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# Film Music and Film Genre

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# FILM MUSIC AND FILM GENRE

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## Abstract

This thesis explores the rôle that film genre plays in the construction of, predominantly, Hollywood movie scores. It begins with the simple assumption that each genre has its own set of musical conventions, its signature “paradigm”, with the result that Westerns sound different from Horror films, which sound different from Romantic Melodramas and so on. It demonstrates that while this is broadly speaking so, the true picture is more complex, the essentially hybrid nature of most Hollywood films on a narrative level resulting in scores that are similarly hybrid in nature.

To begin with, the various functions of film music are described, and that of generic location is isolated as being of key importance. The concept of film genre is then discussed, with particular reference to the notion of hybridity. The substance and sources of the musical paradigms of the Western, Horror film and Romantic Melodrama are described in depth; specific aspects of the War Film, Gangster, Thriller and Action paradigms are addressed more briefly. The thesis concludes with a cue by cue analysis of John Barry’s score for *Dances with Wolves* (1990), demonstrating that while the dominant paradigm the music draws on is indeed that of the Western, the score also incorporates elements from a variety of other generic paradigms, shifts in musical emphasis that are dictated by the changing requirements of the narrative.

Film music is shown to be profoundly influenced by film genre, but that the use of generically specific music is as complex and nuanced as cinema’s negotiation of genre at narrative level. While genres do indeed have signature musical paradigms, these do not exist discretely, but in constant tension with and relation to one another.

## Acknowledgements

This thesis is basically the product of a life misspent listening to too much music and watching too many movies. That it has finally taken on concrete and coherent form is down to many people other than myself.

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## Chapter One

### Introduction, Literature Review and Methodology

“The vast majority of film scores... have no interest outside the cinema.”

Simon Frith, *Music for Pleasure* (1988:143)

“Today it goes without saying that nothing concerning art goes without saying...”

Theodor Adorno, *Aesthetic Theory* (1984:1)

### Introduction

This thesis examines the influence that film genre has on film music. As we shall see, structural critiques of various genres have established that each has a singular repertoire of plots, characters, and settings, its own particular iconography, typical narrative situations and broad thematic concerns. This thesis argues that in addition to these stock elements pertaining to image and narrative, each genre has its own repertoire, or paradigm, of musical conventions, a system of melodic, harmonic, instrumental and textural devices that is specific to it. If it seems fair to assume that screenwriters, art directors and costume designers know, broadly, what is expected of them when they are asked to work on a Western, it would also seem reasonable to assert that composers are equally aware, however unconsciously, of generic convention. Thus, a Western sounds like a Western, a War film like a War film, and Romantic Melodramas sound different from Horror movies. Part of the purpose of this thesis is to establish just what the nature of these musical paradigms is.

But leaving things at that is not enough. Film genres are not wholly independent of one another. Within any one film, regardless of its dominant genre, narrative elements from other genres are at work. As we shall see, Hollywood movies are inherently hybrid in nature. Gangster movies might borrow from Thrillers, War films may include aspects more reminiscent of Action or Horror films, and Westerns might incorporate elements from Romantic Melodrama. Romantic Melodrama, in turn, is particularly promiscuous, pressing itself up against any or all of the other genres in order to find a setting, a context and a complication for its narratives.

Importantly for the present study, when these hybrid elements from other genres enter the film, the music accompanying them appears to shift generic paradigm to accommodate them. Thus, when John Wayne and Claire Trevor embrace under the desert stars in *Stagecoach* (1939), the musical conventions associated with the Western are momentarily suspended as the effusive, *divisi* violins and lush harmonies of Romantic Melodrama take over. Meanwhile, in *Gone with the Wind* (1939), when the young men dash off to sign up for the Confederacy, the music shifts from the flowing lyricism of Romantic Melodrama to the more rigid musical world of side drums and military music derived from the War paradigm. The concept of hybridisation on a musical as well as narrative level accounts for the many passages of music within a film that do not fall snugly into the requirements of the dominant paradigm. That these cues still work implies a familiarity with the conventions of the other generic paradigms on the part of both composer and audience.

It could be argued that film composers merely have a series of “buttons” they push to instantly supply a Western ambience, evoke a gangster milieu, or heighten an emotional clinch, but this seems to imply that score construction is merely contingent and ad hoc, a mode of composition with no coherent structure, with no logic behind it beyond the demands of the narrative “now”. However, both *Stagecoach* and *Gone with the Wind* appear to be scored according to a pattern. In each case, the score has a dominant mode (Western, Romantic Melodrama) which is swiftly reasserted once the narrative incursion of hybrid elements is over. This thesis will argue that film scores are more than an assemblage of clichéd stock gestures, that there is something more systematic than button-pushing going on within the world of the film soundtrack, and that genre is a major force shaping the composition of film scores.

Accordingly, the musical paradigms of a number of film genres will be analysed in detail to determine both the nature of their composition and explore the provenance of their various musical elements. That done, the thesis will conclude by demonstrating how these paradigms operate not discretely but in tension with one another, shifting as the narrative emphasis of a film switches from one generic strand to another. The system of musical paradigms uncovered by the thesis will, in



effect, be seen (and heard) to operate on two levels. In the first instance, each genre will be shown to have its own series of musical conventions. But, once hybridity is factored into the equation, when grouped together the entire system of generic paradigms comprise a still larger pool of conventions constituting, in effect, a powerful musical system that plays a defining role in the way composers write film music.

## **Literature Review**

### **Film Music and Genre**

The concept of analysing film music by genre appears, somewhat surprisingly, to be a novel one. In the growing bibliography addressing film music it appears that, for a variety of perfectly noble reasons, critical energies have been directed elsewhere. Conversely, film scholars working within the field of genre studies have effectively ignored the soundtracks of the films they diligently pick apart in every other respect. This section will begin to examine the various critical approaches manifest in the field of film music studies, before moving on to briefly consider the broader area of genre studies. This work will be expanded on later in the thesis.

The titles, subtitles and chapter headings of books on film music can make baleful reading indeed: "Unheard Melodies" (Gorbman 1987); "A Neglected Art" (Prendergast 1992); "Did They Mention The Music?" (Smith 1998: 1). Other writers are inclined to begin with a sigh: "almost all casual movie goers and many non-casual film watchers pay little or no attention to the music" (Brown 1994: 1). It would seem that the wider filmgoing and filmmaking world is unconcerned with film music, and that the academy follows suit by offering a paucity of literature on the subject. Whereas the size of the soundtrack section in any reasonable record shop would seem to challenge the first complaint, and while some commentators would quibble with the second (Atkins discussed the "wealth of literature about film music" as long ago as the early 1980s [1983: 13]), to an extent the arguments hold water. There remains a sense that film music is at its best when audience awareness of its presence is at its least (Hitchcock in Gottlieb 1995: 244; Brown 1994: 1), and

the academic canon on the subject is, for whatever reason, slight when compared to some other areas of film study.

Standard core film textbooks make little or no mention of film music, and when they do the limitations of their form seem to preclude analysis in any detail. Monaco, while conceding that music is “an integral part of the film experience”, gives little away beyond this (1981: 39, 179). Bordwell and Thompson likewise skim the surface of the subject without dipping more than a toe in the water (1993:18-20, 67, 293 etc.), an approach that contrasts vividly with their exhaustive and exemplary analyses of framing, camera movement, editing and narrative. Practical filmmaking manuals often make little or no mention of music (Lipton 1983; Katz 1991), while in others music is touched on, at best, in accounts of the technical process of mixing a soundtrack post-production, principally as a potential problem an editor might bear in mind (Thompson 1993: 116). Most surprisingly of all, in glossary-style dictionaries of media studies jargon, where even the briefest and most generalised entry would do, film music doesn't appear at all (Hayward 1996; Hayward 2000; O'Sullivan et al: 1994). Whether through slavish and monogamous devotion to the image track or through an unfamiliarity with the lexicon of musicology leading to a lack of confidence or competence in writing about music, the movie score is repeatedly pushed to the side of the plate. The cardinal emphasis falls on the supremacy of image, narrative and dialogue.

That said, the field of film music studies is an expanding one, with writing on film music slowly breaking out of the realm of the isolated monograph and beginning to be anthologised in both mainstream film studies texts (Donnelley 1998: 142-155; Gorbman 2000: 42-58; Gorbman 1998: 43-49) and in dedicated anthologies of film music writing. A wide and vibrant variety of approaches is evidenced in these last. Film music can be analysed in purely musicological terms, in relation to the images it underscores, in the context of developments in sound recording and playback technology, in relation to extra-filmic musical models, the documentary tradition and gender studies (Donnelly, ed. 2001). The field can be explored in terms of function, film history, spectatorship, postmodernity, sociology, psychoanalysis and industry (Dickinson, ed. 2002). Pop music and scored music can be separated and the former examined in terms of both American and other popular music traditions,

in relation to classical music, to genres of pop music, social class, masculinity, ethnicity and performance (Wojcik and Knight, eds. 2002). None of these wide-ranging anthologies, however, float the possibility of adopting a generic approach to film music. The restrictions imposed by the anthology form, tending as it does to encourage shorter, self-contained articles, together with a perhaps postmodern reluctance to look (and listen) for grand patterns seem to preclude any sustained search for deep structures.

Similarly, journal articles are equally constrained by space and tend to be focused works concerned with the analysis of individual scores or isolated tendencies. In terms of narrative, Stilwell (1997: 60) locates *Truly Madly Deeply* (1991) generically inside her first sentence, but while she moves on to argue the centrality of music to the film she makes no attempt to locate what she hears within a broader, musical-generic context. She isolates what makes the film a Romantic Comedy in terms of story, but not in terms of music. Garwood (2000: 282-298) likewise provides an exegesis of the various musics used in *Sleepless in Seattle* (1993), relating their orchestration to narrative, character and ideas of utopia, but not genre, despite again writing in narrative-generic terms, suggesting that some Romantic Comedies can be seen as “incomplete” Musicals (Ibid.: 291-292), the link here being a parallel use of song as amplifier of character. Even when entire issues of journals are devoted to film music (Dümling, ed. 1998; Kuszarski, ed. 2002), genre doesn't figure within the wide range of approaches demonstrated to be workable.

Book-length studies such as that by Evans (1979) adopt a composer-centred approach tempered with an impulse towards the historical, fleshing out both the personalities behind and the off-screen development of Hollywood film composition. Evans offers only a broad description of the music used in each of the many films he covers, the width of his investigation abnegating any real analysis in depth. He merely presents an interesting digest of the works and lives of the great and the good, an approach not without precedence in middlebrow musicology (Osborne 1977; Howitt 1995). Similarly, *Music Behind the Scenes* (2001), a television documentary series promising to take a generic approach by dealing programme by programme with Romance music, Horror music, Action music and so on, amounts in effect to little more than a highly anecdotal and almost completely

non-technical series of interviews with composers and filmmakers. The actual detail of the music is never addressed, presumably being deemed too abstract for the audience to grasp, and there is no attempt made to place the flow of observation and anecdote within a theoretical framework related to genre. In much the same vein, books comprising composer interviews (Morgan 2000) also offer little discussion of form and convention, tending, naturally, to concentrate on what makes a composer's work distinctive from others in the field, while this thesis, in effect, focuses more on what scores have in common with one another. Richard Davis' manual for budding composers, *Complete Guide to Film Scoring* (1999), is concerned with the history of film music, the process of score writing, orchestration and recording and the legal and business side of the industry, dwelling on the technical and industrial, rather than aesthetic or generic, conventions.

More scholarly film music monographs, too, seem not to pick up on the relevance of genre to film score composition. Gorbman's *Unheard Melodies* (1987) works well relating music to narrative (Ibid.: 11-31) and her analysis of the classical Hollywood model of Max Steiner (Ibid.: 53-70) begins to furnish both a critical terminology and an analytic framework for film music. For Gorbman, music behaves synergistically in films, and it must be studied, initially at least, in relation to the other elements in the textual system (Ibid.: 30). Likewise, this thesis seeks to relate a film's music to the rest of the film system it accompanies, but, in addition, it will place the scores examined in a wider context still, that of film genre. If scores should not be divorced from the images and narratives they accompany, they need to be considered in turn in relation to other film scores. Kalinak (1992), also focusing mainly on classical era Hollywood scores, likewise fails to place a generic framework around her findings, using a binary approach mixing historical with textual analysis in order to demonstrate the articulatory power of film music and the considerable influence the classical model exerts even today. This last is an important point, as one thing the present thesis demonstrates is how enduring the musical conventions of genre appear to be. The level of continuity existing between scores written in the 1930s and those written today is surprising.

Some other writers, however, hint at the possibility of adopting a generic approach to film score analysis without ever really performing it. Kassabian (2001) moves

more up to date than Gorbman and Kalinak, analysing orchestral and compilation scores drawn predominantly from movies from the 1980s-1990s in both semiotic and gendered terms, demonstrating how film music (of all kinds, though to varying degrees) positions us as viewers in relation to what we are watching (Ibid.: 138). While she periodically attempts to delineate the generic with examples such as that encapsulating the Epic impulse of John Williams' music for *Indiana Jones and the Temple of Doom* (1984) (Ibid.: 105), in no sense does she attempt to move from this perfectly valid impressionistic account to formulating a deeper, systematic musical profile for the Epic as a genre, nor does her analysis account for the many passages in this score that do not fit in with her formulation of the Epic as realised in music.

Sandwiched between a more extensive section on film history and another on the technical process of the recording and editing of film music, Prendergast includes an analysis of music in cartoons and experimental animated films (1992: 180-210), thereby also hinting that film music might legitimately be analysed by genre. Nevertheless he doesn't push this idea beyond the world of the animated image, and it is one thing to use the word genre in a broad sense, differentiating moving images that are morphed, drawn and painted from those sourced from live action, but quite another to apply it to the differentiation of different groups of live action narrative dramas. In any case, Prendergast is not concerned with divining a generic paradigm for the animated soundtrack, but rather with celebrating the immensely creative minds of composers like Scott Bradley and investigating the particular possibilities animation offers composers.

Mundy (1999) is sensitive to the use of music in the Musical, a protean genre that tends bizarrely and quite self-consciously to be excluded from both Internet discussion groups (see FILMMUSL out of the University of Indiana) and scholarly analyses of film music (including this one, albeit on grounds of space rather than prejudice). Like Prendergast, however, Mundy makes no real attempt to construct a musical paradigm for the genre, or to relate it to other genres.

Smith (1998), in his predominantly industrial-economic analysis of film music, takes the example of Ennio Morricone's Spaghetti Western scores and relates them not to any real sense of an "orthodox" Western score, but to the industrial conditions

that facilitated and showcased them, arguing persuasively that just as the scores enhanced the movies they accompanied, the movies in turn acted as a shop window for the sell-through wares of Morricone on record. For Smith, Morricone is aware of “generic elements” in the narrative and imagery of Leone’s movies (Ibid.: 131), and blends an awareness of “certain classical principles” with a musical sensibility finely attuned to what works well on a soundtrack album (Ibid.: 132). What Smith never really develops, though, is the idea that Morricone is responding to an established musical paradigm for the Western, in other words the “certain classical principles” he mentions. What are these principles? Why are they there? What twist does Morricone give them? Although his musicological analysis of the score for *The Good, The Bad and the Ugly* (1966) is penetrating, he never attempts to relate this music to any broader sense of the way Westerns “sound”.

Two writers, however, come closer to offering a generic reading of film music. Flinn (1992) attempts to work an account of music in *Film Noir* and *Maternal Melodrama* into her exploration of the Romanticism and nostalgia she argues inheres in Hollywood scores. However, she focuses her analysis of *Noir* on just one film, *Detour* (1945) and, after working her way through an extensive analysis of the film’s use of narrative and character within a psychoanalytic framework proceeds, merely, to discuss this film’s specific use of music, once again in relation to narrative and character. At no point does she try to enunciate what, if anything, in *Detour*’s sound world constitutes *Noir* music. Flinn, then, is not writing about music and *Film Noir*, but about music in just one *Film Noir*. Similarly, her study of music and *Maternal Melodrama* concentrates on just one picture, *Penny Serenade* (1941) as she builds an analysis of how the music works specifically there, without attempting to formulate any sort of generic paradigm for *Melodrama* as a whole.

The work of Tagg (1990: 19-42), too, seems to steer in the direction of a genre-based approach to the analysis of television music, isolating a series of musical “stereotypes” perhaps indicative of genre. Adopting a semiotic approach, Tagg works from a series of TV title tunes, both real and fanciful (Deep Purple are included impulsively amongst a raft of other cues drawn from actual TV shows). Reception studies were then carried out, a variety of audiences being asked to note their reactions to the music, which was played to them blind, without its

accompanying image tracks. Tagg then maps these responses back on to the music that had generated them, allowing an accurate picture to be drawn up of how and what the music had communicated to its listeners. From work like this, he begins to draw together a theory of how some musemes (the smallest units of musical meaning), or groups of musemes, suggest certain things to their auditors, largely through an awareness of their conventional use. Thus, certain chords, instruments and melodic figures suggest certain moods and narrative expectations. But, having established that certain groups of musemes, by convention, trigger certain associations linked, on occasion, to film and television genres (Action, Crime, Romance), no systematic attempt is made thereafter to draw up a full and comprehensive account of these generic paradigms, or to suggest ways in which they might interact with one another. Detailed and compelling as this work is, it has, as yet, not been able to offer a perspective on the bigger picture and, in privileging the musical moment (the signifying group of musemes), loses a sense of the overall shape and structure of scores as they operate throughout the narratives they accompany.

To sum up, past analyses have approached film music from a variety of different perspectives, including a musicological approach, a function-based approach, an auteurist, composer-centred approach with its roots in traditional musicology, a historical approach closely linked to this, a psychoanalytic approach and a semiotics-centred approach that again feeds out from traditional musicology. Beside these, a genre-based analysis seems surprisingly novel, particularly because it would appear to be so obvious an angle to take on the subject. In Gorbman's raft of nine "framing" questions she poses at the start of her synopsis of film music analysis (1998: 43), she fails to make mention of the analysis of film music in relation to discourses of either race or gender (cf. Flinn 1992; Tagg 1990). She also fails to question the relationship between film music and film genre. She *almost* does, asking how film music works "in film genres such as animated, documentary, and experimental film" (Ibid.), but this would seem to imply that the music in standard narrative cinema is more homogenous than it actually is. In one sense she is right: film music operates in a broadly similar way from genre to genre, shading and anchoring meaning, enhancing mood, positioning the viewer in relation to the action and so on. But in a profound and obvious sense, all film music is *not* the

same. Westerns do sound different from Horror movies; War films are scored differently to Melodramas. Gorbman's frame of questions fails to take account of this.

While Nicholas Cook (2000) is absolutely right to argue for a joined-up approach to the analysis of music and the moving image, linking the study of film scores with that of TV programmes, advertisements and pop videos, it's clear that there is still much important work to be done, stand-alone, in the field of film music. This thesis will attempt to address just one outstanding issue by performing an analysis of the way film music is influenced by film genre. The hole relating to this that has been found within the literature on film music is, as we shall now move on to see, echoed by a corresponding hole in the broader field of genre studies.

### **Genre and Film Music**

In the literature of genre studies, as in the non-specialised scholarly writings on film in general discussed above, film music remains a sorely neglected field. Steve Neale's prescriptive text *Genre* recommends that aside from the economic and industrial aspects of genre, issues of narrative, editing, space and special effects should be concentrated on (1980: 64), along with an examination of genre in relation to gender and sexuality (Ibid.: 56). No mention is made here of the musical component of the genre film, and this practice has carried on pretty much up to the present. In *Genre and Hollywood* (2000), the same author touches on music often, but never in more than a passing way and certainly not as a generic marker. He cites Porfirio's work on sound and music in *Noir* (Ibid.:173), which moves only to allege that in the *Noir* style "music is used to compliment (sic) the psychological states of the characters," as if it doesn't do this anywhere else. For Neale, genre remains a concept relating to narrative, character, industry, culture and reception (2002: 2). Tomes such as *Film Genre Reader II* (Grant ed. 1995) isolate and analyse practically every aspect of genre filmmaking but the rôle music plays in the articulation of genre. The list of theoretical approaches in the volume covers familiar territory: gender, ideology, auteur theory, film history, performance, social implications and so on; no room is made for analysis outwith the customary worlds



of the production and reception of image, character and narrative. Lacey touches on music's role in narrative development (2000: 43-44), but ignores it altogether when discussing genre. *Reconfiguring American Film Genres* (Browne, ed. 1998) also fails to reconfigure genre studies enough to contain a systematic discussion of the function of music.

On occasion, anthologies dealing with genre carry pieces on the Musical (Feuer in Grant ed. 1995: 441; Collins in Gehring ed. 1988: 269-284). Collins takes a typically historical approach to the genre, tracing the rise, fall and tentative rise again (interestingly via the then new phenomenon of the pop video) without really attempting to talk about the music, privileging accounts of key performers, filmmakers and a discussion of thematics over a musicological approach. As you'd expect from the author of "In Defence of Disco" (2002: 151-160), Richard Dyer moves closer to the music in his socio-political reading of *The Sound of Music* (1965) (Ibid: 46-59) but, like Flinn (1992) on *Detour* and *Penny Serenade*, accounts predominantly for its specific use in this one picture, notwithstanding his comparison of the distribution of its musical numbers with other Rogers and Hammerstein musicals. The same author, in his vivid description of the sensory overload of *Speed* (1994) and other Action movies, neglects to mention the contribution the pounding soundtrack makes to the experience (Ibid.: 64-69). Neale (2000: 196) writes of the important rôle non-diegetic music plays in the genre, but beyond this nod doesn't go much further. Other work focuses on the changing modes of incorporation of song and dance numbers (Telotte 2002).

More extended works dedicated to specific genres also omit consideration of the music. Will Wright's structural study of the Western *Six Guns and Society* (1975) may contain the dedication "To my mother who taught me to love music", but the body of the text contains no dedicated section on the music associated with the genre. Similarly, other structural approaches to the genre extensively list the stock characters, plot mechanisms, locations and iconography of the Western but manage to overlook the score. Cawelti (1984; 1999) delves deep into the constituency of the Western hero, but doesn't talk about the music that underscores his actions and so often links him to the land he traverses. Philip French mentions the music, but only in passing as part of a list of other aural staples of the Western, horse's hooves,

cracking Winchesters, and hissing arrows (1977: 10). This may still be selling the score short, but would seem to imply that the music accompanying the movie is as at least as evocative of the genre as the sound effects.

While many studies have been made of the various important figures behind the Western, composers again get short shrift, work on directors and stars typifying this aspect of genre criticism. While Baxter (1971) writes extensively on the work of John Ford, Thomas (1996: 75) on John Wayne and Pye (1996: 111) on Anthony Mann, the only composer to achieve anything like comparable attention is Ennio Morricone for his landmark scores for the Spaghetti Westerns of Sergio Leone (Frayling 1998: 196-197; Frith 1988: 141; Smith op. cit.). All find Morricone's work different, but never really demonstrate what the difference is, what it differs from, other than orchestral film music in general. In addition, some scholarly work has been done on the genesis and significance of the Singing Cowboy, explaining the phenomenon in terms of genealogy, social history, gender and commerce (Stanfield 1996: 22; Stanfield 1998: 96), but this work is highly specific, detailing just one small aspect of genre's musical profile. No attempt is made to draw up a musical paradigm for the genre as a whole.

Fenin and Everson's *The Western From Silents To Seventies* also touches on the Singing Cowboy, but very much in relation to the coming of sound (1973: 173-8), discussing such characters in the context of Hollywood's reluctance to make musical Westerns. Again, they make no mention of music in their structural chapters. Jim Kitses' auteurist approach (1969) obviates discussion of either the composer of the music, and in his structural chapter (Ibid.: 7-29) he rounds up the usual iconic suspects drawn exclusively from the mythic and mise en scene aspects of the genre. Sociological studies of the Western (Lenihan, 1980; Newman 1990; Churchill 1998) are naturally more concerned with the political, social and cultural trends behind the development of the genre, leaving little room for consideration of the music. Churchill in particular attacks the image and dialogue tracks of the Western with aplomb, and his omission of the musical stereotyping of the American Indian is a gaping hole in an otherwise dazzling piece (Ibid.: 167-224).

The relegation of music not just to the back burner but often off the stove altogether is a process not limited to the Western. A similar pattern can be discerned in all the other genres that form part of the present study. Kim Williams' critical history of the Horror film (1984) foregrounds analyses of narrative, effects, sub-genre and auteur directors in the genre, with major composers working in the field, such as Bernard Herrmann, merely namechecked (Ibid.: 99, 184), their contributions acknowledged but not explored. Image and narrative are given precedence by Creed (1993) when there is ample scope for her analysis to be followed through on the soundtracks of many of the Horror films she discusses.

Feminist scholars approaching Melodrama similarly tend to do so with narrative, character and *mise en scene* in mind (see Basinger 1993). Of the psychoanalytic critics, Silverman (1988) does deal with the movie soundtrack, but nevertheless still privileges dialogue and vocal timbre (narrative and character again) over sound effects and, in particular, music. Flinn (1995), however, returns to music in Melodrama, a subject she also touches on in her monograph (1992). Here, she comes closer to treating the genre's music as a related body of scores, but never moves deeply enough into a musicological analysis to get beyond generalised assertions of the music's surfeit and saturation, which she quite rightly links to the excessive *mise en scene* of Romantic Melodrama but makes little effort to build on in detail. Gorbman (2000:42-58), contributing to an anthologised exegesis of *The Piano* (1993), performs a fine analysis of Michael Nyman's score, but doesn't feel the need to sustain a comparison between this music with what one might customarily expect from Romantic Melodrama, surely one of the reasons implicit behind the impact the score had on its release. Not much, then, appears to have been written by either genre theorists or film music scholars about the music associated with the genre with some of the biggest tunes of them all (*Gone with the Wind*; *Brief Encounter* [1945]).

In his wide-ranging analysis of the Thriller, Rubin (1999) follows a pattern consistent with much work in genre studies, furnishing a timeline by breaking the genre into discrete historical periods before moving into an in depth analysis of narrative, camera and *mise en scene* via a series of case studies, finishing with a discussion of hybridity. Also following the pattern set by so many other genre

