy believes Andrew is an arsonist, who set fire to Teddy's apartment and killed his wife. Teddy informs Chuck that 'voices told him [Andrew] to do it', implying that Andrew Laeddis is mentally unstable; Teddy sees Laeddis as physically flawed, with a scar across his face and odd, differently coloured eyes. Laeddis is posed as a monster, ensuring that there is a clear distinction between him and Teddy (figure 99).



Figure 98: *Shutter Island*: [59.26] sees his enemy Laeddis who he has seen in his flashback- he apparently killed Teddy's wife

During Teddy's frequent flashbacks of his wife [27.55], seen throughout the film, Max Richter's *On the Nature of Daylight*⁵⁷⁹ is played non-diegetically, which uses rich sonorous tones from strings, accompanied by a blend of 1950s songs metadiegetically to complement the era in which the film is set. This musical theme uses a continuous chordal ostinato, which implies that Teddy's dreams are playing in a loop, never ending as though he is persistently waiting for an answer (example 89).

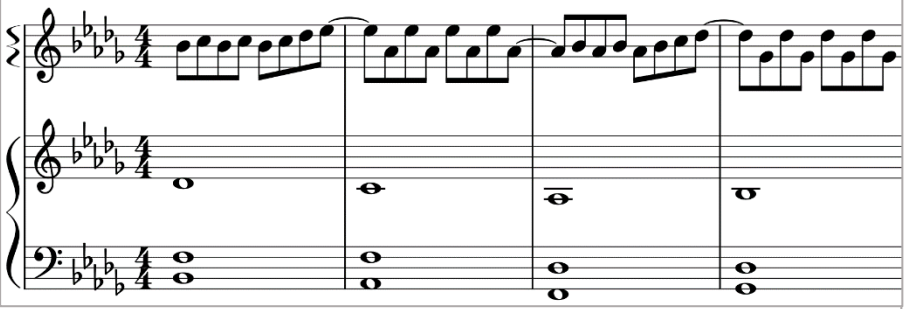


Example 89: *Shutter Island*: [27.60] Richter's *On the Nature of Daylight*, uses falling semibreves as an ostinato to imply that Teddy's dreams are on a continuous loop.

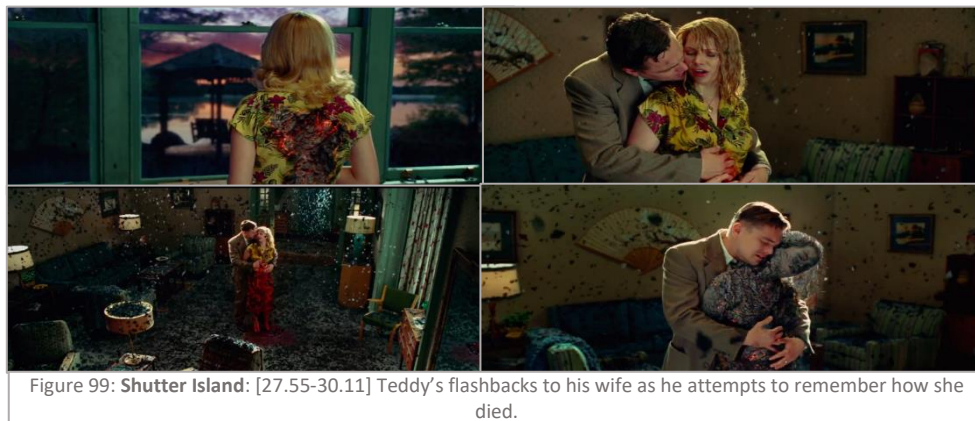
Even when the violin melody enters, there is still a sense of uncertainty, due to a constant repetition; this repetition sonically references to whether Teddy will find any meaning in the answers he longs

⁵⁷⁹ Max Richter, *On the Nature of Daylight*, UK: Hal Leonard Europe, 2004.

for (example 90). His flashbacks of his wife represent loss and post-traumatic stress as he searches for a reason for the loss of his wife. Whenever she is introduced throughout the film, Teddy imagines her dying in different ways; blood, ash and water are used to show his wife leaving him (Figure 100). The scene continues to change, again the violins here reference this by continuously moving melodically every bar; this makes it clear that this is not reality and a flashback but a layered fiction with a dream-like construction with which he is attempting to uncover his grief and loss.



Example 90: *Shutter Island*: [29.34] Teddy flashbacks to his late wife- violin melody is added on top of the piano chords- its syncopation with several ties over the bars is used as an ostinato.



The 1950s songs 'Tomorrow Night' by Lonnie Johnson,⁵⁸⁰ Johnnie Ray's 'Cry'⁵⁸¹ and 'This Bitter Earth'⁵⁸² accompany Richter's 'On the Nature of Daylight'⁵⁸³ in each of the scenarios with Teddy's wife; they are heard metadiegetically within the scenes to suggest that this is part of the memory/dream. The songs are distorted with reverberation also to suggest that Teddy is in a dream-

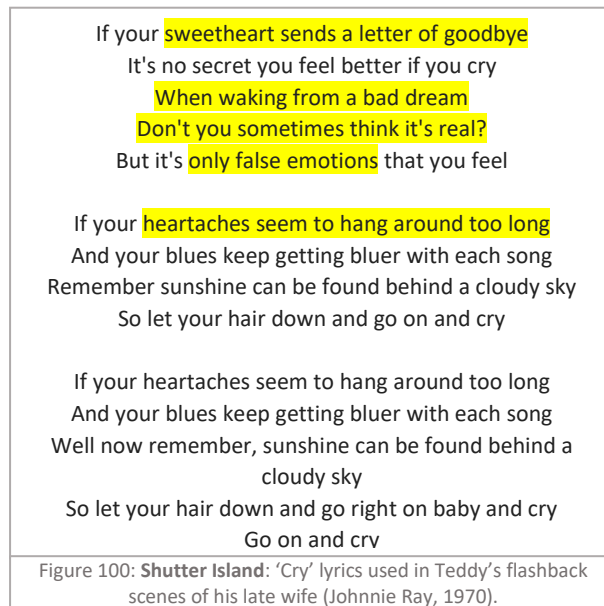
⁵⁸⁰ Lonnie Johnson, *Tomorrow Night*, King Records, 1970.

⁵⁸¹ Ray, *Cry*.

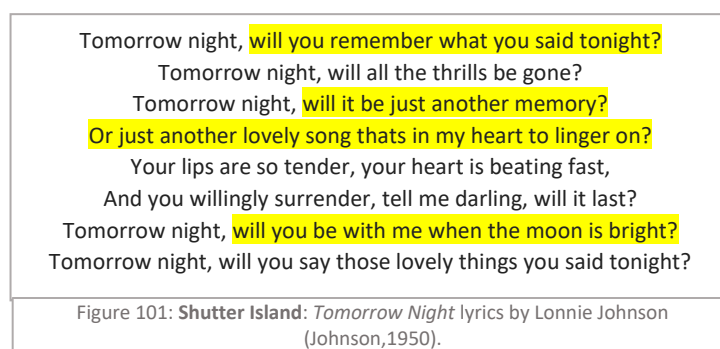
⁵⁸² Dinah Washington, *This Bitter Earth*, Clyde Otis, 1960.

⁵⁸³ Richter, *On the Nature of Daylight*.

like fantasy state rather than reality. The choice of song reflects the 1950s in which the film is set, but it also sends subliminal messages during these scenes and for other events to occur within the film. 'Cry'⁵⁸⁴ by Johnny Ray includes ideas of 'false emotions' and 'dreams' that seem real, with the prospect of heart ache from your loved one; this rings true for Teddy as he struggles with the loss of his wife and children (figure 101). This is used in the first flashback of his wife.



Similarly, Lonnie Johnson's 'Tomorrow Night'⁵⁸⁵ discusses the idea of 'memories' - 'another song in my heart to linger on'; thus reinforcing the idea that Teddy's memories and fantasies are triggered by music and the words of song (Figure 102).



⁵⁸⁴ Ray, *Cry*.

⁵⁸⁵ Johnson, *Tomorrow Night*.

John Cage's music 'Root of an Unfocus'⁵⁸⁶ is used as Teddy has a different repetitive dream about the same young girl, who becomes merged into his flashbacks of Germany, making it unclear whether it is accurate or whether he is confusing and muddling the truth [58.30] (figure 103). This girl continuously tells Teddy 'you should've saved me, you should have saved all of us'. Her presence within his dreams continues to haunt him and this is replicated in the music.



Figure 102: *Shutter Island*: [58.30] Teddy dreams of a girl.

The harshness of the prepared piano through its use of hammer techniques becomes more heightened as the child's eyes open (example 91) as though telling him to open his eyes and see reality (example 92). This repetitive dream loop is apparent in the use of repeated Ds on piano, to suggest the music is too in a loop.

Andante
Hammer on technique

Piano

Example 91: *Shutter Island*: [58.30] hammer techniques are used on piano as Teddy sees little girl in his flashbacks.

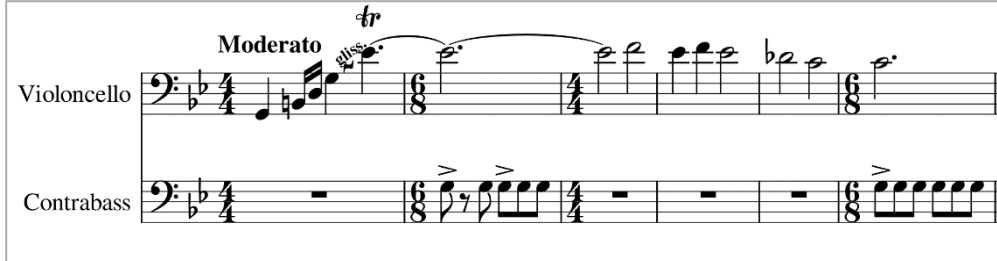
Andante

Piano

Example 92: *Shutter Island*: [58.30] Hammer on piano adds suspense.

⁵⁸⁶ John Cage, *Root of an Unfocus*, *John Cage-Piano Music*, Tim Ovens, recorded on 2015.

Teddy is remorseful every time he sees this child and there is no clear indication as to why she is present within his dreams. This becomes clear at the end of the film; she is in fact his daughter Rachel, one of the children drowned in the lake by his wife. His regret and sorrow that he could not protect his child allows the audience to see how his dreams torture him visually and musically. The only real memory Teddy experiences is at the end of the film, as he realises the truth of how his wife and children died, and that he is really Andrew Laeddis [1.58.58]. 'Four Hymns: II' sonorously orchestrates the moment Andrew finds his wife wet through, and asks 'Baby, why are you all wet?'.⁵⁸⁷ The cello and double bass play dissonant melodies to illustrate Andrew's heartache internally and fear of what his wife may have done (example 93).



The image shows a musical score for Violoncello and Contrabass. The Violoncello part is in the upper staff, marked 'Moderato' and 'tr' (trill). It begins with a 4/4 time signature, then changes to 6/8, 4/4, and back to 6/8. The Contrabass part is in the lower staff, starting with a 4/4 time signature, then changing to 6/8, 4/4, and back to 6/8. The music features dissonant intervals and a trill in the cello part, with the double bass playing a pizzicato line.

Example 93: *Shutter Island*: [1.58.58] high cello lines and double bass pizzicato shows the real flashback of Andrew and his wife.

This leads into Laeddis finding his children drowned in the lake, his sobbing and the splashing of water are the only aspects of audio in the scene [2.00.03]; the music before this has disappeared from the scene. This heightens the on-screen action and allows us to take a moment to grasp the ultimate concept of the film (figure 104). This flashback may question whether this is an actual moment of Teddy's - the music used for Teddy's flashbacks and dreams have been associated with untruth, although from Teddy's perspective. The stripped-down instrumentation unheard in other scenes may imply that this scene is in fact real and not fantasy.

⁵⁸⁷ Torleif Thedein, Entcho Radoukanov, *Four Hymns: II*, Rhino Entertainment Company, 1990.



It is now evident that Teddy is Andrew, a long-term patient at the asylum; he is delusional and hallucinates frequently. He has been using role play to understand his true identity - a form of therapy employed by the doctor.

Conclusion

Shutter Island provides the audience with a visual and musical depiction of the mental institution, giving them a stereotypical view of its patients, its staff and its setting. The film follows the dual personae of Teddy Daniels/Andrew Laeddis, and the audience experiences Teddy's emotions and fears through the film's stress on his perspective. This in turn creates within the audience anxiety and a fear of mental institutions - no-one wants to live with the 'mad'. The staff are superior, treating patients in an inhumane way. The storyline provides a clever twist on the character of Teddy Daniels, are some of his views about the asylum and the treatment of the patients valid or is he just mentally unstable and delusional throughout the film, as the doctors suggest. In the final scene, it is initially suggested that Andrew has regressed back into the persona of Teddy; however, as he prepares to be lobotomised, he asks Chuck 'which could be worse, to live as a monster or to die as a good man?' He sacrifices himself for the greater good, he understands that he is unable to get better and adapt to living in wider society.

The musical soundscape of the film uses a mixture of scoring techniques: Teddy embodies the 'water theme'; his memories are scoped metadiegetically through pre-existing music of the 1950s, the patients are defined by non-tonal or musical instruments that are heavily manipulated but given no

identifiable musical theme and the staff and the setting are depicted with throbbing drones to suggest 'dread'. The soundscape used in each of these themes indicate Teddy is losing stability and his grasp on reality often presented sonically as internal music, through their rhythmic, harmonic, and melodic development. The music reflects Teddy's perspective and for most part his subjectivity - it is only when we are shown the scene of how his wife and children died, do we question its genuineness and reliability. Does the music really reflect Teddy's real thoughts and feelings or is it simply a fragment of his imagination that he created in his head and reflected in the music? This leads up to question whether to engage with this character; is Teddy himself a product of an empathy?

This film tells of a young executive who has been sent on a mission to retrieve his CEO from a wellness centre, at a remote location in the Swiss Alps. When he arrives, he realises that too many things surrounding the wellness centre cannot be explained and that there are many secrets. He becomes suspicious that the treatments are not as miraculous as patients there suggest. When he begins to unravel the centre's secrets, he is tested for his own sanity and is diagnosed and treated as a patient, unable to leave and suffering the same fate as the other patients, who are searching for a cure to their illness. *A Cure for Wellness*, although set in the present day, has numerous references back to the archaic Victorian asylums and their patients.

Benjamin Wallfisch in the online journal *TheKnockTurnal* tells us that his inspiration when composing for this film was to create a 'journey of discovery' for the main protagonist, as he struggles to figure out what is real and false at the wellness centre;⁵⁸⁸ this suggests that the music will illustrate the protagonist's emotions and thoughts as he deals with his physical and mental well-being. Musically, Wallfisch aimed to lull the audience into a false sense of security (a common horror score writing trope) and then, 'bit by bit remove those pillars of security until you find yourself in a very unstable place'.⁵⁸⁹ Not only does the protagonist develop in character, but the audience too experience the scene, fully immersed in the horror and terror that will open out before them. Wallfisch explains that thematic material composed for the film begins simply, but then becomes more complex as it progresses, for the overall premise of the score, 'there's no key, it's constantly shifting its centre. So I guess one of the things we try to do is just constantly change the centre of gravity in the music and keep people slightly disorientated'.⁵⁹⁰ This demonstrates how Wallfisch constructs the music to reflect the wellness centre and its patients becoming more extreme in their madness. Wallfisch has taken inspiration for his composing from classical horror/ thriller film score composers such as

⁵⁸⁸ OJ Williams, 'Exclusive: Composer Benjamin Wallfisch Talks 'A Cure for Wellness'' *TheKnockTurnal*, retrieved from <https://theknockturnal.com/exclusive-composer-benjamin-wallfisch-cure-wellness/>

⁵⁸⁹ Williams, 'Exclusive: Composer Benjamin Wallfisch Talks 'A Cure for Wellness'.

⁵⁹⁰ Williams, 'Exclusive: Composer Benjamin Wallfisch Talks 'A Cure for Wellness'.

Bernard Herrmann (*Psycho*,⁵⁹¹ *Vertigo*⁵⁹² and *Cape Fear*⁵⁹³) - and this is demonstrated in the way in which Wallfisch utilises advanced techniques of the string orchestra to create a unique sound(also see chapter three).

Musical Theme: Lockhart: Sanity to Insanity

When the audience is first introduced to the main protagonist, Lockhart, he is shown to be driven by business and money, hard-headed and with a busy lifestyle [11.50]. Within the first few minutes of the film, we learn that Lockhart has experienced numerous traumas in his life; his relationship with his mother, who lives in a care-home, is inadequate. His mother appears disturbed, when Lockhart tells her he is going to the wellness centre, telling him ‘You won’t come back’ [11.50] (Figure 105). The audience later finds out that Lockhart’s father was mentally unstable and committed suicide. Lockhart follows in his father’s footsteps having the same job and position as him. There is a scene in which a trinket box is given to Lockhart by his mother, during which the music diegetically functioning as ‘sanity motif’ is first heard, coming from the trinket box (example 94). This child-like lullaby hints at anempathy, but the key of C minor (an unusual key for a lullaby) makes it a darker piece of music altogether. The use of a lullaby suggests a childishness or even a simple mindedness about Lockhart’s mother, who seems to be unaware of her surroundings but aware of what may happen to her son. The lullaby will also lure the audience into a false sense of security. Lockhart’s display of post-traumatic stress suggests that he may be vulnerable to manipulation and lose his stability when faced with the Wellness Centre.



Figure 104: *A Cure for Wellness*: [11.55] Screen grabs show Lockhart’s unstable relationship with mother.

⁵⁹¹ Hitchcock, *Psycho*.

⁵⁹² Alfred Hitchcock, dir., *Vertigo* (1958; Alfred J. Hitchcock Productions, US: Paramount Pictures), DVD.

⁵⁹³ Martin Scorsese, dir., *Cape Fear* (1991; Amblin Entertainment, Cappa Films, Tribeca Productions, US: Universal Pictures), DVD.

Allegretto



Example 94: *A Cure for Wellness*: [13.07] 'Sanity Theme' originally from the trinket box.

Lockhart's mother tells him the trinket box ballerina is unaware that as she dances, she is dreaming. This is an indirect reference to the Wellness Centre patients who are brainwashed; the final scene of the film shows them dancing to the melody of the trinket box ('sanity motif'), unaware that the wellness centre is burning down.

Throughout this film, Lockhart's many attempts at leaving the wellness centre, in which he is now fully incarcerated, are always thwarted and he is returned to his 'prison'. The 'sanity theme' is continuously repeated to reference this - synonymous with Lockhart trying to grasp onto his sanity by escaping. Musical manipulation through electronic processes, as well as additional instrumental ideas, bombard the 'sanity theme' when it is used to accompany the first escape attempt which could be an indicator of the staff's aim to control. This ends in a car accident which brings on vivid hallucinations, a montage of images pre-empting future events, warning of what is to come [36.23].

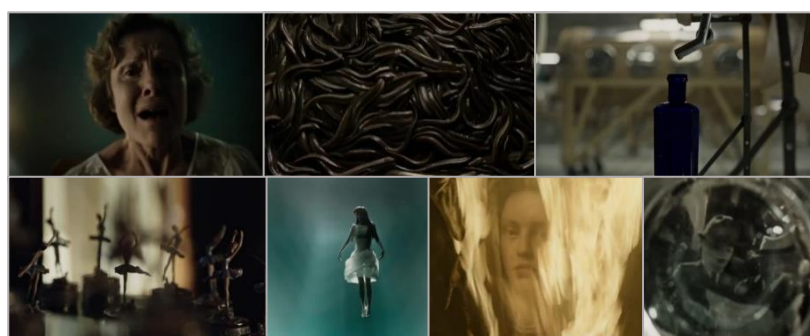


Figure 105: *A Cure for Wellness*: [36.23] montage of images as Lockhart begins to hallucinate.

The scene of fast-moving images presented in a montage creates the impression that Lockhart is failing to grasp reality (Figure 106). Distortion and reverberation accompany the 'sanity motif', as well as a bass drum 'heart-beat' which not only shows Lockhart's subjectivity, but it creates tension,

confusion, and manipulation as the violent scene mismatches against the lullaby. It creates polar opposites to show Lockhart's mind becoming fragmented.

Lockhart wakes up back in the wellness centre with a cast on his leg [23.11] (figure 107). He is dressed in the white patient clothing and is receiving treatment; he is in a plain, bare walled white room; he has lost his identity through the stripping of clothes and colour. Lockhart is now a patient. The silence of this scene is vital; it emphasises Lockhart's change in status and that he has lost his identity both physically and musically.



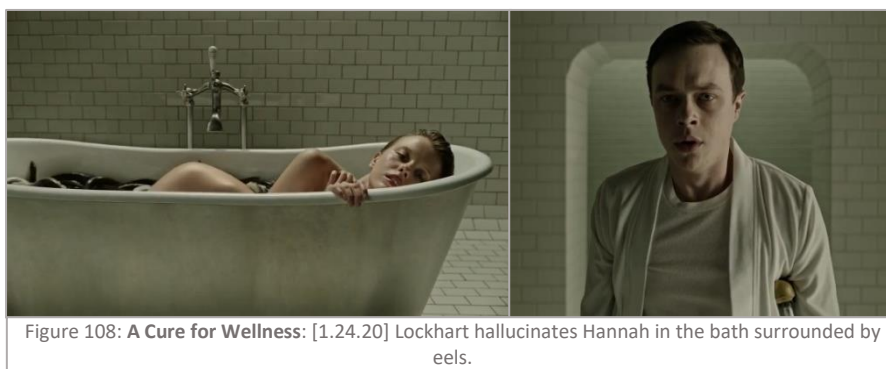
Lockhart, continuing to hallucinate, is unable to distinguish between reality and fiction; for example, he notices a leech like micro-bug in his water, the audience is left wondering - is this bug really there? [28.30] A synthesized minor third motif against repeated pedal notes suggests a new theme, the 'insanity theme' (example 95), which suggests that this is Lockhart's internal music being heard. This theme is used to represent the other patients; all the patients are cast under this one theme with no individual identity. (figure 108).

Lento

Example 95: *A Cure for Wellness*: [24.49] 'Insanity theme': orchestrated by minor thirds and repeated pedal notes.



Hallucinations and dreams become more prominent for Lockhart. An example of this is in the steam room [1.24.20] where Lockhart finds another patient, Hannah, naked in a bath of eels (figure 109). Hannah seen as sane in comparison to the other patients, is accompanied by the 'sanity theme', played on a celesta. The theme's rhythmic structure begins to alter, with some sections stretched over bars to show manipulation. Against this, a heavily reverberated and manipulated vocalised version of the 'sanity theme' enters the soundscape, used as a canonised syncopation (moving in free time) to disrupt the flow against the celesta, to make a sonic reference to the eels as they are revealed. This is accompanied by *tremolo*, timpani rolls and distortion that emerge to show Lockhart's insanity taking over his internal state, mimicked in the musical transformation (example 96).



Allegretto

Example 96: *A Cure for Wellness*: [01.24.15] *tremolo*, timpani rolls and distortion show Lockhart losing control of his sanity, as he sees Hannah in the bath.

In another hallucination, Lockhart destroys the bathroom suite to try and find the eels he has earlier imagined to be in the toilet. He looks at himself in the mirror [01.25.45] (see chapter three for further discussion about the use of mirrors in horror films) (figure 110). He pulls at his teeth as they start falling out; a drone made up of a minor second interval, not characteristic of either the ‘sanity’ or ‘insanity theme’, pulsates as he further distances himself from his original identity by disfiguring himself - this may be sonically referencing this disfiguration by using a theme not connected to Lockhart.

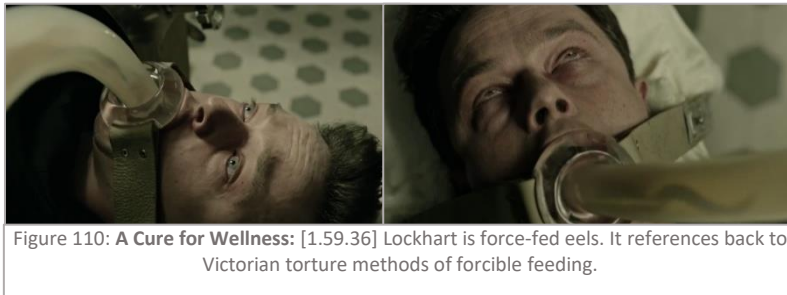
Largo

Figure 109: *A Cure for Wellness*: [01.25.45] Lockhart looks at himself in the mirror and begins to disfigure himself, the music plays on minor 2nd intervals to create tension.

Eventually the doctor gains full control over Lockhart; he is restrained and force-fed eels as a tortuous part of his ‘treatment’. [1.59.36] The camera angle shows this with Doctor Volmer standing over a prone Lockhart. Beethoven’s ‘Symphony no. 6 in F major: Pastoral: II’⁵⁹⁴ is heard diegetically in this scene, thematically defining the doctor (discussed in more detail below under *Mad Doctors and*

⁵⁹⁴ Ludwig van Beethoven, *Symphony no. 6 Op 68* (Leipzig: Breitkopf und Hartel, 1826).

Staff). Using the doctor's theme rather than Lockhart's, shows that Lockhart's identity is finally lost. The juxtaposition of soft gentle music during scenes of violent abuse and torture makes this an uncomfortable and disturbing scene (Figure 111).



Theme: Patients

Although classed as a 'wellness centre' the staff and patients dress as though it is an asylum (figure 112); everyone is dressed in white, creating a clinical atmosphere and taking away any individuality from all the residents - patients and doctors alike.



Throughout the film, Lockhart and Watkins (another patient) have regular encounters where they discuss the gruesome stories and myths surrounding the wellness centre, including its 'miracle water'. Over time, Watkins appears to deteriorate and lose control of her sanity - an example of this is when she discusses experiments that were 'apparently' occurring within the castle before it burnt down [1.02.10]; she informs Lockhart that farmers 'stumbled on human bodies, disfigured and

emaciated, dried up, like the mummies in Egypt'. Watkins has revealed too much information; she is whisked off by staff for another treatment and states that, she has already had one today, 'I must not be feeling myself.' A cello drone moving up in step, a small motif from the 'insanity theme' suddenly cuts through the scene as though sonically warning the audience... (example 97).

Largo

Largo

Example 98: *A Cure for Wellness*: [1.03.24] as the word 'darkness' is uttered, accented pauses and tremolos are added in to create suspense.

Lockhart next encounters Watkins, during one of his secret exploratory tours of the wellness centre; after her previous treatment she has deteriorated further, her face has lost its identity, resembling nothing more than a corpse; he sees the staff throw her body to the eels.

On learning that he intends to expose the wellness centre for its barbaric treatments, Doctor Volmer threatens Lockhart. The other patients individually rise up and zombie like, approach Lockhart [1.58.41] (figure 114). They speak loudly and simultaneously over one another about their illnesses, creating a cacophony of sound, which becomes louder and more prominent as they approach him. In this scene, the patients are seen as Volmer's puppets, brainwashed and with robotic voices. They surround Lockhart, trapping him in a cage of bodies, and begin clawing at him, abusing him. The 'insanity motif' echoes again, with distorted stabs referencing the clawing of the patients as Lockhart suffers abuse and now scrubbing strings sonically suggest that there are more than one voice (example 99).



Largo

Example 99: A Cure for Wellness: [1.58.41]
the 'insanity motif' of tremolos and pauses
becomes prominent as the patients are
controlled by Volmer to attack Lockhart.

In the final scene, as the wellness centre burns down to the ground, it reveals the patients laughing and dancing with partners as though attending a ball; from Lockhart's perspective, it shows that the patients are actually mentally unstable [2.17.21].

Theme: Setting

As Lockhart travels to the Wellness Centre, a car scene, evocative of similar scenes in *The Shining* and *Shutter Island*, is used to show Lockhart on his journey (figure 115). The music effectively suggests that the end of the journey may bode ill for Lockhart (as in the other two films), with a synthesizer and string motif looped and replicated. Although in 4/4 time, the motif itself consists of seven quavers; this means that when the motif re-enters it is in a different part of the bar, becoming staggered to create energy and chaos, a reference to Lockhart's internal mind (examples 100,101,102). Reverberation is added which adds to the impression of energy and multiple voices. The motif modulates down a seventh and becomes more chromatic in tonality to suggest a change in the scene or events to come.

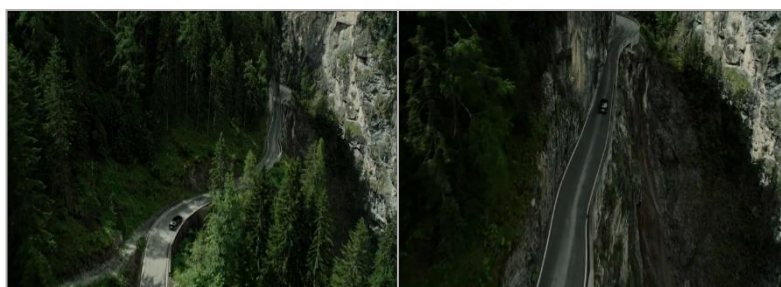


Figure 114: A Cure for Wellness: [10.18] car journey show Lockhart en route to the wellness center with the same camera shot as *The Shining* and *Shutter Island*.

Andante

Example 100: *A Cure for Wellness*: [9.48] ascending quavers do not resolve and continue to fall before ascending again to match to movement of the car.

Andante

Example 101: *A Cure for Wellness*: [10.05] descending string lines create dissonance against the ascending quavers above.

Andante

Example 102: *A Cure for Wellness*: [10.20] cello descends with accidentals to create dissonance.

Looking down on the car from this camera angle is suggestive of a predator looking down ready to claim its prey; as the camera focuses in on the car looping the mountainous road, the synthesizer and string motif develops with strings descending on a minor second also on a continuous loop that does not resolve, creating uncertainty about what will happen next.

As Lockhart gets closer and closer to his destination, he becomes more and more isolated. Not only is the wellness centre remote from anything else, there are no media services and therefore all electronic communication devices are rendered useless, including of course, his laptop and cell phone [11.32-17.00]. Cut off from the outside world, Lockhart is trapped at the remote and unfamiliar wellness centre; one patient informs him 'it's part of the treatment here' (figure 116).



Figure 115: *A Cure for Wellness*: [11.32] & [17.00] Lockhart becomes isolated from the outside world as he enters the centre.

Intertwining brass eels top the gates to the wellness centre, the first thing a new arrival like Lockhart will see (figure 117). Eels were used in some medical practices as it was believed that the eels could be used to shock patients back to sanity - thus, seeing the eels on the gate in this early scene is a pre-cursor to later events. The music associated with this imagery is similar to a waltz; here entitled 'eel motif', it uses chromatic minor second intervals and *pizzicato* to evoke anxiety and fear; constantly changing chromatics add confusion to the overall key (example 103).

Moderato

 The musical score is for Violin and Violoncello. The Violin part is in treble clef with a key signature of three flats and a 3/4 time signature. It features a melody with chromatic minor second intervals, starting with a *pizz.* (pizzicato) marking and ending with an *sfz* (sforzando) and *arco* (arco) marking. The Violoncello part is in bass clef with the same key signature and time signature. It features a similar chromatic melody with *sfz* markings.

Example 103: *A Cure for Wellness*: [13.57] the gates engraved with eels are scored with the 'eel motif' - waltz like idea (Verbinski, *A Cure for Wellness*).



Figure 116: *A Cure for Wellness*: [14.04] Gates of the centre show brass eels.

As the car travels around the wellness centre, (which resembles a ruined castle) [15.10] (figure 118) the chauffeur tells Lockhart of the incestuous story of the Baron who married his sister to create a pure blood line in their offspring; the foetus was cut out of the sister's womb and her body torched by villagers. The image of mountains and impressive castle remains and creates a contrast against the voice-over story telling of incest. The 'eel motif' (see above) has become developed and modulated in key (now up a minor 3rd), with the melody (doubled by vocal and violin) now ascending in pattern to mimic the car travelling upwards to the wellness centre (example 104). This waltz like melody consistently shifting in ascending and descending intervals creates suspense and suggests sonically that this wellness centre is not a place of care.



Figure 117: *A Cure for Wellness*: [15.10] first views of the wellness centre- it is archaic.

Moderato
Violins

Example 104: *A Cure for Wellness*: [15.30] 'eel motif' is heightened by strings with octave ranges and a modulation up a minor third.

The first view of the centre shows a calm atmosphere, with patients receiving treatment, performing yoga and other recreational activities [14.57] (figure 119).



Figure 118: *A Cure for Wellness*: [14.57] the wellness centre appears calming and inviting.

Immediately after this pleasant scene, however, [17.50] Lockhart finds an archaic window with bars on resembling a dungeon, which suggests the centre has secrets. All other audio becomes blocked out of the scene apart from a pulsing distortion (non-musical) which lures Lockhart in (figure 120). This non-musical pulse as opposed to the musical scoring previously heard, may suggest that music is applied to mask or to cover the secrets of the asylum; the non-musical timbres are an accurate depiction of the centre stealing individual's identities, they lose their musical score as a result. This 'dungeon' becomes of central interest to Lockhart throughout the film, as he discovers patients are being moved there in the night and not returning. He eventually breaks into the dungeon to discover a hidden chamber, a shrine to the late baroness and signs of experimentation. The camera shot (see below) cleverly demonstrates that Lockhart will become trapped at the wellness centre, with this perspective showing Lockhart behind the bars.



Figure 119: *A Cure for Wellness*: [17.50] Lockhart finds the dungeon as the audio becomes dulled with a pulsing distortion.

Theme: Mad Doctors & Staff

At the wellness centre, the staff are dressed in old-fashioned nurse's uniforms. Both the outside and inside of the building are archaic, as though they are still living in the 18th century. The staff seem cold and unhelpful towards Lockhart, with no consideration to provide appropriate care and treatment, similar to the staff at *Shutter Island* who mocked Teddy's interrogation. On meeting the first doctor, Mr Peterson, the audience are made aware that the Doctor's office exudes authority and power, with luxurious furniture, stag's heads and lavish ornaments (figure 121) [18.25]. In comparison to the non-identifiable patients with their drab clothing, the staff, particularly the doctors, are shown by their trappings to possess all the power and authority and therefore control the overall situation. Mr Peterson seems unmotivated to provide Lockhart with answers or help in his search for the missing CEO of Lockhart's company. Classical music such as Beethoven's 'Symphony no.1 in C major op 21 II: andante cantabile con moto',⁵⁹⁵ Beethoven's 'Symphony No. 2 in D Major Op. 36: II. Larghetto',⁵⁹⁶ Beethoven's 'Symphony No. 4 in B-Flat Major Op. 60: II. Adagio',⁵⁹⁷ Beethoven's 'Symphony no. 6 Pastoral'⁵⁹⁸ and Schubert's 'Symphony in Bb D.485'⁵⁹⁹ are heard diegetically when the staff are present on-screen; this matches to the idea that the staff are portrayed as intelligent, higher class and in power. As stated in chapter three, this creates the idea of anempathy, as the music clashes with the on-screen visual, creating contrast and a misrepresentation - something that is used in many films to depict doctors who are corrupt, such as Hannibal Lecter.⁶⁰⁰ There is a connection to the doctors linked characteristically with European classical music; it reflects their foreignness and suggests that their character could be villainous. This is illustrated visually by the Swiss setting, as well as the staff speaking in Swiss German to one another.

⁵⁹⁵ Ludwig van Beethoven, *Symphony no. 1 in C major Op 21* (Leipzig: Breitkopf und Hartel, 1862).

⁵⁹⁶ Ludwig van Beethoven, *Symphony no.2 in D major Op 36* (Leipzig: Breitkopf und Hartel, 1862).

⁵⁹⁷ Ludwig van Beethoven, *Symphony no. 4 in B-Flat Major Op 60* (Leipzig: Breitkopf und Hartel's Partiturbibliothek, 1890).

⁵⁹⁸ Ludwig van Beethoven, *Symphony no. 6 Op 68* (Leipzig: Breitkopf und Hartel, 1826).

⁵⁹⁹ Franz Schubert, *Symphony no.5 in Bb D.485* (Leipzig: Breitkopf und Hartel, 1884).

⁶⁰⁰ Link, 'Sympathy with the devil', 6-19.



Figure 120: *A Cure for Wellness*: [18.25] the doctor's office shows intellect and class.

As Lockhart watches the doctors experimenting on their patients, Franz Schubert's 'Symphony no. 5 in Bb D. 485 Andante con moto'⁶⁰¹ is heard diegetically, giving the overall impression that the staff are intelligent, sophisticated and of a higher class as they dominate the patients [1.30.40].

It is not until near the end of the film that it is revealed that Doctor Volmer too has a mask of sanity. His face is metaphorically and physically a mask of sanity as he pulls it off to reveal a burnt decaying face, with no nose and flayed flesh (figure 122) [2.12.16].



Figure 121: *A Cure for Wellness*: [02.12.16] Volmer has a mask of sanity as revealed when he pulls off his face to reveal himself as monstrous.

Volmer loses his musical theme (of classical music) and is now defined in this scene by *tremolo* strings and percussive stabs (examples 105 and 106) to emulate both Lockhart and Hannah's internal thoughts as they see the doctor's true self; Hannah screams at the gruesome sight reinforcing that he truly is monstrous and othered.

⁶⁰¹ Franz Schubert, *Symphony no.5 in Bb D.485* (Leipzig: Breitkopf und Hartel, 1884).

Moderato
Violin

Example 105: *A Cure for Wellness*: [02.12.19]
strings mimic Lockhart and Hannah's fear as they see the doctor's true self.

Moderato
Timpani

Example 106: *A Cure for Wellness*: [2.12.16]
timpani stabs mimic Volmer pulling off his face mask.

Dissonant brass calls and percussive quaver passages in the string section sonically orchestrate this scene alongside irregular time signatures to create tension (example 107). The doctor's theme has become lost as irregular rhythms and harmonies invade the soundscape; he is shown as the monster within the film.

Moderato

Example 107: *A Cure for Wellness*: [2.07.03] dissonant brass calls and percussive and string quavers with irregular time signatures are enhanced with disjointed accents and *crescendos*.

Intertwined with this scene, we see a dance taking place in the main hall, resembling a patient ball. As mentioned in chapter two, these were put on for the public where they could come, be entertained and see the spectacle of the patients. In this scene, members of staff are the ones dancing; this could be a reference to show that the staff too resemble zombies who are controlled

by Doctor Volmer (figure 123). The waltz creates the illusion of fun; a metaphor for a predator playing their game as they lure their victims in.

According to Mark Knowles in *The Wicked Waltz and Other Scandalous Dances: Outrage at Couple Dancing in the 19th and Early 20th Centuries*, when the waltz first emerged in the Victorian era, society were scandalised by the waltz; ‘shocked by the intimacy implied by the waltz’s embracing position’ not to mention the ‘revealing glimpses of feminine leg’.⁶⁰² The waltz therefore was deemed as ‘inappropriate because it crossed the boundaries of acceptable behaviour for a certain class or gender’; multiple theories had surfaced that waltzing was ‘unhealthy’, ‘caused physical debilitation’, ‘led to temptation’, was ‘the work of the Devil’ and was ‘indecent and immoral’.⁶⁰³ Egil Bakka et.al in *Waltzing Through Europe: Attitudes towards Couple Dances in the long Nineteenth Century* makes a connection to the waltz and mental health, as they note of German writer Florian Paul writing a book that warned of ‘men *verdrehten* [twisting] women while dancing’; the idea that the continuous turning movement of the dance may cause them to lose their reason or senses.⁶⁰⁴ Paul continues that dancing in such a way is immoral by making connections to drinking, gambling, prostitution and the lower class;⁶⁰⁵ these deviant ideas and mental illness or ‘madness’ were a prominent theme in chapter two where ‘the born criminal’ was discussed. Although dance was part of the upper class society before the 19th century, it was only orderly court dances where group dances and minimal hand touching were acceptable.

This waltz idea could provide semiotic meaning musically and visually to the overall scene, to suggest that the staff’s behaviour is scandalous, and that there is deviant and mad behaviour occurring. The melody is similar to the ‘eel motif’ but transformed in its melodic structuring, using chromatic scales to create dissonance and failing to find resolution, through the continuous

⁶⁰² Mark Knowles, *The Wicked Waltz and Other Scandalous Dances: Outrage at Couple Dancing in the 19th and Early 20th Centuries*, USA: McFarland & Co (2009): 18-19.

⁶⁰³ Knowles, *The Wicked Waltz and Other Scandalous Dances*, 3.

⁶⁰⁴ Egil Bakka et.al, *Waltzing through Europe: Attitudes towards Couple Dances in the Long Nineteenth Century*, Cambridge: Open Book Publishers (2020): 34.

⁶⁰⁵ Bakka et.al, *Waltzing through Europe*, 34.

ascending and descending pattern scheme. The scene and use of the waltz music also creates irony as it switches between the staff waltz and Doctor Volmer who, having been set alight by Lockhart, is now 'wrestling' with fire. He too is displaying a dance as he twists and turns in an attempt to put out the fire; after his reveal of his true identity, the waltz acts to identify that he is deviant (figure 124).



Allegro
Violin



Figure 122: *A Cure for Wellness*: [2.12.54] the eel motif is transformed to suggest that the staff are also being controlled.



Figure 123: *A Cure for Wellness*: [2.12.47] the previous musical example also orchestrates Volmer dancing around as he gets caught in the fire.

Theme: Water: Treatment & Signs of Madness

Within the opening scene of this film, the first audio is the dripping of water. The theme of water becomes used throughout the film to show instability. The dripping, a ticking percussive device, is

used to show Lockhart’s sanity slowly slipping away. This device becomes more prominent as the film progresses.

On becoming a patient, Lockhart explores the different treatments received at the centre [29.18]; all the treatments are focused on water: hydrotherapy, water aerobics and steam rooms (figure 125). A descending and ascending quaver motif becomes the ‘water motif’ due to its trill and wave like sound to reference water’s movement (example 108).



Allegro

Synth

Synth

Example 108: A Cure for Wellness: [29.08] the ‘water motif’ is orchestrated by continuous ascending and descending quavers to emulate flowing water.

Multiple voices and instrumentation are added in to show development in the ‘water motif’ with the use of imitation, call and response, repetition and reverberation to build up the sound palette for this scene, creating chaos and confusion (example 109). Multiple voices are used twice here, once to sonically reference the patients giving a warning to Lockhart and again to symbolise that Lockhart is unable to control his emotions and feelings of anxiety as numerous voices talk inside his head. The

example below uses imitation and minor third chords which are added on top of the 'water motif' (above) to create chaos.

Allegro



Example 109: *A Cure for Wellness*: [29.23] the 'water motif' becomes developed with imitation and descending quavers.

On trying to find his colleague Pembroke, Lockhart enters the Steam Room [31.53] where industrial rattling sounds accompany a scene of maze-like rooms, with endless brick walls to create confusion (figure 126). Distortion, manipulation and processing are added to drones of voice and strings to add to the intensity as Lockhart becomes lost and vulnerable with an ultimate climax by vocal *portamentos* as he begins to panic, his internal fear is presented sonically (example 110). The steam adds to the scene, creating a screen in which he becomes unable to find his way back.



Largo

Timpani

Voice

Violin

Violin

ff

Example 110: *A Cure for Wellness*: [33.15]
tremolo and timpani rolls with crescendos creates tension and fear.

On agreeing to undergo treatment, Lockhart experiences hydrotherapy [52.00]; he becomes locked in a water tank which resembles a cage (figure 127). Volmer, as a voice-over, speaks to Lockhart whilst he is in the tank, demonstrating Volmer's power over Lockhart, as he is able to manipulate and control him. Strings build up in chord form, whilst timpani pulses sonically resemble Lockhart's steady heartbeat (example 111). Harmonic strings are added to warn the audience that something bad may happen, as eels begin to attack Lockhart (example 112).



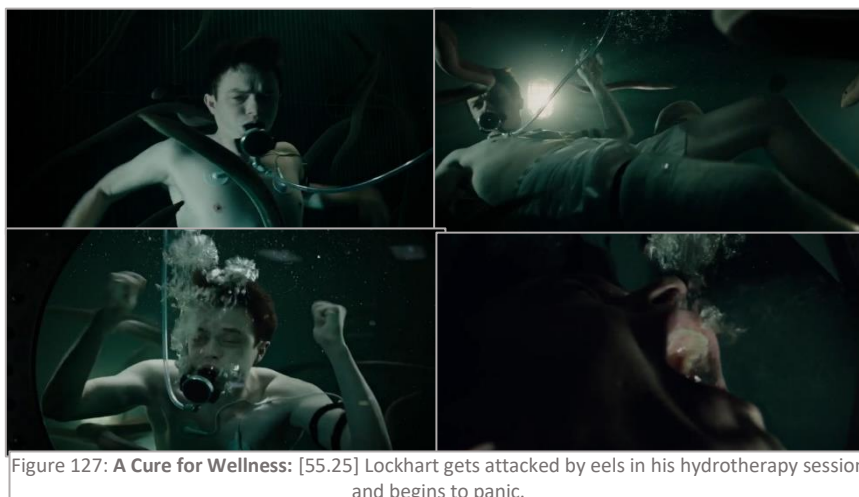
Largo

Example 111: *A Cure for Wellness*: [52.05] string chords warn the audience that Lockhart's hydro-experience may become tainted.

Moderato

Example 112: *A Cure for Wellness*: [53.00] percussive rhythmic pulses and octave leaps warn the audience that Lockhart's hydro-experience may become tainted.

Lockhart panics and begins screaming under water [55.25] (figure 128). Percussive stabs represent his rising panic internally, synthesizer, voice and string *tremolos* accompany his traumatic experience using minor second intervals to create instability (example 113). When he finally gets out of the tank, he is told by the doctors that he is hallucinating and that the eels he thought he saw were 'toxins' leaving his body. The single note on the second stave in example 113 resembles his lifeline on a heart monitor as though he has stopped breathing or lost consciousness.



Largo

Example 113: *A Cure for Wellness*: [55.57] vocals are doubled up a minor second apart and double bass *tremolos* and a pedal are sustained as Lockhart struggles to breathe.

Conclusion

A Cure for Wellness presents numerous ideas surrounding the out-dated asylum and its residents.

The film, set in modern time, presents many issues that hark back to the Victorian stereotype of the asylum alongside the persona of the monstrous patient and the mad doctor. This shows that the ideas surrounding nostalgia and novelty of the historic asylum and its characters are still heavily used within horror music in order to scare audiences. The music uses thematic material to show particular themes: the 'sanity motif' is used to keep reminding Lockhart of his sanity through internal music, often when Hannah is present; the 'insanity motif' is used to define all the patients, their identity is lost physically and musically with no musical theme to individually identify them; Doctor Volmer is initially themed around classical music and also loses his musical identity when his true character is revealed. He becomes musically themed by Hannah and Lockhart's reaction towards him and the connotations linked to the waltz. Classical Hollywood-style musical scoring is used to create leitmotifs for these characters, developed to show the characters losing their stability, however, modern electronic processes are added in to show this lack of stability, because of their non-musical and unusual sound. A small palette is used, including strings, brass and timpani and often voice to create a sheltered ambient space. Rhythmic imbalances and ostinatos create both instability and stability to enhance the notion of madness and all its contrasting characteristics. The two main characters of Lockhart and Doctor Volmer, although conflicting in their outlook and career, both

demonstrate the stereotypical view of Victorian madness by starting out with melancholy madness and transforming their character identity within the film to become raving mad - the two known tropes of madness. Lockhart not only loses his identity but his masculinity as he is tortured with 'treatments'; Lockhart's musical motifs develop to dismember any associations with masculinity (strength, power), showing him instead, as vulnerable, frightened and delusional with strings *tremolos*, timpani rolls and *glissandos*. Water, like *Shutter Island*, is used thematically to accompany Lockhart's instability taking over, with the music flowing back and forth to imitate waves and rhythmic motifs continuously overlapping one another. This becomes adapted through time stretches, rhythmic and harmonic development as he becomes unable to grasp reality.

American Horror Story: Asylum (hereafter *Asylum*) is a television series first shown on FX TV; it is the second part of the *American Horror Story* anthology. There are a number of recurring actors although each plays a different part in each series in the anthology such as Evan Peters, who plays Tate Langdon in *Murder House* (the first series) and Kit Walker in *Asylum* (second series). *Asylum*'s storyline follows Briarcliff Manor, an asylum for the criminally insane, which seamlessly jumps between the 1960s and the present day to show the asylum in and out of use. The asylum is run by the Catholic nuns Jude and Mary Eunice, Doctors Arden and Thredson and Monsignor Howard. The main character, journalist Lana Winters intends to uncover the abuse and poor treatment of patients within the asylum. Lana finds herself trapped in the asylum as a patient and is treated for her homosexuality. This series considers the three themes of the asylum: monstrous patients, setting and the mad doctor. Dr Arden defined as a 'former Nazi scientist' performs experiments on his patients 'in an attempt to create immortality';⁶⁰⁶ his experiments are unsuccessful but create hideous monsters who survive on raw human flesh. He follows a similar character portrayal to that of *Dr Frankenstein*,⁶⁰⁷ in which the monsters are not born, they are created within the asylum.

There are ideas of 'Catholic horror' present which evolved from remnants of Victorian Gothic literature. Earle argues that 'an asylum run by the Catholic Church has a dual horror focus: the grimness of the asylum and its abuses, and a negative, bleak version of Catholicism that is rich in cinematic symbolism'.⁶⁰⁸ In *Asylum*, there are a number of features reminiscent of classic Catholic horror film and television with ideas of penance and abuse, as well as exorcisms. An exorcism is performed on a patient, as in *The Exorcist*⁶⁰⁹ and Briarcliff is referred to as a 'snake pit' on three occasions in the last episode, which is of course a reference to the film, *The Snake Pit*.⁶¹⁰ It also takes

⁶⁰⁶ Earle, 'A Convenient Place for Inconvenient People', 260.

⁶⁰⁷ Shelley, *Frankenstein*.

⁶⁰⁸ Earle, 'A Convenient Place for Inconvenient People', 260.

⁶⁰⁹ William Friedkin, dir., *The Exorcist* (1973; Hoya Productions, US: Warner Bros. Pictures), DVD.

⁶¹⁰ Anatole Litvak, dir., *The Snake Pit* (1948; US: 20th Century Fox), DVD.

inspiration from a real-life institution: Willowbrook State School.⁶¹¹ Although not an asylum, this school housed people with mental health conditions and intellectual disabilities; abuse and neglect were present at the school, thus reinforcing the popular cultural view of an asylum.⁶¹²

According to Earle, *American Horror Story: Asylum* offers 'a high degree of cultural and historical reference, meshing a rich selection of historically inspired characters and locations, along with the allusions to popular culture and common cultural tropes, to create a postmodern pastiche'.⁶¹³ Additionally, Earle argues that the viewer is 'invited to locate [themselves] in the largely fantastical narrative using these recognisable tropes and allusions as touchstones'.⁶¹⁴ This series uses intertextuality to exaggerate the uncanny nature of the asylum by emphasising reflections of reality through the images of horror and fear;⁶¹⁵ sexuality, gender, torture and religion combined to trigger our own personal fears. *Asylum* presents worries concerning sexuality and sexual repression; for two patients Shelley and Lana, they are punished and tortured for their sexuality. In our modern culture this seems astonishing as we have become more accustomed to different types of sexuality, and yet in this series set around the 1960 asylums, we must watch as the women endure torture as they attempt to 'cure' their sexuality. Issues of gender and sexuality are a central focus of the *American Horror Story* series and this is examined in more depth in this case study.

The musical content of the series uses music from earlier horror films, popular music and original sound effect cues to evoke nostalgia; if the audience recognise a theme then they will associate it with that particular genre, film, object, character and so on. The series borrows themes from classic horror films and popular music, an example being the music by Pino Donaggio used in the film *Carrie*;⁶¹⁶ these themes are embedded within the soundscape to make reference to Catholic Horror films and the idea of the 'monstrous' or 'inhuman'. Charlie Clouser, the main composer for *American*

⁶¹¹ Earle, 'A Convenient Place for Inconvenient People', 264.

⁶¹² Earle, 'A Convenient Place for Inconvenient People', 264.

⁶¹³ Earle, 'A Convenient Place for Inconvenient People', 259.

⁶¹⁴ Earle, 'A Convenient Place for Inconvenient People', 259.

⁶¹⁵ Earle, 'A Convenient Place for Inconvenient People', 260.

⁶¹⁶ Brian De Palma, dir., *Carrie*, (1976; Red Bank Films, US: United Artists), DVD.

Horror Story creates a new main title (credit) theme for each series but within each title, uses extracts of an experimental noise piece by musician Cesar Davila-Irizarry, thus combining his own and Davila-Irizarry's music.⁶¹⁷ Charlie Clouser, having written music for *Saw*,⁶¹⁸ *Dead Silence*⁶¹⁹ and *Death Sentence*⁶²⁰ takes inspiration from previous classic horror themes such as *Halloween*⁶²¹ and *The Exorcist*,⁶²² borrowing and reconstructing parts from the music to create new pieces for the series. He uses unusual instruments, such as the discontinued Paul Vo Moog guitars that self-resonate to create 'sustained, droning textures' that are processed through pitch-shifters and delay units to create 'really scary tones that don't sound too electronic'.⁶²³ He also uses different types of synthesisers which he mixes and experiments with to create the right sound, as well as bowed metal instruments, (any type of metal which can be scraped or banged to make a pitch) creating a haunting sound.⁶²⁴ Clouser's intentions are to 'inject a sense of dread and foreboding' but also to convey delicate emotion in the scenes that need it; 'I'm always looking for opportunities to add weight to the character's history'.⁶²⁵ Clouser thrives in atonal and dissonant sounds and the approach that 'anything goes' in horror.⁶²⁶ In this case study I will examine the music linked to the three main themes of asylum (monstrous patients, setting and mad doctors) plus any other thematic music that enhances and manipulates the stereotypical characterisation of asylums as they occur within *American Horror Story: Asylum*.

⁶¹⁷ Jonathan Barkan, 'Charlie Clouser (Saw, American Horror Story) on his Music [Interview]' *BloodyDisgusting* (2015) retrieved from <https://bloody-disgusting.com/interviews/3366623/charlie-clouser-saw-american-horror-story-on-his-music-interview/>

⁶¹⁸ James Wan, dir., *Saw* (2004; Twisted Pictures, US: Lions Gate Films), DVD.

⁶¹⁹ James Wan, dir., *Dead Silence* (2007; Twisted Pictures, US: Universal Pictures), DVD.

⁶²⁰ James Wan, dir., *Death Sentence* (2007; Hyde Park Entertainment, Baldwin Entertainment Group, US: 20th Century Fox), DVD.

⁶²¹ John Carpenter, dir., *Halloween* (1978; Compass International Pictures, Falcon International Productions, US: Compass International Pictures, Aquarius Releasing, Warner Bros. Pictures), DVD.

⁶²² Friedkin, *The Exorcist*.

⁶²³ Berken, 'Charlie Clouser on his Music'.

⁶²⁴ Berken, 'Charlie Clouser on his Music'.

⁶²⁵ Berken, 'Charlie Clouser on his Music'.

⁶²⁶ Berken, 'Charlie Clouser on his Music'.

Opening Sequence

The opening credit scene sets up the entire concept of the asylum and the ideas associated with it prevalent in contemporary society. The main asylum themes (monstrous patients, setting and mad doctors and staff) are richly embedded within the sequence, depicting the asylum as horrifyingly chaotic with experimentation, uncanny behaviour, torture and abuse by religious and medical staff.

During a music forum in which Clouser discussed the soundscape for *Asylum*, he talks about how he and Cesar Davila-Irizarry were inspired by the title sequence from the 1995 film *Se7en* which used a remix of a song by the band 'Nine Inch Nails' of which Clouser is a member.⁶²⁷ Clouser and Davila-Irizarry agreed to create something similar for *Asylum*, combining his own unusual sounds with the experimental noise piece by Davila-Irizarry.⁶²⁸ The opening sequence of *Se7en* uses non-tonal noise to create an avant-garde or concrete musique sound (heavily processed and distorted); these instruments in the form of 'cellular' motifs are gradually added into the texture, as a fast-paced array of images are shown. The opening sequence of *Asylum* is similarly themed; both centre around portrayals of madness.

The opening sequence from *Asylum* is initially sparse, employing disjointed outbursts of granulated and percussively atonal timbres, that according to Clouser, were a mixture of 'a handful of wire coat hangers on a tiled bathroom floor, some water drips, and some [reverberating] low percussion hits'.⁶²⁹ These timbres were then 'time-stretched to extreme amounts' to create a 'trashy' sound;⁶³⁰ Davila-Irizarry's work was the idea for this, with Clouser adding extra layers on top of the original music, to kinetically match the on-screen action. Clouser tells the forum readers that the time-stretching creates tonal quality to the 'noise blasts' that can be heard on top; he altered the grain size settings, a mixing process, to merge his ideas with Davila-Irizarry's original music.⁶³¹ The fast-

⁶²⁷ David Fincher, dir., *Se7en* (1995; Cecchi Gori Pictures, Juno Pix, US: New Line Cinema), DVD.

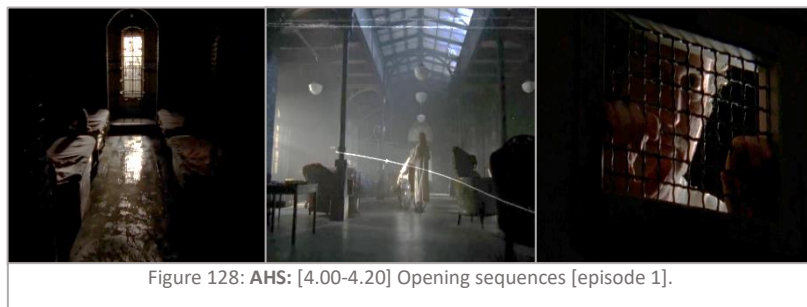
⁶²⁸ GearSlutz.com, 'American Horror Story Theme Song'.

⁶²⁹ GearSlutz.com, 'American Horror Story Theme Song'.

⁶³⁰ GearSlutz.com, 'American Horror Story Theme Song'.

⁶³¹ GearSlutz.com, 'American Horror Story Theme Song'.

paced and disturbing imagery shown on-screen creates anxiety from the start, continuously changing kinetically with the percussive soundscape (figure 129); musically it lacks melodic tonality for the first few moments, causing an audience to search for some reassurance; 'dissonance seems to suggest a resolution to musical consonance' which when it does not resolve, 'can upset the audience by allowing them no audio repose' -⁶³² a characteristic of horror films as discussed in chapter three.



The images above show the asylum as dark, monochrome and archaic, giving an insight into the screen writer/director's view of what the asylum looks like [4.00] (figure 132). As the scene progresses, musical elements are slowly introduced, particularly rhythm and melody. A rhythmic percussive motif is then added in to set the mood; this drives the pace of the scene as the images become more disturbing and vivid. Although this motif appears simple, placing the motif on a weaker beat creates syncopation, with added *crescendos*, accents and a heavily amplified distortion to evoke fear (example 114). Rhythm in this motif is representative of the audience's pulse as they become anxious about the images which may appear; it could also be representative of the madness slowly emerging from the patients, as the images become more exaggerated and the motifs become less structured in their placing.

⁶³² Donnelly, 'Demonic Possession: Horror Film Music', 90.

Moderato

Example 114: AHS: [4.05] percussive drive in the opening sequence [episode 1].

Throughout this score, rhythmic, non-tonal ideas are unevenly placed within the texture, which according to Deutsch, can provide ‘familiarity and discontinuity’;⁶³³ the placing of the music can increase anxiety in the audience, keeping them alert to more musical outbursts. The use of multiple rhythmic ostinatos are looped individually in their own time to diminish a sense of rhythm and often colliding with one another, to create a fragmented texture.

Imagery of patients (crawling upside down, rocking in a corner in the bedroom) leads onto flash images of experimentation (flesh, blood, disposing of bodies, restrained patients controlled by the doctors) (figure 130). There are images that connect *Asylum* to the Catholic Horror films (a nun getting on top of a restrained patient, a priest in the shadows) thus showing that the nuns are as corrupt as the doctors and are willing to abuse their powers over the patients.



The only melodic motifs heard in this opening sequence are made up from ‘pizz strings and some tiny drums (909 rim, vinyl snip snares and hats), processed through Logic plugins like spectral gate and autofilter’.⁶³⁴ These are looped over the course of the title sequence, sonically representative of

⁶³³ Deutsch, ‘*Psycho* and the Orchestration of Anxiety’, 58.

⁶³⁴ GearSlutz.com, ‘American Horror Story Theme Song’.

the patients' mood and the overall instability of the setting (as shown in the title visuals). Musically, the melody in *pizzicato* strings continuously attempts to move away, but the looping means that it reverts back to the same harmonic phrasing, with no development (example 115).

Moderato

pizz.



Example 115: AHS: [4.05] opening sequence uses *pizzicato* strings that attempts to resolve but unable to do so [episode 1].

This is a high energy opening sequence (lasting around a minute) with flashes of imagery to suggest that this asylum will be corrupt, horrific and follow the trope of the 'Victorian Asylum' that many associate with madness and mental illness still today. The music and sound production for this title sequence enhances this trope, it nods to both familiarity and uncertainty; the rhythmic riff is not harmonically or melodically catchy, designed to keep the audience off guard. By creating an unpredictable, almost improvisatory score with little structure, it keeps the audience on their toes.

Theme: Monstrous Patients

Our first introduction to Lana is as she meets one of the patients, Pepper [12.12], who is visually 'uncanny' and unusual, dancing around and persistently asking Lana to 'play with her' (Figure 131); her condition microcephaly is exaggerated here to make her look freakish. She is perceived by Lana as childish, simple minded and harmless; however, Lana is told by staff that she drowned her 'sister's baby and sliced his ears off' - the music stops here and silence emphasises the horror of the information. This idea is replicated when Pepper offers Lana a rose, which Lana admires for its beauty but then pricks her finger on one of its thorns - the imagery is clear - things are not always as they seem.



Figure 130: AHS: [12.12] Lana meets patient Pepper on her arrival who appears freakish looking due to an exaggeration of her condition [episode 1].

Musically, a chromatic violin melody seems to warn Lana and the audience of danger here as Pepper jumps behind her; the minor third and second intervals and the broken leaping structure of the melody reference Lana as she is startled, becoming anxious and uneasy, as the melody fails to stay harmoniously in its natural key (example 116).

Moderato
Violin

Example 116: AHS: [12.08] a chromatic violin melody is heard as Lana meets Pepper; the chromatics and higher range of the violin may act to warn Lana of Pepper's behaviour [episode 1].

Throughout the series, the staff regularly refer to the patients as 'monstrous' or that say a monster is lurking within them. A musical theme entitled in this case study 'monster motif' is used to indicate these 'monstrous' patients. It first occurs when Kit, (the second protagonist in the series) is sent to Briarcliff after being accused of being 'Bloodyface' [16.15], a mass serial killer. The 'monster motif' uses string quavers which are looped sonically with a gradual *crescendo* to heighten the moment, they are then transposed up an octave as he enters the asylum (example 117).

Lento

Brass

Strings

5 accel. -----

Br.

St.

Example 117: AHS: [16.15] 'monster theme' [episode 1].

According to Kit, 'monsters' and 'green men' (aliens) were to blame for his wife's death; he defines monsters as a fictional non-human species. Sister Jude, however, argues that 'all monsters are human' thus casting him as the perpetrator and suggesting that humans can possess a monstrous quality; the camera angle positions Sister Jude in control as she stands over Kit. A pulsating looped piano motif, a tritone, could sonically refer to Sister Jude's perspective of Kit as devilish (example 118) and heightens the 'monster theme' further as Sister Jude continues to taunt Kit about his 'monstrous' behaviour until he 'snaps' (spitting on her) [16.41]. Sister Jude demeans Kit even more by her further treatment of him - he is cold washed, talcum-powdered, restrained, shackled to the bed and injected; Kit has lost his identity and has now become a patient. Musically, violin harmonics, squeals and mutilated synthesizers replicate Kit as he endures pain and has his identity stripped away, titled 'patient theme' (example 119); the harshness of the timbres enhances the cruelty of the actions displayed on-screen.



Example 118: AHS: [16.41] Piano motif is looped to develops the 'patient theme' [episode 1].



Example 119: AHS: [17.41] 'patient theme' is developed by string harmonics, *glissandos*, heavy pauses and sudden dynamics [episode 1].

Lana is also referred to as 'monstrous' by Sister Jude; after trying to sneak into the asylum, Lana is restrained and also becomes a patient [41.21]. Sister Jude tells Lana that she has a 'so-called monster in the closet'; this makes reference to Lana's sexuality - her sexual identity as a lesbian is seen as an illness. Sister Jude determines that they're 'gonna slay that monster together you and I'; the term 'slay' implies that this 'monster' will be stopped, and Lana's homosexuality will be cured. This scene starts with part of the 'monster theme' but this is developed with a range of timbres

including harmonics, *col legno* quavers (strings struck by the wood of the bow), manipulated bells (religious), atonal cluster chords, distortion and lip-bending in brass; the multitude of orchestral techniques applied here may be sonically referencing to Lana as ‘alien’ or ‘othered’. Although it appears musically sparse, instruments are added in non-systematically which builds up the texture as the scene and content unfolds; descending lip-bends by the brass imply danger alongside high strings with a *flautando* technique (over the fingerboard) descending with a *glissando* to create an airy and ghostly sound (example 120).

Example 120: AHS: [Ex A: 41.21/Ex. B: 42.22/Ex. C: 42.44] three extracts used as Lana becomes referred to as a monster; the ‘monster theme’ is developed with cluster chords in strings, lip bending in brass and close harmonies to show her distress [episode 1].

Bells although starting off as diegetic to suggest the religious context and to remind Lana where she is, are added into the musical scene but are heavily processed by distortion; the music is suggestive of corruption and an abuse of power by the Catholic Church. Sister Jude’s voice-over at this point enhances this idea of corruption, as she stands menacingly over the patient.

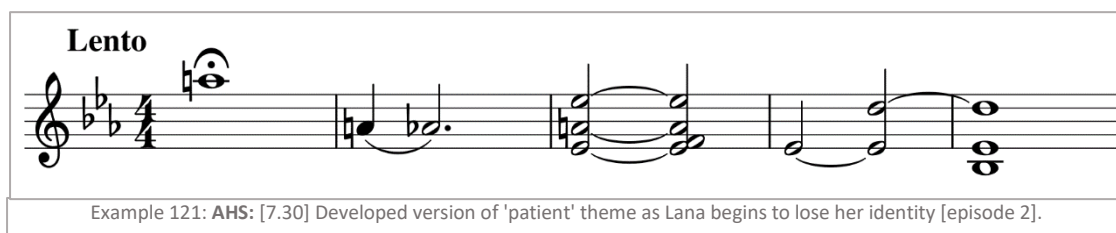
As Sister Jude tells Lana ‘we’re gonna get you cured’ before locking her in, the ‘patient motif’ begins, tuned around notes Eb and A, to suggest Lana is losing her identity internally [43.16] (example 122); the notes are separated to add depth and space; this could be musically and metaphorically telling the audience of Lana’s inability to escape this space in which she is held. The space between the notes may also metaphorically demonstrate the difference and distance between the patient and the sisters. The tritone, known as the devil’s chord (as stated in chapter three) suggests that Lana will be trapped within the asylum.

The treatment used to cure Lana's 'monster' is shock therapy [7.30] (figure 132); her torturous experience is illustrated with reverberated synthesizers unevenly placed with distant but rasping religious bells sounding as Sister Jude assists with the therapy, again controlling the situation. The synthesizers create an airy, ghostly and almost alien atmosphere surrounding the un-natural events taking place before the audience, the music speaking of the physician's view of Lana and the barbarity of the treatment used on her.



Figure 131: AHS: [7.30] Lana is pinned down and given shock therapy [episode 2].

This extract, (example 121) a developed version of the 'patient theme', is stretched in free time, allows dissonance to be formed as intervals such as minor sevenths begin to overlap one another; this could be making an internal music reference to Lana losing grip on reality as time slows down.



Example 121: AHS: [7.30] Developed version of 'patient' theme as Lana begins to lose her identity [episode 2].

Lana's second treatment is aversion therapy - seeing and experiencing female and male genitalia alongside shock treatment, results in Lana being violently sick (figure 133).

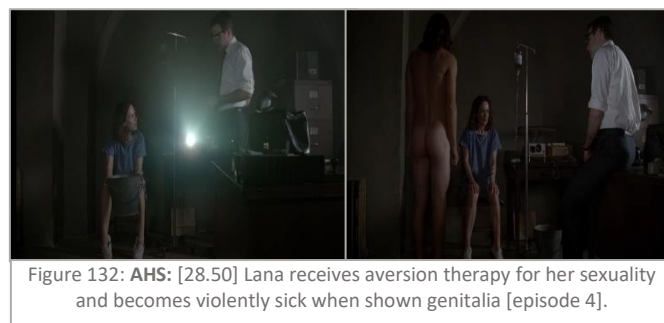


Figure 132: AHS: [28.50] Lana receives aversion therapy for her sexuality and becomes violently sick when shown genitalia [episode 4].

Musically, sustained string chords of rich dissonant harmonies are heard to accompany Lana in this scene as it becomes unbearable to watch her suffer in order to ‘cure’ herself, as though acting sympathetically commenting on the situation non-diegetically. This scene mimics that in *A Clockwork Orange*⁶³⁵ where the leading protagonist, Alex DeLarge, is ‘treated’ with aversion therapy consisting of vivid, horrific images whilst listening to classical music and undergoing shock treatment, making him sick every time he thinks about killing or raping a victim. In the eyes of the church and in the psychology of the past, Lana’s sexuality is seen as equivalent to the behaviour of Alex DeLarge, a sex offender and convict; this extremist way of thinking enables stereotyping to occur regarding identity, sexuality and gender.

Episode 1 in *AMH: Asylum* also suggests that there are ‘monsters’ lurking who personify the fictional and mythical ideas used to define the ‘monster’ or ‘monstrous’ [30.20]. Although not shown on camera, we can sense from Sister Mary Eunice’s frightened expression, her uncertainty of what they are (seen when asked by Dr Arden) and their hunger for human bodies that these are in fact non-human and ‘monstrous’; not allowing us to see this monster enables each audience member to imagine their worst fears (figure 134).



The scene uses the ‘monster theme’ of jumping quavers (example 117) to match the on-screen action (kinetic function) to show the perspective of the creature chasing Mary; this type of camera

⁶³⁵ Stanley Kubrick, *A Clockwork Orange* (1971; Polaris Productions, Hawk Films, US: Warner Bros), DVD.

positioning is characteristic of horror films, usually with a killer stalking their victim (e.g. the main theme from *Jaws* uses the same quaver motif as this, as the shark stalks his victim⁶³⁶). The musical theme is built up with accents and *crescendos*, alongside an acceleration of quavers to let the listeners know that the creature is getting closer to Mary. Lana, when approaching Mary, asks ‘what is that? Some kind of animal?’, she too does not see this creature as human. In using the same musical theme for Lana and Kit, they are both defined as ‘monstrous’ - like these monsters. Prominent warnings to the listening audience, through the use of horns, alerts them to the truth behind the asylum - the patients become the monsters.

Theme: Setting

Throughout *Asylum*, each episode juxtaposes the 1960s, and the modern day. In modern time, the asylum is derelict, the building a metaphor for the modern idea of the asylums of the past, scary places full of torture and horror, a concept explored previously by Earle⁶³⁷ [00.00-1.00] (figure 135).



Note the doll with a stethoscope trapped within overgrown wildness, a further metaphor for the relationship between the doctors and patients at the asylum and a chilling link to childhood. Horror narratives and themes combined with children’s music or objects create an empathy; the audience is

⁶³⁶ Spielberg, dir., *Jaws*.

⁶³⁷ Earle, ‘A Convenient Place for Inconvenient People’, 263.

disturbed because the doll loses its connotations to childhood and becomes an object to be feared and avoided. The music heard uses classic horror musical tropes to add to the creepy and sinister feel the asylum is characterised with: atonal synthesizers blend together to create a ghostly palette; string harmonics create a tactile atmosphere of tension and unease. Brass drones gain prominence as the couple enter the institution; the drones have a similarity to 'Fog Tropes' used in *Shutter Island*, as though warning outsiders not to go in.

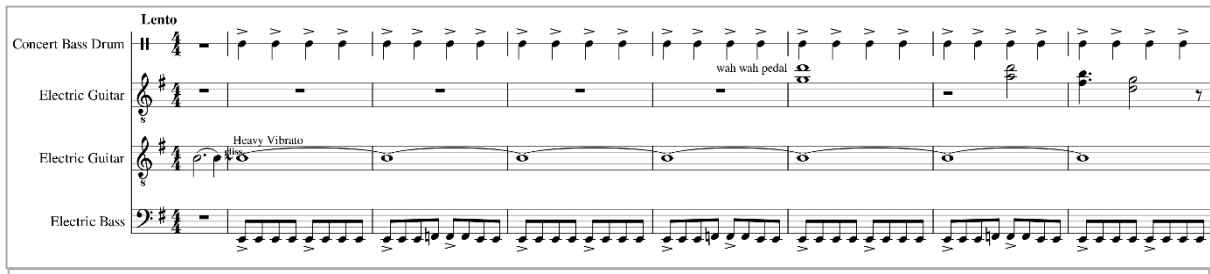
So, our first glimpse of the asylum is set in the modern day as a couple break in to the old gated institution to explore; the female voice-over (Teresa) weaves a story as she discusses and explains the history of the asylum to her husband, allowing the audience to make their own judgements as they are invited to explore it as well; 'Built in 1908, Briarcliff manor was the largest psychosis ward on the east coast. 46,000 people died here. They shuttled the bodies through an underground tunnel called the death-chute'... 'the Catholic church bought this place in '62... and turned it into a wellness centre for the criminally insane. Legend has it that once you were committed to Briarcliff, you never got out. Their most favourite resident was a serial killer called Bloodyface'. This voice-over gives some background history to the audience and sets the scene; it clearly tells the audience that the staff in collusion with the Catholic Church, were killing off the patients.

Teresa's voice-over is accompanied by 'Moon in my Mind'⁶³⁸ by Frankie Rose, which has an introduction of psychedelic guitars and bass drums (example 122). Frankie Rose's album is described as 'a throwback' to earlier music, but using modern approaches in the production, combining the two to create a new sound.⁶³⁹ The music is suggestive of the series' continuous switch between the present and the 1960s and eminently suits the scene, as the couple reminisce about the past

⁶³⁸ Frankie Rose, *Moon in my Mind*, in *Interstellar*, recorded 2012, compact disc.

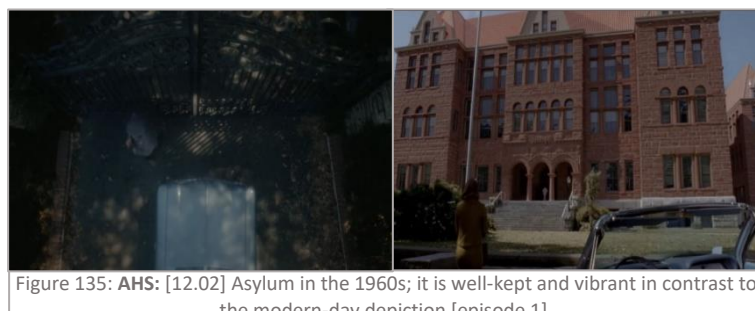
⁶³⁹ Sebastian Fonseca, 'Frankie Rosie: *Interstellar* MindEqualsBlown', retrieved from <http://mindequalsblown.net/reviews/album-reviews/frankie-roseinterstellar>

through Teresa's story-telling. The choice of characteristically 1960's psychedelic guitars with their connection to drugs, rock and roll and hallucinations evokes the madness of the asylum.



Example 122: AHS: Intro to 'Moon in my Mind' by Frankie Rose used in the introduction of the modern asylum [episode 1].

The next scene switches to the 1960s and the audience is introduced to Lana Winters, a journalist who has come to expose Briarcliff for its corruption and the abusive behaviour of staff towards its patients (figure 136). As Lana arrives at Briarcliff, the institution looks well kept, with manicured gardens; compared to the same place in this previous scene, this is a vibrant place to be [12.02].



Musically, the director uses Pino Donaggio's theme 'Bucket of Blood' from *Carrie*,⁶⁴⁰ this use of not only pre-existing music but music from a classic horror film shows similarities in thematic ideas and characterisations. In *Carrie*, the music is used at the moment before Carrie loses control and stability as she is dunked in pig's blood; Carrie unaware of what is about to happen, is enjoying being popular as the prom queen, but the music gives a warning to the audience who can see on-screen what is going to happen. Similarly, on entering the 1960s Briarcliff, Lana is unaware of the horrors that will

⁶⁴⁰ Brian De Palma, dir., *Carrie*, (1976; Red Bank Films, US: United Artists), DVD.

unfold, but the music again warns the audience, who already have the backstory to the asylum told by Theresa.

String quavers and brass drones using a call and response motif build up this scene with dynamics, chromaticism and accents; these components add texture and create uncertainty (example 123). A string melody (example 116) casts the scene as we get a first glimpse of the asylum in its ‘glory-days’; motifs are gradually added in and doubled up by xylophones and woodwind which are resonant of the multiple voices of the patients at Briarcliff, as they continue to interrupt one another, indicative of their growing instability.

Example 123: AHS: [11.37] string quavers and brass drones imitate a call and response notion build up the scene, to enhance texture and structure [episode 1].

This is followed by another extract taken from the film *Carrie*, using Pino Donaggio’s ‘For the Last Time We’ll Pay’⁶⁴¹ as Lana enters the asylum with one of the Sisters (figure 137) [12.50]; screams and shouting from disturbed patients accompany a quaver piano passage with surging atonal strings, trills and bass drones (example 124). The multiple voices can be sonically interpreted as the patient’s voices, as they struggle to remain stable in the asylum. Mixed dynamics are added to build up tension and resolution between the voice lines. This four-bar motif is looped, modulating between two dissonant keys every two bars. This again creates anxiety in the listener and enhances the monstrous persona of the patients; the screen shows the difference between Lana (an outsider) and the patients, showing that they are unable to adapt within society due to their inherent nature.

⁶⁴¹ De Palma, *Carrie*.

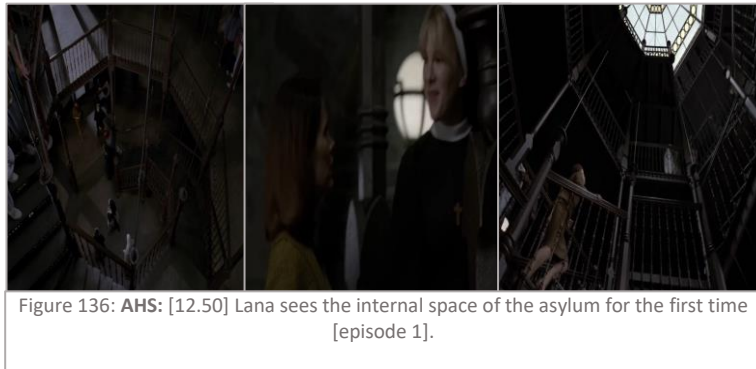


Figure 136: AHS: [12.50] Lana sees the internal space of the asylum for the first time [episode 1].

Moderato

 The musical score is for a piece in 4/4 time, marked 'Moderato'. It features four staves: Piano, Violin, Violin, and Violoncello. The Piano part has a melody of eighth notes. The Violin parts have sustained chords, with the second Violin part marked 'pp' (pianissimo) and 'ff' (fortissimo). The Violoncello part has a sustained chord marked 'pp' and a short melodic phrase at the end marked 'fz' (forzando).

Example 124: AHS: [12.44] multiple voices becomes looped [episode 1].

During recreation time, the patients are gathered into the common room at Briarcliff. During this recreational time, the patients are forced to listen to the same track on a loop (this is heard diegetically by the audience); a type of therapy or, more likely, to brainwash. The song ‘Dominique’⁶⁴² by Soeur Marie is a popular French song, performed in the 1960s by Jeannine Deckers who became known as the ‘Singing Nun’. The song (in the translation below) discusses Saint Dominique (a priest and founder of the Dominican order) explaining how he changes people’s lives with his song and word of God (figure 138). Appropriately, the nuns are in charge of this scene, attempting to drive away the sins of the patients through the over playing of this deeply religious song. On the other hand, the simple wording and melody of this song may suggest it acts like a children’s song or nursery rhyme, therefore it infantilises the patients, the nuns acting as the parent or guardian.

⁶⁴² The Singing Nun, *Dominique*, recorded 1963, compact disc.

French (Original Version)	English Translation
Chorus: Dominique, nique, nique s'en allait tout simplement Routier pauvre et chantant En tous chemins, en tous lieux, il ne parle que du bon Dieu	Chorus: Dominique, nique, nique, over the land he plods And sings a little song Never asking for reward He just talks about the Lord He just talks about the Lord
Figure 137: AHS: 'Dominique' by Soeur Marie (The Singing Nun) heard every time the patients are in the common room [episode 1].	

The sparse structure of guitar and voice with the main body of song centred on the chorus, means that this catchy loop continues to return and becomes irritating to the ear. Musically, this is matched in writing for 'dominique, nique, nique' with the repetitive arpeggiated motif that moves around three main notes (example 125).

Allegro

domi ni que ni que ni ques'en al lait tout sim ple ment rou tier pau vre chan tant

Example 125: AHS: vocal lines of 'dominique' are centered on a repetitive arpeggiated motif that moves on three notes to appear catchy or irritating [episode 1].

The foreignness of the song and the cheery vocals against the patients with their unusual behaviour, disturbed expressions, rocking, non-verbal noises and dancing creates a polarising effect and heightens the unusual concept of this scene (figure 139) [18.10]. Because the song is sung by a nun as a voice-over, the suggestion to the listener is that religion is gaining power over the patients. This form of 'therapy' becomes too much for Kit and he begins to panic; this is expressed through the music by the addition of 'chorus', (doubling of vocals to create a wah-wah effect) suggesting that his anxiety is making him mentally unstable.



Figure 138: AHS: [18.10] the song 'dominique' is played over and over again when the patients are in the common room [episode 1].

Theme: Mad Doctors & Staff

The staff of Briarcliff are portrayed as corrupt and slightly mad themselves, which is common in the Catholic Horror genre; the staff behaviour towards their patients is cruel and immoral. From Dr Arden who is portrayed as a Nazi scientist eager to amputate and experiment on his patients and who has a depraved desire for Sister Mary, to Sister Jude a nun who was once a jazz singer and guilty of a hit and run crime, the staff here have their own 'demons'. This is reflected on-screen and musically to suggest that the patients are not the only 'mad' people in the asylum.

Dr Arden's character makes a variety of references to 'doctors' within the horror genre. He is accompanied in various scenes with classical music making a connection to not only the character of Hannibal Lecter and his love of Bach but to his 'Nazi' background in which concentration camps would use classical music to drown out executions. The Nazi association also connects Arden to classical music and his European identity, that his foreignness makes him untrustworthy. Classical music may imply that he is intelligent, sophisticated and highly knowledgeable but, like Hannibal, he demonstrates egotistical and narcissistic behaviour towards his peers, viewing himself as the super-intellect. An example of this is found in episode 2 where he talks down to and abuses the sexualised women, i.e. Shelley (patient) (19.21) and the prostitute he hires. The classical music, therefore, as in *Hannibal*, creates an empathy, disguising Arden's true intentions and either lulling the audience into a false sense of security, or indeed, the opposite - enabling them to make the association between Arden and Hannibal Lecter (and other similar doctors).

Dr Arden is characterised by three waltzes from Frederick Chopin's repertoire; this is first introduced diegetically in Arden's home. As mentioned previously in *A Cure for Wellness*, waltzes may be used to symbolically demonstrate through the visual and musical elements that Dr Arden is deviant and immoral. The scene develops to show that this idea is in fact true. At the start of the scene, Arden has hired a prostitute to accompany him for the evening and to dress up to facilitate a fantasy romance with sister Mary [25.06]. The scene grows more sinister and dark when the doctor

dictates his unusual intentions towards the prostitute who when getting into her role as sister Mary finds images of tortured women in Arden's bedside drawer and then is abused by the doctor.

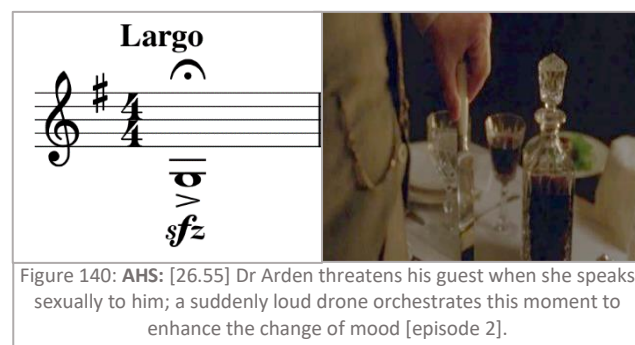
Fragments from each of the three waltzes are blended into the music and merged into the scene to build up to the climax. Waltzes, as mentioned before, were an intimate partner dance, which was unusual in the 18th century when they were established, which suggests that the Doctor is playing a playful and intimate game with his victim and luring them into a false sense of security. This structure, achieved by the lack of down beats when compared to 4/4 time, suggests a lack of stability, creating the sense that the piece will continue to become faster paced as we reach the climax; this is mirrored in the on-screen action. One piece entitled 'La Valse de L'Adieu'⁶⁴³ translates as 'The Farewell Waltz'. This piece originally written for Chopin's one-time fiancée as a farewell offering, is representative of the prostitute's situation in this scene: she unfortunately becomes a victim of Dr Arden. This choice of music indicates to the viewer that Arden's intentions are not honourable, and that the music is a mere disguise that Dr Arden uses to hide his true intentions.

The right-hand in the piano plays as though written in a recitative style; the melody continuously ascends and descends, as though unable to find resolution against the left-hand piano (figure 140). The contrast between the right and left hand (almost improvised in the right, and structural chordal like a waltz in the left) could be metaphorically representative of both character, the prostitute as the left, and the doctor as the right; it also suggests instability and polarity, as though predicting that the doctor uses a 'mask of sanity', both hands depicting his two personae. The melody has a playful nature, using trills and turns for decoration and improvisatory flair to again enhance the unpredictable nature of Dr Arden. The first we see and hear of this idea is in Dr Arden's home, where we see him as a sophisticated, well dressed and an intellectual man (as is Hannibal Lecter) as he prepares the table for his guest. However, as the visual on-screen becomes more intense and darker, so too does the music.

⁶⁴³ Frederick Chopin, *La Valse de L'Adieu* (Waltz in A-flat major, op.69, no.1), recorded 1928, compact disc.



Dr Arden discusses his love of Chopin and the reasoning for his choice of song (heard diegetically); he mentions the meaning behind the piece, detailing that Chopin was rejected by his childhood sweetheart and that his piece shows longing and 'true romance'. The scene suddenly alters when the prostitute attempting to perform her sexual role becomes silenced by Dr Arden who aggressively stabs a knife through the table and asserts his dominance and power over her. A stinger motif (see chapter three) then reinforces the scene suggesting that Dr Arden has a dark side (figure 141).



This moment changes the overall atmosphere of the scene, seen in the prostitute's anxious expression, the sudden musical change with cello drone (see above) and harmonic violin scratching and scrubbing alongside Dr Arden, who as a voice-over, continues to demean the prostitute's status and her position as a female with a killer on the loose (referencing 'Bloodyface'). This is accompanied by visual shockers - Dr Arden stabbing the meat for dinner and carving as though taunting her of his intentions whilst the sound of cutting of meat is heightened to further enhance the doctor's voice-over (figure 142).



In the following scene, the prostitute, now dressed up as a nun, becomes aware that the doctor is dangerous (she has found a photo collection, seen as ‘trophy’ of women tied up and gagged) [35.37]. The overall soundscape reflects the sudden change of mood, resonating in the girl’s panic as she discovers the doctor’s true nature. The waltz music, heard diegetically, although ongoing throughout the scene is interrupted and taken over by string chordal atonality, timpani accents, scrubbing bow strokes and brass drones using *sfz*, *crescendo* and *diminuendos* to dynamically enhance the sense of danger and fear (example 126). The concept that classical music and pre-existing music, when applied to horror film scoring, aims to lead the audience into a false sense of security applies in this moment, as although still audible, we are bombarded with atonal sounds that are extremely contrasting. This has a polarising effect and is indicative of the two dual mental states of Dr Arden.

Moderato

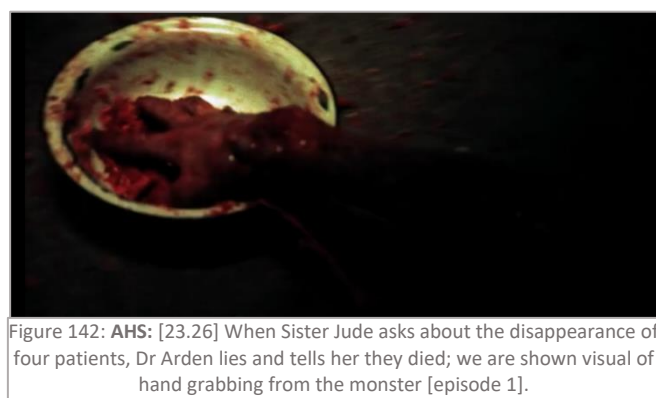
Example 126: AHS: [35.37] classical music disrupts the scene with atonal strings, brass and timpani to resemble the prostitutes fear of Dr Arden’s behaviour [episode 2].

The persona of Dr Frankenstein is also heavily reflected in the character of Dr Arden. In our first encounter with Dr Arden he is experimenting with plants by merging parts of different plants together to create a new, in his view, superior one [23.10]; this could be a metaphor for how he views his patients, as he tells Sister Jude ‘patients, suffer not only diseases of the mind, but of the body’. This scene is accompanied by *tremolo* strings using ‘*ponti cello*’ technique (near the bridge) to create a scrubbing or scratching effect as though sonically responding to his comment. Ascending and descending *glissando* strings, string trills and a droning cello line alongside pulsing and exaggerated dynamics suggest to the listener that something is not right (example 127), as though pre-warning the audience of the doctor’s true intentions. The change between ascending and descending *glissandos* metaphorically imply instability in the doctor as it fails to find resolution.



Example 127: AHS: [23.10] Dr Arden is mutilating his plants and describes patients as diseased; *glissandos*, trills and drones in strings pulsate to suggest something is not right episode 1].

When questioned by Sister Jude about the disappearance of four patients [23.26], Dr Arden simply states ‘they died’; this is met kinetically with fast visuals of bodies being cut up and eaten by a monstrous being (figure 143), alongside ascending string *glissandos* to enhance the horrific truth.



The reality of Dr Arden's intentions comes to light when he begins to experiment on Kit [33.05]; his voice-over concludes 'there was a time when a fanatic like sister Jude could have had me thrown in prison for my ideas, tortured, maybe even castrated' ... 'these are not the middle ages' ... 'this is my turn, the time of science'. His voice-over implies that others would see him as barbaric and even 'mad'; the music, with detuning drones, rhythmic percussive drums and squealing/screaming sounds illuminates Arden's 'madness' (example 128). The percussion becomes slightly more developed with additional rhythmic quavers as the Doctor's voice-over continues, the context becoming more sinister throughout the scene as though symbolically referring to Kit's heart rate audible. The camera angles consistently depict the doctor positioned over Kit, to assert power and control the situation (figure 144).

Moderato

Example 128: AHS: [33.05] Percussive rhythmic motifs and drones pulsate as Dr Arden continues to dominate [episode 1].



Shelley, another long-term patient at the asylum described by the staff as a 'nymphomaniac', attempts to escape; Dr Arden, who believes the cause in her madness lies in her sexual behaviour, tortures and sexually abuses her following this attempt. He straps her down in his 'experimenting'

lab [39.39] (Figure 145) and the audience hear diegetic extracts of Faure's 'Requiem'⁶⁴⁴ particularly movement no 6 'Libera Me' and no 7 'In Paradisum'. A requiem, or mass for the dead, is a religious ritual, strongly connected to the Catholic Church, performed for the deceased in order to free their soul; these pieces were written for the 'order of the burial' (funeral service). The choice of song serves two purposes in this scene: firstly, its religious context matches up to the idea that the church is in control of the asylum patients, and secondly, using a 'requiem' may imply that Shelley will shortly meet her dreaded fate and die. It could also be used to disguise the Doctor's true mental state with a similar purpose to the waltzes. The text of 'In Paradisum' discusses finding eternal peace and being free from sin: '*Libera Me*' discusses being rid of sin and asking for forgiveness (figure 145). The sweet tones of the choir with sweeping melodies creates a rich tactile texture with harmonic structure and resolving cadences, a polar contrast to Shelley's encounter with Dr Arden as she struggles to escape.

VI: Libera Me	VII: In Paradisum
Free me, lord, from death eternal on that day of dread when the heavens will be shaken and the earth while you come to judge the world with fire. I am made to shake, and am afraid awaiting the trial and the coming anger. That day, day of anger, of calamity and misery, that day, the day of great and exceeding bitterness.	Into paradise may angels draw them, on your arrival, may the martyrs receive you and lead you into the holy city Jerusalem. May the chorus of angels receive you, and with Lazarus, once a beggar, may you have eternal rest.

Figure 144: AHS: Text of 'Libera Me' and 'In Paradisum' are used to orchestrate Dr Arden as he amputates patient Shelley (Fauré, *Requiem*).

⁶⁴⁴ Gabriel Fauré, *Requiem op.48*, recorded 1887-1890, compact disc.



Figure 145: AHS: [39.39 to end] Shelley becomes amputee by Dr Arden and turns into a 'monster' [episode 3].

The image is a horizontal composition. On the left side, there is a film still of a woman with blonde hair, wearing a white lace-trimmed nightgown, singing with her mouth wide open in a dramatic expression. The background shows a dimly lit room with a window. On the right side, there is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written on staves with treble clefs for S and A, and bass clefs for T and B. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are in Latin: "ru - sa - lem, Je - ru - sa - lem,". The score includes dynamic markings such as *f*, *cresc.*, and *ppp*. The Soprano part starts with a long note followed by eighth notes. The Alto part has rests followed by a triplet of eighth notes marked *ppp*. The Tenor and Bass parts have chords and single notes, both marked *cresc.* at the beginning of their respective lines.

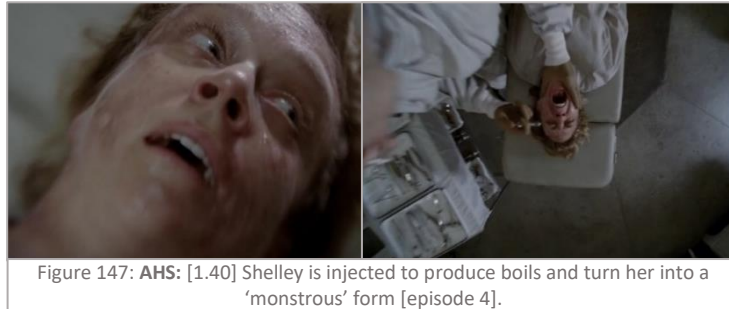


Figure 147: AHS: [1.40] Shelley is injected to produce boils and turn her into a 'monstrous' form [episode 4].

Not only are the doctors corrupt, but the sisters at Briarcliff also appear to be as sinful as the patients, yet continue to look down on them: we learn that Sister Mary is possessed by a spirit that was unleashed during an exorcism; she begins killing patients off one at a time; and that Sister Jude was once a jazz singer in a bar who whilst driving under the influence was involved in a hit and run incident. The staff at Briarcliff are corrupt in all their dealings with the patients, caging them like animals and forcing cruel and unnatural 'treatments' on them.

Conclusion

American Horror Story: Asylum uses pre-existing music from many genres to enhance the visual screen play as the story of Briarcliff asylum unfolds. Dr Arden is musically characterised with pre-existing classical music, with similarities to that used for Hannibal, to hide his true identity through sophistication, intelligence and class. His methods of experimentation and forcing 'treatment' on his patients show him to display 'mad' behaviour. He is also connected to the 'waltz' idea, to suggest that his character is immoral and deviant and his mind 'mad'. The series develops the stigma of the asylum to the extreme with animal like patients, deformed visually and mentally, who are caged and tamed. The use of pre-existing horror music (particularly with reference to the soundtrack of *Carrie*) evokes nostalgia within the listening audience and we find hidden meaning as to why those extracts were used; they pre-empted when something bad was about to occur. This series raises issues of gender and identity, with the idea that sexuality and sexual behaviour was deviant and that it was the main trigger of madness. Modern concepts of sexuality are still an issue within society, so this series offers both horrific and sympathetic responses to the ideas. The idea of the monstrous is demonstrated using thematic material borrowed from *Carrie* to show how these characters will face

their fears and be posed as mad; transformed with the 'patient' motif. The soundscape for this series uses classic horror tropes which similarly follow the trend of other classic horror scores. The use of a small palette developed by rhythmic motifs is characteristic of the series' musical score and experiments with time, space and instrumental techniques to create an avant-garde and unusual sound that is both unique yet recognisable.

Case Study 2: Conclusion

All three examples studied present similar ideas and some contrasting ones, surrounding the archaic asylum, its patients and staff. They have all depicted negative portrayals of the staff abusing their patients: *Shutter Island* although we do not find the manifest truth until the very end, creates tension through the music to suggest that the Doctor is not to be trusted (often the camera angles show the situation from Teddy's perspective, making the audience feel as though they are experiencing Teddy's life as a patient). It is unclear throughout the film whether the doctors are corrupt and are brainwashing Teddy as he suggests or whether *he* is as delusional and dangerous as *they* suggest. The music reinforces the lack of clarity, with its continuous twists and improvisatory sections using irregular rhythmic measures and fragmented harmonic structure. The use of pre-existing music and its lyrical content induces nostalgia and memories associated with Teddy's past, adding emotional quality and leaving room for hidden messages and depth. There is thematic material to both characterise and de-humanise the patients, which becomes sparse in texture as the film progresses, to indicate loss of identity. This also features in *American Horror Story: Asylum*, which uses pre-existing music from classic horror films, notably *Carrie*, to prompt nostalgia; as the series switches between the 1960s and today, the choice of music echoes the scoring and thematic ideas of the times. The influences of the Catholic church are clearly seen in *American Horror Story: Asylum* and the impact of the Catholic horror genre is clearly seen in the medical staff's treatment of the patients. This trope demonstrates how religion, used to help patients to improve by cleansing them from their sins when combined with madness, became a euphemism for deviant sexual behaviour by the staff. The series presents gender, sexuality and identity as controversial issues not

only back in the 1960s asylum, but in modern culture today. Lastly, *A Cure for Wellness* uses both an original score and pre-existing classical music that throughout the film plays extracts of waltz dance sections to emulate a playful game that the doctors are engaged in with their patients. There is also thematic material that evolves as the film progresses to show the development of the main characters who all become further disassociated from normality; the score progresses away from the original motif to mimic the on-screen action. In the three examples discussed, the impression is given that people who enter the asylum never leave; those visiting the asylums share the same fate of being considered 'mad' themselves or unable to adapt to a normal life outside of the asylum. The similarities of the main characters of the monstrous patient and the mad doctor (between each of the case studies) depicts negative associations of madness, mental institutions and its patients; they both display uncanny and 'monstrous' behaviour, but one uses a mask of sanity to hide their madness. The lack of difference and room for positive portrayals means that those suffering from mental illness may refuse to seek treatment through the stigmatization and the impression that the medical staff and religion are corrupt. There are themes of 'water' to show mental instability; *Shutter Island* uses this theme to show Teddy slipping away from reality, his moments of stability portrayed through the movement of water ebbing and flowing. *A Cure for Wellness* also uses the 'water' theme to show the characters losing their identity and self, due to water-treatments - the water metaphorically washes away their identities and casts them as 'mad' patients.

Chapter 6:

Sensationalised Killers: The Rogue, The Musical & The Factual in *Dexter* (2006-2014), *Chicago* (2003) and *Extremely Wicked, Shockingly Evil and Vile* (2019).

In chapter two, I discussed how the Victorians became fascinated with true crime, especially murder, and how this fascination became commercially exploited by newspapers, plays, magazines and literature becoming a public phenomenon. Those who were deemed 'normal' (non-othered, usually the upper class) were curious and intrigued by the 'othered' and those displaying 'otherness': the reading of novels, journals, newspaper articles and visits to asylums gave 'normal' people the hope that a clear divide could be distinguished between 'us' and 'them'. Criminal acts, deviance, and the prospects of themselves becoming 'othered' by mental illness created fear amongst the general public; this fear increased with the emergence of the 'serial killer'.

Ashley M. Donnelly in 'The New American Hero: Dexter, Serial Killer for the Masses' summarises that 'the serial killer gave the populace a face for a new deluge of violent crime reporting' during the Victorian era.⁶⁴⁵ This new characterization depicted those who had previously been seen as 'othered' as normal and indistinguishable from ordinary people, which became a difficult concept for society, causing people to question both themselves and those around them. We can associate this idea with the model of *Jekyll and Hyde*, where the monstrous Hyde hides behind the ordinary face of Dr Jekyll.⁶⁴⁶ Donnelly summarises that 'the serial killer, arguably is not simply someone who evokes our fears of being killed, but he/she makes us fear the Otherness within ourselves as a society and as individuals'.⁶⁴⁷ Whereas before, the concept of 'Other' helped us to 'blame our unease' on them and provide us with 'something external to fight and contain' - this new

⁶⁴⁵ Ashley M. Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses' *The Journal of Popular Culture* 45, 1 (2012): 17.

⁶⁴⁶ Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*.

⁶⁴⁷ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 19.

form of 'Other' made society 'look inward for a monster to conquer'.⁶⁴⁸ Where society had initially formed 'superficial scapegoats to fear'... 'the serial killer, in particular, gave us something real to fear within our own society'.⁶⁴⁹ Sander L. Gilman states that 'our shock is always that they [the mentally ill] are really just like us', we become unable to distinguish a clear line between them and us which causes panic and disruption to society - 'we want – no - we need - the "mad" to be different, so we create out of the stuff of their reality the myths that make them different';⁶⁵⁰ this suggests that society desperately wants to find difference between us and them, and yet society continues to fetishise, exaggerate or fantasise over 'them'. This fascination of deviant behaviour (and in some cases, killing) has continued to become embedded within contemporary media with the idea of an anti-hero or anti-villain protagonist becoming the main feature of the television show or film. This chapter therefore explores how the most extreme acts of deviance, crime and mental illness linked to serial killing have become a cause of fascination within contemporary society.

This chapter observes how these characters are contrastingly accepted within contemporary culture, with the musical scoring, voice-over and visual effects being used to cast these characters as 'anti-heroes', although they are killers. The study goes on to look at how the music is manipulated or transformed in order to further favour and sensationalise these killers. This concept is contrasting to the other two case studies, as there seems to be a gap where mentally ill characters are alternatively favoured as the 'hero' and are accepted for their actions. The case studies in this chapter all focus on the 'sensational' aspect of crime/killing, both in their storylines (all of the killers are the focus of intense media scrutiny/speculation) and in the presentation of their narratives (the criminal is the protagonist). This can be linked to the Victorian concept of 'sensationalised crime', where deviant behaviour was becoming heightened by journalists and literature of the time. The case study acts to move away from some of the Victorian understandings of gender and madness elsewhere in the

⁶⁴⁸ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 19.

⁶⁴⁹ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 20.

⁶⁵⁰ Sander L. Gilman, *The Face of Madness: Hugh Diamond and the Origins of Psychiatry Photography* (New York: Palatine, 1976) 13.

thesis; many of the musical themes do not suggest masculine or feminine characterisations; in *Chicago*, there is no clear definite distinction between the girls and Billy Flynn (Flynn's role merely narrates and supports the storyline for the girls); Dexter and Bundy both borrow pre-existing and non-western music which is not characteristic of any gender but used to disguise their identity and personality traits; their gender does not become heightened or mentioned at all in relation to their madness. However, there are similarities with the other case studies sonically; the use of pre-existing music is still present, used to frame the character's nationality, identity and personality traits, often used as narration for the character's internal state. Additionally, *Chicago's* continuous use of jazz resonates with existing ideas associated with deviance (discussed further in the case study). Therefore, these case studies can be seen as indicative of the ongoing development of contemporary horror and thriller narratives, and the ways in which the soundtrack engages with Victorian ideas of mental health, gender, and criminality.

Since Jack the Ripper in the Victorian era, serial killers have both gained celebrity status and have been sensationalised. David Schmid in *Natural Born Celebrities: Serial Killers in American Culture* suggests that 'culture has enshrined 'Jack the Ripper' as a mythic hero; he commonly appears as an immortal figure in literature, film, television, jokes and other cultural products'.⁶⁵¹ According to Schmid, Jack the Ripper, labelled as a hero, 'terrorizes women, [but] empowers and inspires men' - some may even copy his actions.⁶⁵² Women were dehumanised by such victimization. Reports in 1888 detailing the second Ripper victim set the murder frenzy in motion; *Reynolds Newspaper* described the streets as crowded with an excited and anxious public concerned about the murders.⁶⁵³ The concept of 'serial killings', a term initiated in the 1970s, became largely commercialised, with journalists publishing works titled 'Leather Apron' and 'The Horrors of Whitechapel' - spectators could even pay to visit the murder sites.⁶⁵⁴ The Victorian media

⁶⁵¹ David Schmid, *Natural Born Celebrities: Serial Killers in American Culture* (Illinois: University of Chicago Press, 2008) 1.

⁶⁵² Schmid, *Natural Born Celebrities: Serial Killers in American Culture*, 1.

⁶⁵³ Bruce Paley, *Jack the Ripper: The Simple Truth* (London: Headline, 1996) 72-3.

⁶⁵⁴ Schmid, *Natural Born Celebrities: Serial Killers in American Culture*, 1.

heightened the idea of crime, especially murder, which could be why these criminals became sensationalised by the public. Perry Curtis in *Jack the Ripper and the London Press* details that, despite the horrific murders taking place, readers became thirsty for ‘gruesome details of the crime[s]’; the fact that Jack the Ripper had never been caught, fuelled the public’s fascination.⁶⁵⁵ As mentioned in chapter two, murder stories were the inspiration for some shows and plays named ‘Penny-Gaffs’; these were well received before the Jack the Ripper Killings and became more popular after, often selling out quickly.⁶⁵⁶ Multiple theories surrounding Jack the Ripper’s true identity have kept the story alive; two thoughts were that Jack was upper-class and potentially a doctor, challenging the prevalent ideas surrounding mental illness and class, as people suffering with madness were usually categorised as from the lower classes and deprived.⁶⁵⁷

The serial killer frenzy has continued into US modern media with ‘a constant stream of movies, magazines, T-shirts, trading cards, videos, DVDs, books, websites, television shows [documentaries] and a tsunami of ephemera [which] have given the figure of the serial murderer an unparalleled degree of visibility’ in today’s culture.⁶⁵⁸ The easy access to these resources may further emphasise these stereotypes, through the US media reinforcing the frenzy as such. According to Mark Seltzer in *Serial Killers: Death and Life in America’s Wound Culture*, our current generation have become a ‘wound culture’; we are fascinated with homicides, in public and in private, creating superstars from serial killings.⁶⁵⁹ Julie Wiest in *Creating Cultural Monsters: Serial Killing in America* suggests that the fascination for and misconceptions of ‘killers’ is still present in modern day media because there is still limited knowledge and understanding concerning serial killing, with multiple theories as to what their motives are and why they do it; there is not one clear definition.⁶⁶⁰ The media can become used as a channel for serial killers to build up their celebrity

⁶⁵⁵ Perry Curtis, *Jack the Ripper and the London Press* (New Haven: Yale University Press, 2001) 1-18.

⁶⁵⁶ Schmid, *Natural Born Celebrities: Serial Killers in American Culture*, 38.

⁶⁵⁷ Schmid, *Natural Born Celebrities: Serial Killers in American Culture*, 38.

⁶⁵⁸ Schmid, *Natural Born Celebrities: Serial Killers in American Culture*, 1.

⁶⁵⁹ Mark Seltzer, *Serial Killers: Death and Life in America’s Wound Culture* (New York: Routledge, 1998), 2.

⁶⁶⁰ Julie Wiest, *Creating Cultural Monsters: Serial Killing in America* (Boca Raton: CRC Press, 2012) 3.

status; it unwittingly provides killers with 'power, control, dominance, success, satisfaction, and pleasure' as well as fame, for their actions, that most offences do not have access to.⁶⁶¹ The media may also manipulate the truth about biological, psychological and sociological approaches to understanding serial killing, meaning readers and viewers do not comprehend the full story and instead create a stereotypical view of serial killers and those displaying otherness.⁶⁶²

The serial killer can be labelled as the 'most recent incarnation of this singular and monstrous other'.⁶⁶³ This idea of those displaying 'otherness' as inhuman and animalistic is noted in chapter two. Serial killers become idealised as Gothic monsters; they are cast as 'other than the imagined community and as the being that cannot be imagined as community'; this allows a community to dissociate themselves and establish clear boundaries between it and the killer - the killer is depicted as inhuman.⁶⁶⁴ Wiest refers to the source '*Monstropedia*', where 'human monsters' are defined as serial murderers and homicidal maniacs.⁶⁶⁵ Monsters in various forms have been present throughout history and implies that although there are variants, the cultural monsters tend to follow the same characteristics; 'insanity or possession, depravity, and wickedness. These monsters frequently take human form but are depicted with animalistic characteristics - emotionally void, predatory, and savage'.⁶⁶⁶ This again reinforces the idea that these people are othered and detached from society as their identity becomes dehumanized. Monsters seen as myths and legends marries with the idea that serial killers are depicted as legendary or celebrated.

According to Wiest, modern media have developed two character identities for serial killers known as 'the hideous, monstrous loner' and the 'intelligent, handsome, charming guy next door'.⁶⁶⁷ Steven A. Egger in 'A Working Definition of Serial Murder and the Reduction of Linkage Blindness' implies the first stereotype is 'a sex-starved man-beast who is driven to kill because of a horrible

⁶⁶¹ Wiest, *Creating Cultural Monsters: Serial Killing in America*, 3.

⁶⁶² Wiest, *Creating Cultural Monsters: Serial Killing in America*, 3.

⁶⁶³ Schmid, *Natural Born Celebrities: Serial Killers in American Culture*, 8.

⁶⁶⁴ Schmid, *Natural Born Celebrities: Serial Killers in American Culture*, 39.

⁶⁶⁵ Wiest, *Creating Cultural Monsters: Serial Killing in America*, 93.

⁶⁶⁶ Wiest, *Creating Cultural Monsters: Serial Killing in America*, 92.

⁶⁶⁷ Wiest, *Creating Cultural Monsters: Serial Killing in America*, 37.

childhood and the way society has treated him' - he has an abnormal relationship with his mother, and may have great knowledge surrounding police crime investigations - his victims are those seen as weak and helpless.⁶⁶⁸ This stereotype suggests that serial killers are sexually driven, show animalistic behaviour and are mentally damaged from past-trauma and a home life which destabilizes both their sexuality and their identity. It has continued to be used in television shows such as *CSI: Crime Scene Investigation*⁶⁶⁹ and films such as *Saw*⁶⁷⁰ and *Copycat*.⁶⁷¹ The second stereotype has become used in more contemporary media; this killer has a normal appearance and an ability to fit easily within society. Ted Bundy's killings enhanced this new stereotype; these killers are characterised as super-intelligent, charming and attractive individuals who are 'better than an ordinary person'.⁶⁷² These characteristics (welfare, age, past-trauma, education) may differ depending on each serial killer, which adds to the fascination in trying to understand them. Ted Bundy for example was intelligent, with no history of abuse, no children, no partner and chose only female victims.⁶⁷³ John Gacy on the other hand was homosexual, was divorced, had children but no history of abuse, had many arrests and chose boys or young men as his victims.⁶⁷⁴ These two examples demonstrate that although there are contrasting features for these killers, they are still cast as one or the other stereotype, mainly by the media. It also shows that although the second stereotype has developed into a character who is more relatable and accurate with the contemporary concept of mental illness, the idea of them as monstrous and mentally unstable through trauma is still present in their portrayal in modern media. The two examples previously discussed are white male killers who are more elite and educated. It could be suggested that these two stereotypes could have stemmed from the Victorian Jekyll and Hyde; Doctor Jekyll embodies

⁶⁶⁸ Steven A. Egger, 'A Working Definition of Serial Murder and the Reduction of Linkage Blindness' *Journal of Police Science and Administration* 12 (1984): 348-357.

⁶⁶⁹ *CSI: Crime Scene Investigation*, created by Anthony E. Zuiker, produced by Zuiker et.al., aired 2000-2015, on CBS.

⁶⁷⁰ James Wan, dir., *Saw* (2004; Twisted Pictures, US: Lions Gate Films), DVD.

⁶⁷¹ Jon Amiel, dir., *Copycat* (1995; Regency Enterprises, US: Warner Bros), DVD.

⁶⁷² Wiest, *Creating Cultural Monsters: Serial Killing in America*, 39.

⁶⁷³ Wiest, *Creating Cultural Monsters: Serial Killing in America*, 40-42.

⁶⁷⁴ Wiest, *Creating Cultural Monsters: Serial Killing in America*, 50-52.

super intelligence and sophistication whereas his alter-ego Hyde captures the animalistic and monstrous killer.

The three case studies analysed in this chapter are a television series (*Dexter*), a film (*Extremely Wicked, Shockingly Vile and Evil*) and a film musical (*Chicago*) to demonstrate that this stereotype is present in a variety of genres within the media and that 21st century society is as fascinated with crime as the Victorians were. The music in *Dexter*⁶⁷⁵ is scored to reflect Dexter's internal thoughts and two personae; his fictional 'normal' self borrows music from the culture surrounding him and his dark true self uses original motifs that are only present when he is stalking his prey. It allows the audience to see Dexter's mental stability faltering and his transition between his two personae, as he discusses his thoughts, inviting the audience to see how he is mentally corrupt. Due to its appeal in the media, the television show evokes both surprise and difference; although he works for Miami PD and is a blood-splatter analyst - he is also a killer. Musically, *Dexter* uses the same themes throughout the series, which are important to not only establish ideas and characters like a leitmotif, but stereotypes are formed through audience recognition. *Chicago*⁶⁷⁶ taken from a Broadway musical and made into film musical, already uses additional musical language through the form of song. Being adapted from the stage to screen means the interpretation will be contrastingly different due to the multiple camera angles, multiple sets and the freedom to enhance the ideas, as opposed to the limitations of a single stage. Therefore, the music and visual (through song and dance) may further enhance the stereotypes surrounding the female killers who, in the process of 'putting on a show' metaphorically sensationalise their behaviour; causing the audience to find their killing actions as light hearted. The audience also see the character development of the two lead female killers as they tell their story - allowing us to feel emotional engagement and empathy towards the characters. The case study will also explore any differences in representation between female and male killers. Lastly, *Extremely Wicked, Shockingly*

⁶⁷⁵ *Dexter*, created by Jeff Lindsay, produced by Robert Lloyd Lewis et.al., aired 2006-2013, on Showtime.

⁶⁷⁶ Rob Marshall, dir., *Chicago* (2002; Producer Circle Co, Zadan/Meron Production, US: Miramax Films), DVD.

*Evil and Vile*⁶⁷⁷ follows the story of Ted Bundy as he continuously escapes and challenges the justice system; the story is shown through the eyes of his long-term girlfriend Liz. This film is based on the true events surrounding a serial killer as opposed to the other two choices which are fictional; the audience may have made assumptions and judgements about Ted Bundy before watching the film. The film uses pre-existing music to support the 60 and 70s era in which the film is set, which not only evokes nostalgia in the audiences, but the lyrical content chosen to support the on-screen action creates irony and potentially comical moments, as though supporting or glorifying Ted for his actions. This dilutes the monstrous reality of Bundy and detracts from the fact that he brutally killed so many women. This film raises questions as to whether or not the director has sensationalised the character of Ted Bundy through merely making the film itself and discrediting the victims by focusing on the sensation and fame that Bundy embodied.

⁶⁷⁷ Joe Berlinger, dir., *Extremely Wicked, Shockingly Evil and Vile* (2019; COTA Films, Voltage Pictures, Third Eye Motion Picture Company, US: Netflix), DVD.

Based on Jeff Lindsay's 2004 book *Darkly Dreaming Dexter*,⁶⁷⁸ this television series follows a blood splatter analyst who works for the Miami Police Forensic department working on murder investigations. But he has a secret, a double identity; at night he himself is a killer, but due to the code his late adoptive father set for him - he only kills those criminally 'worse' than him such as paedophiles and rapists- thus setting him up as a vigilante or anti-hero figure. Even though he kills, audiences see Dexter (at least partially) as an anti-hero. The camera angles, music and the writing for Dexter imply that he is 'othered'; despite this, the series works hard to encourage audience identification with Dexter. A central feature within each episode is voice-over which narrates how he must mask his insanity and pretend to fit in with society in order to disguise his true self. This allows the audience to distinguish between us and them (Dexter); 'America enjoys morally complex lead characters that challenge our notions of right and wrong'.⁶⁷⁹ Although television has become centred on themes of crime, law and justice, our society has celebrated this anti-hero figure.⁶⁸⁰ With every television series or film providing us with 'the affirmation we so obviously need that the scary Other will be successfully brought to justice, how can we so enthusiastically embrace Dexter and his monstrous nature?'.⁶⁸¹

Donnelly argues that the rogue has been an important identity for characters for centuries within American mythology; regardless of how we think society should be or how people should behave, our society continues to love 'the radical outsider'.⁶⁸² There is a mythical depiction of the well-loved rogue, who disregards the rules but for good purposes, named American Adam.⁶⁸³ Adam is 'both a fully realized, independent individual, embodying the Romantic ideal of no concessions to the demands of a conforming civilization and yet, at the same time, the friend of that civilization,

⁶⁷⁸ Jeff Lindsay, *Darkly Dreaming Dexter* (US: Orion, 2005).

⁶⁷⁹ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 16.

⁶⁸⁰ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 16.

⁶⁸¹ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 16.

⁶⁸² Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 17.

⁶⁸³ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 17.

often aiding it and furthering its progressive imperatives, not from any carefully worked out political vision, but simply because he wanted to - he was a nice guy'.⁶⁸⁴ American Adam adds newness, adopting an unusual code and behavioural pattern in opposition to the rules of the law, in which independence and rule breaking are integral;⁶⁸⁵ Dexter's character demonstrates this behaviour; this means that, although he adopts a more radical lifestyle than his peers, he is accepted due to his selfless decisions. Donnelly states that the 'vigilante hero...has helped to re-establish a clear differential of otherness and a clear line between them and us once again'.⁶⁸⁶ Due to their past trauma, which becomes a scapegoat for their criminal behaviour, these characters are given a valid reason for their exploits and disruptions of society.⁶⁸⁷ This evokes empathy in the audience as opposed to the no-motive serial killers who have no consideration for others. Clare Clarke in *Late Victorian Crime Fiction in the Shadows of Sherlock* discusses Guy Boothby's *A Prince of Swindlers* written in 1897 - the story revolves around the protagonist Simon Carne, a master criminal and master of disguise who commits crimes in Victorian London.⁶⁸⁸ Clarke states that 'Carne may well have been the first late Victorian Rogue Hero', not only is he a criminal, he also has an alter-ego who investigates and solves his own crimes.⁶⁸⁹ Carne embodies both 'us' and 'them' and 'the clearly defined boundaries and binaries upon which both nineteenth-century national and criminal identity were constructed'.⁶⁹⁰ On the other hand, Richard Schwartz in *Nice and Noir: Contemporary American Crime Fiction* argues that the character who performs justice outside the law, is also a friend to those who seek 'freedom from social and cultural constraints'.⁶⁹¹ This illustrates how readers looking to these type of characters as they struggle to deal with society's constraints, find them inherently appealing.

⁶⁸⁴ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 17.

⁶⁸⁵ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 17.

⁶⁸⁶ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 22.

⁶⁸⁷ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 22.

⁶⁸⁸ Clare Clarke, *Late Victorian Crime Fiction in the Shadows of Sherlock* (London: Crime Files Series: Palgrave MacMillan, 2014) 155.

⁶⁸⁹ Clarke, *Late Victorian Crime Fiction in the Shadows of Sherlock*, 155-7.

⁶⁹⁰ Clarke, *Late Victorian Crime Fiction in the Shadows of Sherlock*, 164.

⁶⁹¹ Richard B. Schwartz, *Nice and Noir: Contemporary American Crime Fiction* (Missouri: University of Missouri Press, 2002), 26.

As stated above, Dexter falls into the 'American Adam' model as although he consistently breaks the rules and commits the worst crime possible, his actions are conveyed as largely justified. Due to a past traumatic experience (his mother was murdered, and he was a witness to the crime) he has now become fascinated with blood. To control this fascination, Dexter's adoptive father puts in place the 'code'; this code allows Dexter to only kill those criminally worse than him - paedophiles and rapists - as long as he has evidence against them. Donnelly argues that 'Dexter's system of vigilante justice mirrors America's current fascination with its own ideals of vigilantism, and, while the serial killer anti-heroes of the mid 1980-1990s obscured the line between 'normal' selves and deviant Others, Dexter's character has helped to re-establish a clear line between normalcy and Otherness',⁶⁹² this demonstrates both how and why this type of character appeals to the audience. Viewers love the character of Dexter and how 'the show is thought-provoking and complex',⁶⁹³ the open honesty of Dexter and the way this is constructed through voice-over and camera angles invites the audience to experience Dexter's thoughts and feelings about how he must portray a false image of himself, to become invisible within society. Working in the Miami forensic department, he has the advantage of having the knowledge needed in order to cover his tracks as a killer and to seek out other potential victims. Dexter continuously pushes the boundaries of what is deemed as moral and immoral; it provides 'a complex and ambiguous meditation on morality' forcing audiences to acknowledge what is really right or wrong.⁶⁹⁴ In an interview, the composer for *Dexter*, Daniel Licht, said that 'the music plays it straight when there is danger. But most of the dramatic danger is not about the killing but about Dexter getting caught. In many ways it is more like a stalker movie because you are not supposed to be scared by Dexter. Dexter is a kind of hero'.⁶⁹⁵ This statement suggests that the music is constructed to demonstrate Dexter's thoughts and feelings and to show him for who he is truly is. When analysing the soundtrack of *Dexter*, my discussion is focused on the

⁶⁹² Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 16.

⁶⁹³ Donnelly, 'The New American Hero: Dexter, Serial Killer for the Masses', 16.

⁶⁹⁴ Donnelly, 'The New American Hero'.

⁶⁹⁵ Nell Minow, 'Composer Dan Licht on Writing for Dexter,' Huffington Post, last modified March 7, 2020, https://www.huffingtonpost.com/nell-minow/composer-dan-licht-on-writing-for-dexter_b_7592890.html

music from season one alongside the accompanying visual; this season is crucial for both establishing the characters and their development, particularly for Dexter as we encounter his two personae for the first time.

Opening Sequence: Character Development

In an interview by Nell Minow, Daniel Licht (main composer) describes his musical palette for the series using ‘strings a lot, but for the most part, it is percussion and harps and pianos and voices and a lot of random odd instruments like didgeridoo and celeste. I used very little brass or wind’.⁶⁹⁶ This choice of using ‘othered’ instruments mirrors the otherness of Dexter. The opening credits by Rolfe Kent (composer) [00.00-01.09] use metaphoric visuals to show Dexter’s two personae - the scoring is humorous to match the visual, as Dexter demonstrates his morning routine; Janet K. Halfyard in ‘Intros and Outros’ mentions Angelina Karpovich’s essay ‘Dissecting the Opening Sequence’, which states that in order for Dexter to ‘fit in’ within his community, he must perform a complex performative act.⁶⁹⁷ It uses anempathy, as mentioned by Link in ‘Sympathy with the Devil’, to make light of the situation and Dexter’s nature and to lull the audience into a false sense of security.⁶⁹⁸ Figure 149 shows parts of Dexter’s regular morning routine, focusing on hand actions and sharp objects that could easily injure someone; this opening scene tells the audience that Dexter is unmistakably strong and uses his hands in his line of work, allowing them to have a peek at Dexter’s as yet unknown dark side.

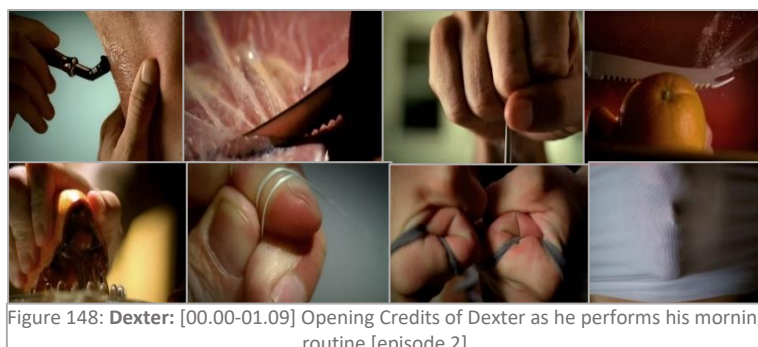


Figure 148: **Dexter**: [00.00-01.09] Opening Credits of Dexter as he performs his morning routine [episode 2].

⁶⁹⁶ Minow, ‘Composer Dan Licht on Writing for Dexter’.

⁶⁹⁷ Angelina I. Karpovich, ‘Dissecting the Opening Sequence’ in Douglas L. Howard, *Dexter: Investigating Cutting Edge Television*, New York: I.B. Taurus (2010): 27-42., Janet K. Halfyard, ‘Intros and Outros’ *Sounds of Fear and Wonder: Music in Cult TV* (London: Bloomsbury Publishing, 2016), 61.

⁶⁹⁸ Link, ‘Sympathy with the Devil’ 6-19.

The score consists of a variety of percussion instruments with individual rhythmic motifs to create bustle and confusion (examples 129 a [00.10] and b [00.45-00.53]). Cymbal crashes are constantly used as sonic booms to conjure up unease (example 129 c [00.00-00.06]).

Moderato
Example A

Güiro

Example B

Bongos

Example C

Cymbals

Example 129: *Dexter*: [00.10] Opening credits to *Dexter* uses rhythmic pedals to drive chaos [episode 2].

The image shows a musical score for three percussion instruments: Güiro, Bongos, and Cymbals. The tempo is marked 'Moderato'. Example A shows the Güiro part with a steady eighth-note pattern. Example B shows the Bongos part with a more complex, syncopated rhythm. Example C shows the Cymbals part with a series of crashes and sustained notes. The score is written in 4/4 time and includes various musical notations such as eighth notes, sixteenth notes, and rests.

Elements of kinetic structuring of sound are used to mimic Dexter's actions; glockenspiel hits synchronize with blood dripping into the sink, a gong sonically enters the soundscape as the blood then spreads across the visual as it touches material [00.30], enhancing and accentuating Dexter's actions (Figure 150).



There are elements of Cuban influences in the music; Dexter mentions that his neighbourhood has Cuban communities; Miami itself has a majority Hispanic population. String instruments (saz and bouzouki) make up the main melody, which are panned within the context as though there are two parts, imitating one another [00.10-00.18]. This metaphorically shows Dexter's dual personalities interacting with one another and even imitating the Cuban style to mask his true nature (example

130 and 131). Dexter is surrounded by Latin American characters, who are in contrast to his white masculinity; he is stealing this Cuban style to mask his true identity. As Haworth mentioned in chapter three, the use of non-white music to frame a character's identity can reinforce that Dexter is othered.⁶⁹⁹ Chromaticism, off beat rhythms and the experimental openness of the string parts show a strong resemblance to Dexter's unusual personality. When example 130 is first heard, we see two versions of Dexter as he looks into the mirror - here are connotations of the use of the mirror reflecting the darker personality, as seen in the other case studies (Figure 151).

Moderato

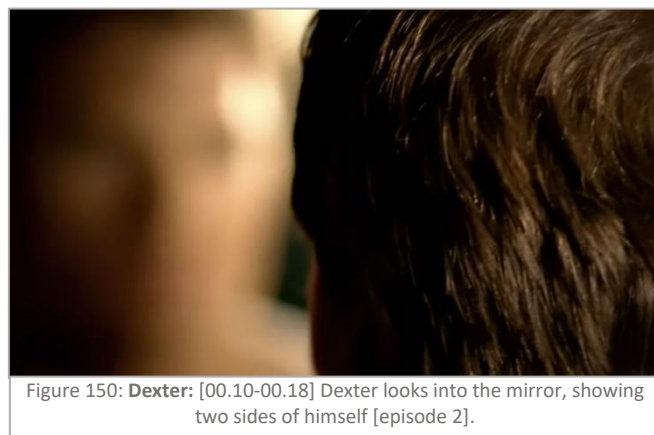


Example 130: *Dexter*: opening credits with two string parts echo one another [00.00-00.05] [episode 2].

Moderato



Example 131: *Dexter*: opening credits with two string parts echo one another [00.10-00.20] [episode 2].



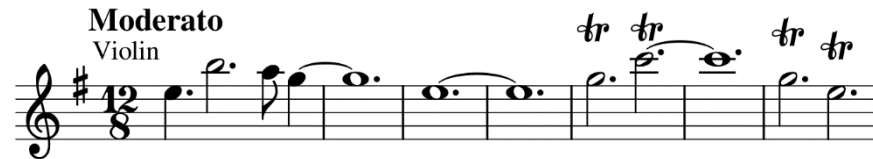
There is also guitar and double bass *pizzicato* underneath the sound of the strings, using a syncopated swung rhythm to invoke anxiety and to evoke the Cuban influence surrounding Dexter [00.06-00.10] (examples 132 and 133).

⁶⁹⁹ Haworth, 'Gender, Sexuality, and the Soundtrack', 118.

Moderato
Double bass pizz.

melodies counteracting one another demonstrate Dexter's two personae coming together with the darker personality attempting to take precedence.

Moderato
Violin



Example 136: **Dexter**: [1.40] of opening credits. Violin melody counteracts with bouzouki [episode 2].

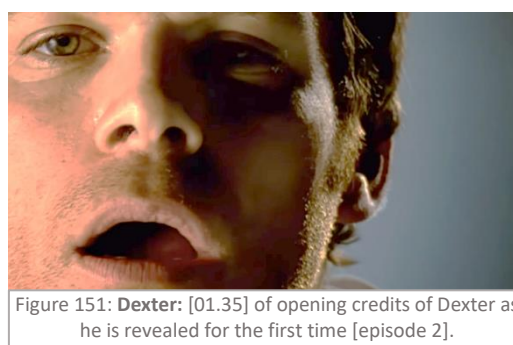
A descending scale motif in the bouzouki [1.40] (example 137) leads back to the original starting note and is repeated four times in the sequence creating a continuous loop that never settles, affirming the fragmentation of Dexter's mind and his unpredictable behaviour.

Moderato
Bouzouki



Example 137: **Dexter**: [1.40] of opening credits. Bouzouki descends but never resolves, to show certainty and uncertainty in Dexter [episode 2].

This motif is heard as Dexter's full image is revealed; the images, physical gestures and Cuban influenced instruments as seen before do not complement the white, attractive and seemingly normal persona of Dexter, thus creating confusion for the audience [01.35] (Figure 152).

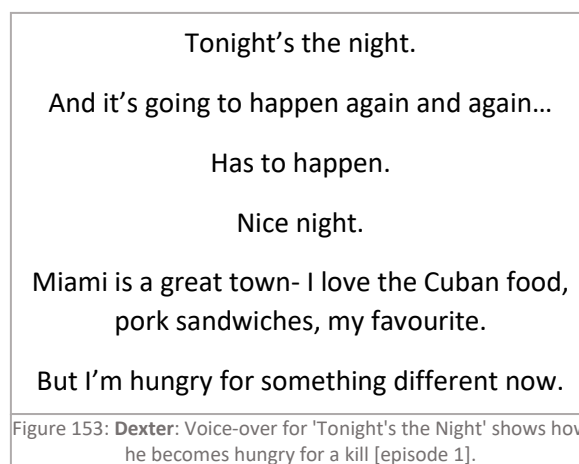


Voice-over: Narrator for Dexter's Dark Passenger

In 'Tonight's the Night' scene (episode 1) we are shown Dexter's true self as a killer stalking his prey. Voice-over is integral to express Dexter's thoughts and feelings, as it allows the audience to acknowledge this darker persona. The music represents Dexter's internal space as psychological parallelism, which complements the voice-over's gory details and adds emphasis to Dexter's dark side. This is the first extract played in the first episode of *Dexter*, so it is a crucial part of characterising Dexter and enabling the audience to adjust to him. The visuals use red to correlate with Dexter's passion for blood [00.25] (Figure 153).



The voice-over (Figure 154) shows that not only does Dexter plan to catch his prey (pre-meditated), but he also refers to his prey as 'food', telling the audience he is hungry for something else to curb his appetite. By labelling his victims as food to be consumed, Dexter strips them of their humanity and exhibits a complete lack of remorse; it also presents Dexter's need to kill as a desire, insatiable and sexualised. As the voice-over starts, the visual shows Dexter driving his car through the city, revealing only a shadow of his face: his 'dark passenger' is in control, and the audience is deliberately being denied access to the 'complete' Dexter [00.39] (Figure 155).





Minor thirds from vocals create tension, sonically referencing previous victims or even the ‘dark passenger’ who pushes Dexter to kill [00.03]. Piano runs parallel to the vocals but in reverse motion, adding to the chaos and confusion in reference to Dexter’s mind. Harp and glass harmonica are used together, ascending as a broken chord with accidentals to suggest Dexter’s mental state is fragmented (example 138). As mentioned in the previous case study *Coraline*, the glass harmonica was used as therapy for Victorian madness and melancholy, but became banned as it was thought to be the cause of the madness they were trying to prevent.⁷⁰⁰ Hadlock makes a connection to the harmonica and women, as though ‘sisters’;⁷⁰¹ when applied to Dexter, it may show Dexter as immasculated or inhuman. Reverberation enhanced vocals and glass harmonica create the illusion that there are more parts than are shown, the reverberation simply staggers the instrumentation to create a sense of busyness, confusion and chaos, representing Dexter’s mind - this music of vocals, piano, harp and glass harmonica functions as the ‘stalker motif’ throughout the series.

Moderato

Example 138: *Dexter*: [00.03] ‘Tonight’s the Night’ ‘stalker motif’ uses piano, harp, vocals and glass harmonica to create confusion and a polyphonic texture to suggest chaos [episode 1].

⁷⁰⁰ Haverford, ‘Anton Mesmer and 18th Century Music Therapy’.

⁷⁰¹ Hadlock, ‘Sonorous Bodies: Women and the Glass Harmonica’, 508.

As Dexter begins to discuss food and his appetite for killing, the percussive section becomes a central component to the soundscape with accents and stabs uttered to remind the audience again of Dexter's true nature [00.50] (example 139). The rhythmic structure is developed from the basic pattern to match the unpredictable nature of the scene, by using a compilation of steady quavers decorated with additional notes.

Moderato

Example 139: **Dexter**: Basic rhythm at [0.50] of Tonight's the Night becomes developed to reflect Dexter's unpredictable nature [episode 1].

Strings are used to fill in gaps as chordal structure; this builds up the texture and sonically gives greater emphasis to Dexter's dark persona (example 140). Dynamics and accents add to the increase in tension.

Moderato
Strings

Example 140: **Dexter**: 'Tonight's the Night' [00.34] strings build up the texture, adding depth to Dexter's dark persona [episode 1].

The music ends abruptly as we are suddenly shown Dexter's next victim; this may suggest that Dexter is in control physically, visually and musically. His voice-over begins again with the 'stalker motif' returning as he tells the audience why his victim is corrupt and must be stopped. The camera angle shows the audience Dexter's perspective as he stalks his prey, and tells us 'he's the one' [01.31] (Figure 156). Everytime Dexter stalks his prey, the 'stalker motif' is played.



Figure 155: **Dexter:** [01.31] Dexter's first kill- shows the perspective of Dexter as the predator [episode 1].

After the audience has seen the first kill, Dexter introduces himself and the voice-over takes over, enabling the audience to understand why Dexter is as he is. 'People fake a lot of human interactions, but I feel like I fake them all. And I fake them very well'; this shows he is very aware that he is different and that he has to masquerade as sane to comply with the mores of society. It shows Dexter as having the characteristics of both types of serial killer simultaneously; he is the animalistic dark passenger and also displays elements of intelligence and self awareness from his 'code'.

The cue 'Sometimes I Wonder' is used throughout the series and shows the transition between Dexter putting on a false front and the real Dexter. The underscore is first heard when Dexter is finding evidence against one of his victims (a rule of his), in order to kill him (Figure 157).



Figure 156: **Dexter:** [22.20] Dexter finds evidence against one of his victims [episode 1].

The harp introduces this transition with a descending scale which leads into the main body of the score; this is representative of Dexter's transition into his true self (example 141). *Glissando* strings in a falling sequence with distortion is the central feature (example 142).

Moderato
Harp

Example 141: **Dexter:** [0.02] of 'Sometimes I Wonder'- harp descends which leads into the main body of the score [episode 1].

Moderato

Violin

Violoncello

Example 142: **Dexter:** [0.15] of 'Sometimes I Wonder'- *glissando* strings in a falling sequence enhances the horror scoring trope [episode 1].

Piano is used as a consistent pedal throughout this underscore, with an arpeggiated quaver sequence and octave call and response to advance the scene and to sonically link back to the concept of both personalities coming together (example 143).

Moderato
Piano

Example 143: **Dexter:** [0.03] of 'Sometimes I Wonder' piano ostinato spread over two staves to show both personae [episode 1].

Dexter's voice-over discusses how he 'wonders' how people would react to the reality inside himself (figure 158). This honest and real side of Dexter encourages the audience to empathise with him. His voice-over implies that society will not accept Dexter for his behaviour; he would be stigmatized as mentally ill for his actions.

Sometimes I wonder what it would be like,
for everything inside me that's denied and unknown to be
revealed.

But I'll never know.

I live in hiding.

My survival depends on it.

Figure 157: **Dexter**: Voice-over to 'Sometimes I Wonder' [episode 1].

The underscore then becomes adapted to the song 'Die this Way' which is used in the end credits. It uses the same score, but the lyrics have been altered to relate to Dexter and his true nature (Figure 159).

The diagram consists of a central box containing the lyrics of the song 'Die this Way' as adapted for Dexter. The lyrics are:

If you look close, you can see his disguise

He's got the mind of a killer buried deep in his eyes

It's a different mind than you and me

One fueled by a pure sense of apathy

Ta-Ta-Take blood just to get his fill

He's got a demon inside he can't seem to kill

Another day, another dead

Slash his knife 'til he sees red

There's nothin' left but a drop between glass to stay

Another life is taken away

But not in haste, or for waste

Just in time for him to get another taste

Lost in a state of mind

Lost looking for another of his kind

But his lonely mind is his only friend

His lonely friend will be with him to the end

 Surrounding this central box are four annotation boxes with arrows pointing to specific lines of lyrics:

- Dark passenger/othered persona** points to 'He's got the mind of a killer buried deep in his eyes'.
- Discusses his mask of sanity** points to 'If you look close, you can see his disguise'.
- Mental instability** points to 'Lost in a state of mind'.
- Kills for purpose** points to 'Just in time for him to get another taste'.

 The caption below the central box reads: Figure 158: **Dexter**: 'Die this way' lyrics from Dexter for the end credits [episode 1].

The adaptation of the lyrics of the song gives added depth, as the voice-over knowingly narrates the truth about Dexter. The voice-over, to prevent any misunderstanding on the part of the audience, ensures that Dexter is known to be a killer, that he has reasons for his killings and that he is in

control of his urges to kill. This allows the audience to collaborate with Dexter as an anti-hero or vigilante, and to acknowledge that past trauma has awakened his darker persona.

The underscore titled 'Blood', uses voice-over, synthesizers, strings, guitar and percussion with added distortion, manipulation and reverberation to create an 'othered' audio experience. There are resonances with 'Sometimes I Wonder' (descending strings melody) and 'Tonight's the Night' (the rising broken chord motif); this may demonstrate how two-dimensional Dexter is, each theme is a copy of the other with a variation added on top to suggest that Dexter really has a lack of identity against the other characters with no or little development. The voice-over mentions how Dexter's late adoptive father, who worked in the police force, taught him how to cover his tracks and to think like a police officer. This gives Dexter the extra knowledge to outsmart his colleagues (Figure 160).

Blood.
Sometimes it sets my teeth on edge.
Other times it helps me control the chaos.
The code of Harry, my foster father, is satisfied and so am I.
Harry was a great cop here in Miami, he taught me how to think like one, taught me how to cover my tracks.
I'm a very neat monster.

Figure 159: **Dexter**: Voice-over to 'Blood' [episode 1].

We are first introduced to this motif when, after a kill, Dexter opens up his secret shaft to find his blood collection (Figure 161).

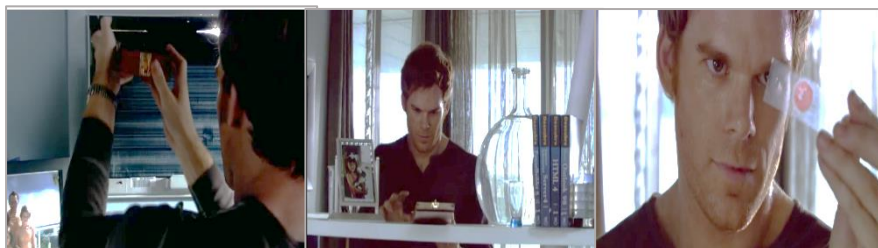


Figure 160: **Dexter**: [08.20] Dexter shows the audience his blood collection [episode 1].

Dexter classifies himself as a monster; he admits that he is 'othered' and different, he does not associate himself with human qualities. The atmosphere in this scene is balanced and calming indicating that Dexter's dark passenger is satisfied - and so is he.

Bongos are used to create rhythmic drives, with accents being added to create a triplet feel, causing it to feel faster than it actually is (example 144). This represents both Dexter's chaotic thought processes as he kills and the panic that he may get caught, as though we can hear the internal music of the dark passenger.

Allegro
Bongos



Example 144: **Dexter**: [0.17] of 'Blood' uses irregular accents on bongos to drive Dexter's busy mind [episode 1].

A manipulated indistinguishable motif with added reverberation and distortion uses one note repetitively, which suggests both danger and to warn the audience not to trust this character. Extra reverberation makes the motif appear longer in duration and note value; this adds to the chaos (example 145).

Moderato



Example 145: **Dexter**: [0.05] of 'Blood' uses pulsating motif with irregular rhythms- this could resemble the dripping of blood [episode 1].

A guitar motif is also used sparingly to add to the texture and to build up the 'organised chaos' that is presented here. The use of triplets like the previous motif are much faster in note value, creating mini hemiolas in the texture, musically demonstrating the chaotic mind of Dexter (example 146).

Moderato
Electric Guitar

Example 146: **Dexter**: [0.23] of 'Blood' triplets on the guitar are repeated, creating a hemiola against the other rhythms in bongos and glockenspiel [episode 1].

Manipulated synthesizers are added into the background to add edginess and a sense of unease, used primarily as a structure, with some violin harmonics mixed to accompany this. Harmonics are used within horror score writing to symbolise this 'worldly other' due to the weird and unusual timbre. Distortion changes the timbre of the synths, with some pitch bending to alter the original sounding note, creating tension and confusion, showing Dexter as 'othered' and unusual (example 147).

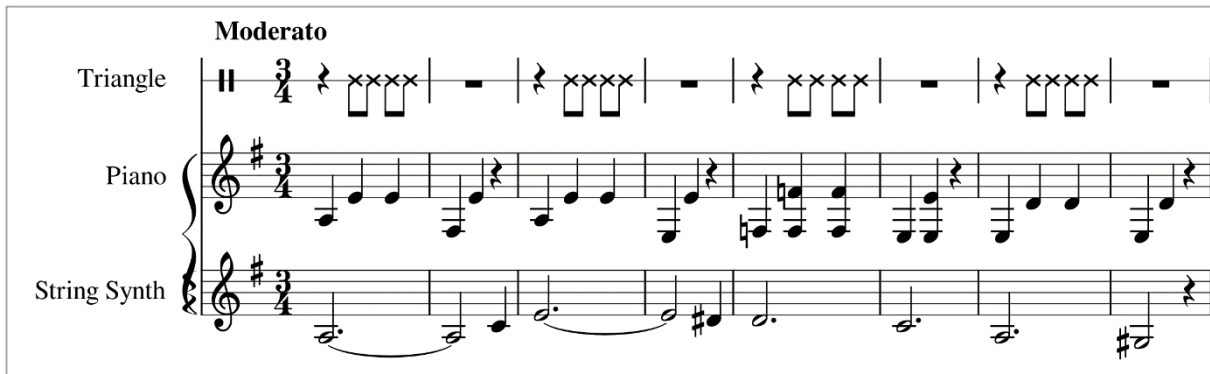
Moderato

Example 147: **Dexter**: [0.13] & [0.52] of 'Blood' uses harmonics (a) and synthesized chords (b) to create an 'alien' sound [episode 1].

The underscore titled 'Courting the Night' uses variations of the motifs from 'Tonights the Night' to imitate a waltz like circus styled theme which contrasts with the other motifs within the series. It is set in 3/4, is non-diegetic, mimicking a waltz-like structure (example 148); this variation sounds more like a funeral march, which may be refering to the victims' fates, as helures and taunts his

victims. He also becomes connected to the 'waltz' idea, established in case study 2 to suggest that he is deviant and immorally mad.

Moderato



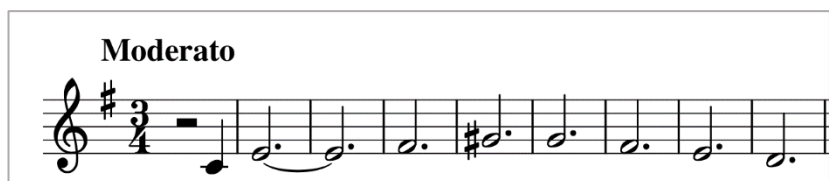
Example 148: **Dexter**: [00.01] of 'Courting the Night' uses triangle, piano and synthesizer strings in ¾ waltz time, to suggest Dexter like to play games with his victims [episode 1].

The image shows a musical score for three instruments: Triangle, Piano, and String Synth. The tempo is marked 'Moderato' and the time signature is 3/4. The Triangle part consists of a series of sharp, spikey notes. The Piano part features a descending chromatic line. The String Synth part has a melody that rises and falls in a sequence.

The extract above is the opening of this underscore, which is used as the basic structure throughout (example 148). The piano embodies an 'oom-pa-pa' rhythm associated with waltzes, and the chromatics and descending bass line add to the playful and frighteningly vulnerable atmosphere. Synthesizers fill the sparse texture, which develops into a chord like melody, and rises and falls in the same sequence depicting Dexter's emotions as unstable. The synthesizer has been manipulated to sound 'tinny' and wiry, which adds an element of spookiness to the scene. The triangle, has also been distorted to create a sharp spikey sound, with a pitch bend moving down gradually to show loss of control.

A flute melody doubles up in octaves to become the main motif of this underscore. The melody has a likeness to the synth melody, but becomes more developed by using contrasting rhythmic note values (example 149). There are also strings that mimic this movement underneath to build up the texture.

Moderato



Example 149: **Dexter**: [00.17] of 'Courting the Night' flute melody makes up the main body of this score with accidentals, chromaticism and dissonance [episode 1].

The image shows a musical score for a flute melody. The tempo is marked 'Moderato' and the time signature is 3/4. The melody is written in treble clef and features a series of notes with accidentals, chromaticism, and dissonance.

When the second flute joins, the lower flute supports the higher flute with bass line pedal. An oboe can be heard underneath to act as a countermelody against the flutes (example 150). 'Courting the Night' musically represents Dexter's two contrasting personalities colliding with one another; it could also be used as a voice attempting to get out and control his thoughts.

Moderato

Example 150: Dexter: [0.34] of 'Courting the Night' an additional flute becomes added in to act as a countermelody and suggest there are two personae [episode 1].

Voiceless Scenes

As very subtle additions, heavily reverbed percussive motifs, throbbing bass lines and ghostly drones are used at the forefront of Dexter's killing scenes, to emphasise his need to kill, as though we are listening to his 'dark passenger' as his internal thoughts and that he is waiting for the moment to strike (example 151). The reverberation sonically represents Dexter's prey, trapped in an open space with no where to run, his cries and gasps for air heightened. The visual also intensifies this as the sole focus is based on Dexter tightening the restraints and gaining full control of his victim (Figure 162). The soundscape uses mostly manipulated noise with a high level of mixing and processing techniques to create a contrast to the previous instrumental music used to epitomise Dexter; this could sonically personify his inner self as lacking empathy or identity due to the non-tuned experimental sounds being chosen. The drones possess a vocal quality which could be a reference to the victims that the 'other killer' (i.e. the ones who Dexter preys on) has killed (example 152).



Moderato
Percussion

Example 151: **Dexter**: [02.24] percussive motifs are used to suggest Dexter's dark passenger is waiting for the moment to strike [episode 1].

Largo

Example 152: **Dexter**: [2.24] drones have a vocal quality to imitate the victims the killer (Dexter's prey) has killed [episode 1].

As Dexter tortures and performs his ritual on one of the killers [06.13], although not talking to the audience, he narrates their 'story' of their killings in an attempt to get them to confess to their crimes. Silence here emphasises Dexter's dialogue, asserting his power over his victims. His voice changes from calm to angry as he shouts at the killer exerting his authority and control over his prey. Verbally expressing the crimes committed by the killers encourages the viewer's opinion of Dexter to change as they develop some empathy with him as he seeks his own justice.

In particular, as Dexter begins to work on torturing the first killer, (figure 163) woodwind quavers continuously ascend and descend to mimic the killer's screams, as though making light of the situation by matching these two components to create a comical factor (example 153). This subtly moves into the next scene where Dexter is driving his boat to dump the deceased body of the killer

in the sea. This idea of merging the two personae alongside music with a Cuban influence as Dexter performs unforgiveable tasks has the effect of dulling the grim and gruesome nature of his actions.



Figure 162: **Dexter**: [06.13] camera angle shows Dexter is in control as he kills his victim [episode 1].



Example 153: **Dexter**: [06.13] uses semiquaver continuously ascending and descending as though laughing at the situation and creating irony as Dexter is in control [episode 1].

The jazzy Cuban influence becomes prominent again as the false Dexter re-surfaces as he exchanges waves and chats to other boat drivers. The use of Cuban/Latin music is present throughout the other half of Dexter's life; within work, in his social life, in his relationship. Pre-existing music such as Benny More's 'Conoci la Paz'⁷⁰² and 'El Canonero'⁷⁰³ and Ruben Gonzalez's 'La Enganadora'⁷⁰⁴ were known in the Cuban music industry as iconic to this genre and are used to show Dexter using resources around him to hide his true identity. These artists are used throughout the series to cover Dexter's true self, used diegetically as background music. It is also interesting that the choices use male voices or are directed by male musicians - an allusion to Dexter stealing this identity to mask his own voice.

⁷⁰² Benny More, *Conoci la Paz*, recorded 1964, Milan Records, 2007, compact disc.

⁷⁰³ Benny More, *El Canonero*, recorded 1964, Milan Records, 2007, compact disc.

⁷⁰⁴ Ruben Gonzalez, *La Enganadora*, recorded 1943, World Circuit, 1997, compact disc.

Conclusion

Throughout the series, music, voice-over and musical motifs are used to enable the audience to identify Dexter's true self and his mask of normality. The small palette used allows the composer to focus in on detail, often building the scene by gradually introducing new instruments. There are new technical processes added which builds up the character of Dexter; pitch bends, distortion, reverb, and looping suggest that Dexter is mentally unstable. The false version of Dexter uses Cuban inspired instrumentation to reflect the community that he lives in, almost borrowing this identity to hide his own. The 'dark passenger' is illustrated more colourfully with heavy percussion both tuned and untuned, strings, piano and a variety of wind instruments to imitate Dexter's thought process. Although the score appears to be developed through its processing mixing effects, this soundscape still uses the classical Hollywood style of writing where the music matches to the on-screen visual (or action) kinetically and relies on instrumentation and leitmotif to allude to Dexter's identity.

Chicago is a musical crime comedy-drama film which explores ideas of celebrity, scandal and corruption in 1920s Chicago. The two main characters Roxie Hart and Velma Kelly, both murderesses, are fighting for their lives by sensationalising and idolising themselves as victims within the media as they await trial; Rob Marshall, the director of the film, tells us that 'the story's focus is on how these women become celebrities in the public eye and use that status to sway the justice system in order to avoid punishment'... 'a cynical comment on the public's fawning obsession with celebrity'.⁷⁰⁵ After a life in showbusiness, these women become corrupted and deviant after killing their spouses and are sent to Murderess' Row. This film musical, adapted from a stage production, explores ideas of sensationalised killing, celebrity status and the femme fatale through the direction of a Broadway production; this direction not only sensationalises the women's actions, it also creates a spectacle as though 'putting on a show'. This slant of 'putting on a show' disguises the girl's murderous behaviour through the medium of song and dance. As Frigon suggests these 'type[s]' of women disrupted the idea of femininity and gender through their lust for murder; 'woman – as - murderer is unspeakable and does not fit social norms and codes of femininity';⁷⁰⁶ because of this, the women would become a public spectacle. Although the songs in the film stem from the original stage musical written by John Kander and Fred Ebb, they were re-designed and arranged to fit in with director Rob Marshall's vision for the film version. Its style and period choice match the original play with its 1920s Chicago style. However, the functioning of cameras, angles, and film production allow this musical to grow as it creates a contrast between reality and the illusionary realm. This adds an extra dimension to the story and further emphasizes the glamorous aspects of the female killers.

⁷⁰⁵ Rob Marshall, 'Chicago: Rob Marshall- 2002,' TheFilmSufi.com, Last modified June 9, 2017, <http://www.filmsufi.com/2017/09/chicago-rob-marshall-2002.html>

⁷⁰⁶ Frigon, 'Mapping Scripts and Narrative of Women who Kill their Husbands', 4.

According to Kevin Donnelly and Beth Carroll in *Contemporary Musical Film*, film musicals which had diminished by the 1960s post-studio era, have slowly had a resurgence into contemporary media over the last ten years.⁷⁰⁷ Once seen with ‘big white sets, full orchestral scores, dancing stars and elaborate production numbers’, film musicals have managed to morph, redesign and establish themselves in the 21st century, combining both television and theatre as audio-visual entertainment for a contemporary audience.⁷⁰⁸ According to Steven Cohan in *Hollywood Musicals, The Film Reader*, contemporary musicals evoke nostalgia for older audiences that associate with the classical Hollywood film era of musicals, but contends that the younger generation see contemporary film musicals as an ‘odd species of entertainment’- to them, production numbers are too excessive and a character bursting into song and dance with full orchestral accompaniment is unnatural.⁷⁰⁹ This, as he implies, breaks the cinematic realism that younger viewers are seeking for in cinema.⁷¹⁰ Regardless of this, the film musical has become a ‘permanent fixture’ in contemporary cinema and has boosted the musical theatre industry financially due to its new popularity by the media.⁷¹¹ Contemporary film musicals have adapted to the times of that era, in themes, identities and music relevant to their viewers. Rather than the original concept of a film musical as a ‘show within a show’, contemporary film musicals are now labelled as ‘integrated’; the musical numbers become part of the ongoing narrative development, rather than the self-contained numbers initially, which keeps an audience engaged and prevents detachment from the visual.⁷¹² *Chicago* uses this ‘integrated’ musical approach, with a continuously moving storyline that moves seamlessly from song and dance, into dialogue and back again, but still has an element of ‘putting on a show’, relevant to the film’s setting and era; it reinforces its theatricality too.

⁷⁰⁷ Kevin Donnelly, Beth Carroll, ‘Introduction’ in *Contemporary Musical Film* ed. Kevin Donnelly, Beth Carroll (Edinburgh: Edinburgh University Press, 2017), 2.

⁷⁰⁸ Donnelly, Carroll, *Contemporary Musical Film*, 2.

⁷⁰⁹ Steven Cohan, *Hollywood Musicals, the Film Reader* (London: Routledge, 2002), 1-2.

⁷¹⁰ Cohan, *Hollywood Musicals*, 2.

⁷¹¹ Donnelly, Carroll, *Contemporary Musical Film*, 4.

⁷¹² Donnelly, Carroll, *Contemporary Musical Film*, 5.

Opening: Setting the Scene

The opening number 'All that Jazz' immediately suggests that these women may be prone to deviance and sexual behaviour due to their jazzy, laid back and indulgent lifestyle. Jazz originating in the African-American communities in New Orleans in the late 19th century was considered decadent by many white people, and especially the older generations, during the twentieth century, partly because of their existing views of blackness, which were often based on stereotypes such as primitive, 'sexually uninhibited', 'ugly, dirty and stupid'.⁷¹³ Black people were defined as sociopaths, thieves and satyrs⁷¹⁴ often linked to crime, sex, drugs and violence. Jazz of this era was characterised by a number of techniques-blues; chromaticism; improvisation; experimental; swung (dotted) rhythms; brass and woodwind instruments using higher ranges and techniques which were all deemed inappropriate. In chapter three, I also referred to Kalinak's concept of the 'Virtuous Wife' and 'Fallen Women' in classical Hollywood cinema - the fallen women were musically themed by jazz driven music and portrayed as sexual women, usually prostitutes or deviant.⁷¹⁵ The use of jazz according to Kalinak (and similarly to Pieterse and Townsend's argument) can depict these type of characters as criminals, with bluesy notes, improvised and experimental rhythms, and chromatics present. The women in Chicago are therefore portrayed as 'fallen'.

The driving instrumental introduction to 'All That Jazz' accompanies Velma, who, arriving late to her gig, hides a blood covered gun and proceeds to wash blood from her hands before heading on to the stage; that Velma is corrupt is implied through the deployment of a jazzy underscore. The actions seen leading up to the song give the audience subtle indicators of how Velma will be characterised; Velma's face is not seen by the audience until she is revealed on stage (figure 164). The diegesis also

⁷¹³ Jan Nederveen Pieterse, *White on Black: Images of Africa and Blacks in Western Culture* (Connecticut: Yale University Press, 1995) 11.

⁷¹⁴ Peter Townsend, *Jazz in American Culture*, (Edinburgh: Edinburgh University Press, 2000) 94-100.

⁷¹⁵ Kalinak, 'The Fallen Woman and the Virtuous Wife- Musical Stereotypes in the 'Informer', 76-80.

relates to the idea of not being shown until Velma is revealed, it initially begins as non-diegetic as though Velma is unaware - then when Velma begins to sing, the song becomes diegetic.



Figure 163: *Chicago*: [01.12-2.50] first glimpses of Velma before we finally see her full body image; deviant, sexual, criminal.

The musical score is filled with a continuous call and response between the wind instruments and the piano/drums in an improvised competition against one another (example 154); the music embodies the dysfunctional environment of alcohol, jazz, sex and performance presented in this scene. Grace notes, accents and pitch bending are added in to a playful and devilish overture to pre-empt Velma's entrance who, the audience have just discovered has committed a crime; musical notes being manipulated or enhanced parallels the exaggeration and glamour of the story.

As Velma is on stage embracing the limelight (dressed in dark attire) Roxie (in light attire) looks on, inspired by Velma and longing for her perceived lifestyle (Figure 165). On beat straight rhythms depict Roxie, whilst Velma is depicted by the syncopated bluesy off-beats, the rhythmic play between them creating tension and chaos. The lighting and the women's contrasting features establishes their current, opposing positions within society; this alters suddenly when Roxie commits adultery.

Example 154: Chicago [00.02] opening scene evokes jazz, syncopation, blues notes to illustrate Velma's behaviour.



Figure 164: **Chicago**: [3.50] Roxie watches her dream career through Velma Kelly performing- she will become deviant like her.

According to Frigon, female killers (whose recorded numbers increased in the 1920s) were depicted as manipulative seductresses and fallen women (sexualised) who could reel their victims in with their appearance and charm.⁷¹⁶ Velma performs sexual and suggestive dance moves on-stage whilst singing of deviant behaviour in a bluesy melody (figure 166).



Figure 165: **Chicago**: [04.00] Velma performs sexual and suggestive dance moves to show she is corrupt.

Her vocals are a mixture of sung, spoken and whispered as she attempts to seduce the audience. The lyrics tell of her going somewhere with a man, 'rouging' her knees and pulling down her stockings, to suggest sexual engagement. This sequence of lyrics is expressed musically through the deployment of limited development in vocal lines, voice *glissandos* and descending patterns to suggest sexual deviance and fallen behaviour (example 155). The voice *glissandos* may demonstrate Velma's playfulness as she manipulates the vocals, to suggest that she is already 'fallen' and seeks control.

Moderato

I'm gon na rouge my knees and roll my stockings down

Example 155: **Chicago**: [4.00] vocals use voice *glissandos* and descending lines to show Velma is corrupt.

⁷¹⁶ Frigon, 'Mapping Scripts and Narratives of Women Who Kill Their Husbands', 9.

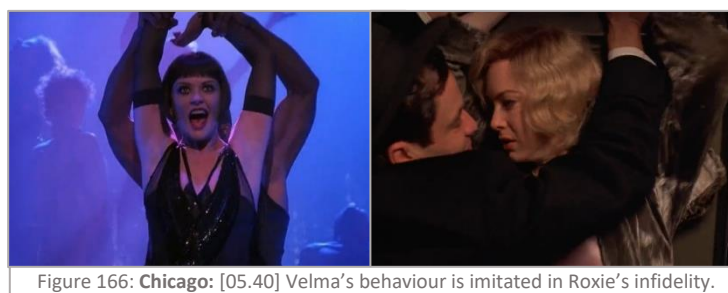
The lyrics suggest that the term ‘jazz’ has connotations with themes of sexual behaviour, dancing, drugs and alcohol as you lose yourself to ‘all that jazz’, and the implied deviance. This is orchestrated by a chromatic motif that loops continuously with syncopation through a ragtime melody (example 156).

Moderato



Example 156: *Chicago*: [6.13] chromatic piano motif that is reminiscent of a ragtime melody.

As each verse and section emerges, the key modulates and the performers emulate this as they become more explicit and sexual in both body and lyrical content; this is expressed visually in the quick change of cameras between Velma on stage and Roxie off stage, cheating on her husband and becoming a fallen woman, as, of course, is Velma (Figure 166). For Roxie this music is non-diegetic, but acts to narrate the scene; Velma’s voice-over tells of Roxie’s garter being pulled down and of her drinks from a hip-flask ‘garter breaks...gin is cold’.



Claiming Innocence through Song and Dance

As Roxie arrives at prison, she is met by the other prisoners performing a production number called ‘Cell Block Tango’ [27.25]. This scene described by its title as a tango displays elements of love and passion juxtaposed with scandal and betrayal, as each prisoner tells their own tale of why they are ‘innocent’; their men had betrayed them, so they killed. The scene begins with diegetic sonic sounds

such as the dripping of a tap, footsteps and fingertip rolls in a continuous sequence until each prisoner announces a word each: 'pop' 'six' 'squish' 'uhh-uhh' 'Cicero' 'Lipshitz'. Roxie's cell door then opens still accompanied by these diegetic sounds and words, which are now looped as the outside of the cell becomes transformed into a stage.

The main chorus (chorus 1) of this tango tells the audience that the men in the women's lives were to blame, implying that the girls were innocent (figure 168). Speaking in the third person distracts the audience from the reality of the women's actions and invokes empathy. The first time the chorus is heard, the women are behind bars (figure 169); they are dressed in black sexualised under garments, the bars alluding both to the women's entrapment and to them performing a sexual role such as pole dancer or prostitute. When chorus 2 is introduced, the women refer to themselves indirectly as flowers (often delicate and beautiful) but their vocals are not reflective of this, with harsh and aggressive tones ; this suggests that they were mistreated and are implying that their murderous actions are not criminal but are done in self-defence.

Chorus 1:	Chorus 2:
He had it coming	He had it coming
He had it coming	He had it coming
He only had himself to blame	He took a flower in its prime
If you'd had been there	And then he used it
If you'd have heard it	And he abused it
I bet ya' you would have done the same	It was a murder
	But not a crime!

Figure 167: *Chicago*: Lyrics from 'Cell Block Tango'.

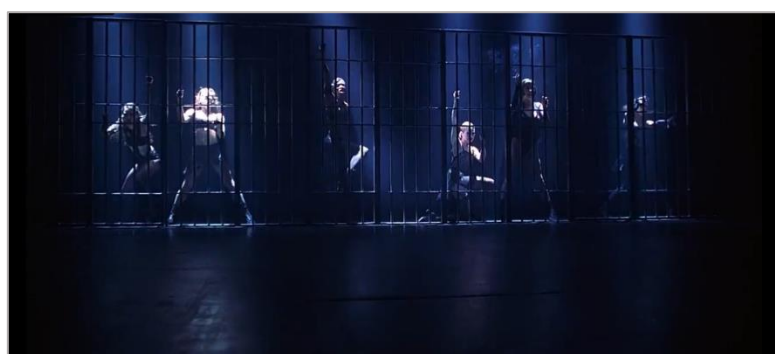


Figure 168: *Chicago*: [24.30] the girls believe they are in power but they are still behind bars and caged.

As each girl tells their own story, a dance sequence (in the form of tango) commences between them and an unknown and unvoiced male figure; this creates a spectacle and an entertainment factor, to disguise the truth (figure 170). Similar to the waltz connotations, the tango is another couple dance where close contact is required; this could suggest the women are scandalous. The women are seen to take the lead in the dance- therefore they take control with the male figure; this is unusual to the usual gendered set up of a tango, the male usually leads and seduces the woman. This emphasises common ideas surrounding female killers and madness; they embody male characteristics - power, control and assertiveness; we can link back to the idea in chapter two about how women who were seen as masculine were often caged or tamed and the same idea resonates here, with the strong girls now contained behind bars.⁷¹⁷ The music is reminiscent of a tango (example 157); the syncopated rhythms and triplets are characteristic of a tango, however, the words sung over the top do not match ideas concomitant with the tango such as love and passion; thus the music has the polar opposite effect and creates 'anempathy', muddling the overall illusion.



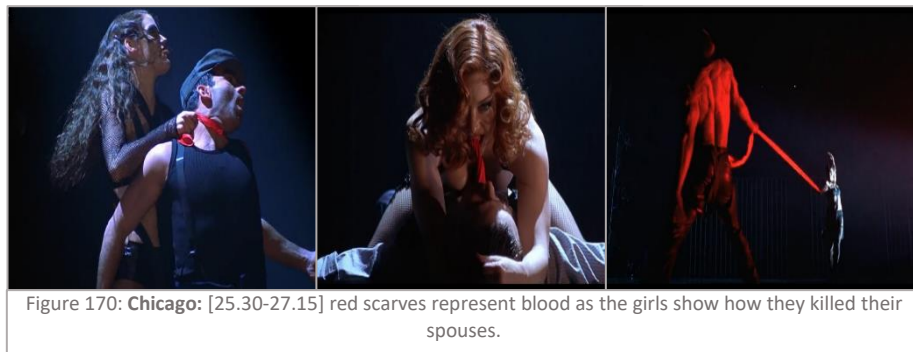
Figure 169: *Chicago*: [27.25] Women are in control in this sequence.

Allegro moderato

Example 157: *Chicago*: [24.22] syncopated rhythms in the piano build up a tango dance structure- this is darker with flat keys, triplets and chromatics to suggest deviance.

⁷¹⁷ Showalter, *The Female Malady*, 153.

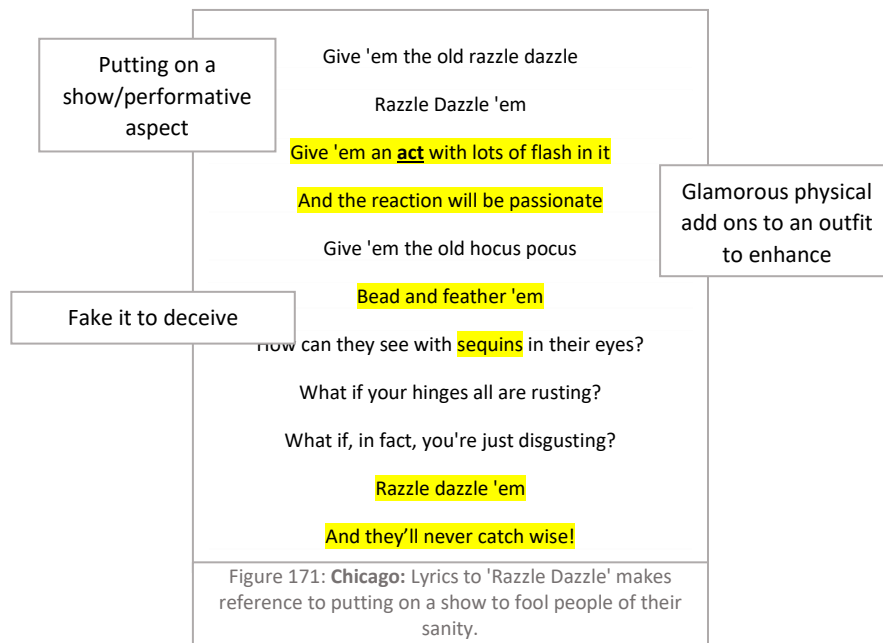
The cleverly directed dance sequences show how the women committed their crimes, with red scarves to represent blood (figure 171); the women appear to have power over the men e.g. they are shown standing over the men or are seen restraining them; such actions would cause the women to be considered 'mad' according to Showalter, as such behaviour is reminiscent of the 'man of the house' and unacceptable in women.⁷¹⁸ These actions also serve to mask the truth of the women's crimes.



The chorus is filled with the women continuously shouting words associated with their stories; the repetitive loops of these shouted words creates onomatopoeia, emphasising passion and aggression. In this scene, the women are presented in glamorous outfits when dancing, juxtaposed with reality where the women are seen to be wearing prison uniforms and carrying out manual tasks - sensationalising of the song and dance further distract the audience from the truth.

Prior to Roxie's court sentence [1.19.40], Billy, her cynical and somewhat shifty lawyer tries to advise her on how to fool the public and keep them from the stark truth about the murder of her lover in the production number 'Razzle Dazzle', where the effectiveness of 'putting on a show' (and therefore wearing a 'mask of sanity') will ensure her success; 'how can they spot you got no talents'...'Razzle dazzle 'em and they'll make you a star' (Figure 172). Telling the truth does not matter, just put on a show and all is well is the message.

⁷¹⁸ Showalter, *The Female Malady*, 153.



This production number, like many of the others, is encased in glamour with show girls, feathers, flashy lights and sparkly costumes to completely enhance the illusion Billy is wanting to effect; this is further achieved both metaphorically and visually with a Cirque de Soleil-style circus within the court room (Figure 173).

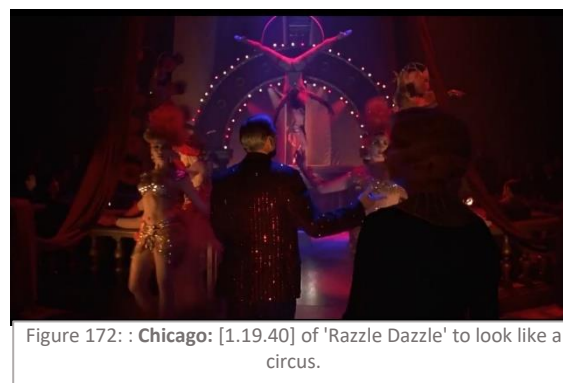


Figure 172: : **Chicago**: [1.19.40] of 'Razzle Dazzle' to look like a circus.

Finger snapping, syncopation, accidentals and staccato dots create a light-hearted underscore to accompany Billy Flynn who dances, with syncopated quaver passages and scalar sequences (example 158). This demonstrates the playful nature of this scene, adding to the false 'performance'. The female dancers add emphasis on particular words such as 'roar' and 'murder' as a whispered loop, to add tension.

Example 158: *Chicago*: 1-12 of 'Razzle Dazzle' uses syncopation, accidentals and staccato dots to create a lively bouncy score to match the theatrical 'putting on a show' Ebb and Kander, *Razzle Dazzle* (US: Unichappell. Music inc, Kander & Ebb Inc, 1974).

As Roxie and her lawyer prepare for a press talk [46.30], it is apparent that although she gained some power from becoming a murderess, she will now be controlled by her male lawyer; this presents issues of gender, as it demonstrates that she is still reliant on a male figure to assist her in her actions. A murderess had to be idolised as non-human to preserve the social norms - not only was killing another human being a major taboo, but they also threatened the image of femininity: 'gentle, submissive, passive, self-sacrificing, delicate'.⁷¹⁹ Therefore, within the next production number, 'Both Reached For The Gun' Roxie is transformed into a puppet, with Billy Flynn (her lawyer) as the puppeteer who controls not only her but the press also (Figure 174).



Figure 173: *Chicago*: [46.30] the reporters all transform into puppets as though manipulated by Billy Flynn.

⁷¹⁹ Knelman, *Twisting in the Wind: The Murderess and the English Press*.

Whereas women were seen to use accomplices, seen as puppets, for their crimes⁷²⁰, the role in this scene is reversed, and Roxie is now a willing accomplice, controlled by Billy Flynn, who wants to manipulate her situation. Roxie's face is heavily made up and her mannerisms and behaviour enhance this persona, as she displays a mask of sanity (figure 175).



Figure 174: *Chicago*: [46.00] Roxie becomes transformed into Billy's puppet.

This parody demonstrates how the media are instituted to manipulate the truth for a good storyline. The scene makes light of the criminality through a comical sketch-like scene between Roxie and the Lawyer; however, this merely masks the truth for Roxie - to receive fame and therefore prevent a death sentence. There is a continuous switch between reality and the fictional performance; this reminds the audience that the scene is manipulated to favour Roxie and to cover up the truth through the execution of the comical song and dance.

This scene uses an A,B,C structure in which each section shows progression in the elaborate story that Roxie and Billy have created (see figure 176).

Section	Time signature	Lyrical content	Key Signature	Notes
A section (three variations with different lyrics)	2/4	Questioning Roxie's story - call and response vocally between the journalists and Roxie/Billy	B major	Reliance on off-beats, rag-time style of piano underneath
B section	2/4	Repetition of 'oh yes' 'we both reached for the gun': to reinforce her innocence:	E major	Syncopated, with 'honky tonk' rhythmic idea underneath

⁷²⁰ Frigon, 'Mapping Scripts', 13.

		Billy is solo: then ensemble copy back.		
C section	3/4	Implying that it is self-defence: Billy is solo	G major	Waltz: Billie is dancing with Roxie
A2 section (two variations with different lyrics)	2/4	Further questioning, reinforcing	C major (with accidentals of C#, D#, A# briefly)	Ensemble and Billie call and response. More lines sung by Billie to tell the story.
C2 section	3/4	Billy and journalist duet: agreeing that is self-defence	C major	Billy and journalist dance together.
B2 section	2/4: starts off at a slower pace but accelerates back to tempo	Repetition of 'oh yes' now sung by the journalists (ensemble) to imply they believe the story	E major	Full dance sequence: Billy is shown control the scene and the journalists as puppets.

Figure 175: Table showing 'Razzle Dazzle' structuring and sections as the story becomes more elaborate.

The opening section (A) to this piece matches the comical approach, with a fast 2/4 in a harmonious B major; a cheerful key to mismatch against the content of the scene. This first section of the piece uses left-hand piano which uses an on-beat pedal revolving on the tonic and dominant and a right-hand piano that syncopates against this by playing on beat 2 and 4, creating an 'oom-pa' effect; this fast paced display of notes as they continuously interrupt one another mimics the unravelling of the story as it becomes more far-fetched from the truth (example 159). Billy, voicing as Roxie, begins to answer questions from the press through a call and response motif; the motif uses the same melodic

structure for both the press and for Billy but they are differentiated by a 6th interval; this demonstrates that the public are manipulated by Billy in the same fashion as Roxie.

Allegro

Example 159: *Chicago*: bars 1-5 of 'We both reached for the gun' uses oom-pa-pa idea to suggest the scene is silly.

This piece continuously modulates into other keys (E major), and time signature changes with each section; this imitates the story becoming more developed. The next section (B) is the penultimate part of the story where it is concluded that Roxie's actions were self-defence, yet again manipulating the truth. The repetition of the words 'oh yes' and 'we both reached for the gun' using syncopated major second intervals emphasises the importance of this section (to sway the public) however, the repetition and the looping of these words seems almost improvised through the inconsistent rhythms, which creates tension as Billy fights for Roxie's sanity (example 160).

Section C shows Billy and Roxie dancing the waltz, again making that connection to the waltz, and suggesting that these two characters are both deviant and immoral. This is then repeated but with the journalist and Billy who now continue the waltzing movement; could this be a semiotic ploy visually and musically to suggest that the journalist has been drawn in by Billy's lies and has become led astray? These ideas were discussed in case study 2, with the idea that the continuous turning could lead them to losing reason and sense. The lyrics reflect this as the journalist now takes on Billy's lies as fact and begins to agree with him.

Allegro

oh yes oh yes oh yes oh yes oh yes oh yes they both reached for the gun the gun the gun the gun

the gun oh yes they both reached for the gun for the gun

Example 160: *Chicago*: lyrics and vocals to 'We Both Reached For The Gun'.

The B section then returns but is now sung by the public as they take in this new information and understanding (that Roxie as a vulnerable woman defended herself against her violent ex). The visual shows Billy, the master puppeteer, is in full control of the public as he conducts their movements as the master puppeteer from above (Figure 177). This turns into a dance sequence characteristic of the era which creates an illusion and spectacle for the audience and leads them away from reality. The dance movements are also subtle, blending in with their usual movements and gestures to seamlessly flow and further enhance the glamour further.



Figure 176: *Chicago*: [49.03] visual as Billy controls the scene of puppets.

Billy, through Roxie, tells the press to stay away from ‘jazz and liquor’ and men who like to ‘play’; they pin the blame on these instead of revealing the truth. This can also be linked to the opening of the film as this pre-empted what would occur to Roxie if she followed the path of Velma into a life of jazz, liquor and men. As Perri and Lichtenwald suggested, there was a myth that women were not able to perform murderous acts and that there must be another explanation for this behaviour i.e. hormonal imbalance, mental instability, hereditary illness, or even pregnancy.⁷²¹

The previous song, ‘We both reached for the gun’, is followed by a sequence of newspaper articles and a voice-over presented in the form of a television news headline detailing Roxie and her defence plea of not guilty due to self-defence; her claim to fame has emerged (Figure 178).

⁷²¹ Perri, Lichtenwald, *The Last Frontier*, 53.



Figure 177: **Chicago**: [50.00] Newspapers as Roxie gets fame.

The voice-over concludes: 'The windy city has taken a new criminal to its heart. The name on everybody's lips is Roxie Hart. The sweetest little lady ever accused of murder in Chicago. Women want to look like her, fellas want to go out with her. Some little girls even want to take her home, don't get any ideas little lady'...'Back at the scene of the crime, everyone wants a little piece of Roxie Hart'...'it seems everyone these days is rooting for Roxie Hart'. This voice-over concludes that Roxie has become a celebrity for being infamous; her image is the central theme rather than her crime. Fast paced jazz is still used in this scene to accompany the excited tone of the voice-over; this shows the extremity of the public fascination with celebrity and the reality of her fame.

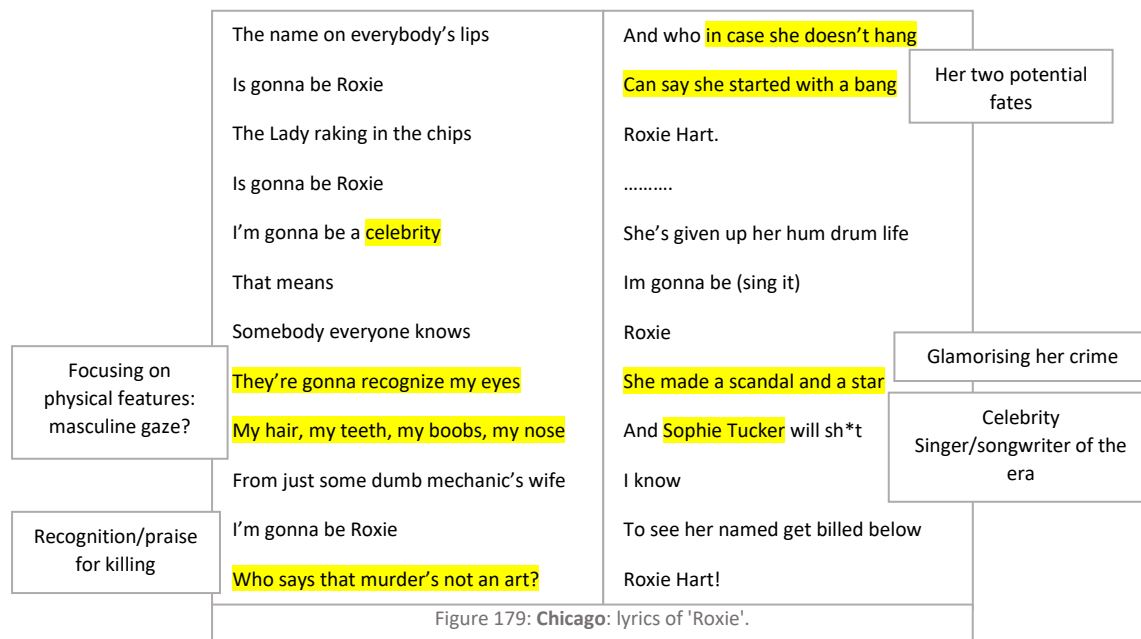
Roxie becomes Famous as a Killer

After seeking fame from her recent public speech, Roxie begins to fantasise about her new celebrity status in the song 'Roxie'. The production number is filled with mirrors, lights, male dancers, glamorous costumes and her own name spelt out in lights; just as she hoped for at the start of the film (figure 179).



Figure 178: **Chicago**: [56.20] Roxie begins to fantasize about her new fame with a glamorous dress and backdrop.

The lyrics imply that her role as a murderess has led to the new celebrity status that she is so grateful for (figure 180).



As shown in the lyrics above, Roxie is over-fantasising about this new lease of fame and celebrity status, as she proposes that she will become a big star when she is considered a 'scandal'. The lyrics also suggest physical attributes are important to her and that she is proud of her previous actions. Physical appearance was said to be a central feature in the press coverage of female killers along with mental wellbeing, attitudes and behaviours, thus demonstrating that physical appearance was a strong factor in public opinion.⁷²² Roxie appears to be deluded about the possibility that she may hang, she does not acknowledge that this might be the ultimate outcome.

⁷²² Frigon, 'Mapping Scripts', 9.

Moderato

1. The name on ev - 'ry - bod - y's lips is gon - na be Rox - ie,
2. They're gon - na wait out - side in line to get to see Rox - ie,

The la - dy rak - in' in the chips is gon - na be Rox - ie.
Think of those au - to - graphs I'll sign: "Good luck to you, Rox - ie."

Example 161: *Chicago*: 'Roxie' underscore- plays around with chromatics, blues-notes and syncopation suggest Roxie has become deviant like Velma with jazz influences. Ebb and Kander, *Roxie* (US: Unichappell. Music inc, Kander & Ebb Inc, 1974).

The vocal line (example 161) uses a broken chordal structure to depict Roxie as broken, as she fantasizes over her new found 'fame'. The underscore's structure matches up with the vocals to allow Roxie's solo to cut across and for her to gain the spotlight.

In the vocal line to 'who says that murder's not an art', word painting is used to raise 'art' melodically to heighten that she believes her actions were positive (therefore it is lifted up) (example 162).

Moderato

who says that murder's not an art

Example 162: *Chicago*: [55.10] vocals ascend to paint the idea that 'murder' is sensationalised.

Conclusion

Throughout the film, *Chicago* sensationalises the female killers and creates an array of song and dance sequences throughout to make you forgetful of their crimes. In keeping with the time period, all components associated with putting on a show are used; a subtle emphasise on aspects of the women's actions and quick camera changes to the real world remind the audience that the 'show'

aspect of this is fictional. The use of jazz (relevant to the time period) was associated with black American- African culture and those deemed inappropriate within society. Even more so, fallen women are categorised by jazz, with links to deviance, crime and sexual behaviour; the women in *Chicago* therefore are 'fallen' and have no virtue. The women are cast as outsiders and this is used throughout the scoring- blues, rhythms, chromatics and instrumentation. Billy appears to be in control of his female clients to make them appear 'innocent'; he too must create an illusion that his ideas are highly important. Physical features, dance movements and costuming were actualised into the narrative to help enhance their femininity and innocence the women attempt to portray; their good looks and charm create marketability for the protagonists - creating an appeal for viewers. This inevitably enhances the female killers as both desirable and undesirable, demonstrating that the fascination the Victorian public held for female killers continues to apply beyond the Victorian era and indeed into contemporary culture. Murder as a theme, becomes satirised through putting on a show within a show, and forms the basis of musical appeal.

Centred around his long-term girlfriend, this film focusses on Ted Bundy at the start of his journey as a secret serial-killer.⁷²³ Through a chronological time frame, we follow the events of Ted Bundy's on-going court cases, which enabled him to assert his image in the public consciousness and his continual escaping from the law before finally being sentenced to death by electric chair. The film is cast through the eyes of Liz, Ted's long-term girlfriend who struggles to grasp hold of the truth and continues to support Ted, in denial of his crimes. Taking inspiration from his own documentaries, especially '*Conversations with a killer: Ted Bundy*', Joe Berlinger directed this latest film based upon Ted Bundy and his killing spree.

In an interview titled 'I wanted to make this film for the victims: Zac Efron on playing Ted Bundy' *The Guardian* journalist Kira Cochrane questioned Joe Berlinger and Zac Efron about their new take on the story of Ted Bundy, the notorious serial killer and misogynist. Immediately, this film presents issues by casting Zac Efron as the lead. Known as a teen heart throb for his leading roles in *High School Musical*, *Hairspray*, *Bad Neighbours* and *Baywatch*, Efron has become a male icon for many female viewers - which raises the question - were the film makers intent on sensationalising and sexualising Bundy's behaviour. Cochrane informs us that 'the idea behind the film is to show how Bundy took the world in; how he became repulsively, a kind of folk hero. Relatively handsome, well-educated and middle class, he couldn't possibly be a killer in many people's eyes';⁷²⁴ so, in answer to the question posed above, yes, Efron was chosen for his charm and good looks. Steve Rose in another *The Guardian* article titled 'My Friend Dahmer: is it time to stop glamorising serial killers?' notes that the 'dangerous glamour [of these serial killer roles] rubs off on the actors'.⁷²⁵ Many actors with 'wholesome teen roles' snap these opportunities up to further their CV - Zac Efron

⁷²³ Shaun Munro, 'Movie Review: Extremely Wicked, Shockingly Evil and Vile' flickeringmyth.com, last modified April 4, 2019 <https://www.flickeringmyth.com/2019/05/movie-review-extremely-wicked-shockingly-evil-and-vile-2019-2/>

⁷²⁴ Kira Cochrane, 'I wanted to make this film for the victims' Zac Efron on playing Ted Bundy' *The Guardian*, last modified April 30, 2019, <https://www.theguardian.com/global/2019/apr/30/zac-efron-ted-bundy-victims-hollywood-heartthrob-serial-killer>.

⁷²⁵ Steve Rose, 'My Friend Dahmer: is it time to stop glamorising the serial killer?' *The Guardian*, last modified May 21, 2018, <https://www.theguardian.com/film/2018/may/21/my-friend-dahmer-is-it-time-to-stop-glamorising-the-serial-killer>

is referenced for his role in *High School Musical*⁷²⁶ and similarly, Ross Lynch, another Disney star, is cast as the young serial killer Jeffrey Dahmer in upcoming film *My Friend Dahmer*.⁷²⁷ This substantiates the idea that this type of film will appeal to a younger female audience due the actors' recent 'heart throb' roles, which inevitably aggrandises and sensationalises the film and so displaces the core purpose of the film's message or warning. Berlinger details that this type of character appeals to some people because they can '[integrate] well into society'; society disregard that '[they could be] capable of such terrible things'.⁷²⁸ Bundy was depicted as innocent in society's eyes at the time of his trial 'because he was a white male in our white privileged society', with Efron adding 'not to mention he was a star - he was on TV and in the news'⁷²⁹ - expressing the extent to which people can allow appearance and personality to distract from the evil of such criminals. Efron describing Bundy as a star, according to Cochrane, questions whether part of Efron also idolises Bundy, as do many other people.⁷³⁰

Berlinger argues that Ted Bundy's trial was the 'big bang of our current obsession with true crime' as cameras were allowed into the courtroom for the first time; audiences could watch the trial from the comfort of their own homes as a form of entertainment.⁷³¹ This may be one of the reasons why Bundy became so popular with the media. The court room therefore becomes the main body of the film as this is where Bundy is at both the height of his fame and at his lowest point when he is sentenced. Throughout the interview Cochrane documents that Efron and Berlinger continuously use the terms 'glamour', 'glamorise' and 'glamorisation' suggesting some complacency about the film portrayal of Bundy.⁷³² Their opinion changes however; by the end of the interview they question 'did we actually glamorise him?' - Cochrane explains that although Berlinger's idea

⁷²⁶ Kenny Ortega, dir., *High School Musical* (2006; Salty Pictures, First Street Films, US: Disney Channel, Walt Disney Home Entertainment), DVD.

⁷²⁷ Marc Meyers, *My Friend Dahmer* (2018; Ibid Filmworks, Aperture Entertainment, Attic Light Films, US: Altitude Film Entertainment), DVD.

⁷²⁸ Cochrane, 'I wanted to make this film for the victims'.

⁷²⁹ Cochrane, 'I wanted to make this film for the victims'.

⁷³⁰ Cochrane, 'I wanted to make this film for the victims'.

⁷³¹ Cochrane, 'I wanted to make this film for the victims'.

⁷³² Cochrane, 'I wanted to make this film for the victims'.

was to show Bundy's life through Liz Kloepper's perspective (Bundy's long-term girlfriend) she disagrees; Ted is the central character of the film, Liz is portrayed only as a love interest.⁷³³ The audience become aware of Ted Bundy's behaviour, but rather than seeing her overcome her struggle of confusion, we just see Liz as another girl being 'duped' by Bundy whilst he leads the adventurous life of law student, escape artist, manipulator and defendant.⁷³⁴ This somewhat diminishes the idea that they wanted to 'make this film for the victims' as suggested in the title. Steve Rose purports that even the subtle, non-violent and non-gruesome films on serial killers still sensationalise their actions, through the making of the movie itself.⁷³⁵ He argues that 'post-Hannibal Lecter, we prefer our killers cultured, intelligent and presentable, like Dexter, American *Psycho*'s Patrick Bateman or Kevin Spacey in *Seven*.'⁷³⁶

Marco Beltrami and Dennis Smith are the co composers for *Extremely Wicked, Shockingly Vile and Evil* (hereafter *Extremely Wicked*). Marco Beltrami is best known for his musical scoring for horror films including *Scream*,⁷³⁷ *Mimic*,⁷³⁸ *Don't Be Afraid Of The Dark*⁷³⁹ and *Woman in Black*.⁷⁴⁰ Dennis Smith has written additional scores for *Carrie*,⁷⁴¹ *Scream 4*⁷⁴² and *Max Payne*⁷⁴³ with his work reminiscent of features from classical Hollywood horror scores of the 1960s. This suggests that the director wanted to create a horror score, even though this story was based on a factual account. However, the score for *Extremely Wicked* uses electronic instruments and voice to widen the scope and add depth. Original cues for this film were composed to heighten particularly significant moments within the film such as turning points for Liz and Ted, both emotionally and physically.

⁷³³ Cochrane, 'I wanted to make this film for the victims'.

⁷³⁴ Cochrane, 'I wanted to make this film for the victims'.

⁷³⁵ Rose, 'My Friend Dahmer'.

⁷³⁶ Rose, 'My Friend Dahmer'.

⁷³⁷ Wes Craven, dir., *Scream* (1996; Woods Entertainment, US: Dimension Films), DVD.

⁷³⁸ Guillermo del Toro, dir., *Mimic* (1997; Dimension Films, US: Miramax Films), DVD.

⁷³⁹ Troy Nixey, dir., *Don't Be Afraid of the Dark* (2010; Necropia, Gran Via, US: FilmDistrict, Miramax Films), DVD.

⁷⁴⁰ James Watkins, dir., *Woman in Black* (2012; Alliance Films, Hammer Films, UK Film Council, Cross Creek Pictures, Talisman Films, Exclusive Media Group, Filmgate, Film I Vast, UK: Momentum Pictures), DVD.

⁷⁴¹ De Palma, *Carrie*.

⁷⁴² Wes Craven, dir., *Scream 4* (2011; Corvus Corax Productions, Outerbanks Entertainment, The Weinstein Company, US: Dimension Films), DVD.

⁷⁴³ John Moore, dir., *Max Payne* (2008; Dune Entertainment, Firm Films, Foxtor Productions, US: 20th Century Fox), DVD.

These extracts within the film combine the elements of Smith and Beltrami's musical palette with a small instrumentation of strings, piano, voice and electronic processes. However, pre-existing music from the era of Bundy's killings is used chronologically for diegetic purposes. Pre-existing popular music may invoke nostalgia for the audience who may have memories of these songs and the meaning behind them. The reasoning behind the use of these songs may have a more subliminal and meaningful message for the visual context. The lyrics will be analysed to explore the hidden depth and irony in them that narrates the on-screen action; they hint at Bundy's disturbing thought processes which we do not fully see until the end. By using a variety of pre-existing music instead of a specifically written theme or leitmotif to characterise Bundy, countenances the idea that he wears a mask of sanity and disguises his true behaviour. Other pre-existing material is also used in the soundtrack in the form of real news coverage of the murders in which the reporter is deployed by the screenplay as a narrator to detail the gruesome events.

Classical Music vs Popular Music: Motivation to Kill

There are several clues in the 'intimate scene' between Liz and Ted to show his true character. As they drink wine [20.39], Liz comments on his choice of music - Beethoven's 'Symphony no 9 in D minor Choral, 2nd movement Molto Vivace'⁷⁴⁴,

Liz: *Don't you have anything more lively to listen to? I don't wanna listen to this.*

Ted: *You don't like classical?*

Liz: *Opera.*

Ted speaks as though offended by Liz's remark and by her inadequate knowledge of this type of music (this is not opera). This choice links Bundy to Hannibal Lecter, amongst others; classical music is often used to depict this type of character as being of a higher class, narcissistic, sophisticated and an intellectual as stated in chapter three.⁷⁴⁵ Classical music being used to depict these dangerous characters initially creates the polar opposite effect on them by lulling them into a false sense of security - however, this recurring theme means that the audience may associate this idea with Hannibal and therefore become suspicious of Bundy; Bundy embodies charm, sophistication and good looks but these are concealing his murderous and predatory persona. This association of Beethoven's music with Ted Bundy creates a polar opposite effect; as mentioned in chapter 3, Robynn Stilwell made the connection to Hollywood villains and classical music as European - the idea that foreignness is depicted as criminally villainous. However, Bundy being American does not fit into this idea. Does this suggest that the director's choice of music reflects that Ted perceives himself like a Hollywood Villain and thus reinforcing the stereotype further?

The movement used to accompany this scene is the 'scherzo and trio' - usually a dance-like form. Set with a fast tempo and three beats to a bar (116 bpm), Beethoven writes a quick tempo to feel as though it is pulsed in four time or at least conducted in one (example 163), the speed of the crotchets resembles quavers. The voices overlap one another to create this polyphonic texture

⁷⁴⁴ Johann Sebastian Bach, *Beethoven's Symphony no.9 in D minor Choral*, (Leipzig: Ernst Eulenberg, 1938).

⁷⁴⁵ Link, 'Sympathy with the Devil?', 1.

which could be a reference to Bundy's instability or that he could be hiding another persona, as though he has two different voices.

Allegro

Violin 2

Viola

Cello

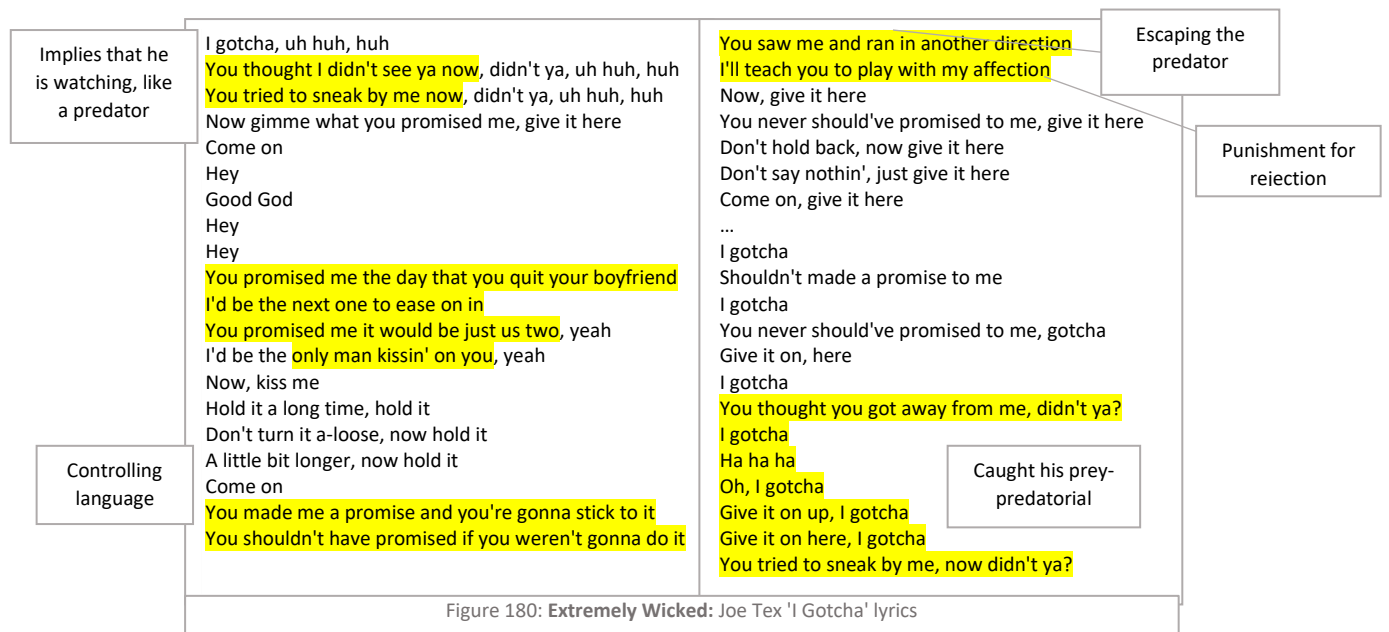
Example 163: **Extremely Wicked**: bar 9-20 of Beethoven's '9th Symphony Movement 2'- the speed that this is played suggests the crotchets are in fact quavers, the round formed in three parts creates a busy texture.

A fugue begins to permeate through the scherzo section where the melodic themes emerge as the strings attempt to gain importance which is then passed onto woodwind; this could be a further sonic reference to Bundy's fractured internal mind or equally used as a metaphor for the many victims, exemplified as instruments. As for Hannibal, this music is stimulating and motivating for Bundy, this could warn the audience that Bundy uses this as a stimulus before carrying out a killing spree.

Beethoven's Symphony is suddenly disrupted by Joe Tex's 'I Gotcha'⁷⁴⁶ as Ted breaks his glass; in this moment he appears to control the music, and therefore the scene; we are shown the vinyl player still playing Beethoven, so 'I Gotcha' is definitely intended to show Ted's internal state. Throughout this scene, Liz is encouraged by Ted to copy his behaviour: smashing her glass after his, and ripping Ted's clothes as he rips hers[21.09]. This speedy switch into a fast-paced rock anthem, highly energised, uses distorted guitars, looped snare drum and screaming vocals to create tension and agitation. Liz, is completely unaware of and naïve about Ted's dangerous behaviour, which is here disguised with Beethoven. The choice of music, externally and internally and his behaviour to deceive Liz gives a clue to the audience that Liz is in danger. The lyrics appear predatory and sexual,

⁷⁴⁶ Joe Tex, *I Gotcha*, recorded 1971, American Sound Studio, Memphis, 1972, compact disc.

the use of male vocals indicate that we are hearing Ted's thought processes; he could be seen as controlling Liz, to charm and possess her as he does with the other women/victims (figure 182).



Pre-Existing Music to create 'Irony' or Narration of Ted

Both classical and popular pre-existing music is a major part of the soundscape for *Extremely Wicked*. Using music from the Seventies culture including blues-rock, progressive and heavy-metal, the director's choices give the audience the opportunity to reminisce about that era and identify more with the on-screen action. However, the choices are not randomly picked, with the lyrical content providing us with either a narration through the false perspective of Bundy or an opportunity for the director to create irony and poke fun at Bundy's expense. Throughout the film, Bundy attempts to remain charming and in control; the lyrics here match this as many of the songs discuss how someone else longs for the protagonist.

The first example of the director's ironic scoring is when Bundy receives a guilty verdict for murder in Colorado [31.50]. This is accompanied by Emerson, Lake and Palmer's 'Lucky Man'⁷⁴⁷ which functions non-diegetically as a narrator for this scene (Figure 183).

Fantasy
perspective

Lucky Man

He had white horses
 And ladies by the score
 All dressed in satin
 And waiting by the door

Ooooh, what a lucky man he was
 Ooooh, what a lucky man he was

White lace and feathers
 They made up his bed
 A gold covered mattress
 On which he was led

Ooooh, what a lucky man he was
 Ooooh, what a lucky man he was

Figure 181: *Extremely Wicked*: Lyrics to 'Lucky Man' [31.50]

This is an ironic choice of song, telling of a man who, from living the dream life (described as the lucky man), is used as Bundy's guilty verdict is announced, to suggest he is not lucky at all, with the chorus of 'ooh what a lucky man he was' continuously looping; the lyrics mocking Bundy and laughing at his conviction. This song - written by Greg Lake when he was 12 was inspired by a 'medieval fantasy' tale, a story of a heroic knight who has the world at his feet and people swooning over him.⁷⁴⁸ This compares with the people's perception of Bundy; an innocent, charming and good-looking man wrongly convicted of these crimes. Although only the first half of the song is used for this scene, those that know the song and the ideas behind it (the character goes to war and dies) could see the lyrics as a message that pre-empt later events for Ted.

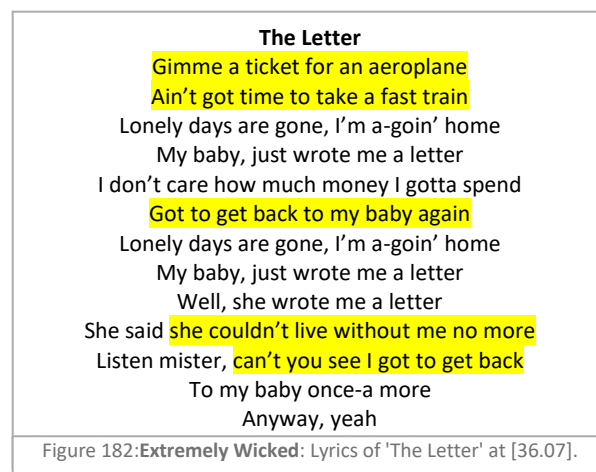
During his court case, after using the ploy of phoning Liz to distract the guards, Bundy jumps out of a window in an attempt to run away; the 1967 song 'The Letter'⁷⁴⁹ by The Box Tops narrates the scene

⁷⁴⁷ Emerson, Lake and Palmer, *Lucky Man*, recorded in 1970, compact disc.

⁷⁴⁸ Emerson, Lake and Palmer, *Lucky Man*.

⁷⁴⁹ The Box Tops, *The Letter*, recorded 1967, American Sound, Memphis, compact disc.

[36.07]. By this point in the film Liz has stopped all contact with Ted, these lyrics parallel Bundy's thoughts about still wanting Liz; the lyrics, heard diegetically by the audience, speak of wanting to 'get home' to his baby. The lyrics are again ironic as they tell us that 'she couldn't live without me no more' - although it is of course Bundy who cannot manage without Liz, as he seeks to regain control. (figure 184) The lyrics refer to different forms of fast transport, a reference to Bundy's attempts to dodge the police when he escapes. Although this song appears to express love and devotion, when listened through Bundy's perspective, the lyrics speak of desperation, longing, controlling and obsessive behaviour. The lyrics also show how Ted may manipulate the truth to keep his false persona alive.



'The Letter' uses fast drum riffs and minor guitar chords to create an energetic but moody soundscape to accompany the 'mission-impossible' escape scene of Bundy. The action shots alongside highly energised music generates excitement, which, alongside the lyrics used as a narration, gives the audience a useful distraction from Bundy's evil, enabling them to actually emphasise and support this character, and hope that he escapes undetected. 'The Letter' went to no 1 in the charts during the sixties, therefore nostalgia may affect today's audiences in the reactions to the scene.

Other pre-existing popular music from the 1960s and 70s continues to orchestrate and chronicle Bundy's multiple scenes of escape, including Thelma Houston's 'Don't Leave Me This

Way',⁷⁵⁰ which is used to narrate the scene as Bundy resists getting arrested, punches a police officer and escapes. The song could be used to comical effect here as though the narrator is the policeman who (as the title implies) does not wish to be left this way, in pain on the floor. By making Bundy's actions lightly humorous, they are made to seem less evil, and the audience are desensitised. However, the lyrics are open to a dual purpose, they could also demonstrate Bundy's determination to keep control of Liz; we see clips of Liz struggling to move on from Ted's public outbursts. The words 'I can't survive, I can't stay alive' 'I can't exist' suggest that Ted is lacking control and losing stability, as could the lyrics, 'you started this fire down in my soul, now can't you see its burning, out of control'. There is an implied warning in the lyrics that Bundy is a danger to those around him. This is the first time female solo vocals are used in the film, so the change in vocals into a higher range may enable the ideas expressed in the lyrics to resonate more with the audience. The female voice and lyrical content appear romanticised, helping to construct Bundy as a heart throb rogue.

Throughout the film, pre-existing music is used to cover Bundy's true self. There is no particular musical motif to define him, intimating that the variety of music personifies different identities to hide his immorality. In contrast to this, there are small glimpses of the true Bundy: when looking to buy a dog, the dog barks in defence then whimpers as Bundy stares it down [20.30] (figure 185) and whilst Bundy is awaiting and receiving verdicts in trial - both clips are scored with dissonant chords with no sense of time (example 164). This enhances Bundy's dark side, the improvisatory and free-movement style shows his unpredictable and dangerous behaviour, in comparison to the heavily structured pop songs previously used. The visual also supports the presumption that Bundy longs to be in total control: the visual below shows Bundy looking at the caged dog who is trapped behind wire. It cannot escape and is reminiscent of his victims.

⁷⁵⁰ Thelma Houston, *Don't Leave Me This Way*, recorded 1975, Philadelphia International, compact disc.



Figure 183: **Extremely Wicked**: [20.30] Ted stares down dog- camera shows the caged dog like one of Ted's Victims.

Largo

Example 164: **Extremely Wicked**: [20.30] drones are built up to suggest that Ted is not to be trusted.

Pre-existing News Voice-over: Reminder of Reality

As Bundy's crimes begin to surface, snapshot moments of happiness are interspersed with real news footage from the 1970s: we see Liz and Ted snapping photos of Liz's daughter at her birthday, at Christmas and riding her bike [6.20]. The film juxtaposes the real footage of various news journalists with interactions between Liz and Ted, causing ambivalence about what is really going on as the audience begin to concede that Bundy may be concealing an awful truth. The voice-overs are critical here as they give descriptions of the killer such as build, facial features, what type of vehicle he drove, with all footage pointing to Bundy. As the film progresses, the news coverage becomes increasingly more graphic and gruesome by detailing the murders and crimes committed. Guitar, piano and soft female vocals with no lyrical content but vowel sounds accompany this scene to complement the serious content (figure 186).



Largo

Piano

Guitar

strumming technique

Voice

eh eh eh eh eh eh eh

Voice

eh eh eh

Figure 184: **Extremely Wicked**: [06.20] Ted and Liz having family time, reflected in the music with harmonious luscious chords.

As the real news footage is revealed (figure 187), guitar and piano dramatically modulate through a minor progression (A minor), with a pedal of C every few bars to keep its presence; this sonically pinpoints to the audience to acknowledge the seriousness of the events. Chords creeping in on *tremolo* strings create an unstable soundscape which is unable to resolve (example 165).



Figure 185: **Extremely Wicked**: [06.40] real news footage as a reminder to audience that these events did occur.

Largo

Piano

Strings

Example 165: **Extremely Wicked**: [06.50] loops of ascending unevenly spaced crotchets and *tremolos* reinforce the reality of Ted's actions.

Ted's True Self - Killer Motif

Working together, Beltrami and Smith composed 'The Truth' which features in scenes showing the aftermath of Liz realising Bundy's true identity and her struggle to deal with it. Before this scene begins, Liz questions Bundy in an attempt to make him confess to his wrong doings before his death. Bundy does eventually confess to butchering a girl's head with a hacksaw - this confession is written in the condensation on the window; the audience are given a montage film sequence that shows the victim being attacked by Bundy and dragged into his car; the real Bundy is exposed (figure 188). The audio is enhanced with the sound of a hacksaw, sonically mimicked by *tremolo* strings ascending in note form with synthetic harmonics. This kinetic motion of sawing both musically and physically heightens and emphasises the moment; close up shot reveals Ted is 'extremely wicked, shockingly evil and vile'.



As in the rest of the film, Beltrami and Smith use pre-existing music to connote character identity. Smith and Beltrami use Mozart's 'Queen of the Night', an aria from the *Magic Flute*,⁷⁵¹ on top of additional scoring to make up the piece 'The Truth'. This combination of an original score with existing music has two purposes. The use of classical music resonates with Bundy's character as it inspires and motivates him, as it did Hannibal Lecter, (as mentioned before); it demonstrates his intelligence and strong musical taste. Also, the use of voice as the central feature of the soundscape

⁷⁵¹ Wolfgang Amadeus Mozart, *The Magic Flute: Aria: Queen of the Night* (Leipzig: C.F.Peters, 1875).

The 'Queen of the Night' motif has been altered in pitch from the original, a descending 5th, perhaps to soften the scene and not distract the audience from the visual content. In particular, the song choice is known vocally for its high range intervals, reaching top Fs, which for most singers is usually hard. Using the highest ranged section of the aria, a motif develops and becomes transformed (example 166); throughout the song this motif is manipulated with reverberation and distortion which could be an indicator that Bundy's true identity is finally emerging. The use of the same note in this motif accentuates a build-up of tension or it may constitute a warning about future events.

The 'Queen of the Night' motif becomes looped to sonically simulate multiple voices in the soundscape (example 167); this again could be an aural reference to the multiple victims of Bundy. The placing of these multiple voices creates insecurity and displacement, with no consistent rhythmic structure to position them appropriately within the frame.

Moderato

Example 167: *Extremely Wicked*: [0.16] of *The Truth* (Queen of the Night): multiple vocals collide with one another to reference the victims of Ted.

Synthesizers and electric guitars underneath (example 168) accompany the soloist using a pulse of $\frac{3}{4}$ time and occasional $\frac{2}{4}$ time to strike against the aria (which is set in $\frac{4}{4}$). This creates the impression of instability versus stability emulate Bundy's mental state. As Bundy's true persona is revealed, the accompaniment and vocal align together into 4 time and strings are introduced as Liz breaks down.

Moderato

Example 168: *Extremely Wicked*: [0.01] of *'The Truth'* synthesizers and electric guitars pulse in $\frac{3}{4}$ and $\frac{2}{4}$ to create a hemiola effect and - this could illustrate Ted's stability faltering.

The aria 'Queen of the Night' is itself associated with anger and vengeance; contextually in *The Magic Flute*,⁷⁵² the leading lady feels her power and control are threatened by a sorcerer. The lyrics tell of her strong feelings towards her daughter who is planning to leave with the sorcerer; she discusses disownment, abandonment, destroying their bond, and associations with hell, fire and the god of revenge. This is indicative as to why this piece was used in the film, due to the connotations and meaning within the opera; Liz could be displaying similarly feelings of hurt, betrayal, anger and sorrow towards Bundy as those enunciated by the 'Queen of the Night'.

Conclusion

Although not his original intention, director Berlinger has inevitably sensationalised Ted Bundy through the utilisation of music as a comical and ironic tool to support Bundy's actions. The director

⁷⁵² Mozart, *The Magic Flute*.

has strategically chosen music reminiscent of the era for nostalgic and motivic purposes; music of the 1960s and 1970s places the film in its correct era and setting and the songs chosen have hidden depth and meaning within their lyrical content. Although the film looks at the events through the perspective of Liz, it continuously reverts back to Bundy and light heartedly illustrates each event he performs from an ironic perspective. Implied in the choice of music is the need to conceal Bundy's true nature which only becomes revealed within the last scenes, with extracts of classical music uttered throughout (particularly Mozart). Although the film does not show gruesome content, as no actual murders are included, the movements of Ted's actions are narrated throughout the film by real news footage; this reminds the audience that these events occurred and are not a fantasy. The actions that are shown to the audience can either give Bundy a light-hearted treatment, almost sugar coating his behaviour or from Liz' perspective where she is still unknowing of Ted's true self.

Case Study 3: Conclusion

The main characters in each of the three examples chosen for case study 3 fit into the category of sensationalised killers. Dexter is perceived as a heroic or loveable rogue who kills for justice. He is therefore accepted within society due to his vigilante 'code' by which he lives; his voice-over as he internally discusses himself allows the audience to see him as he truly is. The audience are able to see both Dexter's mask of sanity and his true killing self; this is reflected in the music he 'borrows', seen as uncharacteristic of him but of those around him in attempt to blend in. Cuban music, pop rock music, circus and children's music show Dexter's dark persona with instrumental, rhythmic and melodic harmonic devices to depict Dexter as dark, dangerous, unpredictable and cunning. In the television series, motifs show different elements of Dexter's false and real personae and become used in every episode; these motifs when uttered, inevitably form stereotypes as the audience begin to associate them with particular themes, characters or settings. Voice-over is a crucial part of the soundtrack as it narrates the entire thought process of Dexter as he stalks his victims and pretends to blend into society; it normalises his behaviour and draws the audience into the world of the 'othered'. Voice-over is especially present within the soundtracks of both *Chicago* and *Extremely*

Wicked. Chicago's voice-over is applied through song, which makes the scenes appear light-hearted and comical as the female killers perform dance routines and sing of their innocence. The idea of 'putting on a show' sensationalises the girls and detracts from the facts that the women are killers as. The stylistic choice for the accompaniment is characteristic of that era (1920s) and is based on jazz music which at the time was strongly associated with drugs, sex and alcohol. These factors were construed as the main reasons for these women becoming killers. The women deny their crimes throughout the film and become proud of their new-found fame, embodied with glitzy outfits, intricate dance routines and lit up stages to proclaim their innocence. *Extremely Wicked's* Bundy also has a performative role in his claim to innocence. Pre-existing popular music of the 1970s (again characteristic of that time and setting of the film) are used to narrate Bundy as he puts on a performance and failingly attempts to charm his way out of a death sentence. Male vocals are consistently used, reflecting Bundy's inner thoughts. However, instead of lyrics being harnessed to note his dangerous behaviour, the content is subtle and sometimes comical giving rise to ironic moments for the audience. Classical music is orchestrated to show Ted as intelligent, sophisticated, narcissistic and charming, much in the same manner as Hannibal Lecter, revealing that these two characters share some similar qualities, both good and bad.

It is possible that just by making these types of films and television series' about serial killers directors are inevitably sensationalising the killers, no matter how discreet or contrastingly obvious they may be. Anti-heroes or anti-villains definitely appeal to a contemporary audience-streaming platforms such as Netflix and Amazon Prime promote these types of characters; from bipolar Carrie Mathison in TV series *Homeland*, to killer Joe Goldberg in TV Series *You* and the mental struggles of the Crain Family in *The Haunting of Hill House*, there is plenty of scope to suggest that this type of character is present in all genres of film and television; it is an alternative modern take on those displaying mental illness, often as the anti-hero or anti-villain protagonist. Vigilantes like Dexter are accepted by society due to fulfilling a duty; Marvel Comic and DC characters like Batman embody the qualities of both villain and hero and have become popular for their action-packed storylines with an

intent to obtain justice. Other characters not defined as vigilantes but as killers, appear to be set with a comical or performative factor which detracts the audience from the truth. Documentaries although not included in this thesis have also become popular within the crime and murder genre; this sensationalises the real serial killer further affording them even greater media coverage and giving film and television producers more material and scope. These killers appear to embody two personae, one as super intelligent and charming for the most part but momentarily we can see glimpses of the monstrous and animalistic- their real self. The music chosen for these films and television series here is atypical of the usual horror scope for such characters. Pre-existing music or musical influences not common with the characters is used to camouflage their true persona and to continue the illusion of their particular mask of sanity.

Chapter 7:

Conclusion

This thesis gives an account of the ways in which a media soundtrack, with particular reference to the music, can be constructed to epitomise a character's persona, perhaps (knowingly or unknowingly) stereotyping them. From the evidence collected in the case studies and literary chapters, it is clear that some of the Victorian concepts of 'madness' and the attitudes surrounding it are still evident today, through the functioning of modern media. Although our society has developed a better understanding and respect towards those associated with mental illness (patients, doctors, psychiatrists), Victorian madness is still heavily reflected in our culture. There is a continuous recycling of 'mad' characters within horror films and television programmes who struggle to fit in with society due to their 'illness', which is often associated with deviance and crime. Whilst musical scoring has developed, through the expansion of electronic processes and mixing, some of these characters are still framed negatively, as people to fear and avoid. Voice-over, pre-existing music, electronic processes and technology were key components which were explored in the three case studies to illustrate the 'madness' of these characters.

Voice-over throughout the three case studies was used in several ways to depict madness in a variety of film and television genres. Firstly, voice-over can narrate other characters' feelings towards the 'mad' character; these feelings are often negative to provoke stereotypical madness - *The Girl on the Train*, *A Cure for Wellness* and *American Horror Story: Asylum* all feature non-protagonist characters who 'gaslight' the 'mad' characters' mental wellbeing by voicing their opinions and creating confusion surrounding the 'mad' character's persona. Secondly, voice-over may be used to show a 'mad' character's internal thoughts, as in *Dexter* and *Chicago*'s protagonists voice their mad thoughts. For *Dexter*, his honesty, the truth of his mask of sanity and his urge to kill alarms and fascinates us, we feel a relationship with him because of his vigilante heroism and openness. In *Chicago*, the women voice their innocence and claim self-defence - singing and dancing

as they 'put on a show' makes the audience forget that they are guilty and capable of murder; voice-over here arouses empathy with the characters. Thirdly, vocals in songs within horror films can function as a voice-over, as though narrating or voicing an opinion - *Extremely Wicked, Shockingly Evil and Vile* uses pre-existing music to narrate Ted Bundy's thoughts and behaviour; the songs chosen embody irony and comedy and manipulate the viewers judgements of his innocence, as Bundy escapes the law. *Coraline* uses non-verbal vocals to show the Other Mother's fragile and unstable mind; the tone of the voices warns the audience of the Other Mother's madness.

Pre-existing music in horror films, including jazz, classical, pop and children's music, has been used consistently and in several ways. Pre-existing music, especially in *Shutter Island* and *Hide and Seek*, is seen to trigger a character's madness - *Shutter Island's* protagonist Teddy is triggered by Mahler's music - it causes him to experience flashbacks and dreams of his alter-ego who is a killer. In *Hide and Seek*, protagonist David listens to jazz music to relax, but transitions into his alter-ego Charlie; David's dreams also feature jazz in the background when he is in the persona of Charlie, making the connection between the two personae. Charlie is also themed by pre-existing nursery rhymes such as *Hush Little Baby* to suggest he is playing games with his victims - this gives rise to an empathy, lulling the audience into a false sense of security. Pre-existing music can be used in horror to trigger nostalgia: *American Horror Story: Asylum* uses classic horror scores from previous films such as *Carrie* to achieve this. *Shutter Island* uses 1950s pop songs as Teddy remembers his past - this provides historical context for the audience - the songs not only invoke nostalgia but their choice (in terms of lyrics) may enhance the audience's understanding of the character. *Extremely Wicked, Shockingly Evil and Vile* also uses songs from the 1960s and 1970s to create nostalgia and historical context and similarly to *Shutter Island*, have been chosen for their lyrical context to build up Bundy's identity. Pre-existing music may be used to cover or disguise a character's 'mad' state; *Dexter* uses this by 'borrowing' Cuban and Latin influenced music, to blend into the Hispanic and diverse community he lives in. Ted Bundy in *Extremely Wicked* could also be using this approach; he incorporates songs from the 1970s to blend into his surroundings and hide his true mental state.

Using pre-existing music as a shield or mask for 'mad' characters could be an area that becomes further expanded and explored in further research.

There is also further research on the connection between European classical music and European villains emerging, as though the nationality of the music is reflected in their identity; other scholars' work including Janet Halfyard's chapter 'Outing the Synch: Music and Space in the French Heritage Film';⁷⁵³ Jonathan Godsall's *Reeled In: Pre-Existing Music in Narrative Film*;⁷⁵⁴ and Carlo Cenciarelli's 'Dr Lecter's Taste for "Goldberg", or: The Horror of Bach in the Hannibal Franchise' make further connections between European classical music and European villains.⁷⁵⁵ This connection could imply that the villain's 'foreignness' is a characteristic in their identity that makes them undesirable and deviant. This creates a stereotyped construct for those characters with European nationalities when they are themed with classical music. The mad doctors from the case study 2 are all European and use classical music as their theme which supports this idea. The director's choice in *Extremely Wicked* may have been made to depict Ted Bundy's character as like a stereotypical Hollywood European villain as he also associates himself with European classical music but is clearly American (as the real Bundy was).

Technology and electronic based scores are used for the more recently produced films in the case studies (2016-2019) such as *The Girl on the Train*, *A Cure for Wellness*, *Extremely Wicked*, *Shockingly Evil and Vile*. This indicates that some composers have moved away from conventional scoring; it could also indicate that mental illness can be simulated through sound processes such as reversing, reverberation, distortion, panning and amplification as a more realistic representation than the use of musical motifs. However, all the chosen films do follow some classic horror scoring using rhythm, melody, harmony, texture and instrumentation to depict madness. A conventional

⁷⁵³ Janet Halfyard, 'Outing the Synch: Music and Space in the French Heritage Film', in Miguel Mera, David Burnand, *European Film Music*, London: Routledge (2006).

⁷⁵⁴ Jonathan Godsall, *Reeled In: Pre-Existing Music in Narrative Film*, London: Routledge (2018).

⁷⁵⁵ Carlo Cenciarelli, 'Dr Lecter's Taste for "Goldberg", or: The Horror of Bach in the Hannibal Franchise'. *Journal of the Royal Music Association* 137, no 1 (2012): 107-134.

scoring method is used to show development in the characters with a transition from one persona to another: this is common throughout the three case studies. This also occurs musically to exemplify this idea - stability is shown by structured motifs with rhythmic, melodic and harmonic balance, calming sounds to match the stable and controlled character. Instability is musically orchestrated with sparse improvised textures; an alternative use of tempo, time, harmony and melody; with rhythm as a central feature - usually to symbolise agitated minds or accelerated heart beats as the character loses their sense of reality. In some examples, such as *Hide and Seek* and *Shutter Island*, dual melodic motifs moving together are used to show both personae combined as one. Accents, dynamics and techniques particularly in strings (*pizzicato*, *col legno*, *tremolos*, *glissandos*) enhance the overall soundscape and reinforce fear and tension.

Over-arching themes throughout the analysis were as follows: waltzes or dances (mostly pre-existing classical music) were used to cast these character's as deviant and immoral; waltzes were seen as scandalous when they first appeared due to the couples close proximity to one another. These characters were usually framed as 'mad' and were super intelligent characters like the mad doctors (*A Cure for Wellness*, *AHS* and *Shutter Island*) or killers (*Dexter* and Ted Bundy in *Extremely Wicked*). The idea of using a waltz for these characters implied that they were playing a game of cat and mouse as referred to in *A Cure for Wellness* and *Dexter*, as though trying to lure in their victims in. Particularly, *Dexter* uses this waltz theme when he is preying on his victims, which supports this initial idea. It also acted as a shield or mask to hide their identities.

Water was another theme, used as a metaphor for mental instability recurring in both *Shutter Island* and *A Cure for Wellness* - here, turns and mordents were used to show the movement of water ebbing and flowing. This idea progressed rhythmically, melodically and harmonically as the characters began to develop, and their stability faltering. Although not entirely the same in terms of harmony and rhythm, the mordents and falling sequence idea was present throughout these 'water'

motifs. Both of these themes could be explored further with more examples to demonstrate these recurring motifs.

Scoring for 'mad' characters is sometimes from the perspectives of characters around them; their opinions and feelings towards a 'mad' character may be reflected musically, which can be reinforced in the audience, and establishes a divide between 'us' and 'them'. 'Mad' characters also seem to borrow existing music that does not define and form their identity; this demonstrates how these characters lose their subjectivity. Their persona, although mad, is not individually themed. As with the asylum chapter, many of the 'mad' characters are musically cast with the same theme - this suggests that the audience should cast them all as outsiders and as different to 'us', reinforcing the idea that they are inhuman or alien.

It is subjective whether female and male characters are orchestrated differently to show madness - the music does not change to substantiate this. On the other hand, this similar orchestration may not be a sign of neutrality, but of the standard feminisation of madness in culture and music, and the way in which feminine - gendered signifiers are used across all characterisations; regardless of their own gender. *American Horror Story: Asylum* focuses heavily on gender and mental illness - Lana attempts to be cured from her 'mental illness', which here constitutes her sexuality, and is punished and tortured in an attempt to rid her of her 'disease'. *Chicago* also focuses on the women's image, their performative sexual dancing and high-pitched vocals as they speak of their revenge on men. This could be due to both of these films being placed historically when women at the time were diagnosed as mad because of their gender and related behaviours. However, *Coraline* and *The Girl on the Train* feature female protagonists but the focus is not on their gender. Male protagonists in *Hide and Seek*, *Shutter Island* and *Dexter* are cast with feminine tropes which supports this idea, as they lose their masculinity.

There are multiple examples of diegesis throughout the film choices. Metadiegesis and psychological parallelism were two ideas that were prominent within most films; many of the scores

were designed for the protagonist to show their internal mental state. Some protagonists also used pre-existing music to demonstrate them going into dream-state. There were moments where non-diegesis was present, aimed solely for the audience, often to guide or point the audience to significant moments.

This thesis has concentrated primarily on the music that accompanies the actions of the central characters who are depicted as mad in the chosen films or television series. The minor characters do not offer the same scope; they are usually portrayed comically, or as the weaker side-kick to the protagonist, so they are not easily comparable. Across all three case studies, musically, central characters are scored more fully, and this offers greater scope to analyse the music in the context of their character development. Case study one and two demonstrates how the character declined into ever more invasive mental illness. I have shown how the scores both emulate this mental deterioration and influence the mindset of the audience. This research could expand into this to find any similarities and differences in the portrayal of mental illness in protagonist roles compared to non-protagonists. Future research could also expand to look into international cinema, including Japanese horror; it could focus on whether their characters have similarities to the British Film and Hollywood ideas of 'madness' or whether they are based on their own cultural history of mental illness.

Overall, this thesis has shown that contemporary film and television still rely heavily on these Victorian stereotypes; Victorian history of mental illness has become its own text, on which directors have drawn, using those ideas to create horror films and television. The idea of collective and selective memory still applies here, as film makers may neglect to tell the truth about Victorian mental illness and use only parts of it that scare and evoke fear. Therefore, mental illness of the past becomes exaggerated and moulded as something grotesque and to be feared within contemporary media, meaning viewers may acknowledge these archaic ideas to be modern.

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