

Eesti Muusika- ja Teatriakadeemia

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Vahendades 'Üht(sust)':
Arvo Pärdi valmismuusikast filmis

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**Mediating the ‘idea of One’:
Arvo Pärt’s pre-existing music in film**

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“Tintinnabuli-Stil, das ist ein Gebiet, auf dem ich manchmal wandle, wenn ich eine Lösung suche, für mein Leben, meine Musik, meine Arbeit. In schweren Zeiten spüre ich ganz genau, daß alles, was eine Sache umgibt, keine Bedeutung hat. Vieles und Vielseitiges verwirrt mich nur, und ich muß nach dem Einen suchen. Was ist das, dieses Eine, und wie finde ich den Zugang zu ihm? Es gibt viele Erscheinungen von Vollkommenheit: alles Unwichtige fällt weg. So etwas Ähnliches ist der Tintinnabuli-Stil. Da bin ich alleine mit Schweigen. Ich habe entdeckt, daß es genügt, wenn ein einziger Ton schön gespielt wird. Dieser eine Ton, die Stille oder das Schweigen beruhigen mich. Ich arbeite mit wenig Material, mit einer Stimme, mit zwei Stimmen. Ich baue aus primitivem Stoff, aus einem Dreiklang, einer bestimmten Tonalität. Die drei Klänge eines Dreiklangs wirken glockenähnlich. So habe ich es Tintinnabuli genannt.“

Arvo Pärt (cited from *Sandner 1984)¹

¹ Throughout this dissertation, verbal references belonging to the category “Miscellaneous critical materials” are marked with the preceding asterisk (*); verbal references without the preceding asterisk can be found under “Scholarly publications”.

0. Introduction

Since the 1980s more than twenty compositions by Arvo Pärt (b. 1935), one of the best-known contemporary Estonian composers, have been used in film soundtracks. Directors who have made use of Pärt's pre-existing compositions include Denys Arcand, Bernardo Bertolucci, Julie Bertucelli, Jean-Luc Godard, Michael Moore, François Ozon, Carlos Reygadas, Gus van Sant, Tom Tykwer, among others. At present I have information about approximately 100 films in different genres (feature film, documentary, experimental film, animated film); therefore it is hard to believe that the number of films could rather be 600 as has occasionally been claimed.² In collecting information on films which have made use of Pärt's pre-existing music I have mostly relied upon *David Pinkerton's Arvo Pärt Information Archive* (www.arvopart.org, © 1997–2009, David E. Pinkerton II) and *Internet Movie Database* (www.imdb.com).³ Despite the hesitation in film numbers it is safe to say that with only a few exceptions⁴ the instrumental pieces of the earliest (later 1970s to early 1980s) and second period (mid-1980s to early 1990s)⁵ of Pärt's *tintinnabuli* style have been preferred – especially those that are slow in tempo, quiet and turned inwards. According to the information I hold the most popular have been the early compositions *Spiegel im Spiegel* (1978), *Für Alina* (1976), *Fratres* (1977), and *Cantus in Memory of Benjamin Britten* (1977).

Tintinnabuli is a composition style and technique of Pärt's own creation. Its name has been conceived by the composer himself after the bell-like resemblance of notes sounding in a triad: the word '*tintinnabuli*'⁶ refers to the notion that the sound of this music is acoustically and in constitution similar to the special oscillating

² For example in the radio broadcast series *Arvo Pärt 70!* (2005, authored by Immo Mikhelson), the second part "Arvo Pärt and film music"; and in *Rumm 2005. Jaan Ross (2007: 61) has also suggested that the amount of films could be in the hundreds.

³ Both sources are reliable for the most part, although in some cases the data has turned out to be incomplete or inadequate. In addition I have encountered Pärt's pre-existing music in film contexts not listed in these databases. For example: "Silentium", the second movement of Pärt's double concerto for 2 violins, string orchestra and prepared piano entitled *Tabula rasa* (1977) at 0:07:17–0:08:09 of the short documentary "The Night Club of Your Dreams: The Making of *Moulin Rouge!*" (Thomas C. Grane, USA, 2001), which is one of the "Behind the Scenes" extra features in the Two-Disc Special Edition of Baz Luhrmann's *Moulin Rouge!* (Australia/USA, 2001; see References: Audiovisual sources).

⁴ For example: Symphony no. 3 (1971) in *Le temps qui reste* (François Ozon, France, 2005).

⁵ The periodisation is taken from Paul Hillier (*2005); see also chapter 2.1.

⁶ The Latin word for 'small tinkling bell' is *tintinnabulum*; the correct plural would actually be *tintinnabula*. That Pärt knew the correct singular can be seen in his manuscript of 13 Sep 1976, published in Restagno 2004/2005: 211.

sound of bells (see chapter 2.1). This style grew out of Pärt's studies of Western plainchant and early polyphony, while the roots of its mentality are in Eastern Orthodox Church (hesychastic⁷ tradition). In short *tintinnabuli* is a peculiar kind of stringent diatonic polyphony, created from tonal material outside the paradigm of functional harmony, and built on strictly defined principles around three essential elements: (1) the triad which rotates (2) the linear melodic line which moves in step-wise fashion, and (3) silence which is used as musically creative element.

This research initially started from my being intrigued by the suddenly large and ever-increasing number of personal encounters with Pärt's pre-existing compositions in films. Previously I had been engaged with Pärt's original film scores.⁸ While I found several of these to be brilliant (see also Maimets 2003b, 2004) – that is, in film musical terms, i.e., in terms of how the music functioned in the films –, I later learned in person what Paul Hillier (1997) had actually asserted years ago: for Pärt, this was wage music that he himself considered irrelevant. In Hillier's words, compared to his "real work as a composer", the music Pärt assembled for film scores "is imaginative in a fragmentary way, but inconsequential – as indeed the composer has often declared when questioned about it." (Hillier 1997: 74) Indeed, over the course of my meetings with Arvo Pärt in 2004/2005 I was confirmed his original film music was a research topic the composer himself strongly discouraged and also remained reluctant to discuss. Nevertheless, my new interest in what is his pre-existing music doing in such a large number of movies, what would its expressive functions be, does it affect the audience the same way as on concert stage – he turned out to share. Mildly.

Serendipity shaped the topic of this dissertation. I happened to see *Heaven* (Tom Tykwer, Germany/Italy/USA/France/UK, 2002), *Fahrenheit 9/11* (Michael Moore, USA, 2004), and *Gerry* (Gus van Sant, USA/Argentina/Jordan, 2002) more or less sequentially, and the experience of encountering *Für Alina*, *Spiegel im Spiegel*, *Variationen zur Gesundung von Arinuschka* and *Cantus in Memory of Benjamin Britten* in film soundtracks made me recognize something that became the starting point of this dissertation. I observed that in these films Pärt's *tintinnabuli* music had been used with rather similar purposes in a rather similar context. In other words, there seemed to be some sort of consistency in narrative situations where this music was introduced (despite of a film's actual plot level story!) – especially in terms of their

⁷ In short, hesychasm (Greek *hēsychasmos*, from *hēsychia*, "stillness, rest, quiet, silence") is the Eastern Orthodox monastic tradition of meditative prayer, or an eremitic practice of silent contemplation, an integral part of which is the continual repetition of the Jesus Prayer (in extended form: "Lord Jesus Christ, Son of God, have mercy on me, a sinner"). This practice came to the fore in the 14th century among the monks of Mount Athos. It is a doctrine of mental asceticism: hesychastic practice involves the acquiring of an inner stillness and ignoring the physical senses in order to achieve an experiential knowledge of God. See also Hillier 1997: 6–10.

⁸ To my knowledge, in 1962–1978 while still living in Estonia Pärt composed 37 original scores for feature films (incl. experimental films), documentaries, cartoons and other animated films. The list of titles can be found in Maimets 2004.

mental-emotional content. Thus the main hypothesis of this research was formed: 1) in films Pärt's music often occurs in narrative situations where it is necessary to express one single unambiguous ideational or emotional content, or emphasize that over something else; 2) this content tends to be very similar in films otherwise diverse in terms of plot or genre, and it tends to be so regardless of which particular *tintinnabuli* work is used. To support the first observation it should be remarked that a distinctive formal feature of the *tintinnabuli* compositions recurrent in film soundtracks is their "exploring the ramifications of a single specific musical concept" (*Hillier 2005: 5) or a single element of musical structure. That is to say, their musical parameters tend to remain constant throughout a piece (i.e., when the music is slow, and/or features *legato* articulation, and/or has bright timbre, it will be so throughout a piece). Concomitantly, the type and intensity of (emotional) expression does not vary during the course of a piece of music. As Paul Hillier (1997: 90) has put it: "What we hear might be described as a single moment spread out in time." This of course is extremely helpful in communicating unambiguous filmic messages, and can be considered one of the reasons *tintinnabuli* music is chosen onto a soundtrack. Still I dare to suggest that filmmakers have above all been drawn to the specific sound of *tintinnabuli* music (along with the associations it engenders, which is a later topic of this dissertation). This specific 'sound'⁹ is what makes *tintinnabuli* music immediately recognisable for listeners: it can be described as a complex acoustic phenomenon which relies on compositional and performance features (incl. those pertaining to room acoustics), yet not on a particular instrumental/vocal timbre. That is to say, *tintinnabuli* music does not lose its essential qualities if a composition is arranged for other instruments with permitting range (cf. Hillier 1997: 202). In any case, among filmmakers there seems to be a strong intersubjective agreement in perceiving and interpreting the 'sound' of *tintinnabuli* music.

In this dissertation I have focused on two representative examples of early instrumental *tintinnabuli* style, namely on the use of *Für Alina* (1976) and *Spiegel im Spiegel* (1978) in film soundtracks. There were two reasons behind that choice. First, according to the information I hold these compositions are among the *tintinnabuli* works most often used in film soundtracks. That allowed for a larger number of films to select from, and did not pose any fundamental problems if getting hold of one or two films was not possible. Secondly, at surface level these compositions initially seemed contrasting enough in mood and character for my analysing purposes, including testing whether the content expressed with *tintinnabuli* music indeed does not depend on which particular composition is used (which, in turn, would assure that the charm of *tintinnabuli* music lies in its specific 'sound').

Fourteen films form the empirical basis of this research; these are listed in chapter 4.1.

⁹ From now on, and throughout this dissertation, I will use the noun 'sound' in inverted commas when applied in the sense defined as follows in the current sentence of the main text.

0.1. Aims

The principal aim of this dissertation is to examine the use of Arvo Pärt's pre-existing *tintinnabuli* compositions in contemporary film soundtracks in order to determine the aesthetic reception of this music in film art. This will be achieved primarily through film analyses that explore functions of *tintinnabuli* music in film, and expressive meanings this music is considered suitable to communicate (with).

Two questions underlie this dissertation: 1) what kind of expressive meanings could be communicated through *tintinnabuli* music in film; 2) what musical attributes make *tintinnabuli* music suitable for expressing those particular meanings?

When it comes to discussing meaning in music, a quote from Lawrence Kramer (2004: 11) would be appropriate: "Musical meaning is something we have long had trouble thinking about, but no trouble at all living with." In other words, our everyday reality confirms musical meaning is not a theoretical construct of semiotically-hermeneutically inclined musicologists, but "a true common practice." (*ibid.*) As this research will demonstrate, commonly shared musical meanings do exist within a given culture: "they are formed and altered under particular social, ideological, technological and musical-cultural contingencies." (Tagg & Clarida 2003: 106)

"Any music bears cultural associations, and most of these associations have been further codified and exploited by the music industry. Properties of instrumentation, rhythm, melody, and harmony form a veritable language. We all know what "Indian music," battle music, and romance music sound like in the movies; we know that a standard forties film will choose to introduce its seductress on the screen by means of a sultry saxophone playing a Gershwin-esque melody." (Gorbman 1987: 3)

And, to continue where Gorbman left off, if we do not, it is most likely because we belong to a different interpretive community (cf. Duncan 2003: 161). Furthermore, as musical meaning depends on certain semiotic codes used to interpret it, the meaning is subject to change over time and in different interpretive communities (e.g., cultures).

Thus:

"what kind of thing is musical meaning? From the sceptics' standpoint, it is, if it exists at all, an esoteric thing, forever beyond the reach of the verbal formulas that try to capture it. Metaphors crudely simplify it; metaphysics obscures it behind a veil of overelaborated ideas. On the evidence [...] of virtually any film or theatre work involving music, musical meaning is the very reverse of esoteric. It is immediate, palpable, and easy to recognize. It is also intensely interactive, highly sensitive to the circumstances of listening and performing. Its familiar presence in multimedia situations is, indeed, just an extension, and sometimes a representation, of its role in ordinary life." (Kramer 2004: 12)

How we make sense of music is a different matter, and this is what this dissertation is also about. In any case, as Kramer (2004: 11) also emphasises, statements

about musical meaning are interpretive statements, not empirical hypotheses beholden to empirical standards of truth. (Therefore: from the aspect of research, the warrant for scientific validity is the requirement that the position of the observer or the analyst must remain visible.) Thus, meaning is never something that music has, something fixed and immutable, that the language (or any other medium) about music could reproduce; instead, meaning is emergent, something the language (or any other medium) about music creates or actualizes. Above all, meaning in music is context-dependent. As Nicholas Cook (2001: 179) explains: “the material traces of music support a range of possible meanings, and [...] they can be thought of as bundles comprised of an indefinite [*though not infinite* – KMV] number of attributes from which different selections will be made [...] on different occasions of interpretation.” Thus on the one hand the interpretation “builds upon the music’s semantic potential. And it does so by virtue of a number of specific musical attributes of the musical trace” (Cook 2001: 182). On the other hand, meaning in music “arises from a complex confluence of activities including listening, performing, remembering, visualising, imagining, and commenting. The list is not exhaustive.” (Kramer 2004: 12) In other words, meaning as emergent is motivated by “mutual relationship between perceiver and perceived in which any number of personal, historical, or critical influences come into play.” (Cook & Dibben 2001: 67).¹⁰

“[I]t is through the interaction of music and interpreter, text and context, that meaning is constructed, as a result of which the meaning attributed to any given material trace will vary according to the circumstances of its reception. In this way it is wrong to speak of music *having* particular meanings; rather it has the potential for specific meanings to emerge under specific circumstances.” (Cook 2001: 180)

Thus, in this mutual interaction between music, its context of reception, and the interpreter in his/her spatio-temporal cultural context, both musical (e.g., composing, performing) and nonmusical practices (e.g., concerts, opera, theater, music schools, music laboratories, criticism, musicology) contribute to the sense production in music in different but equally important ways. As Gino Stefani (1987: 12) writes: “Take for instance Ligeti’s *Lux aeterna*: the meaning it gained from Kubrick’s *2001: A Space Odyssey* is probably as important as that given to it by a musicological approach.”

For the present purposes it is important to recognize that the nature of the central object under analysis (Arvo Pärt’s pre-existing *tintinnabuli* music in film) is

¹⁰ Cf.: “It is well to point out that a “personal” reading is a complex notion, inevitably subject to external pressures, often predicated on collective perceptions and the nature of the interpretive communities to which the individual belongs.” (Duncan 2003: 126)

bivalent: it exists 1) as pre-existing (original) concert¹¹ music in film; 2) as film music (and, moreover, as pre-existing film music)¹². Hence it could be approached from a musicologist's point of view, or from that of a film (music) scholar – obviously with different intentions. The present research will do both. Furthermore, film music studies and musicology are the fields of study this dissertation hopes to contribute the most to. This brings us to the secondary aims of this dissertation.

Taking into consideration film music studies, the aim of this research is to contribute by studying pre-existing music in narrative film as integrated artistic multimedia text. While “narrative” will be discussed in subsection 0.2, the first keyword to consider here is “artistic” (as distinguished from, but not necessarily opposed to, “commercial”; a generic example of which would be a Hollywood movie). The definition of “artistic (narrative) text” in this dissertation comes from Jurij Lotman and Tartu-Moscow School of Semiotics. The features that make an artistic text include: internal (immanent) structural cohesion; delimitation, i.e., existence of external and internal boundaries;¹³ and compositional integrity of form and content.¹⁴ Artistic text is simultaneously: 1) an integral sign, i.e., carrier of integral (“textual”) meaning; 2) a sequence of signs. That is to say, on different analytical levels the same message may appear as: 1) a text, or part of a text; or 2) an entire set of texts.¹⁵ Artistic text is a complexly constructed meaning; hence the presumptions of codification and of interpretativeness are inseparable from this concept. Furthermore, as this

¹¹ In terminology I am taking Philip Tagg's stance here: “‘Concert music’ seems less value-loaded and more accurate than ‘art music’, ‘classical music’ etc. when referring to instrumental music of the European art music tradition. If you can talk about ‘dance music’ and ‘film music’, it seems quite logical to talk about ‘concert music’”. (Tagg & Clarida 2003: 30)

¹² Since there are so many contemporary films that have made use of Pärt's pre-existing *tintinnabuli* works (not to mention numerous theatre and dance performances, or figure skating choreographies), every one of these is capable of bringing to mind other films (or multimedia contexts) that have used the same music.

¹³ Not every message is a text from the point of view of a culture; external boundaries are separating the text from the non-text (hence the “distinctiveness and marked modelling function of the categories of beginning and end of the text”; Lotman 1973/1979: 168). Internal boundaries are demarcating different levels of codification. See Lotman 1994: 380.

¹⁴ That is: a particular form of text organisation (i.e., certain medium-specific means of expression applied in a certain way) in isomorphic relation to the semantic structure of narrative (cf. Jakobson 1965/1971: 350). See also footnote 25 on page 21. The compositional structure of narrative thus consists of two planes (using Hjelmslevian terminology; see below): the expression-plane, which in this dissertation is synonymous with ‘form (of text organisation)’, ‘formal structure’, ‘signifier’, ‘technical’ aspect; and content-plane, which in this dissertation is synonymous with ‘content’, ‘thematic structure’, ‘signified’, ‘expressive’ aspect/meaning. [Louis Hjelmslev (1899–1965) was the founder of a school of radically structuralist linguistics, known as glossematics or the Copenhagen School of Linguistics. An optimal overview of Hjelmslev's stratified dyadic sign model can be found for example in Nöth 1990: 66–71.]

¹⁵ Cf.: “Thus Puškin's *Povesti Belkina* [Tales of Belkin] may be regarded as an integral text, as an entire set of texts, or else as part of a single text – “the Russian short story of the 1830's””. (*Theses* 1998: 38)

dissertation will demonstrate, artistic (narrative) texts “often take us back, either consciously or unwillingly, to myth.” (Lotman 1973/1979: 172)

The second keyword would be “multimedia” (as opposed to “visual-verbal narrative accompanied with music”). In this research it will suffice to use the concept in the sense of Nicholas Cook (1998), defined as the ‘perceived interaction of different media’. Accordingly, in film Pärt’s pre-existing concert music will enter into contest¹⁶ with other filmic means of expression (image, speech, non-musical sounds, silence, etc.). Since the content of musical representation is more abstract than the content of visual or verbal representation, music in film acquires part of the latter media’s concreteness and in turn affects their interpretation.¹⁷ At the same time it means that since in film Pärt’s pre-existing music appears presented in a certain way (i.e., paired with certain other means of expression in a certain way), its reception can never be immanent (as considered possible with concert music) – instead, as audience we receive it as pre-interpreted by the filmmakers. Nevertheless, basing analyses of kinds of expressive meanings pre-existing music could communicate in film on reading the images and speech as actualisers of music’s semantic potential, or on reading music as if reproducing the already existent (!) meanings in image and speech, would be falling into the trap of unnecessary hierarchies and subordinations, and possibly even missing what is essential (i.e., invisible to the eye). To avoid that, Cook’s concept of multimedia proves useful, because it helps to keep in mind that the mediums do not just communicate meaning, but participate actively in its construction (Cook 1998: 261).

In addition, let me now once again draw attention to the notion of pre-existing film music’s bivalent nature (see above). In film, Pärt’s pre-existing music functions on the one hand as any film music, mediating the narrative content in interaction with other filmic means of expression. On the other, it maintains its status as concert music, and brings into the film the entire field of possible interpretations and associations it has acquired, thus allowing for intertextual meanings to emerge. And yet at the same time film contexts cast their spell over pre-existing music, sometimes making it reveal aspects of itself which might never have become apparent on concert stage. (This is what happens, for example, with *Für Alina* in *Heaven* and *Spiegel im Spiegel* in *Gerry*; see Chapter 3.) It can thus be established: “Meaning lies not in

¹⁶ “Contest” in Nicholas Cook’s (1998) terminology denotes a high level of integration and mutual interdependence between different media in instances of multimedia: “The term ‘contest’ is intended to emphasize the sense in which different media are, so to speak, vying for the same terrain, each attempting to impose its own characteristics upon the other.” (Cook 1998: 103)

¹⁷ For example, on communicating emotional meanings in film Annabel Cohen (2001: 267) has written: “music is strong in the representation of emotion in the abstract, and the screen is strong in representing the object to which the emotion is directed.” Or, as Nicholas Cook (1998: 22) explains: “[W]ords and pictures deal primarily with the specific, with the objective, while music deals primarily with responses – that is, with values, emotions, and attitudes. [...] the connotative qualities of the music complement the denotative qualities of the words and pictures.”

the musical sound [...] nor in the media with which it is aligned, but in the encounter between them.” (Cook 1998: 270) In other words, in the context of multimedia (like film) the different constituent mediums (image, music, etc.) lose a degree of autonomy as distinct art-forms with their own history, and become the mediators of a higher-level “textual” meaning (see also Lotman 1977/1985: 20). Thus Cook defines the constituents of multimedia as “independent dimensions of variance” (Cook 1998: 263), whereas the aesthetic effect of multimedia text emerges from their mutual interaction as perceived by audience.

To conclude with my aims in considering film music studies, and especially the study of pre-existing film music: the contribution this research makes can be termed ‘small-scale’ theorizing (see Powrie & Stilwell 2006: xiv). With the focus on pre-existing music’s integrative function in film, in proceeding from a close reading of individual film texts I hope to help “move the debate both forward and deeper.” (*ibid.*)

Considering musicology, and studies of Arvo Pärt’s music in particular, the aims of this dissertation are: 1) to find out whether there is any difference between how *tintinnabuli* compositions are perceived as concert music, and how these are experienced as film music; 2) to build a legitimate ground for contemplation upon the expressing of complex meaning categories (e.g., ‘sacred’, ‘transcendent’) with music. In other words, this research aims to explore the topic, which musicological analyses of *tintinnabuli* music generally tend to avoid: its paramusical field of connotation.¹⁸ Furthermore, the present analyses of *tintinnabuli* music will focus above all on the experience of ‘sound’ – not on the compositional technique, or form and structure of the compositions as notated in the score, which has been more usual in the paradigm of canonical music research (see e.g. Vaitmaa 1988, Vaitmaa 1991, Hillier 1997, the articles of Leopold Brauneiss in Restagno 2004). The reason for the prevailing centredness on notated scores in the case of analysing Pärt’s *oeuvre* is even not so much that

“musicologists have tended to think of music as a form of writing. [While] much of what performers do, and what listeners respond to, falls between the notes as musicologists construe them.” (Cook 2008: 1186)

¹⁸ The phrase “paramusical field of connotation” has been borrowed from Philip Tagg; it denotes the same as “extramusical field of association”, i.e., the phrase Tagg (e.g. 1987) formerly used. The need for substitution is explained as follows: “‘Paramusical’, meaning alongside or concurrent with the music, is used instead of the less uncommon word ‘extramusical’ because the latter means outside the music and because it is both practically and conceptually problematic to view, say, a pop song’s lyrics or an underscore’s visual counterpart as ‘outside’ rather than ‘alongside’ the music in conjunction with which they occur.” (Tagg 1999: 29) “Paramusical” thus refers to that which is semiotically related to a particular musical discourse without being structurally intrinsic to that discourse. “Connotations” are those associations which are shared in common by a group of individuals within a culture; in this dissertation I regard “connotations” as synonymous with “socio-cultural associations.”

Presumably the notational centrality has prevailed in musicological analyses in this case because the aesthetic perceptions of sounding *tintinnabuli* music (see esp. Chapter 2) tend to exhibit a strong spiritual charge and, for a scholar, the risk of sounding overly poetic or trivial is too high. In the paradigm of canonical music research it therefore seems safer to explicate Pärt's original compositional technique. As an alternative this dissertation aims to demonstrate that the aspects of Pärt's music the canonical musicological discourse would rather not touch upon become accessible in the paradigm of film music studies. Having also explored the uses of (pre-existing) classical music in film, Dean Duncan (2003: 14) expresses the same thought:

“... it seems especially useful to investigate serious music through film, and as it is appropriated in film. Here is where transgression, or border crossing and fruitful cross-pollination, can take place. Here is where references and allusions are more customary, can be made more explicitly, and where associations and affects can perhaps be seen in greater relief. [...] We will also discover some of its [*classical music's – KMV*] unsuspected expressive possibilities, as revealed through the wide and sometimes surprising range of its uses in the narrative film.”

Thus from the musicological point of view the aim of introducing films that have made use of Pärt's pre-existing *tintinnabuli* music is to present contexts that could open up alternative analyses and interpretations of his music.

0.2. Structure and methodology

This dissertation consists of introduction and four chapters followed by conclusion. Before proceeding with the overview, it should be remarked that as interdisciplinary approach has long been a requirement for researching film music, the present research combines film music studies with (cognitive) musicology, film analysis and (cultural) semiotics. In short this is to say that in the analyses of Pärt's *tintinnabuli* music and of the films where it is utilised, the tools of semiotic analysis will complement the tools of music analysis and film (narrative) analysis.

Chapter 1 offers an introduction to the discipline of film music studies. In the first part, the changes to the comprehension of the functions of music in narrative film, that have occurred over the years upon which film music has been contemplated, will be discussed. In the course of this section, the contemporary point of view of the study of film music (and, more broadly, of musical multimedia¹⁹) will be highlighted, according to which the integrity of the film text is constructed of both visual and acoustic means of expression, and the filmic meaning emerges from their interaction. Furthermore, since by its very nature “cinematography is a story,

¹⁹ Any genre that combines music with at least one other medium (words, pictures, non-musical sounds) can be theorised as ‘musical multimedia’, and analysed accordingly.

a narration” (Lotman 1973/1981: 36), all filmic means of expression are vehicles of the narrative, i.e., they all are equals when it comes to mediating the narrative meaning. For the current research there are three relevant points in what has just been stated: 1) the analysis of film text should be done by encompassing the interaction of all filmic means of expression – image, diegetic and non-diegetic speech/voice (incl. paralinguistic features of verbal text), nondiegetic and diegetic music,²⁰ natural sounds and noise, special effects (e.g., echo), silence, etc.; 2) the analysis of one particular filmic means of expression (e.g., music) can not be carried out in abstract isolation, i.e., without taking into consideration the other filmic means of expression, and the narrative; 3) the meaning of a film text does not inhere in one medium or another (e.g., visual, verbal), but emerges from their mutual interaction. In addition, the meaning emerges *for* someone, that is, for the viewing and listening subject (which makes every analysis an interpretation). Having thus established my own point of departure, the next part of Chapter 1 will explain the essential difference between making use of original film music (i.e., music originally composed for a film) and pre-existing film music (i.e., concert, opera, or popular music originally composed for a concert or theatre stage), as well as touch upon the main problems connected with analysing film music in general and pre-existing music in particular. I will also explicate how the course of analysis depends on whether original or pre-existing music has been used in film. Finally, in chapter 1.2 I will present a summary of answers to the principal question in film music studies: “What is it, exactly, that music contributes to a film?” (Prendergast 1977/1992: 213) In other words, taking into consideration the theoretical and empirical findings in film music studies, I provide an overview of the principal functions, which music is considered capable of filling in film. As a result, the background will be established on which this research’s contribution to film music studies becomes apparent.

In proceeding with discussing meaning in music in the next chapter, I will point out that even empirical research has affirmed that music is an effective medium for communication. However, when one considers “the matter of *what it is that is being communicated* ‘the plot begins to thicken’, to use a filmic metaphor” (Lipscomb & Tolchinsky 2005: 383; italics in orig.). Chapter 2 will make the first step in exploring the two questions that underlie this research: what kind of expressive meanings could be communicated through *tintinnabuli* music, and what in this music could allow for accomplishing them (in other words: why those meanings in particular?)?

²⁰ “Diegesis” refers to the narratively implied (fictive) spatiotemporal universe of the characters and actions. Diegetic music (a.k.a source music, real music) is that which is produced in the course of the filmic narrative itself: it is expected to be audible to the characters in the film and its source is either explicitly present or implied (e.g., music coming from a radio in the next room, the door of which is ajar). Non-diegetic music (a.k.a extradiegetic, functional, illustrative, background music; underscoring, soundtrack), on the contrary, is audible only to the film audience: its source is external with respect to the plot.

In this chapter I will approach these questions from a musicologist's viewpoint, and analyse *Für Alina* and *Spiegel im Spiegel* as concert music.

When it comes to proposing kinds of meanings music can express, the expression of emotion is undoubtedly the most frequent. Since creating mood (atmosphere), emotional expression and experience²¹ is also considered to be the primary function of film music, one cannot escape discussing the question on the relationship between music and expression of emotion here. To study what musical attributes make *tintinnabuli* music suitable for expressing certain emotional meanings I will draw on analytical tools from cognitive musicology, particularly from the studies of music and emotion.

In cognitive studies of musical expression, numerous features of music, whether represented in the musical notation or performance, have been reported to be suggestive of discrete emotions. Accordingly, in Chapter 2, I will attempt to specify the various features in *Für Alina* and *Spiegel im Spiegel* which in this research paradigm could be considered relevant in contributing to musical expression. Thereby I will focus on the real experience of 'sound', as opposed to merely the score. As might be seen in chapter 2.2, 'sound' surely appears less easily atomised than melody, rhythm, and harmony. Still, not only is it a more 'musical' characteristic,²² but after all I have assumed that filmmakers have chosen Pärt's music above all for its specific 'sound'.

It seems reasonable to assume that, in general, a filmmaker's response to *tintinnabuli* music is no different from that of any other common listener. Thus, to demonstrate how the semantic potential of *tintinnabuli* music is generally experienced as art music, I have collected subjective, personal reports of expressions perceived in *Für Alina* and *Spiegel im Spiegel*. The point then was to obtain information about the compositions' perceived associations, reactions, evaluations, etc. The written free descriptions have come from CD-liners, concert programmes, (commercial) previews and reviews of recordings and performances. In collecting information I have mostly (but not exclusively) used the EBSCO database *Academic Search Premier*. In this chapter I have relied upon reports written down by 20 different subjects; except for one, all of these are in English or had previously already been translated into English (see Appendix 1; only the translation of Vaitmaa 1988 is mine). When subjected to content analysis the reports I had managed to collect turned out to demonstrate a remarkable degree of general consensus in the character of perceived expressions (emotional or ideational). In Chapter 2 the results of content

²¹ Mood and emotion are traditionally differentiated on the basis of duration and intensity, and the presence or absence of an object or a cause: mood is characterized by low intensity, relatively long duration and stability, and absence of an object or a cause; compared to moods, emotions are short in duration, intense and they have an object or a cause.

²² Cf.: "A lot of music is, after all, less about sequences of notes or beats than about sound sculptures, rich in timbre and composed of interlocking and overlapping layers that function as composite entities." (Ball 2008: 162)

analysis will be viewed in the light of the acknowledged findings on the expressive properties of different musical elements and their configurations. Although the focus of this chapter is on emotional meaning, the descriptions of *Für Alina* and *Spiegel im Spiegel* which are of a metaphorical nature will be introduced as well.

Collecting the reports of expressions perceived in *Für Alina* and *Spiegel im Spiegel* as concert music provides a basis of comparison for the expressions perceived in these pieces as film music. Namely, in Chapter 3 (and to a lesser extent also in Chapter 4), when analysing *tintinnabuli* works as film music I have also relied upon the film viewers' accounts of the music. In this case the free descriptions have come from the film previews and reviews, gathered mostly through the *Internet Movie Database* (www.imdb.com), the EBSCO database *Academic Search Premier*, and from film magazines (e.g., *Sight and Sound*, *Premiere*, *Film Monthly*) and film journals (e.g., *Film Quarterly*, *Screen*).

While Chapter 2 introduces the paramusical field of connotation of *tintinnabuli* music as concert music, the general aim of the film analyses in Chapters 3 and 4 are to understand the paramusical field of connotation of *tintinnabuli* music as film music.

Chapter 3 will present two sample analyses on how Pärt's *tintinnabuli* music as film music functions in narrative film as integrated artistic multimedia text; those of Tom Tykwer's *Heaven* (Germany/Italy/USA/France/UK, 2002) and Gus Van Sant's *Gerry* (USA/Argentina/Jordan, 2002). Previously in this introduction I discussed the concept of "artistic multimedia text" which concerns the constitution of a film text's expression plane. Now it is time to define "narrative" as its content plane, as well as explain the relevance of the word "integrated". In short, just like the sound film's expression plane should not be reduced into image-and-speech-track while analysing music's functions in film (see above), it is of immense importance to avoid reducing the narrative down to mere plot level. The latter would allow for reading film music merely in terms of how it corresponds, or does not correspond, to what is presently happening on screen, yet excludes the possibility to hear film music, for example, as a narrative voice (or point of view), i.e., a narrational agency itself. This is exactly how pre-existing *tintinnabuli* music tends to be appropriated in film, but in order to make sense of it, one clearly requires a different analytical ground than that of the immediate plot level (e.g., one scene). My implication here is that the notion of a *tintinnabuli*-musical point of view (not to mention the essence of this point of view) only acquires sense and meaning when taking into consideration the entire, i.e., integrated film text. Therefore, tools of film analysis proper would be required in order to proceed.

In search of a method to analyse narrative film music in terms of textual totality, I have turned to the field of (cultural) semiotics. First, following the example of Jurij Lotman (1973/1981) I am distinguishing between two levels of cinematic narration and, accordingly, two levels of narrative meaning. This allows for me to suggest that film music can simultaneously participate in the construction of at least two types

of narrative meaning (cf. Maimets 2003a, 2003b).²³ One of these meanings is associated with a particular story, and might be called the primary level of narration (the plot): the world of characters, the actions they take and the various events which take place. The other is associated with the filmmaker's²⁴ conception of the particular story: it is the level of narration where the author's voice could become heard (expressive of certain beliefs, values, and ideological stances in relation to the story, as well as of attitudes towards people, events, things, etc. within the story), and hence their "message" of the story becomes revealed. After all, it is a characteristic feature of a narrative artistic text to point to something universal through the telling of a specific story. Hence this secondary level of narration might be called the "authorial level", or "conceptual perspective". What the author considers worth communicating in relation to the story becomes revealed in its textual treatment, i.e., through the particular composition of filmic means of expression and their montage in film.²⁵ In order that the secondary narration (i.e., communication of "message") would not go unnoticed, specific devices of emphasis can be used. Two of these most commonly used in the temporal arts are repetition and markedness. Before elaborating on the concept of markedness let it be summarised: in this dissertation, "narrative" is understood as a story (i.e., plot level; primary level of narration) communicated from a certain viewpoint (ultimately, the author's; i.e., secondary level of narration) via certain medium-specific means of expression that are organised in a certain way (i.e., mode of narration).

The theory of markedness is grounded on the principle of meaning as a function of weighted or unequally valued difference. In other words, "a meaningful element is always a destruction of some expectation ("the mechanism of differences")" (Lotman 1973/1981: 32). With Robert Hatten's concise description:

"Markedness as a theoretical concept can be defined quite simply as the valuation given to difference. Wherever one finds differentiation, there are inevitably oppositions. The terms of such oppositions are weighted with respect to some feature that is distinctive for the opposition. Thus, the two terms of an opposition will have an unequal value or asymmetry, of marked versus unmarked, that has consequences for the meaning of each term." (Hatten 1994: 34)

²³ The structural levels I am discussing here are to be distinguished from the interpretive levels Gorbman (1987: 22) lists in discussing music's signifying flexibility in film: temporal, spatial, dramatic, structural, denotative, and connotative.

²⁴ Throughout this dissertation I will use the term "filmmaker" as a metonymy for the complex collaboration and decision-making process involving director, cinematographer, editor, screenwriter, music designer, sound designer, etc., but which is ultimately shaped and controlled by the director, to whom the responsibility for the final decision falls.

²⁵ As Lotman (1973/1981: 67) has formulated: "In an artistic message [...] the very language carries information. The choice of a particular form of text organization is directly meaningful for the entire quantity of transmitted information."

The marked pole of an opposition has a narrower range of meaning than the unmarked pole, i.e., it provokes more specific interpretations than the unmarked element. Also, the marked element occurs less frequently than its unmarked counterpart (the instances where it can be used are more constrained). Thus the unmarked elements establish the audience's system of expectations (i.e., represent "intra-opus norms", Meyer 1956: 246)²⁶, on the background of which the marked element emerges as uncommon and unexpected, i.e., the violation of anticipations – "therefore capable of being endowed with specific expressive meaning."²⁷ (Neumeyer 2000: 54) Markedness values can change: a marked element loses its informativeness as soon as its occurrences become frequent and anticipated (hence it becomes unmarked). In addition, a pole of an opposition may simultaneously be a constituent of some other opposition.

The theory of markedness is supported by the principle of markedness assimilation, according to which marked elements tend to occur in marked contexts while unmarked elements occur in unmarked contexts. This principle also allows for correlating the markedness on the expression plane with markedness on the content plane (i.e., there is congruence between the markedness of signifier and signified). It is this correlation that, by analogy, enables us to derive from an oppositional pair on one plane an analogously motivated pair on the other plane (i.e., there is congruence between the oppositional pairs of signifier and signified). The relevance of markedness in this research will be explained in Chapters 3 and 4.

In what follows, I will present the full course of analysis as it will be executed in Chapter 3; yet this also pertains to Chapter 4 (see below). I will start by registering which *tintinnabuli* compositions are used, in which proportions, in what particular order, at which time, and all of this in relation to which narrative content (i.e., first and foremost, dialogue and visual action). Next, the principle of media pairing (Cook 1998) is applied. 1) In order to obtain information on the textual treatment (hence, on the authorial conception) of the story, music is analysed in terms of image, speech, and sound, and vice versa. 2) In order to obtain information on whether the music possibly functions as a leitmotif, the music is read in terms of a sequence's narrative content and vice versa.

"Some of these pairings will appear much more intuitive when read one way rather than the reverse, of course; we are used to asking how film music expresses the

²⁶ Leonard Meyer (1956: 246) explicates on music: "Every piece of music establishes norms – the melodies, rhythmic figures, instrumental groups, harmonic progressions, etc., created by the composer within the specific stylistic context – which are peculiar to that particular work. Such intra-opus norms may embody the stylistic norms upon which they depend or they may themselves be deviations from those norms."

²⁷ In film, for example, the close-up instead of an unmarked medium shot; a skewed camera angle; slow motion or fast motion instead of normal motion; somewhat blurred, so-called soft focus instead of the usual sharp focus; the presence of black-and-white shots in a color film, or *vice versa*. See also Lotman 1973/1981: 32–33.

meaning in the pictures, but not how the pictures expresses the meaning in the music. But the reverse is perfectly possible [...] There is a general methodological point here. Whenever on medium appears to have a relationship of primacy over another – whether in terms of production or reception – *inversion* of the relationship becomes a useful heuristic procedure.” (Cook 1998: 135)

Media pairing as a methodological tool thus prevents the relapsing into *a priori* hierarchies and subordinations in how a film’s expression plane is conceived (e.g., it helps to avoid reading music as subordinate to images). As Cook (1998: 146) summarises:

“[I]f there appears to be an originary meaning associated with a dominant medium, then the analytical process promptly inverts it, while the protocol of pairing each medium category with every other makes possible to chart the processes by which meaning emerges from the interaction between one medium category and another. But of course this protocol is not to be taken too literally. [...] [It] is really only an expository tool, with limited aims that may be summarized as follows: to provide orientation, to guard against a priori assumptions, and to get the analytical process started. Before long, any IMM [*instance of multimedia – KMV*] is likely to suggest its own ways of continuing.”

Additionally, since music in film can also appear “in negative”, i.e., as significantly absent (see chapter 3.1.3), media pairing enables us to identify those cases.

The findings on the textual treatment of the story will then be conceptualised, as was already insinuated, on the basis of the theory of markedness as applied to film texts by Lotman (see above). Secondly, the findings on music’s narrative functions in film will be conceptualised on the basis of a textual/narratological analysis which borrows analytic tools from the Tartu-Moscow School of Semiotics. Namely, to escape the constraints of the plot level immediacy, I will apply a semiospherical approach to the analysis of narrative film as integrated artistic text.

“Semiosphere”, according to Lotman (1984/2005), is the abstract semiotic space, outside of which semiosis itself cannot exist. The levels of the semiosphere comprise an inter-connected group of semiospheres, each of them being simultaneously participant in the dialogue (as part of the semiosphere) and the space of dialogue (the semiosphere as a whole).

“As a metadisciplinary concept, semiosphere belongs to the methodology of culture studies and is associated with the concepts of holism and the part and the whole. And as a transdisciplinary concept, “semiosphere” is very close to the concept of symbol in symbolism: symbol as an indefinable term is suitable for conveying the cognition of the incognizable, and at the same time symbol can have an enormous semantic volume as a reduced myth.” (Torop 2005: 161)

The semiospherical approach thus enables a perspective of holistic analysis, i.e., to interpret the film text as a complex well-defined heterogeneous system (i.e., the semiosphere as a whole), the coherence of which emerges in the interaction between

its constituent mediums and between its different structural levels. The most relevant methodological tools for my analyses here are: the concept of the modelling function of external and different internal boundaries of text, and the notion of (artistic) space. On the other hand, a text as a semiospherical construct also appears as part of the semiosphere, simultaneously entering into dialogue with other similar semiotic structures in a given culture, which constitute its context (methodological principle of dialogism).

In the end of Chapter 3 the narrative situation (“the text within the text”; Lotman 1981/1994) in which Pärt’s pre-existing *tintinnabuli* music most likely is to appear in a film will be concretised, named and characterised.

Chapter 4 will test and expand on the analytic observations brought to the fore in Chapter 3 by analysing *tintinnabuli* music in three more films: *Wit* (Mike Nichols, USA, 2001), *Bella Martha* (Sandra Nettelbeck, Germany/Austria/Switzerland/Italy, 2001), and *Swept Away* (Guy Ritchie, UK/Italy, 2002). Although the process of analysis implicitly proceeds as it did in Chapter 3 (see above), in this chapter only the tip of the iceberg has been communicated in verbal discourse. The central aim of Chapter 4 is to present evidence that in addition to consistency in narrative situations where *tintinnabuli* music is introduced in film, similar cinematic techniques of pairing this music with other filmic means of expression have often been employed. These particular films were selected to demonstrate that it is not only art house/independent productions (like *Heaven* and *Gerry*) that have seized *tintinnabuli* music’s paramusical field of connotation and the particular filmic ways of setting these connotations to work. In the last part of Chapter 4 the implications for further research will be sketched.

The conclusive chapter brings me back to Pärt’s *tintinnabuli* music as it stands in the contemporary Western culture of musical multimedia. As the circle closes, I will review some important aspects of musical semiosis in our culture which have revealed themselves in the course of this research.

Finally let it be explicitly stressed, once and for all, that no analysis in this dissertation claims to be nothing more than an interpretation – in spite of being grounded on the consistent application of a well-defined methodology, and in a considerable number of instances supported also by intersubjective evidence. In trying to make sense of the experiences of Pärt’s music and its occurrences in film, I am at the same time as much my own guinea-pig as any of the subjects whose perceptions of *tintinnabuli* music and/or films I have quoted. Thereby I would like to add that describing something non-discrete in discrete terms, i.e., finding the accurate words for personal perceptions of artistic works is a struggle in itself. In this case I have had to find the words in a language other than my native tongue. The issue of language barrier also came up in the course of trying to understand other subjects’ descriptions of experiencing *tintinnabuli* music. The choice of words in free descriptions is not always straightforward, and even then, translation losses or mismatches can occur. After having given my best effort, I can only hope that the inevitable deficiencies of translation will turn out to be inconsequential.

1. Settling the score

“A film tells its story through moving images; its principal discursive medium is visual. At the same time, as film historians and theorists continually remind us, there has never been any such thing as a silent film. Sound, and music in particular, has always accompanied the visual as a supporting and subliminal language.” (Steinberg 1997: 171)

As emphasised above, music and movies have been inseparable since the birth of the film art. In the days of the silent film, music just was not welded into the film text, but usually played by live musicians inside the movie theatre. In addition to historical and aesthetic arguments (see Gorbman 1987: 33–38), there were also pragmatic arguments for using music to accompany film in its early days. First of all, music efficiently drowned out or covered up the distracting noise caused by the movie projector and the audience. Also, as critics often remind us, music was initially used as a psychological aid, “to smooth over natural human fears of darkness and silence.” (Brown 1994: 12) Thus films needed music also “because humans are conditioned to expect movements and action to be associated with sound.” (Neumeyer, Flinn, Buhler 2000: 9) One of the main functions of music in silent films was exactly that: to compensate for the lack of a diegetic sound world, most importantly of speech. “If title cards supplied the informational content of the missing speech, it was up to music to compensate for tones of voice, rhythms, inflections.” (Gorbman 1987: 37) Nonetheless, once the technical apparatus was improved as the cinema evolved, and the audience had grown accustomed to cinema as such, music in film was not abandoned. Quite on the contrary: filmmakers became more and more aware of and focused on which music to use in film and how. For example, the general stance of Hollywood’s studio system film practice was that, in order not to distract spectators’ absorption in the story, music in film was not to be heard or attended to consciously. Accordingly to this classic model, filmmaking in Hollywood came to operate on a strongly codified set of scoring and mixing principles to ensure music’s inconspicuousness in classical cinema (see Gorbman 1987: 73–91). With the breakdown of the Hollywood studio system in the late 1950s,

“the cinema broadened its range of musical idioms, and old rules that had dictated music’s deployment in films were relaxed or broken. In some quarters, at least, the film score began to be more frequently considered not so much as a layer to be added in post-production by the studio music department, but rather as an integral thread in the fabric of the film.” (Gorbman 2006: 3)

The “postclassical era” (Gorbman 2006) saw the influx of stylistic diversity in music, as well as “the foregrounding of music through unorthodox mixing, spotting,

and cueing choices.” (*ibid.*: 5). As the auteur cinema was born in the 1960s of the *nouvelle vague* in Europe and the Film School generation in the United States, music took on an unprecedented primacy as an element of personal expression. Gorbman (2006: 17) adds: “Since the 1970s especially, the tendency has grown for directors to indulge their own musical tastes in scoring a film.” All in all, film music – even if indeed used in a background function – can nowadays hardly be considered “inaudible”:

“Today, when music roars from theater speakers with the hyperclarity of digital sound, it is increasingly difficult to think of film music as unheard – one can hardly ignore its presence, much less neglect it.” (Neumeyer, Flinn, Buhler 2000: 2)

As will be shown next, this last statement also holds for the resonant voice that the contemporary film music scholarship has acquired by today.

1.1. Fundamentals of film music analysis

The study of music and film emerges within the 1930s context of the coming of sound and discussing sound film²⁸ and film sound. It develops, in part, as a counter-action to the established critical tradition, which as a rule excluded music from discussing the general and specific problems of film sound and its relation to image. Retrospectively, two paradigmatic changes can be indicated in the history of film music research, concerning the ways in which the notion of ‘film music’ and its implications have been understood. Chronologically these take place around the 1980s and at the start of 2000s respectively. The first of these paradigmatic changes is a corollary of film studies as a research discipline having become firmly fixed in university curricula. This in turn prepared the soil for the emergence of film music studies as a distinct research discipline, and for the subsequent explosion in the number of scholarly publications on film music (the key volumes: Gorbman 1987, Flinn 1992, Kalinak 1992, Brown 1994). Since the late 1980s film music studies have gained increasing importance. Mervyn Cooke (*s.a.*) writes:

“Modern film theories based on literary criticism, philosophy, anthropology and semiology, few of which address the musical component, have since the 1980s been increasingly supplemented by the work of musically literate scholars exploring alternative approaches in which the musical dimension receives the focussed attention it deserves, including fresh perspectives offered by psychoanalysis, gender studies and Marxism. As a result, film music has finally gained an intellectual respectability that had eluded it for many decades [...].”

²⁸ The first sound film is generally considered to be *The Jazz Singer* (USA, 1927), directed by Alan Crosland (Warner Brothers) and starring Al Jolson, a popular singer. Nevertheless, except for the constantly sounding music (typical of the silent movie), the film’s soundtrack is by far continuous. To be exact, *The Jazz Singer* is a part-sound part-silent film that contains several episodes featuring natural sounds, spoken dialogue and songs.

The second paradigmatic change can be associated with the field of film music studies becoming extensively interdisciplinary. Scholarship in this area has now expanded rapidly as specialists – historians, theorists, semioticians, and (experimental) psychologists – in musicology, film studies, cultural and social studies have explored the multifarious topic of ‘music in film.’²⁹ The diversity of this research topic is contingent firstly upon the fact that since its birth the film medium has applied two methods for creating a musical soundtrack: 1) using pre-existing music (compilation, arrangement); 2) composing original scores or improvising. (Historically, pre-existing music in film pre-dates the use of original scores.³⁰) Therefore, studies of film music can focus on music composed specifically for the screen (i.e., original film music), whether ‘classical’ (a generic term for instrumental[-vocal] art/concert music) or popular (incl. jazz, pop, rock, experimental, etc.); and/or on pre-existing music, whether classical (instrumental[-vocal] or operatic) or popular, in film. The topic ‘music in film’ can be approached in either a constructional or receptional end. This results in differing research interests, depending on the approach taken. The general emphasis can be on ‘music’, or on ‘film’ (or on both, as the current dissertation demonstrates). Until the 1990s, the most researched object of film music studies was the classical film score “which at its most specific is a Hollywood feature film [music] of the thirties and forties” (Gorbman 1987: 70). Research of other areas of filmmaking (e.g., European auteur cinema) on a noticeable scale has been a recent phenomenon. The vitality of film music studies today is exemplified by the increasing rate at which monographs and dissertations are appearing, not to mention the considerable number of articles that have been published since the late 1990s on the subject. The recent surge in the publication of anthologies (e.g., Buhler, Flinn, Neumeyer 2000; Joe & Theresa 2002; Powrie & Stilwell 2006) and the establishment of journals devoted to this area (esp. *The Journal of Film Music*, inaugurated in 2002; *Music and the Moving Image*, inaugurated in 2008) further contribute to this.

²⁹ Yet even as recently as 1994, James Buhler and David Neumeyer wrote about the state of film music studies, that it is lacking in the academics’ “systematic attention”: “Film music has received a good bit of attention, yes, but most of it has come from journalist-critics, fans, and sound-track collectors (with an occasional industry professional or academic thrown in).” (Buhler & Neumeyer 1994: 382)

³⁰ As Gorbman (2006: 4) writes, “the cinema has borrowed from classical and popular music since its first flickering days.” Cooke: “Original film scores were rare in the early years of silent cinema. In France, Saint-Saëns composed in 1908 a score for Henri Lavédan’s *L’assassinat du duc de Guise*, which launched the highly theatrical style of *film d’art*. Pre-composed film scores became popular in the USA in the wake of the enormous success of D.W. Griffith’s epic *The Birth of a Nation* (1915), which toured with its own orchestra performing a hybrid score (partly original, partly arranged from composers such as Grieg, Tchaikovsky and Wagner) compiled with the assistance of Joseph Carl Breil, who also collaborated with Griffith on *Intolerance* (1916). An entirely original score was supplied for *The Fall of a Nation* (1916) by Victor Herbert who, like some later commentators, objected to the use of pre-existing classical music on account of the potential distraction it offered to an audience familiar with the material.” Further on this objection see chapter 1.1.2.

By and large, the essential question of film music studies has always been: “What is music doing in the movies, and how does it do it?” (Gorbman 1987: 2)

1.1.1. Music as a filmic means of expression

The contemporary school of thought states that the integrity of film text is constructed of both visual and acoustic means of expression, and the interaction of these results in the emergence of narrative meaning. Nevertheless, to analyse either film or film music from this point of view is easier said than done. In addition to any “technical” requirements (esp. the interdisciplinary approach; see also page 17), I would suggest that, despite all circumspection, the contemporary thinking still very much holds onto the way in which the notion of ‘film music’ has been conceived of for the larger part of its research history. As David Neumeyer (2000: 37–38) has expressed,

“few notions in film theory are so widely accepted as the two principal constructs placing film music into a framework for interpretation: music serves a film’s narrative system, and, therefore, the primary axis along which film music moves is determined by the implied physical space of the narrative world. Thus, music’s “spatial anchoring” [...] is either secure (source music) or undefined (background music of underscoring). Furthermore, since it is assumed in both film and film-music literatures that the primary repertoire of cinema is the narrative feature film (not documentaries, cartoons, or “abstract” films), the goal of film-music criticism or interpretation is to understand/read/analyze narrative functions, or music’s role in shaping and furthering the narrative process.”

Music indeed serves a film’s narrative system, and understanding its role in shaping and furthering the narrative process generally is every film music scholar’s concern. Yet recognising the variety of the kinds of functions which music can have in film (see chapter 1.2) required the displacement of the diegetic/non-diegetic pair as the primary category for film-music analysis, and advancing “beyond the critical framework in which background music primarily serves to reinforce the cinematic illusion, and source music primarily entertains with the occasional formal performance.” (Neumeyer 2000: 45) Furthermore, in film music studies the terms “narrative”, “image”, “diegesis”, and “film” had all been rather synonymously applied for quite a significant period of time. Also, “narrative” was more often than not conceived as “plot (story)”. A redefining of the concept (as exemplified in chapter 0.2) has proved extremely helpful.

In short, until the 1980s the prevailing notion in film music studies had established that the primary vehicles of the narrative were images and dialogue/speech, whereas music was considered to accompany the process as subordinate – i.e., as the “left hand harmony” of the story’s “right hand melody” on the screen (cf. Gorbman 1987: 76). According to Caryl Flinn, music in the classical film score (that of any

film dating back from Hollywood's golden age)³¹ “was supposed to ‘repeat’ the activity or mood of the film image and was not supposed to deviate from this nor draw attention to itself *qua* music”. (Flinn 1992: 34) Due to this notion, it was a common practice of film music analyses from before the 1990s to oppose music to (the rest of) the film, and music to (the rest of) the soundtrack. This would lead to a discussion on how music supports or does not support the immediate narrative meaning (i.e., on the plot level, and already existent!) communicated through images and dialogue. While this approach paid attention to the relationship between music and images, it largely neglected to give any consideration to the relationship between music and other sounds. Oftentimes, as Neumeier (2000: 58–59) demonstrates, this stance also led to the evaluation of the film music independently of the film itself, that is, with the same criteria as would be used for concert music (as if the film score were only any good if it could be played in the concert hall), which of course can never do film music any justice (see below).

Since the late 1980s, then, film music scholars have been developing new critical tools (i.e., aesthetic and methodological criteria) that would allow for the treatment of film music not as a discrete, autonomous artefact,³² but as an integral component of the film's audiovisual expression plane, and the film's integrated sound track. The latter consists of nondiegetic and diegetic music, diegetic and non-diegetic voice (incl. paralinguistic means of verbal expressions), natural sounds, noises, sound

³¹ The so-called Golden Age of Hollywood lasted from the end of the silent era in American cinema in the late 1920s (arguably when *The Jazz Singer* was released in 1927) to the late 1950s. During these decades of studio system filmmaking, movies were issued from the Hollywood studios in numbers comparable to those of the cars rolling off Henry Ford's assembly lines. In a sense, filmmaking was highly regimented: most Hollywood pictures adhered closely to a formula – Western, slapstick comedy, musical, animated cartoon, biopic (biographical picture) – and the same creative teams often worked on films made by the same studio. Nevertheless this did not prevent many great works of cinema from emerging from this period (e.g. *The Wizard of Oz*, *Gone with the Wind*, *Casablanca*, *It's a Wonderful Life*, *It Happened One Night*, the original *King Kong*, *Mutiny on the Bounty*, *City Lights*, *Citizen Kane*, etc. etc.). From the point of view of the film (music) scholar, the main feature of the classical Hollywood film would be its “drive to produce cohesive, ‘seamless’ texts” (Flinn 1992: 45). Or, as Gorbman (1987: 72) says, classical Hollywood film “does the looking and listening for the spectator [...] [it] works toward the goal of transparent or invisible discourse, and promoting fullest involvement in the story.” It should also be recalled that Classic film score was the most researched object of film music studies until 1990s; thus prevailing attitudes towards ‘film music’ have been based on a very particular set of texts where all music functioned “to signify unambiguously, to channel the film's narrative and expressive elements into a safe harbour of meaning rather than blow them out to a sea of distracting complexity.” (Gorbman 2006: 4) Expansion of the research to other areas of filmmaking (e.g., European art/auteur cinema; or, ‘auteur music’ as Gorbman [2006] terms the topic) has definitely provided new insights into how music functions in film.

³² Cf. e.g. Flinn's (1992: 4) critique of the previously prevailed analytic practice: “Scores are discussed outside of their cinematic context – in much the same way that music has been isolated from its social and historical setting within traditional musicology.”

effects, and silence.³³ As explicated in the Introduction, I have in the course of my research found Nicholas Cook's (1998) concept of "multimedia" (see chapter 0.1) to be very useful.

In the history of film music studies, the main narrative function of the musical accompaniment has been considered the concretising and underlining of the emotional content of the visual-verbal story. Although, as James Buhler and David Neumeyer (1994: 376–377) add, it is worth noting that "one of the roles most often assigned to music in film (and to the leitmotif especially) is registering the presence of internal thoughts and motivations of characters that cannot be readily depicted in filmic terms." (Notice how Buhler & Neumeyer's use of the word "filmic" once more excludes music from film.) Chapter 1.2 offers an overview of the many other functions which film music can be considered to fulfill. Recently the question of music's integrative function in film (the domain of this dissertation) has perhaps aroused the most interest. The wide variety of approaches taken to analyse film text in its audiovisual integrity, suggests that more comprehensive theoretical frameworks have hardly yet been established. In this sense this dissertation hopes to contribute in "moving the debate both forward and deeper." (Powrie & Stilwell 2006: xiv)

In conclusion, another relevant stance of film music studies today is that the status of music in film – whether original or pre-existing – differs from that of the art/concert music. Although film music no doubt possesses internal discursive logic, and compositional and structural organisation, it can hardly correspond to the same criteria as that of concert music. Judging from this viewpoint, music in film is hardly autonomous in form and content. Its volume is usually subordinated to other narratively significant sounds (mostly to voice), music is often switched "on" and "off" in film, and pre-existing music is often modified or 'mutilated'.³⁴ Hence the musical form is generally determined by or subordinated to the narrative form. Even in the case of original film music (not to mention pre-existing music) "the final score is more than the composer's creation, it is a collaborative blend of the artistic, philosophical, practical, and technical visions of the director, composer, sound engineer, and others." (Chattah 2006: 1) Therefore, a final judgment of film music's quality cannot be made independently of the film. For researching pre-existing music in film this stance has certain implications which will be discussed in the next section.

³³ As Neumeyer (2000: 54) says, a basic feature of sound cinema is "the tension between image track and sound track, and within the soundtrack between music and dialogue."

³⁴ Cf.: "Editing an original piece of music is usually, if not always, inevitable to accommodate music to the images. [...] When pre-existing music is used, its modification or 'mutilation' could be tolerated, even encouraged, as far as it is cinematically justified [...] A good mutilation, however, should consider musical grammar, such as harmony, melody, and rhythm, so that the fragmented and rearranged original may sound musically satisfactory." (Joe 2006: 58)

Since pre-existing classical (as opposed to popular) film music is the central object under analysis in this dissertation, it will also be the first and foremost concern of the following subsection. Moreover, although references will be made to operatic/vocal music as well, the following discussion will be built on issues concerning the interpretation of classical instrumental concert music when applied as film music, i.e., pre-existing instrumental music. The difference between the interpretation of pre-existing instrumental and vocal/operatic music lies in the latter's word-boundness. In discussing film-musical signification below, I have thus paid only slight attention to how explicit verbal texts (lyrics, libretto) could enter the film-musical signification process. Where there is no need for this differentiation I will apply the term "pre-existing classical music," which refers to both instrumental(-vocal) concert music and operatic music.

1.1.2. Interpreting pre-existing classical music in film

"Why should film-makers use pre-existing classical music on a film soundtrack rather than either a score written specifically for the film or recent popular music which the audience is more likely to recognize? There are some fairly obvious reasons: it is likely to be cheaper,³⁵ and it can be used to marshal particular connotations of culture and class. It may also appeal to producers and directors as a way of having a full orchestral score while retaining direct control over its content. But the music might also be chosen because of the way that such music conveys meaning when taken out of its original context and given the new context of a narrative film." (Cormack 2006: 19)

As explained in the Introduction, the nature of pre-existing film music is bivalent: it exists 1) as concert/operatic/popular music that is displaced into the context of a film; and 2) as film music, mediating the narrative in mutual interaction with the other filmic means of expression. Additionally, some pre-existing musics have been employed so often and/or in such memorable ways that it is possible to speak of a third aspect of their existence – as pre-existing film music in and of itself. Ludwig van Beethoven's "Ode to Joy" ("An die Freude") from the 4th movement of Symphony no. 9, op. 125 would be an example of this.³⁶ Robynn Stilwell (1997) has discussed the music-based intertextual connections between the films *A Clockwork Orange* (Stanley Kubrick, UK/USA, 1971) and *Die Hard* (John McTiernan, USA, 1988). In my consciousness these two films are in turn inseparable from *Repentance* (orig. *Monanieba*, Thengiz Abuladze, Georgia/SU, 1984/87), *Stalker* (Andrei Tarkovsky, West Germany/SU, 1979), *Nostalghia* (Andrei Tarkovsky, Italy/SU, 1983), and,

³⁵ But cf.: "In contemporary filmmaking classical cues may be used less frequently for copyright and contractual reasons. To use them can be too expensive. Film music scholarship has often privileged aesthetic and formal issues, but in this instance we see that social and economic determinants are just as important in motivating use and nonuse." (Duncan 2003: 142)

³⁶ See also footnote 12 on page 14.

in a different light, from *Dead Poets Society* (Peter Weir, USA, 1989). All of these films are bound by the same music, the “Ode to Joy”-instances always bringing to my interpretive mind the others. This set of music-based intertextually related films is evidently personal. For another spectator, Beethoven’s “setting of stanzas from Schiller’s half-bacchanalian, half-religious *Ode to Joy*” (Kerman, *et al*) could easily elicit associations with other films and possibly other extramusical meanings (cf., e.g., Wierzbicki 2003, Stilwell 2003). Yet the idea here is that an interpretation of one of these films, or of Beethoven’s music in one of these films, is always influenced by how this very music has been used in other aforementioned films.

The “Ode to Joy” example was used to point out that the associations which pre-existing music could elicit in film can be unpredictable both in quantitative and qualitative terms, even if the use of a pre-existing piece of music has been intentional (see below). In the history of filmmaking and film study, the benefits and drawbacks of using pre-existing classical music in film have often been discussed. Since classical narrative film “works toward the goal of transparent or invisible discourse, and promoting fullest involvement in the story” (Gorbman 1987: 72; see footnote 31 on page 29), it has often been pointed out that for an audience that recognises the music, not to mention knows it well, pre-existing music could be a potential distraction from the film. The following quotation illustrates this point well:

“The associations which individual members of the audience may have in relation to a certain piece of well-known music are quite beyond the control of the director of a film in which it is used; indeed it may produce an effect on the individual entirely different to the one he wants, or it will almost certainly produce a distraction (which may occur at a vital moment in the plot and spoil the whole effect of the film), because of these private reminiscences which are evoked by the music.” (John Huntley, cited from Duncan 2003: 17)

When the use of pre-existing music has been objected to in the history of filmmaking and research, it has mostly been for the reason “that any familiar composition is cinematically unassimilable, and is therefore bad film music.” (Duncan 2003: 139)³⁷

Nevertheless, using a particular piece of pre-existing music can be perfectly intentional on the part of a filmmaker. The piece might well be very carefully chosen for specific connotative purposes and can be meant to be recognised, thereby evoking specific extrafilmic associations in the viewer. And here lies the question that distinguishes the analysis of an original film score from that of pre-existing film music: how does the original (extrafilmic) existence of the chosen pre-existing music impact the audience’s understanding of the film? In addition to analysing the

³⁷ Although it might be added: “Early accounts of film music tend to disparage such uses of classical music, partly perhaps because of the history of the use of classical music clichés in silent film accompaniment, but also perhaps because it was deemed to be less original and less creative [*than original score – KMV*].” (Cormack 2006: 19)

intrafilmic functions of pre-existing film music (i.e., all there normally is in the case of analysing original score), no account of pre-existing film music can avoid discussing the connotations and various intertextual associations (i.e., extrafilmic field of connotation) that the music previously conveys. In order to clarify I will establish the issues that would need to be considered in these discussions.

Following the example of Dean Duncan (2003), I will examine the various ways of interpreting classical music in film in relation to, on the one hand, creative/artistic intent and creative reception, and, on the other hand, in relation to unwitting creation and unwitting viewing. Thus the first interpretive strategy to be considered is based on intentionality, or, “the filmmaker’s rationale, especially when his or her musical choices are clearly conscious.” (Duncan 2003: 134). Clearly, “in at least some cases, musical selections are made for what they represent, and not just for accompaniment.” (*ibid.*) As Mike Cormack (2006: 19) says, pre-existing classical music “can be used to marshal particular connotations of culture and class.” Mervyn Cooke claims that its “most common use is as an agency for setting an appropriate period atmosphere.” The issue of signification that arises here is one of principle, and to a certain extent concerns original music as well.³⁸ Before beginning the process of disentangling how instrumental music could signify those meanings for spectators, I would like to mention that the intentional use of pre-existing classical music may be explicit or effaced. In the first case, where recognition of pre-existing music is crucial for understanding a film, there are several cinematic devices a filmmaker can use to ensure that the music will not go unnoticed. For example, displaying a representative section of a musical piece (like the beginning or main theme) will be more efficient than displaying a non-representative section. Secondly, the viewer’s attention can be drawn to music by foregrounding (e.g., suppressing other sounds) or otherwise emphasising it (e.g., via repetition). To communicate explicit intentionality, music could be introduced in marked contexts (e.g., climactic scene), and/or paired with the marked means of expression (i.e., music is presented in some unconventional way, differentiating the scene from the rest of the

³⁸ As Anahid Kassabian (2001: 16–17) asserts: “Film music has always depended on communicating meaning [...] From the very beginnings of film to the present, music for film accompaniment has been catalogued according to subject and emotion. An organist in a silent movie house might well have turned to Erno Rapee’s *Encyclopaedia of Music for Pictures* (1925), and would have found such categories as “Aeroplane,” “Oriental,” and “Sinister.” A contemporary corporation producing in-house industrial videos (used for sales, marketing, and training) can turn to a production music library such as Network Music. Production music libraries are recorded collections of music indexed by mood (e.g., romantic, eerie, light), geography (Western, oriental, panoramic), time (historical, contemporary, futuristic), genre (classical, rock, marches), structural functions (introductions, links), and action (travel, crime, sport). In such a library, directors, multimedia presentation authors, and others can find very much the same possibilities that Rapee’s collection offered, with the advantage that they are prerecorded and indexed in a database. Our corporation (or film/video student or market analyst or low-budget film/video producer) can now “rent” music, complete with meaning, for “Fanfare,” “Space,” or “Fashion.””

film). Film-musical signification can also be intended to be subtle. It is also possible, as Duncan (2003: 135–136) points out, “for conventionally effaced, mechanically functioning pieces, when carefully chosen, to resonate very dramatically.” An example of this subtlety could be found in the beginning of Stanley Kubrick’s *A Clockwork Orange* (UK/USA, 1971), which makes use of the slow funeral march from Henry Purcell’s *Queen Mary’s Funeral Music* (1695) into which the canonic “Dies irae” is welded. Even without knowing that this music (Purcell) is composed for a funeral, and without being familiar with the “Dies irae” and/or the rich symbolism that accompanies it,³⁹ it is fairly easy to understand that this music possesses a quality of morbidity. Of course, in the given case, there is also help of the way how the presented music is electronically processed. Nevertheless, in the case of another Kubrick’s film *The Shining* (UK/USA, 1980), merely understanding that the music expresses morbidity would result in the loss of some delightful nuances. Namely, that without recognising the opening music to be “Dies irae” and/or without understanding its textual references (or accompanying symbolism), I would imagine that the effect of the opening shot’s ravishing spookiness would be lesser than it otherwise could be, instead possibly evoking confusion as to why such magnificent images should be paired with such somber music.

It would now be befitting to ask how instrumental music can signify morbidity, or, as stated above, create connotations of culture, class, and period atmosphere for the audience. The shortest answer would refer to our being cultural beings (cf. Laul 2004: 311). As it was argued in chapter 0.1, any music bears culturally conditioned associations, based on musical style, compositional technique and forms, and characteristic sounds (instrumentation, timbre, scale patterns, intervallic structures). These are used, as a rule, in combination with one another, so that each reinforces the other (i.e., all attributes convey the same or very similar associations). Some of these associations may have objective reasons in terms of acoustic physics,⁴⁰ and others in terms of psychophysiology (originating from the fact that structural correlates of mood can be shown to be invariant across music, speech intonation, facial expression and walking gait; see page 55). However, musical signification is arbitrary

³⁹ “The plainchant has [...] been much cultivated by composers of secular music, who have traded upon its association with Thomas of Celano’s vivid portrayal of the Last Judgment and its ability to inspire listeners (at least in Catholic countries) with a feeling of terror appropriate to a particular context. Since Berlioz’s *Symphonie fantastique* (1830), a rich and productive symbolism has grown up round the ancient melody, embracing not only death and the fear of death, but also the supernatural (Bantock’s ‘Witches’ Dance’ in *Macbeth*, 1926; Saint-Saëns’s *Danse macabre*, 1874), political oppression (Dallapiccola’s *Canti di prigionia*, 1938–41; Ronald Stevenson’s *Passacaglia on DSCH*, 1960–62), and even ophidiophobia (Respighi’s *Impressioni brasiliane*, 1928).” (Caldwell & Boyd)

⁴⁰ For example, large objects are normally expected to issue low sound, compared to tiny objects’ high sound. Furthermore, since apparently from primeval experiences, humans tend to consider large objects to be more dangerous than tiny objects, pitch height alone can have a considerable impact on the listener’s cognition. Thus it is fairly stereotypical to associate high pitches with brightness, pleasure, joy, light-heartedness, etc., and low pitches with darkness, sadness, ominousity, etc.

(in its Saussurean⁴¹ sense) in principle. Occasionally there may be some verbal aid in the form of a composition's title or program; or we could encounter an instrumental/orchestral version of a known song, the lyrics or particular text phrases of which instantly enter the meaning-creation process; but the principle of arbitrariness nevertheless remains. (It has been argued that musical connotations are originally established through verbal language, particularly in relation to instrumental accompaniments of sung poetic texts:⁴² the choices of accompaniment,⁴³ which originally offered descriptive or dramatic renderings of the sung text's meanings, later crystallised into instrumental conventions that persisted, even if there was no word to accompany. In other words, these symbolic conventions were later transported to instrumental music.)

⁴¹ Ferdinand de Saussure (1857–1913), Swiss linguist whose ideas laid a foundation for (structural) linguistics in the 20th century. He is widely considered the 'father' of the European school of semiotics (as distinguished from the American school of semiotics, the 'founding father' of which is considered to be Charles Sanders Peirce). Saussure's most influential work *Cours de linguistique générale*, was published posthumously in 1916 by his former students Charles Bally and Albert Sechehaye, mostly on the basis of notes taken from Saussure's lectures. In 1996 a manuscript that contained Saussure's original notes was found; claimed to offer significant clarifications on the *Cours*, this manuscript was later published as *Écrits de linguistique générale* (2002).

⁴² For example, Ruth Katz and Ruth HaCohen (2003) contend that it was in the early 17th-century *stile rappresentativo* where an "invention" of symbolic construction of music took place, and this new awareness of music resulted in a revolutionary change: "the musical listener was called upon to enlist his imagination in an entirely new way. [...] It is this revolution, we believe, that forever separated music before and after Palestrina." (Katz & HaCohen 2003: 102) "Elaborating upon their own heritage, the monodists helped to define the symbolic significance of the instrumental accompaniment. They divided the previous multiplicity of voices into two virtually contrasting lines, making clear that the upper line, that is, the voice, derives its existence from the lower and that the latter determines the expressive content of the former. Given altogether new function, each move in the bass came to reflect not only professed rhetorical changes but their implied psychological base as well. It is here that the "subconscious" in music was born. [...] The instrumental accompaniment was to reveal to the hearer something in relationship to which the explicit articulation of the protagonist stood as the tip of an iceberg." (*ibid.*: 99)

⁴³ The examples Katz & HaCohen's (2003) bring, concern accompanimental choices of, for instance, contrapuntal or harmonic elaborations, thick or thin textures, simple or complex harmonies – all decided upon in order to render the verbal text's literary as well as metaphorical representations, its poetic structure. Cf., for example: "A most significant aspect of the elaboration of the madrigal related to harmony. The madrigalists developed a "secret code" which was related to distinct chords, connected to each other by diatonic, chromatic or enharmonic voice leading. All chords could serve as points of "departure" or "arrival"; the way they were to be used and the kind of connections to be employed were determined by the semantics of the text. Thus a tonic "arrival" was relegated to the end of an utterance and served as a point of departure for the next one. Diatonic relations were used for smooth connections of simple utterances, whereas the chromatic and enharmonic ones were reserved for the dramatic or expressive parts of the text. The whole procedure necessitated, of course, a frame of reference to which all arrivals and departures could relate, a governing tonality" (Katz & HaCohen 2003: 95).

Conventional extra- or paramusical associations are further reinforced by repetition (or, by historical tradition), where the same or very similar musical signifiers are used in different audio-/audiovisual contexts that aim to communicate the same associations (see chapter 4.3). In short, musical signification depends on certain semiotic codes used for interpretation (see e.g. Stefani 1987),⁴⁴ and it is subject to change over time and in different interpretive communities (e.g., cultures). Thus, presupposing certain (film) musical competence⁴⁵ on the viewing and listening subject, these idiomatic characteristics constitute one aspect of what enables instrumental film music (both pre-existing and original) to effectively “anchor” the image in meaning. This acts to “concretise” the ambivalent meanings of images and narrative events, not only in terms of their emotional content, but also in terms of the story, characters, diegetic time and space. The other aspect, which normally does not pertain to original film scores, consists in what does a particular pre-existing music stand for as 1) concert music; and as 2) pre-existing film music. The latter point was briefly touched upon in the beginning of this subsection (see also the end of footnote 156 on page 143). It concerned the possibility of pre-existing classical music to signify also by way of being used in other films besides the one in question. That is, to bring to mind (whether intendedly/designedly or unwittingly) the other films where this particular music has also appeared, thus influencing the interpretation of the one in question. The first point will now be elaborated.

In general, classical music – when identified as such – “suggests a certain level of culture and education.” (Duncan 2003: 136). In films,

“Classical music has been offhandedly and shorthandedly used to evoke class, culture, accomplishment, and a multitude of relations to them. In many cases articulation beyond that is neither intended nor expected.” (Duncan 2003: 137)

⁴⁴ Gino Stefani (1987) has proposed a model of musical competence. This model states that music is coded and decoded through several layers of signification, and proposes five codes by which music is experienced, and by which musical experience is comprehended. These range from general codes of music in society, to specific codes of music within a specific musical text. The most general of these pertains to all experience and covers all basic categorization of schemas (sensorial-perceptual, logical, formal/textual, etc.). Next, the codes of social practice are concerned with the relationship between music and the social practices of culture. These general levels are followed by three extramusical levels: musical techniques (theories and techniques specific to musical practice) that deal with the construction of music through musical parameters; style, referring to the combination of unique musical techniques, and connected with periods, genres, composers; and opus, the individual work or performance. All these codes interact in complex ways: the coding and decoding of music occurs simultaneously at several or all layers.

⁴⁵ Competence can be defined here as “a culturally acquired skill possessed to varying degrees in varying genres by all hearing people in a given culture [...] that generates consistency in encodings and decodings of film music” (Kassabian 2001: 20).

Introducing classical music in film therefore enables to signify persons, objects, places, situations, ideas, etc. belonging to high(-brow) culture (as opposed to, for example, mass culture), or to middle class (as opposed to low class). It is to the filmmaker's imagination how to make use of this connotation – whether to couple a villain character with classical music to suggest his/her inherent goodness or potential to improvement;⁴⁶ or use it to add a layer of irony, grotesque, parody, etc. in film (as, for example, in Kubrick's *A Clockwork Orange*, UK/USA, 1971); or do something else entirely. For example, in Federico Fellini's *E la nave va* (Italy/France, 1983) it is not necessary to identify each piece of classical music used; yet recognising the introduced music's status as classical is highly beneficial, since music in this film is part and parcel of the artistic image of Occidental Culture or the Old World. Compare this to the end of *511 paremat fotot Marsist* (*511 Better Photos of Mars*, Estonia, 1968), a staged documentary directed by Andres Sööt, where, in order to comprehend the textual meaning, it is not even necessary to recognise the music's status as classical, not to mention the identification of the sounding piece of music (*Andante* from G. F. Händel's *Water Music* Suite, 1717). The recognition of an alien sound world (Händel) in stark contrast to the music that has been previously used throughout the film (mostly, *The Beatles*) would suffice.⁴⁷

In addition to signifying on its general high-culture status, pre-existing classical music can be shown to signify on the basis of the implications of style (idiom), genre, the composer, and the specific composition. First, a certain musical idiom can carry particular connotations (for example, the music of the Renaissance is often used to signify 'humanism'). Secondly, certain genres (e.g., military marches, church music, minuets, can-cans, or tangos) can evoke certain social stereotypes or localise the time or the place. Thirdly, in the end of chapter 4.3 I will draw attention to how

⁴⁶ An example of this can be found in Luchino Visconti's *Ossessione* (1942), in which the adulterous protagonists have a chance reunion at a fair; they enter into singing contest where the cuckolded husband sings a baritone aria "Di Provenza il mar, il suol" from Giuseppe Verdi's *La Traviata* (Act 2, scene 1). As Dean Duncan (2003: 140) writes: "Sweaty, boorish, uneducated Signor Bragana's familiarity with Verdi's high-culture text at least problematizes the universality of the notion that serious music is the property of privilege." Although I would like a further discussion of the notion of 'high-culture' here, Duncan has also another example to offer: "In Visconti's *La Terra Trema* (1947), a group of drunken and unemployed barflies dance through the streets of a backward Sicilian village, while one of their number plays Chopin's E major *Etude* (opus 10) on a harmonica." (Duncan 2003: 165)

⁴⁷ Mihhail Lotman (1987: 36–37) has written: "The principal theme of several Sööt's films indeed is [...] the confrontation of momentary and eternal ideals. Characteristic of Sööt's world-perception is an extraordinarily poignant sense of present. Every moment comprises in its perfection both temporariness and timelessness, both artificial and authentic values. From the standpoint of momentousness it is difficult to tell them apart, and inauthentic values appear yet more conspicuous, might yet have more weight for a temporary person. [...] By way of music Sööt confronts instantaneous temporariness and sempiternity [...] for example in "511 Better Photos of Mars", *The Beatles'* music expresses what is currently relevant in time, while Händel's music carries what is valued permanently."

the music of Johann Sebastian Bach appears in film “as an echo of past devotions, and of the assurances that justified them” (Duncan 2003: 138), irrespectively of whether a sacred or secular work has been used.

“In Michael Powell and Emeric Pressburger’s *A Canterbury Tale* (1944), the climax occurs as one of the characters, a bitter cinema organist, plays Bach’s D-minor *Toccatina and Fugue* in the Canterbury Cathedral. This piece and its formal structure have no liturgical function, but again as Bach has come to mean holiness, even the Toccata becomes a signifier of grace. That grace here is expressed through the most famous composition in the organ repertoire. Though the choice of the familiar piece sacrifices elegance for lay comprehensibility, it still provides apt and meaningful accompaniment for the series of semisecular, beautifully cinematic miracles that it accompanies.” (Duncan 2003: 139)

The fact that even Bach’s secular music signals ‘religiousness’ in film is not so much because of the music itself, as it is the composer as a physical person who has come to personify holiness.⁴⁸

Finally, a composition in and of itself may carry certain associations, which turn out to be crucial in the understanding of the film. That is, the specificity of the cue and its identification becomes very important. “They can cause us to interrogate our affective responses as the simultaneously engage our intellects and increase our knowledge, so that feeling and thought can profitably coexist.” (Duncan 2003: 137). This is demonstrated in Charlie Chaplin’s *The Great Dictator* (USA, 1940), where, in the “ballet” sequence of Adenoid Hynkel, obsessed with the idea of world domination, dancing with a balloon globe would merely seem like a cleverly choreographed performance, if one did not recognise the overture to Richard Wagner’s *Lohengrin* (1850) to which it is set. The very ingenuity of the idea to pair *Lohengrin*’s leitmotif with Hynkel’s character, and the resulting ironic, satirical and even grotesque connotations would go unnoticed.

In any case, considering the described layers of film musical signification,

“[t]he level of specificity is important. A loose idiomatic identification – that sounds like classical music – will lead to a particular response; the more particular the identification, the more complex and interesting the effects that can be traced.” (Duncan 2003: 141)

⁴⁸ This notion does not exclude other possibilities of signification, although those, I would argue, are nevertheless informed by ‘holiness’ – even if loosely. Cf.: “[I]n *Fantasia* (1940) a fugue [of Bach] is accompanied on screen by abstract animated patterns attempting to capture the texture of the counterpoint; in *Truly, Madly, Deeply* (1990) diegetic and extra-diegetic uses of Bach’s music are subtly blurred according to the progress of the main characters’ ghostly romance; in *Schindler’s List* (1993) a German soldier gives an appropriately manic performance of an English Suite on a piano in the Kraków ghetto in which the occupants are being massacred, his comrades’ inability to identify the composer making an obvious cultural point [*sic!* – *KMV*]; and in *The English Patient* (1996), segments of the Goldberg Variations are used in conjunction with pastiche Bach composed by Yared to facilitate the merging of various musical strands towards the end of the film.” (Cooke)

However, in some cases it might nevertheless be impossible to understand exactly what a filmmaker is doing, despite recognising the pre-existing music used. For Duncan (2003: 143),

“Godard’s *Pierrot le Fou* (1965), *Two or Three Things I Know About Her* (1966), and *Tour/Detour* (1978), Pasolini’s *Uccellacci e Uccellini* (1966) and *Oedipus Rex* (1967), and Bresson’s *L’Argent* (1983) are a few examples of films in which classical quotation seems careful and at least semirational, but where substantial opaqueness makes comprehension difficult for the viewer.”

Thus another strategy for interpreting classical music in film would be the consideration of other motivations beside the filmmaker’s rationale. Leaving aside practical/economic considerations, and focusing on artistic ones (even if pragmatic; see below), it might be that clear communication has not been the intention of the filmmaker. Of course, “an artist’s mind has its own reasons, and they are not always communicated clearly to the outside” (Duncan 2003: 143). Yet it might as well be that what initially seem “obscure, elite, even arcane motivations” turn out to be constitutive of a particular way of worldmaking, like a filmmaker’s handwriting. (After all, none of the films Duncan lists seems to pass as an example of a “drive to produce cohesive, ‘seamless’ texts”.) As a result, nothing forbids the choosing of classical music as a way of increasing complexity and ambiguity in film, as opposed to its limiting the range of meaning (see Cormack 2006).

On the other hand, the meanings and expressive functions of pre-existing film music depend to a large extent on the viewer’s memory and recognition of the connotations, subject to shift in time (and place). Thus the original intentionality of a filmmaker might become lost, forgotten, or even ignored. Or, in some cases, intentional meanings could also become expanded further. For example:

“In the film “Repentance” by Thengiz Abuladze, excerpts of Arvo Pärt’s “Tabula rasa” are presented. The credits only state: “In the film, fragments of the classics’ musical works are used.” Abuladze himself has told (cf. “Sovetskaja Muzyka” 1987, no. 10, p. 5): “We were filming the scene at the rail junction where women are looking for their imprisoned family members’ names from the lumber transported from taiga. [...] We recorded natural sounds and the phonogram turned out quite expressive. Rattle of the train-wheels, sawmill, dogs barking, voices, steps. Actress Mzija Mahiveladze played very well, the entire team was crying... Composer Giya Kantcheli watched the filmed sequence. He said: “I have music which might suit you.” And he delivered a tape. What it is, I do not know to this day.⁴⁹ Music? Background sounds? Moaning? This is what sounds in the film. For the first time in the lumber-episode. Sounds of the railway and the sawmill had to be left out. For the second time the

⁴⁹ I would add that in any case, explicitly crediting Arvo Pärt’s music would not have been possible – not in the film, nor in that interview cited in this quote –, since after his emigration from Soviet Union in 1980, Pärt had been officially deemed outcast, and publicly pronouncing his name would have meant sanctions for anyone who did so.

same sounds are heard in a scene where Nino Barateli rushes to her friend Elen, and, after having seen the seal on her door and been told by the neighbours that Elen was taken away at night, sinks in desperation on the stairs. It is the voice of anguish, wailing of innocents deemed guilty.”

We do not know whether Abuladze knew of the composer whose music he used in these episodes. [...] Be it as it may, for the Estonian film viewer who recognised his countryman’s music in these episodes, the theme of exile was evoked in addition to the themes of deportation and imprisonment. Thus became the film’s issues expanded to our time.” (*TMK* 1988: 55; see footnote 156 on page 143)

For a third strategy in interpreting classical music in film, Duncan suggests moving away from the filmmakers and from artist-first interpretations, since “[a]scribing intent without full awareness of the artist’s motivations can be a perilous undertaking.” (Duncan 2003: 144) That is, next to the motives of a filmmaker, the audience’s cultural awareness is just as important in flushing out connections and informing their interpretation. An audience may not fully grasp an artist’s intentions or perhaps it is just that these are not completely coherent or justified. On the other hand, spectators may hear something that the filmmaker is not aware of having intended (“intended and/or not, wonderful and artful things [can] emerge from seeming superficiality,” writes Duncan [2003: 139]). For Duncan, it is not necessarily a problem: “meaning can be reaped whether or not an author is aware of having planted the seed.” (Duncan 2003: 144)

“Our Romantic predilections notwithstanding, the creator is not always in full control of his or her materials, or aware of the ways they reinforce or undercut the apparent, or the intended, message.” (Duncan 2003: 145)

Duncan’s point concerning this interpretive strategy is that, in the case it is coherent, “the creative critical reception of a text is valid, and that such reception should not and need not justify itself by ascribing a creative interpretation to the artist.” (Duncan 2003: 145) After all, as is generally the case, the meaning of an artistic text is by nature multivalent (many-voiced), opened to many possible interpretations. “When film music is used and heard and processed, multiplications result.” (Duncan 2003: 162) Hence filmmakers can never foresee all the implications caused by their musical selections. The “direct control” over music’s content which they retain (see Cormack’s quote at the beginning of this subsection) is never absolute. The artistic text invites the reader to participate dialogically. Despite the filmmaker’s intended interpretation, “[i]deal, coherent, competent readers, even misreaders are all important in helping us understand a range of relationships between text and audience.” (Duncan 2003: 130)

Considering the understanding of classical music in film, the audience’s experience is no less relevant than the author’s plan. Of course, classical music can also be used in ways that “may frustrate an absolutist musical elite”, and “critical elaborations can be appropriate when we see clearly how clumsy cues have exceeded the

filmmaker's intent and expectation, leaving us with unwitting but still substantial insights." (Duncan 2003: 163, 146; see my analysis of *Swept Away* in chapter 4.1.3). "One important reality, then, is to acknowledge when and how the artist falls short" (Duncan 2003: 148). The other is the acknowledgement that classical music is transformed in its film settings: "Welding themselves to visual rhythms onscreen, they become the music of the specific movie [or] scene rather than the piece one may have known before." (Gorbman 2006: 4) As I will also show in Chapter 3, the film contexts may have a profound effect over pre-existing classical music, sometimes making it reveal aspects of itself which never need come forth in concert performance.⁵⁰ Therefore: "When used as a film score [...] rather than the music's range of meaning narrowing, that range is likely to be increased." (Cormack 2006: 21).

In any case, as Powrie & Stilwell (2006: xix) emphasise:

"The very thing that earlier theorists of film music protested about or dismissed in pre-existing music in film is, in fact, the very thing that can make it most powerful: the history of the piece with all its accrued connotations can indeed rupture the surface of the film and draw the audience (usually conceived only as a group of *viewers*) into a contemplation of the contexts of the piece, but that can be as valuable a creator of meaning as any specifically composed piece. It merely enters at a different point of signification, which demonstrates clearly that the flexibility of theorising is markedly more subtle and productive than the orthodoxies of a monolithic Theory.

Pre-existing music can be compared to geological strata which the archaeologist patiently uncovers to reveal the ghostly bodies who trod the ground before us. So too, analysing pre-existing film music is a kind of archaeology of the undertone, historically and materially bound, that aims to work through the layers of connotations to reach the affects lying under the concretions of time."

Having thus established the extrafilmic aspects which the analysis of pre-existing classical film music has to cover, I will now elaborate on the intrafilmic aspects. At this point there is no further need to distinguish between pre-existing and original film music. After all, in a sense (e.g., for the filmmaker) there might not even be all that much of a difference between the use of original and pre-existing music in film (see e.g. Gorbman 2006: 14).

⁵⁰ This exemplifies what Nicholas Cook has meant in stating that rather than having particular meanings, music has "the potential for specific meanings to emerge under specific circumstances." (Cook 2001: 180). Or elsewhere: "music does not so much have meaning as potential for meaning, and the realization of this potential is a function of the context within which the music is received: a context which may involve the overt alignment of sound with other media (as in songs, operas, music videos and films, television commercials), or which may involve other media in ways that are less conspicuous but no less efficacious, such as verbally mediated traditions of interpretation." (Cook 1998: 270)

1.2. How film music works

One of the things that distinguish sound films from silent films is that in the former – with the exception of cartoons and some experimental films – the music does not play in a continuous stream, but there are musical and nonmusical sections in alternation. Therefore, there ought to be reasons for the music to appear in particular situations in the film. In general, since the birth of film art, music has been considered the most efficient means in film 1) to set specific moods and emphasise particular emotions suggested in the narrative; 2) to “concretize” the ambivalent meanings of visual images and narrative events in terms of their emotional content, but also through indicating a point of view, supplying formal demarcations, and establishing setting and characters; 3) to “make” the story, characters, diegetic time and space more “real” by heightening the sense of reality of or absorption in film (incl. by masking extraneous noises); 4) and to conceal the fragmentarity characteristic of the film, i.e., to provide formal and rhythmic continuity by filling “gaps” between shots, in transitions between scenes, and to provide formal and narrative unity via repetition and variation of musical material and instrumentation (cf. Gorbman 1987: 73).

It should be pointed out that “[w]hatever music is applied to a film segment will *do something*, will have an effect [...] because the reader/spectator automatically imposes meaning on such combinations.” (Gorbman 1987: 15) In other words, whichever music is paired with a given image and sound, meaning always emerges, and it is subject to change as soon as one of the filmic means of expression is altered, despite the others remaining intact. As empirical research has shown, the emerging result of a given pairing is to a certain extent predictable. Several music psychologists have presented evidence to prove that a different soundtrack (differing in its musical structure and character) accompanying the same visual segment will result in different judgments of the emotional categories (e.g., sad, thrilling, sentimental), choice of genre (e.g., horror, comedy, crime), personality traits of the characters, reasons for the character’s actions, and expectations for the further course of the narrative or the completion of the film (for an overview, see Cohen 2001).

In chapter 1.1.2 it was stated that the communication of meaning works primarily due to psychocognitively and culturally conditioned, and historically (by way of conventions) reinforced associations of certain musical sounds that have been organised in certain ways (i.e., musical styles, compositional techniques, instrumentation, timbre, scale patterns, intervallic structure, etc.) with certain extramusical experiences. To answer the question “How does music in film narration create a *point of experience* (note the visual chauvinism of saying “point of view”) for the spectator?”, Gorbman (1987: 2–3) suggests three strategies by which music can signify in the context of a narrative film. *Purely musical signification* results from the highly coded structural-syntactical relationships inherent in the association of one musical tone with another. Patterns of tension and release

(or, activity and rest, growth and decay) provide a sense of organisation and meaning to the musical sound, apart from any extramusical association that might exist. Cultural musical codes (considered in chapter 1.1.2) are exemplified by music that has come to be associated with certain emotional or ideational expressive meanings. These associations have been further canonised by the film (and/or music) industry into certain conventional expectations (implicitly anticipated by enculturated audience members), determined by the narrative content of a given scene. Finally, cinematic codes influence musical signification merely due to the placement of musical sound within the filmic context. Opening and ending credit music (see chapter 1.2.3) illustrate this type of signification, as do recurring musical themes that come to represent characters, situations, etc. within the film (see below). I would now like to draw attention to another aspect of pre-existing film music. Namely, besides recognising the pre-existing music employed, it is often necessary also to recognise how the music is employed. That is, whether it is left “on its own” to unfold as if on concert stage, if it is somehow distorted (cf. page 172), and whether it is backgrounded or foregrounded. These matters can assume immense importance in interpreting both the film and the music.⁵¹ Furthermore, in addition to Gorbman’s three signification/interpretational codes, *intertextual signification* also actively enters into play in the case of pre-existing film music.⁵² To conclude, creative critical reading of film music presupposes certain competence and cultural experience on the viewing/listening subject, whereas the interpretations are inevitably bound to historical moment and interpretive community/culture.

⁵¹ See, for instance, Flinn’s (2000) analysis of the third movement *Adagio* from Beethoven’s Ninth Symphony at the beginning of Rainer Werner Fassbinder’s *Die Ehe der Maria Braun* (1978). Beethoven’s music appears there “mixed with enough other sounds so as to be very nearly drowned out entirely. Evoked from the past but coincident with bombs, fire, screaming, and destruction, the barely audible “masterpiece” suggests at best a certain impotence, an inability to help or matter, and, at worst, a complicity with the more destructive aspects of Western “progress.” [...] In *Maria Braun*, the new context of the music is so cluttered – literally, with debris from the bombing – that any “purity” or integrity of Beethoven’s work cannot remain intact, nor its meanings unaltered.” (Flinn 2000: 126–128)

⁵² Notice, for example, how Gorbman (2006) reads Györgi Ligeti’s “stripped-down piano piece” from *Musica ricercata* (1953) in Stanley Kubrick’s *Eyes Wide Shut* (1999). This second piece from *Musica ricercata* uses only three pitches (F, F#, and G): “this work is built rigorously from the minimal interval of a semitone, alternating between F and F#. Once the piano states the basic ‘melody’ of the alternating semitones [...] the motif undergoes variations in range and in intervals between voices [...] Two minutes in, a strong dramatic point arrives: the pianist hammers a *sforzando* on a brand new note – a sustained G-natural – and then insists on this G in accelerating repetitions. [...] At first, the Ligeti sounds like something familiar in the movies, a suspense cue with its insistence on the semitone and on the spectral creepiness of octaves played deep in the bass. Thus it appropriately conveys tension, mystery, drama. But the cue goes on too long, and is repeated note for note too many times throughout the story to act as conventional movie music. It thus becomes the sign of something else, and in the process breaks the transparency of ‘normal’ scoring.” (Gorbman 2006: 9–11)

Many researchers have tried to define and systematise the functions of film music. In the following paragraphs, having been adapted mostly from Claudia Gorbman (1987), Annabel Cohen (2001), Scott D. Lipscomb and David E. Tolchinsky (2005), Philip Tagg⁵³, and Anu Juva (2008), I will propose a set of ways in which music can serve to communicate meaning in film. The following thus “represents the various ways a soundtrack⁵⁴ can elicit emotional response and/or convey the dramatic intentions of the film narrative.” (Lipscomb & Tolchinsky 2005: 392) Most of these are not mutually exclusive, as the same music in film can have many different kinds of functions – “temporal, spatial, dramatic, structural, denotative, connotative – both in the diachronic flow of a film and at various interpretive levels simultaneously.” (Gorbman 1987: 22) Finally, the functions I will bring forth below can be fulfilled both by original and pre-existing music (and many of these also by other film sounds than music). Also, the functions generally do not depend on whether the music is diegetic or nondiegetic.

I have grouped the film-musical functions as related to the film experience in general, to the actual content of film narrative, and to the narrative structure. Still, it is important to point out that “film music nearly always functions together with other film components, and as interpreted in the context of progress of the narrative.” (Juva 2008: 259) Music as one component of the film’s audiovisual expression plane executes its narrative functions in mutual interaction with the other filmic means of expression.

1.2.1. Regarding the nature of film experience in general

Music typically plays an integral part of any film. Undeniably, the principal function of the film score is to mediate the emotional content of a cinematic narrative. That is, to create mood (atmosphere), feeling, emotional expression and experience. Indeed, music “provides one of the strongest sources of emotion in film” (Cohen 2001: 268), in terms of the diegesis as well as the viewing and listening subject. In other words, it both expresses/represents and evokes feeling.⁵⁵

⁵³ See: <http://tagg.org/teaching/mmi/filmfunx.html> (accessed 18 Jan 2009). Tagg, in turn, draws to a great extent from Zofia Lissa; see: Lissa, Zofia (1959/1965). *Ästhetik der Filmmusik*. Berlin: Henschel. pp. 115–256.

⁵⁴ “Soundtrack” is to be understood here integrally, as suggested in Neumeier 2000. Cf.: “Within a film, the soundtrack contains not only the musical score, but ambient sound, dialogue, sound effects, [...] silence, and some sounds that fall in the cracks between traditional categories [...] any of which may be either diegetic or nondiegetic [...] all exist for the purpose of enhancing the intended message of the motion picture.” (Lipscomb & Tolchinsky 2005: 401)

⁵⁵ For instance: “Music’s dual function of both articulator of screen expression and initiator of spectator response binds the spectator to the screen by resonating affect between them. The lush, stringed passages accompanying a love scene are representations not only of the emotions of the diegetic characters but also of the spectator’s own response which music prompts and reflects.” (Kalinak 1992: 87)

“Musical sound provides a cue for the listener concerning whether the narrative is supposed to be perceived as scary, romantic, funny, disturbing, familiar, comforting, other-worldly. In this capacity, the role of music is significantly enhanced by the *level of ambiguity* inherent in the visual scene. [...] The more ambiguous the meaning of the visual image, the more influence is exerted by the musical score in the process of interpreting the scene.” (Lipscomb & Tolchinsky 2005: 393)

When unassociated with a particular focus, music induces mood, as often occurs during the opening credits of a film (Cohen 2001: 258), preparing or attuning the spectator (see chapter 1.2.3). In addition to emotional cueing, music “identifies and situates the film in a given genre; it targets particular audiences; it appeals to particular critical positions, expectations and critical criteria among reviewers and audiences.” (Juva 2008: 259) For example, according to Lipscomb & Tolchinsky (2005: 393), film scores often serve to provide a sense of nostalgia, communicated through the specific selection of music.

Music can also convey the scope of a film, effectively communicating whether the film is an epic drama or a story on a more personal scale. Film music can reinforce or alter the overall perceived energy level of the film, and/or the perceived level of energy at a given point in film (i.e., to relax or intensify the tension of a scene). It can readily convey the film’s pace: “By establishing patterns in the use of music, sound effects, and silences and then manipulating these established patterns, a film can be made to feel subjectively like it is speeding up or slowing down.” (Lipscomb & Tolchinsky 2005: 396) Of course, music can also influence the perception of pace within one scene more directly as well. For example, music in a fast tempo can alter the scene’s pacing to be perceived faster than it would be with slow-tempo music, or without any music at all.

Finally, music as an art form adds to the aesthetic or artistic effect of the film in acoustic terms, as well as by contributing to the integration of the film text. The major unifying force in film scoring has of course been the use of leitmotifs, generally defined in film music studies as any melodically, harmonically, rhythmically, instrumentally and/or timbrally distinctive music that becomes associated with a cinematic object (person, object, place, situation, idea, emotion, state of mind, etc.), and is heard more than once during the course of a film (see Gorbman 1987: 26–29). As is the case in art music, a leitmotif may either remain musically unaltered on its return, or be altered in rhythm, intervallic structure, harmony, orchestration, accompaniment, etc. while nevertheless retaining its identity. It can also be combined with other leitmotifs in order to suggest a new dramatic situation. Ronald Rodman (2006: 124) points out:

“[M]usical leitmotifs carry a dual function as both denotator and connotator, thus making narrative cueing ‘economical’. Musical leitmotifs denote characters or situations through a link with the visual images on the screen, and through repetition of this link. Connotation is a more subtle, subjective, interpretive process, dependent

upon a deeper level of signification and the audience's interpretive skills. For connotation, music and image may agree on 'what' to express, creating a redundancy of meaning between music and image. However, connotation also occurs when music foreshadows or contradicts the image on the screen."

I will return once more to the issue of connotation in the next subsection. In conclusion:

"In the classical cinema score, leitmotifs are associated with a film's characters and narrative situations through repetition and encoded musical gestures (for example, a fanfare shape for a hero's leitmotif, playing a leitmotif in minor mode for melancholy situations), while also adding a dimension of structural unity in a film." (Powrie & Stilwell 2006: xvii)

1.2.2. Regarding the content of film narrative

"One of the most effective ways in which a musical score can augment the narrative is to express the unspoken thoughts and unseen implications that underlie the drama." (Lipscomb & Tolchinsky 2005: 394) I will discuss the functions of film music that are related to character, time, and space, i.e., to the most relevant "ingredients in a dramatic work" (Whittall).

To start off, music can convey a character and his/her internal life, thoughts, and feelings. Whether or not through the technique of leitmotif (see above), music can connotatively specify the traits of a character (e.g., heroic, villainous), his/her emotional state or mood (e.g., joyous, romantic, terrified, excited), character development (e.g., from naïve to sophisticated; from wicked to virtuous), and social or ethnic stereotypes.⁵⁶ On the other hand, music can denotatively/leitmotivically refer to a character, emotion or idea when those are absent at a given point in the narrative. After all, "the leitmotif becomes significant in itself only to the extent that it is liberated from the image." (Buhler & Neumeyer 1994: 376) The defining of a character with music signifies his/her importance in the narrative. It gives him/her substance: without the sound, musical or non-musical, "the character(s) would cease to exist or be less than fully realized (e.g. the mother character in *Psycho* or Hal in *2001: A Space Odyssey*)." (Lipscomb & Tolchinsky 2005: 394)

As was previously stated, music can be used to communicate that which characters on screen are (supposed to be) feeling. For example, a neutral shot of a heroine reading a letter to the tune of horror music would let the audience know that the letter contains terrible news for her. Yet it can also be effectively used to communicate a certain set of emotions that the character on screen does not experience.

⁵⁶ Cf.: Music can influence "the semic content of the character. For instance, in the case of a "friendly image" + "modal organ phrases", the music adds the seme "religiosity" through the instrumental timbre and the particular non-tonal scale, and it could add the seme of "vitality" by speeding up of rhythms, by major keys, and so on" (Simeon 1996: 349).

For example, the same letter-reading scene with a neutral shot of a villain instead accompanied by the same music would tell the viewer that something awful is going to happen. In the latter case the letter carries terrible news for us – the audience – while it might be wonderful news for the evil character reading it. In other words, music “has the potential to evoke emotion in a scene that would, in its absence, be perceived as neutral.” (Lipscomb & Tolchinsky 2005: 384)⁵⁷

Secondly, music can localise historical time, i.e., establish the narrative’s placement in time, “authenticate the era”. Additionally, “the musical score is often used to accompany montage sequences, conveying not only the passage of time, but implying changes that have occurred – personal, interpersonal, or even global – during the intervening period (e.g. the well-known ‘breakfast montage’ from *Citizen Kane*)”⁵⁸ (Lipscomb & Tolchinsky 2005: 394).

Thirdly, music can localise place and articulate space in general. It can connote a particular cultural/ethnic/geographical physical place (e.g., Japan, the jungle, Paris, country, space, underwater), social (e.g., upper or lower class) or historical environment (e.g., a medieval castle). It can also convey the quality and size of a space, making small spaces seem more grand, artificial spaces (e.g., in sci-fi movie) more realistic, or alter the understanding of visible space (e.g., on-screen forest paired with modal organ music, resulting in perceiving that forest as religious space).

In addition to mediating the aforementioned narrative ingredients, film music can, on a smaller scale: 1) emphasise movement, i.e., musically underline visible or audible movement that is not considered intrinsically musical (e.g., running, galloping, swaying, stabbing) as well as the mode of movement (e.g., quickly, slowly, calmly, jerkily); 2) emphasise “real” sounds, i.e., underline, by stylised musical means, sounds which are not included in the music itself (e.g., rain, wind, footsteps, screams, sighs, laughter) as well as the character of sounds (e.g., *slam, bash, pow, wham, thud*). The two most frequently used dramaturgical techniques to execute this function are mickey-mousing and the stinger. The former is named after musical practices used in the early Disney sound cartoons, and refers to music which makes actions on the

⁵⁷ Lipscomb & Tolchinsky refer to an excerpt in Alfred Hitchcock’s *Psycho* (USA, 1960) to demonstrate this fact: “In the ‘rainstorm sequence’ scene (25:35), Bernard Herrmann’s musical score creates the jarring tension felt by the audience, a tension not present when the scene is viewed sans music” (Lipscomb & Tolchinsky 2005: 384).

⁵⁸ Cf.: “Montage sequences often use nondiegetic music to bridge gaps of diegetic time. The famed breakfast-table sequence in *Citizen Kane*, for example, showing Kane and his first wife sitting at progressively greater distances from each other as the years pass, visually signaling the emotional distance that grows between them, has a theme-and-variations music – as well as equally symmetrical shot compositions – to simultaneously bridge and demarcate the temporal discontinuities in the narrative.” (Gorbman 1987: 26) “The famous montage sequence brilliantly shows the dissolution of Kane’s marriage to his first wife. It begins with Kane and his young wife very much in love. Herrmann employs a gentle little waltz tune through this first portion, and as the montage proceeds, he writes a variation on the waltz tune for each sequence of the montage, the variations reflecting in mood the change in the relationship between Kane and his wife.” (Prendergast 1977/1992: 244)

screen explicit by “imitating” their character, direction, or rhythm. The stinger is a “musical *sforzando* used to illustrate sudden dramatic tension” (Gorbman 1987: 88), although, as Gorbman emphasises, silence can also “sting.”

1.2.3. Regarding narrative structure

First of all, “[t]he appearance, disappearance, and reappearance of musical sound can provide or clarify the narrative structure of the film.” (Lipscomb & Tolchinsky 2005: 395) In other words, music in film works to demarcate the film’s formal structure and enhance a sense of structural unity. I have already discussed the leitmotif (see chapter 1.2.1), the form-related function of which is to serve to (re-)identify characters, moods, environments, etc., thereby helping to make the film emotionally more comprehensible and to glue the narrative together across heavy cuts.⁵⁹

In more cases than not, films still feature opening and closing music. When these are identical, the music can be said to “enclose [...] the film within a musical envelope, announcing genre, mood, and setting, and then providing musical recapitulation and closure to reinforce [formal and] narrative closure.” (Gorbman 1987: 82, 90) The main function of a film’s title music is preparatory, attuning the spectator’s expectations to a particular mode of reception in respect to the film’s genre, general mood, and a particular environment including particular types of character, action and mood. Besides, title music can also function mnemonically (e.g., another *Star Wars* movie is about to start), and fill what has been called a “reveille” function (literally signalling: “Wake up! Something, as yet undefined, is about to start!”). Episodes, scenes and longer sequences can also feature opening (‘something new starts now’) and ending (that’s the end of that bit’) music, as well as musical links and bridges between two episodes/scenes across a cut (or fade-out plus fade-in, etc.). This is generally the case when they are of quite disparate character. Music is also used to bring out climactic zones in the film’s syntactic structure. It can emphasise “the major narrative nodes and antinodes in the development of the plotline.” (Juva 2008: 258).

⁵⁹ Cf.: “[T]hrough association in memory, music becomes integrated with the film [...] and enables the symbolization of past and future events through the technique of *leitmotiv*.” (Cohen 2001: 258) Roy Prendergast (1977/1992) has suggested two other integrative devices besides leitmotifs. “A second [...] formal device, is the monothematic film score, in which a composer uses only one tune (usually popular in nature) for an entire score.” (Prendergast 1977/1992: 233). The third type of formal structure for film scores Prendergast calls a developmental score (*ibid.*): “it bears some resemblance to the leitmotiv score [...] The formal procedure of a developmental score could be loosely compared to the classical sonata-allegro form of the eighteenth-century but only insofar as developmental procedures are concerned.” (*ibid.*: 233–234) Nevertheless, musical integrity in the particular sense just described (but see below), has not proved to be a necessarily workable criterion, especially for evaluating a film’s soundtrack (cf. Joe 2006).

Secondly, as established in chapter 0.2, in my research I am distinguishing between two levels of cinematic narration and, accordingly, two levels of narrative meaning. Music's functions in relation to the "primary semantic level of the film" (Neumeyer, Flinn, Buhler 2000: 13), in regard to the very content of a film's narrative, were discussed in chapter 1.2.2. The following paragraphs will discuss film music's functions regarding the secondary level of narration. This is where the author's (filmmaker's) voice becomes heard, expressive of certain beliefs, values, and ideological stances in relation to the story, as well as of attitudes towards people, events, things, etc. within the story. (Turning attention toward music's functioning on this level of narration has recently assumed increasing importance in film music studies. It is also one of the main concerns of the current dissertation.)

"Music," says Gorbman (2006: 18), "is a key factor in the articulation of positions and points of view." In this case, the point of view is different from that of the characters' on the primary semantic level. On the latter "point-of-view music" Gorbman (1987: 83) has written:

"The classical film may deploy music to create or emphasize a particular character's subjectivity. Several devices cue the spectator: the association of the music with the sight of the character in a shot, a thematic association repeated and solidified during the course of the narrative, orchestration of music that was previously sung by or to the character, and the marked addition of reverberation for suggesting strongly subjective experiences."

Regarding the secondary level of narration, the point of view is mostly considered to be the narrator's, or indeed the author's (although these two points of view do not have to be exclusive of each other).⁶⁰ In any case, the film music can effectively be used to distance the audience from what is presently seen and heard on screen in order to comment upon the images/plot events. Three common types of film-musical comments are: 1) the providing of an emotional dimension to a series of events that has just finished – usually empathetic⁶¹ (i.e., functioning as a 'chorus', which uses the voice of an onlooker to describe the events and indicate the proper emotional response to what has just happened); 2) the anticipation of subsequent action, or foreshadowing events to come (e.g., the music starts to sound nasty while the picture is still quite innocent, presenting a mood of threat just before the visuals

⁶⁰ Cf.: "Music is also capable of conveying the overall perspective or message intended by the director, as related to both characters and on-screen events. The same events can be portrayed differently – resulting in changed audience interpretation – by altering only the musical content" (Lipscomb & Tolchinsky 2005: 393–394).

⁶¹ Michel Chion (1985: 123) distinguishes between three types of soundtrack music: 1) empathetic music which participates in the characters' emotions, vibrates in sympathy with their actions; 2) music of didactic counterpoint, i.e., nondiegetic music to signify a contrapuntal idea, demanding to be interpreted; 3) anempathetic music, i.e., music, which shows an ostensible indifference in relation to the intense emotional situation on screen (e.g., death, crisis, madness, catastrophe).

go ugly with a sudden cut to a foul deed); 3) counterpoint, i.e., being anempathetic to or even contradicting the emotional dimension or connotative sphere of the visual action/plot events presently seen and heard on screen (e.g., mellifluous melody for a nuclear holocaust, or horror music in a love scene). Intentional mismatch can also signify registers of irony, parody, or the grotesque.⁶² It can convey a narrating point of view which is skeptical, sarcastic, or cynical.

Film music can steer the viewer's attention quite precisely: "it directs attention to important features of the screen through structural or associationist congruence." (Cohen 2001: 258) Structural congruence is based on temporally shared accent patterns in the music and in the motion/action on screen. Once the viewer's attention is focused on a certain visual area, connotations of the music are ascribed to the visual focus of attention (orig. see Marshall & Cohen 1988). Associationist (or semantic) congruence is explained as follows:

"Hypothetically, for example, a soundtrack featuring a lullaby might direct attention to a cradle rather than to a fish-bowl when both objects are simultaneously depicted in a scene. Subsequently, additional associations from the lullaby would be ascribed to the cradle (and conversely for Schubert's *Trout Quintet*, for those familiar with it)." (Cohen 2001: 258)

In connection with the using of pre-existing classical music in film, Royal S. Brown (1994) has argued that music can also function in a complex dialectic with the image, and thus of course be foregrounded:

"The 1960s [...] saw what must be considered as an important shift in the use of pre-existing classical music on the nondiegetic music track. In films such as Ingmar Bergman's *Through a Glass Darkly* (1961; Bach: Solo Cello Suite no. 2); Bryan Forbes's *The L-Shaped Room* (1963; Brahms: First Piano Concerto); Jean-Luc Godard's 1962 short *Le Nouveau monde* and his 1964 feature *Une Femme mariée* (both use excerpts from five different Beethoven string quartets); Bo Widerberg's *Elvira Madigan* (1967; the second movement of Mozart's Twenty-First Piano Concerto); and Stanley Kubrick's *2001: A Space Odyssey* (1969; diverse works), the excerpts of classical music compositions that replace the original film score no longer function purely as backing for key emotional situations, but rather exist as a kind of parallel emotional/aesthetic universe [...] Put another way, the music, rather than supporting and/or coloring the visual images and narrative situations, stands as an image in its own right, helping the audience read the film's other images as such rather than as a replacement for or imitation of objective reality." (Brown 1994: 239–240)

⁶² "For example, a scene involving murder or graphic violence can be accompanied by upbeat music (e.g. 'Singin' in the Rain' accompanies a violent rape scene in *A Clockwork Orange* 1972 [pro 1971 – *KMV*]; 'Somewhere Over the Rainbow' is heard during an intense shootout in *Face/Off* 1997). Such a mismatch can invite intellectual processing and active participation" (Lipscomb & Tolchinsky 2005: 396).

This idea resonates with a certain emotional response to a narrated story, which music can trigger in the viewer, that Gorbman calls the “epic feeling”:

“In tandem with the visual film narrative, [music] elevates the individuality of the represented characters to universal significance, makes them bigger than life, suggests transcendence, destiny.” (Gorbman 1987: 81)

In turn, Brown (1994) has referred to those “epic feeling” situations in the narrative as mythic moments. Moreover, referring to Jurij Lotman (1973/1979) and Lévi-Strauss,⁶³ he argues that since

“music, with its reprises, its cyclism(s), and the sense of unity it communicates, presents mythic structure in an almost pure state [...] it could be argued that the very presence of music “behind the screen” of any film automatically evokes a mythic mode of perception.” (Brown 1994: 10)

And he also maintains that

“over and beyond the technical elements of a given art that produce aesthetic pleasure, such as the aspects of tonality in music, discussed by Meyer [1956], the unconscious and/or conscious perception of mythic moments, patterns, and structures in a given narrative is one of the greatest producers of aesthetic fulfillment.” (Brown 1994: 9–10)

For comparison: Klaus Ernst Behne (2003) has suggested that film music can have two effects, simultaneously functioning on different semantic levels. One, the “Emotional Effect”, affects certain plot level aspects, such as the expression of a face, or the mood of a landscape. The other, “Epic Effect”, influences the highly complex processes of interpreting the whole of the film’s narrative structure, involving cognitive as well as emotional aspects. Thus from Gorbman’s initial “epic feeling”, a way has been paved to question anew music’s integrative function(s) in film. At this point I would suggest that music in film can contribute to the integration of the film text not only in terms of its formal-structural unity (e.g., through the technique of leitmotif), but also in terms of expressive(-ideational) content – mythical or not. One of the main aims of this dissertation is the explicating of how film music works in this process, especially the ways in which music discloses and communicates the filmmaker’s point of view and his/her way of commenting on the plot.

⁶³ Lévi-Strauss, Claude (1975). *The Raw and the Cooked. Introduction to a Science of Mythology*. Transl. by John and Doreen Weightman. New York: Harper. See in particular the “Overture” chapter.

1.3. Conclusions

This chapter provided a basic introduction to the discipline of film music studies. The first subsection elaborated on the main issues concerning the analysis of pre-existing music in narrative film as integrated multimedia text, mentioned in this dissertation's introduction. Since the Introduction already established the critical point of departure for the analyses in this dissertation, chapter 1.1 disclosed its necessary context and historical background. Before proceeding to discuss how film music generally works (in chapter 1.2), I also explained the difference between making use of original film scores and pre-existing film music, as well as their respective analyses. Chapter 1.2 presented an up-to-date overview of answers to the principal question in film music studies: "What is music doing in the movies, and how does it do it?" Thus the background was established for my own analytic undertakings in respect to Arvo Pärt's *tintinnabuli* music as pre-existing film music to follow in the next chapters.

In conclusion I would like to refer to two more standpoints which have been influential in my approach to pre-existing *tintinnabuli* music. The first is Gorbman's analysis of György Ligeti's piano music in Stanley Kubrick's *Eyes Wide Shut* (UK/USA, 1999), which could also be seen as foreboding at this point (see also page 79). As Gorbman (2006: 11, 13) says regarding the second piece from Ligeti's *Musica ricercata* heard five times in this film:

"It is by no means a canonical piece, and so when it first appears in the film, all but the musically super-literate doubtless experience it as merely a collection of disconnected notes – aleatory, hardly music at all, primitive in its sparseness [...] Counter to the more typical use of pre-existing music for its rich cultural associations, in *Eyes Wide Shut* Kubrick seems to have chosen music that inspired him for its poetic and rhythmic qualities, and focused more on its formal properties than on any specific cultural meanings it evoked. Certainly [...] Ligeti's angular tonality and contrasting dynamics are important to disorient and disturb, like so many cinematic uses of avant-garde music to encode the alien, unfamiliar, or disquieting. But beyond these very general meanings of the musical styles, meaning and affect arise from the carefully choreographed meeting of film form and musical form."

In comparison, one of the first things also to be noticed in instrumental *tintinnabuli* music in film is that except for "very general meanings" it does not seem to provide any connotative cues according to orthodox film music practice. It certainly does not convey the same load of associative information that instrumental Classic-Romantic film music (rooted, by and large, in 19th-century Romanticism) does for every enculturated audience member. Still, more than twenty pre-existing *tintinnabuli* compositions have been employed in numerous films, leaving no doubting of this music's undeniable popularity and, apparently, effectiveness. These numbers, I would think, indicate this music must nevertheless quite clearly "speak" to audiences.

Secondly: when asked of his opinion on what makes Pärt's music so appealing for filmmakers, Nicholas Cook (*2004) has suggested:

“Pärt's music is high on connotation but often low on the kind of busy-ness that can easily interfere with what is going on visually or in the dialogue. The latter means that you can't go wrong with it, in the same way as with Satie's piano music (a stand-by for low-budget TV programmes, at least in Britain); the former means that it is capable of adding a great deal of meaning to the film. I hope this doesn't come across as in some way derogatory; people make the opposite mistakes of thinking that good film must be either (i) good music or (ii) bad music. I don't think it has anything to do with quality. It's just that the thematic, harmonic, rhythmic, textural, and timbral quality of some music lends itself more easily to pairing with moving images and dialogue than in the case of other music. This is especially the case when a film-maker is using pre-existing music, rather than music specifically composed round the images and words.” (In Estonian cf. *Ross 2005: 88–89)

I have found Cook's reply insightful, and indeed the next chapters will focus on the issues of *tintinnabuli* music's specific musical qualities and its high degree of connotation.

Finally, one of the main aims of this dissertation will be to discuss the ways in which music executes integrative function in film – thereby not only in terms of film's formal-structural unity, but also in terms of expressive-ideational content. This last aspect can hardly be said to be widespread in film music studies but to the contrary. With the focus on close reading of individual film texts, I expect the analyses in this dissertation will have a contribution to make in contemporary film music studies.

2. Emotion and meaning in Arvo Pärt's *tintinnabuli* music

The current chapter begins examining the two questions that underlie this research: 1) what kind of expressive meanings could be communicated through *tintinnabuli* music in film; 2) what musical attributes make *tintinnabuli* music suitable for expressing those particular meanings? I will first approach these questions from the (cognitive) musicologist's point of view, since what we are dealing with is, first and foremost, pre-existing concert music.

To quickly recall from previous discussions: as is generally agreed, musical signification (whether connotative or emotive⁶⁴) is to a large extent culturally specific, and meaning in music is context-dependent. In other words, music has the potential for specific meanings to emerge under specific circumstances. Still, when it comes to proposing kinds of meanings which music can express, emotion is undoubtedly the most frequent. The signifying of emotions is also considered to be the primary function of music in film. As Gorbman (1987: 73) pointed out: "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."⁶⁵ It has even been claimed that music "provides one of the strongest sources of emotion in film." (Cohen 2001: 268). And not only does music offer representation of feeling, but it also affords the elicitation of feeling in the viewer.

In researching pre-existing *tintinnabuli* music, one could thus hardly escape the question on the relationship between music and the expression of emotion. To handle this task I will first draw on analytical tools from cognitive musicology, particularly from the study of music and emotion.

In cognitive studies of musical expression, numerous features of music, whether represented in the notation or the performance, have been reported to be suggestive of discrete emotions. These features include tempo, pitch, interval, mode, melody (direction, contour, range), rhythm, harmony, tonality, various formal properties, timbre, micro-intonation, loudness (sound level), timing, articulation, accents on specific notes, tone attacks and decays, and vibrato. For example, in Western musical culture, some of the reported correlations between discrete (basic) emotions and musical features can be seen from Table 2.1. The relationships between features and emotions are best thought of as probabilistic or conditional. There is no simple answer to the question: what are the origins of these relationships between musical

⁶⁴ In this chapter "emotive" is to be understood as defined in the *Oxford English Dictionary* (<http://dictionary.oed.com>): "pertaining to the emotion(s)," or "expressing or arousing feeling or emotion."

⁶⁵ That is to say, introducing music in a certain moment in the narrative refers to the importance of emotional content at that particular moment.

features and different emotions? Most commonly, however, it has been suggested that these originate from “the fact that structural correlates of mood are invariant across music, speech intonation, facial expression and walking gait.”⁶⁶ (Bolivar, Cohen, Fentress 1994: 32) Patrik N. Juslin (2005: 95) emphasizes:

“there are *different configurations of musical features for different emotions* [...] the same feature can be used in a similar manner in more than just one emotional expression (e.g. fast tempo is used in both anger and happiness). Hence, each feature is neither necessary nor sufficient, but the larger the number of features used, the more reliable the communication.”

EMOTION	MUSICAL FEATURES
Happiness	fast tempo, small tempo variability, major mode, simple and consonant harmony, medium-high sound level, small sound level variability, high pitch, much pitch variability, wide pitch range, ascending pitch, perfect 4th and 5th intervals, rising micro-intonation, raised singer's formant, staccato articulation, large articulation variability, smooth and fluent rhythm, bright timbre, fast tone attacks, small timing variability, sharp contrasts between 'long' and 'short' notes, medium-fast vibrato rate, medium vibrato extent, micro-structural regularity
Sadness	slow tempo, minor mode, dissonance, low sound level, moderate sound level variability, low pitch, narrow pitch range, descending pitch, 'flat' (or falling) intonation, small intervals (e.g. minor 2nd), lowered singer's formant, legato articulation, small articulation variability, dull timbre, slow tone attacks, large timing variability (e.g. rubato), soft contrasts between 'long' and 'short' notes, pauses, slow vibrato, small vibrato extent, ritardando, micro-structural irregularity
Anger	fast tempo, small tempo variability, minor mode, atonality, dissonance, high sound level, small loudness variability, high pitch, small pitch variability, ascending pitch, major 7th and augmented 4th intervals, raised singer's formant, staccato articulation, moderate articulation variability, complex rhythm, sudden rhythmic changes (e.g. syncopations), sharp timbre, spectral noise, fast tone attacks/decays, small timing variability, accents on tonally unstable notes, sharp contrasts between 'long' and 'short' notes, accelerando, medium-fast vibrato rate, large vibrato extent, micro-structural irregularity

⁶⁶ Hence, considering film music, the principal parameters of musical expression contributing to the mediating of the filmic/narrative meaning include tempo and rhythm (fast/slow, regular/irregular), meter (regular/irregular), register or prevailing pitch (high/low), pitch level variation (small/large), pitch range (narrow/wide), melodic contour (gradual/abrupt), articulation (e.g., legato/staccato), sound level intensity or volume (high/low), timbre (e.g., shrill/mellow); while “purely” musical parameters such as mode (e.g., major/minor, tonality/modality), harmony (e.g., dissonant/consonant), specific intervals (e.g., minor second as “the most sad interval”, Gabriellson & Lindström 2001: 240), etc., rather play a secondary role.

Fear	fast tempo, large tempo variability, minor mode, dissonance, low sound level, large sound level variability, rapid changes in sound level, high pitch, ascending pitch, wide pitch range, large pitch contrasts, staccato articulation, large articulation variability, jerky rhythms, soft timbre, very large timing variability, pauses, soft tone attacks, fast vibrato rate, small vibrato extent, micro-structural irregularity
Tenderness	slow tempo, major mode, consonance, medium-low sound level, small sound level variability, low pitch, fairly narrow pitch range, lowered singer's formant, legato articulation, small articulation variability, slow tone attacks, soft timbre, moderate timing variability, soft contrasts between 'long' and 'short' notes, accents on tonally stable notes, medium fast vibrato, small vibrato extent, micro-structural regularity

Table 2.1. Summary of the most common findings in correlations between musical features and discrete emotions in musical expression. (Source: Juslin 2005: 96).

Accordingly, keeping in mind the various aforementioned features of music, I will attempt to point out the features which could be relevant in contributing to musical expression in Arvo Pärt's *Für Alina* and *Spiegel im Spiegel*, two representative examples of *tintinnabuli* style and the focus of the present research. In the next chapters, this will be followed by an explanation of how these pieces might support the communication of certain expressive meanings in film. Since I assume that filmmakers have chosen Pärt's music above all for its specific 'sound' (complex acoustic phenomenon depending on compositional and performance features, yet irrespective of a particular instrumental/vocal timbre, making *tintinnabuli* music immediately recognisable for listeners) I will focus on describing the experience of *tintinnabuli* music's 'sound', instead of only its compositional technique. Therefore, in what follows I have preferred to use the term "musical attributes" (see also Cook 2001) instead of "structural elements", "performance features", or the like. For the purposes of this dissertation a musical attribute is defined as any aspect of sounding music (i.e., any ultimately audible aspect) which, when altered may alter the listener response. It can be an individual constituent part of 'sound' (e.g., legato articulation), or a combination of constituents (e.g., scintillating timbre). Additionally, it has to be an identifiable part of a musical continuum that may be referred to or designated in either constructional or receptional terms. Although it may or may not have a ready name, it must be not only audible but also identifiable and (at least approximately) repeatable.⁶⁷ To return to the heart of the idea of the attribute: any piece of music has an indefinite, though not infinite, number of musical attributes, and each listener

⁶⁷ Readers may notice that in determining what constitutes a musical attribute I am grounded on Philip Tagg's definitions of both "parameter of musical expression" and "musical structure" ("museme stack", "museme string") (cf. Tagg & Clarida 2003/2006: 94–95). See also footnote 178 on page 174.

(‘receiver’) makes his/her own culturally conditioned selection from and interpretation of those (cf. Cook 2001: 178–179).

It seemed rather reasonable to assume that, in general, the filmmaker’s response to *tintinnabuli* music is no different from that of any other common listener. Moreover, since in cognitive musicology “musical expression is often measured in terms of listener agreement”⁶⁸ (Juslin 2005: 88), knowledge about the nature of a traditional listener’s response would cast light on the question of expressive meanings that *tintinnabuli* music could be perceived to communicate. Presumably it will also explain, at least partly, what exactly makes a filmmaker select Pärt’s pre-existing *tintinnabuli* works as an expressive means in their films. To demonstrate how the semantic potential of *tintinnabuli* music is generally experienced as concert music (as opposed to film music), I have collected subjective, personal reports of expressions perceived in *Für Alina* and *Spiegel im Spiegel*. These free descriptions (also called ‘free phenomenological reports’, see e.g. Gabrielsson & Lindström 2001: 224–225) have come from CD-liners, concert programmes, (commercial) previews and reviews of recordings and performances.⁶⁹ These reports will be subject to content analysis. The results will be viewed in the light of the acknowledged findings about the expressive properties of different musical elements and their configurations, reviewed by Gabrielsson & Lindström (2001) and Juslin (2005). In analysing the traditional listener response, I have relied upon the reports by 20 different subjects that I have managed to collect (see Appendix 1). As will be seen, these personal reports demonstrate a remarkable degree of intersubjective consensus in the general character of perceived expressions.

As an apt introduction to the subject of this chapter I will now describe the compositional or structural essence of *tintinnabuli* as a determining constructional factor (besides performance) of how the music sounds. The discussion of the receptional essence of *tintinnabuli* as concert music will follow.

2.1. The constructional essence of *tintinnabuli*

First announced in a short piano solo *Für Alina* (1976), *tintinnabuli* is a style and compositional technique of Pärt’s own creation. As Leopold Brauneiss (e.g. 2004/2005) and Paul Hillier (*2005) have pointed out, for some time already Pärt’s

⁶⁸ “[M]usic is expressive of a certain quality to the extent that there is some level of agreement among listeners about the expression (presumably because there is something in the actual music that gives rise to similar listener impressions).” (Juslin 2005: 88)

⁶⁹ In collecting information, I have mostly used the EBSCO database *Academic Search Premier*. Furthermore, in Chapters 3 and 4 I have relied upon the film viewers/listeners’ reports in analysing *tintinnabuli* works as film music. In that case the free descriptions have come from the film previews and reviews, gathered mostly through the *Internet Movie Database* (www.imdb.com), through EBSCO database *Academic Search Premier*, and from film magazines (e.g., *Sight and Sound*) and film journals (e.g., *Film Quarterly*, *Screen*).

tintinnabuli style has no longer been a unitary phenomenon. For Hillier, for example, the *tintinnabuli* period can be seen to have at least three subdivisions:

“the earliest, like drawing with just pencil and paper (the works of the later 1970s and early 1980s); the second, transferring this knowledge to the medium of fresco (mid-1980s to early 1990s); the third (mid-1990s to the present), now painting in oils – the [vocal] music responding to the words in ever greater detail, with a subtlety and variation unimaginable in the earlier works – there are even tunes! – but always circling around the same basic set of images and never entirely quitting the basic tenets of the *tintinnabuli* aesthetic established in the 1970s.” (*Hillier 2005: 5)

Indeed, although the compositional means of *tintinnabuli* style have been subject to various technical refinements over the thirty years of its history, “[i]t is important to emphasize that during these developments the underlying aesthetics and spiritual stance of *tintinnabuli* style have not changed in any way.” (Brauneiss 2004/2005: 221)

In terms of the music's constructional essence I find it necessary to iterate that *tintinnabuli* music is built on three essential elements: (1) the triad which rotates (2) the linear melodic line which moves in stepwise fashion, and (3) silence which is used as musically creative element (cf. *Engelhardt 2001).⁷⁰ As can be seen from Examples 2.1 and 2.2 (below), the basis of *tintinnabuli* style is an original combination of two monophonic structural lines (although they do work mostly note against note) into a two-part texture.⁷¹ These are a linear diatonic ‘melodic’ line or voice moving mostly by step from or towards a central pitch (often, but not always, the tonic), and a ‘tintinnabuli’ voice sounding the notes of the tonic triad (cf. Hillier 1997: 92–93). In principle these two parts join to form an inseparable whole – a twofold single entity (1+1=1; “the smallest undividable ‘tintinnabuli-atom’ consists of vertical dual pitch”, Kareda 2003a: 27), which means composing two simultaneous voices as one line. This complementary interdependence between melodic (M-voice) and *tintinnabuli* voice (T-voice) is the core principle of the *tintinnabuli* technique. Neither voice is subordinate to the other; both are “evenly balanced partners” (Kareda 2003a: 27), both define (and reflect) each other according to the predetermined rule. Triadic T-voice pitches are paired with linear M-voice pitches (and vice versa) according to a variety of predetermined schemata (never randomly),

⁷⁰ Pärt's music often looks deceptively simple on paper; the scores “are of the utmost simplicity, just spare notes on a staff with occasional dynamic markings; [yet] its bareness places a particular burden on performers who have to make sense of these few notes.” (*Turner 1995) “This visual ease is as misleading as a mirage in the desert [...] as the reserves of energy and technique required [...] must not be underestimated.” (*Tavener 2005)

⁷¹ Leopold Brauneiss (2004/2005: 187) applies a term “raised/exponentiated monophony” (*potenzierte Monophonie*) for this compositional technique, since the core principle of interweaving the two lines/voices differs from those in traditionally conceived homophony or polyphony.

always in a way in which a single unchanging (tonic) triad, actual or implied, is constantly present throughout the music.⁷²

Pärt named this style after the bell-like resemblance of notes sounding in a triad. The word '*tintinnabuli*' refers to the special resonating sound of bells which lingers in the air long after it has been struck. It also refers to the gradual unfolding of patterns implicit in the sound itself, and to the idea of a sound that is simultaneously static and in flux. Paul Hillier (1997: 86) has elaborated:

“When a bell is struck, it continues to sound indefinitely: the ear cannot detect the point at which it ceases to vibrate. This sound-image may be compared to Pärt’s manner of articulating the triad from within a musical process, so that the sonority which accumulates is intrinsically clear yet contains overtones and undertones far more dense than the notes on paper would suggest.”

This overtone organic music “has a sound which appears hauntingly simple, though it stirs complex emotions, and is immediately recognizable” (*Hillier 2005). In this particular sense, the ‘sound’ of *tintinnabuli* music can be said to be independent of a particular instrumental/vocal timbre. Having grown out of the composer’s studies of Western plainchant and early polyphony, with roots in the mentality of the Eastern Orthodox Church (hesychastic tradition), it sounds both ancient and fresh at the same time. Thereby, although Pärt’s *tintinnabuli* music ranges in tone from the austere to the playful, the recurrent adjectives in free descriptions of this music in general seem to be “numinous”, “meditative/contemplative”, “pure”, and “serene”.

Aside from the signature-‘sound’, the inner paradox of unfolding *tintinnabuli* music is that although it follows very strict compositional rules and its inner organisation is extremely stringent (i.e., the entire structure of a *tintinnabuli* work is heavily predetermined either by some numerical pattern or, in the case of vocal works, by the syntax and prosody of a chosen text), the music sounds meditative and rather unpredictable, as if meandering. This resonates with another essential aspect of *tintinnabuli* technique, namely, this music’s unique quality to fuse opposite compositional elements – structural and expressive – into something qualitatively different than the sum of its parts (cf. Kareda 2003a: 28: $(-1) + (+1) = X$, where X is not zero, but a new synergistic quality). In this sense phrases such as “bright sadness” (e.g., *Nelson 2002) or “tense calm” (e.g., *Köchel 1987/1991) in free descriptions of *tintinnabuli* music appear eloquent.

2.2. *Für Alina* and *Spiegel im Spiegel*: musical attributes

Let us now proceed with exerting the musical attributes that, in the paradigm of research on music-emotion relationships, could be regarded to affect expression in *Für Alina* and *Spiegel im Spiegel*. This task is rendered possible (and sensible) by the fact

⁷² “The characteristic sound of *tintinnabuli* music stems from a blend of diatonic scales and triadic arpeggios in which harmonic stasis is underpinned by the constant presence (actual or implied) of the tonic triad.” (Hillier 1997: 90)

that the musical parameters of early instrumental *tintinnabuli* compositions tend to remain constant throughout a piece (e.g., music is slow, and/or features *legato* articulation, and/or has a bright timbre). Concomitantly, the type and intensity of (emotional) expression does not vary during the course of a piece of music (see page 11). Nevertheless, the following two lists of musical attributes lay no claim to universality as they describe an impression. First and foremost they reflect how I am hearing *Für Alina* and *Spiegel im Spiegel* while listening (or imagining these while reading the score) at this point in time. For further clarification it should also be stated that in shaping my cognition the ECM New Series CD *Alina* (1999), endorsed by Pärt himself, has been the most influential.

Für Alina (for piano, see Ex. 2.1) is a little piece in minor mode (B) in which there are two interconnected structural lines: a triadic left hand and a melodic right hand. These lines are linked by a simple principle: the left hand plays an octave lower which-ever pitch in the B minor triad is nearest to the pitch of the right hand, though remaining below it at all times. This rule is violated once, denoted by the flower drawn in the score, demanding the release of the sustaining pedal. The melodic voice (right hand), however, is pitch-wise somewhat atypically of Pärt “freely composed rather than adhering to some regular pattern or procedural method” (Hillier 1997: 87).

The image displays two systems of musical notation for the piece 'Für Alina'. The left system is the beginning of the score, featuring the title 'Für Alina', the composer's name 'Arvo Pärt', the year '1976', and the word 'ped.' with a flower symbol. The right system continues the score, featuring a flower symbol and an asterisk. The notation is for piano, with treble and bass clefs, and includes various musical symbols such as notes, rests, and dynamic markings.

Example 2.1. *Für Alina*. (Source: *McCarthy 1989: 133).⁷³

⁷³ Notice that this manuscript differs from the one published in Hillier 1997: 88–89. Compare esp. the instructions for performing (see footnote 75 below).

At first glance, in the case of *Für Alina* I would consider the following individual musical attributes the most relevant:

- minor mode, clear modal centre;
- consonant soundscape: stable diatonicism (intervowen with mild dissonances);⁷⁴
- slow tempo; undefined pulse, undefined meter:⁷⁵
 - homorhythmic (both voices move in the same rhythm), consisting of only 2 durational values: short, long;
 - metrically irregular, smooth and flowing/fluent rhythm rather than firm rhythm;⁷⁶
- smooth (rather *legato*) articulation within melodic utterances (“phrases”);
- prevailing pitch range: large
 - extreme registers (very high, very low)
 - prevailing pitch level: high;
 - within one voice: wide; large pitch level variation;
- reverberant sonic texture: sustained low double octave pedal note beneath melodic motion permits the accumulation of overtones from the upper voices;
- scintillating timbre (twinkling effect), except for
 - the rough sound of the first low double octave pedal note;
- form: organisation by metrically irregular (or, unmetrical), but structurally regular “phrases” (see next subitem), separated by silences filled with overtones:⁷⁷
 - lengthening of utterances by one note at a time from two to eight notes, then shortening by one note at a time (mirror-ish form);
- unpredictable melodic direction (in right hand);

⁷⁴ To a large extent, the sounding music can be considered consonant, even though it features subtle diatonic dissonances conditioned by the accumulation of overtones allowed by the sustaining pedal (see below).

⁷⁵ As, or in place of, a tempo marking is the instruction: ‘Спокойно, возвышенно, вслушиваясь’, or ‘Ruhig, erhaben, in sich hineinhorchend’, which roughly translates into ‘peacefully, in a sublime and introspective manner’ (or, ‘calm, exalted, listening to one’s inner self’, *Conen 1999). Although this seems to suggest that the piece be performed without steady pulse, this decision is ultimately performer’s to make.

⁷⁶ Firm rhythm designates a firm beat with a chord on every beat, while fluent rhythm refers to a flowing motion in which the chords are broken up. I find it difficult to determine the case here: the rhythm of *Für Alina* looks rather straightforward on paper (consisting of only 2 durational values), but becomes greatly flexible in performance.

⁷⁷ Cf.: “If played softly enough, with the pedal down and given enough time, the notes, often producing dissonance such as that between B and C# or D and E, and other such intervals, it produces an interesting humming of dissonance in the piano’s machinery, only adding to the transcendental nature of the composition.” (Cited from the anonymous entry on *Für Alina* in the free encyclopedia *Wikipedia*, <http://en.wikipedia.org/wiki/>, accessed 20 Dec 2008.)

- consistent amplitude envelope: fast tone attacks, slow decays;⁷⁸
- soft and constant dynamics (low sound level; quietness).

First and foremost, in dimensions of activity/arousal and valence, the listed attributes would score low and negative, respectively. According to the most common findings in studies of music and emotion (see e.g., Gabrielsson & Lindström 2001: 235–242), in determining more specific emotional responses to *Für Alina* the following combination of correlations between specified musical attributes and discrete emotions seem decisive:

MUSICAL ATTRIBUTES	EMOTION
Minor mode	may be associated with sadness, but also with expressions such as dreamy, dignified, tension, disgust, and anger. ⁷⁹
Simple/consonant soundscape (as opposed to complex/dissonant)	may be associated with expressions such as happy/gay, relaxed, graceful, serene, dreamy, dignified, and majestic.
Slow tempo	may be associated with various expressions of calmness/serenity, dignity/solemnity, sadness, tenderness, boredom, and disgust.
Flowing/fluent (as opposed to firm) rhythm	may be associated with expressions such as happy/gay, graceful, dreamy, and serene.
Smooth (as opposed to rough) rhythm	may be perceived as expressing happiness, dignity, majesty, and peace.
High pitch	may be associated with expressions such as happy, graceful, serene, dreamy, and exciting, and, further, with surprise, potency, anger, fear, and activity.
Low pitch	may suggest sadness, dignity/solemnity, vigour, and excitement, as well as boredom and pleasantness.
Wide pitch (melodic) range	may be associated with joy, whimsicality, and uneasiness; intervallic leaps may suggest excitement.
Large pitch variation	may be associated with happiness, pleasantness, activity, or surprise.
Legato articulation	may be associated with sadness, tenderness, solemnity and softness.
Soft music (i.e., low sound level)	may be associated with softness, tenderness, sadness, solemnity, and fear.

The findings on the influence of various aspects of musical form have not been consistent enough to report here (see Gabrielsson & Lindström 2001: 242). Also, the reports on amplitude envelopes usually discuss only round (slow attack and decay) or sharp (rapid attack and decay), not combinatory, shapes.

⁷⁸ 'Amplitude envelope' refers to the type of attack and decay of tone. Because of the pedal, the decay of tones in *Für Alina* is slow.

⁷⁹ All 'contradictions' are due to music's being context-sensitive. That is to say, this or that expression depends on the context of other factors.

Convergences in these findings suggest that listeners will associate *Für Alina* above all with various expressions of calmness, serenity, dreaminess; dignity, solemnity; sadness; and tenderness, softness. Indeed, free descriptions of *Für Alina* experienced as concert music include:

“quiet and beautiful” (*Sandner 1984), “with characteristic tranquillity” (Hillier 1997: 87), “delightful” (Hillier 1997: 103), “tender” (*van Veen 2000), “gentle” (*Raymond 1995), “little piano piece” (*Jungheinrich 1992; “*tilluke klaveripala*”, Vaitmaa 1988: 42), “intimate [...] with a simple, crystalline, two-part texture and a meditative, dreamy atmosphere” (*Lubimov 1994).

But also:

“almost painfully wispy and transparent [...] tintinnabuli style at its barest and most childlike”⁸⁰ (*Ashby 2000), “haunting” (*Rockwell 2006), “terse” (*Conen 1999).

These last three descriptions seem to refer to a more poignant or trenchant quality, the dimension of arousal/activity of which cannot be considered as low as in the case of ‘serenity.’

Furthermore:

In bringing out the piece’s “crystalline beauty” (*Quinn 2001) pianist Alexander Malter deserves special recognition “for breathing such mournful sweetness into these passages through every fingertip” (*Swan), his style of playing “seemingly transcending time” (*Conen 1999).

In addition, descriptions of *Für Alina* which are of metaphorical nature include:

“every delicate cluster of notes shines like a distant star through a wintery black night” (*Swan), “the opening two-octave stroke in the bass [is like] a kind of decisive tolling of a church bell” (*Ashby 2000), “the left hand persistently creates a twinkling effect [...] Pure consonance, which in *Für Alina* [...] [stands] for a kind of Arctic emptiness [...] there is in this music a strong sense of the distant past. [...] This tiny

⁸⁰ One may ask whether or not “frailty” could be called an emotion. But as Alf Gabrielsson (2001: 446–447) accurately remarks, “[a] general difficulty with the concept of emotion is how to make a reasonable demarcation of emotions or emotional feelings versus other feelings. [...] Generally, the borderline between cognition and emotion is blurred [...]”. Similarly to Gabrielsson who investigates strong experiences with music I have found that this distinction may not be very important here. After all, not all affective experiences in music are directly evoked by musical stimuli: “Often music arouses affect through the mediation of conscious connotation or unconscious image processes. A sight, a sound, or a fragrance evokes half-forgotten thoughts of persons, places, and experiences; stirs up dreams” mixing memory with desire”; or awakens conscious connotations of referential things. These imaginings, whether conscious or unconscious, are the stimuli to which the affective response is really made. In short, music may give rise to images and trains of thought which, because of their relation to the inner life of the particular individual, may eventually culminate in affect.” (Meyer 1956: 256) In this sense “every delicate cluster of notes shines like a distant star through a wintery black night” is as much descriptive of affective response as for example “crystalline beauty” or “almost painfully wispy and transparent.” See also Chapter 5.

piano piece [...] summons echoes from across a millennium" (*Griffiths 2006), "the first notes [...] are tranquil, soothing. [...] The bells are heard in sweet, ethereal *Für Alina* (For Alina), which falls somewhere between the characters of a minimalist Bach chorale and a lullaby." (*Swed 1995)

Once more, in addition to particular concretisations of expected emotional expressions (that is, by proceeding from cognitive studies on music and emotion) characterised by low activity/arousal and negative valence (such as e.g. *Swed 1995), there occur others which exhibit a more trenchant quality (cf. associations with 'coldness', 'brightness'; also "mournful sweetness" or "almost painfully wispy" is an interesting choice of words). In terms of conceptual time-space relations there are more associations of 'extendedness in time and space' than of 'intimate closeness', yet both are present. The seeming discrepancies will be dealt with in chapter 2.2.1. To conclude here: it could also be noted that some references to 'religiousness' are made (cf. "church bell", "bells [...] Bach chorale").

Next I will look into *Spiegel im Spiegel* (for violin and piano⁸¹, see Ex. 2.2). "Rooted in [major mode F] by the piano, the violin takes A as its pitch centre, and constructs an additive melodic sequence around it. The piano imitates this motion, cradling it in a gentle arpeggio figure" (Hillier 1997: 174). Above a permanent flow of notes on the piano, the violin unfolds a cantilena in long note values, which grows out of succinct steps, every phrase always returning to the mirror axis.

In the case of *Spiegel im Spiegel* I would refer to the following musical attributes:

- major mode, clear (modal⁸²) centre;
- consonant soundscape: stable diatonicism;
 - parallel melodic motion (in 3rds/6ths) between violin's and piano's M-voice (hidden in right hand);
- steady pulse, regular meter;
- perceived speed: slow⁸³ – yet the piece is metrically/temporally layered, featuring smooth flowing motion
 - in quarter-notes in piano arpeggios (right hand);

⁸¹ Pärt has also arranged *Spiegel im Spiegel* for viola and piano, cello and piano, French horn and piano (all in 1978). On the CD *Misterioso*, ECM New Series 1959 (476 3108) from 2006, one would find a version for piano and clarinet; on the CD *Alone...*, Black Box Music BBM 1018 from 1999 it is performed by saxophone and vibraphone; on CD *Jason Carter. Evocativa. World Music Fusion*, ARC Music Productions, EUCD 1603 from 2000 by violin and guitar; ... As can be seen in Chapters 3 and 4, the versions with violin and cello have been the most popular in films. In essence, what is said of violin (below) is true for cello as well.

⁸² Cf.: "Pärt places his composition squarely within the tonal world only to refuse the hierarchical and teleological conventions of functional tonality." (Cizmic 2008: 69)

⁸³ In the score one finds an instruction $MM = ca\ 100$, yet I have not yet heard a violin and piano duet played that fast. On the CD *Alina* (ECM New Series 1591, 1999) the piano and violin version of *Spiegel im Spiegel* features tempo $MM = ca\ 71$ (as measured by Crystal Metronome [version 1.3.3], Copyright © 2004, MIL Software and Matthew, www.milsoftware.com). Even the considerably faster tempo of the piano and cello duet (on the same CD) remains below this marking: $MM = ca\ 89$.

The image shows two systems of musical notation for 'Spiegel im Spiegel'. The first system (measures 1-11) and the second system (measures 12-21) both feature a violin and piano. The violin part is a single melodic line with a characteristic arch shape, rising and falling symmetrically. The piano part consists of a continuous arpeggiated accompaniment in the right hand and a pedal point in the left hand. The score is in 3/4 time and is written in a key signature of one flat (B-flat).

Example 2.2. Spiegel im Spiegel (bb. 1–21).

- in 6-beat rhythmic values in the explicit M-voice (violin) and in 3/6-beat rhythmic values in the explicit T-voice (piano's left hand) – that means the stringed instrument and piano's left hand T-voice are going at largo while piano arpeggios' overall pulse is twice faster;
- (sounding) rhythm consisting of only 3 durational values: short, long, very long;
 - smooth flowing rhythm;
- prevailing register space: middle (violin, piano arpeggios), except for
 - the piano's left hand T-voice pedal points in high and low register;
- melodic range: close registral proximity of scalar violin notes and piano arpeggios,
 - contrasted with open spacing between the long and insulated pedal points of piano's left hand T-voice;
 - small pitch level variation within one voice;
- clear regular phrase structure, repetitive patterns:
 - violin: symmetrical (predictable) rising and falling motion from and towards the central pitch in the same number of steps within one phrase (perfect balance);
 - violin: lengthening of phrases by one scale note at a time (from one step [interval of 2nd] to the central pitch to eight steps [interval of 9th] to the central pitch);
 - figurative quality of music as mirroring;

- homogeneous, viscous and resonant sonic texture, constant sound (no silences filled with overtones):
 - soft timbre; consistent, round amplitude envelope (i.e., lack of audible attacks; slow tone attacks and decays), except for the fast tone attacks (but slow decays) of the long and insulated pedal points of piano's left hand T-voice;
 - violin: very little vibrato;⁸⁴
- low and constant dynamic level;
- smooth (*legato*) articulation.

In general, due to the exemplifying of the same style, there are many similarities in how *Spiegel im Spiegel* and *Für Alina* sound. They both have a low level of (explicit) activity, a low dynamic level with no or little variability (quietness), a slow to medium tempo, few rhythmic values, rather smooth (*legato*) articulation, and of course the tintinnabulation itself: the creation of sustained sonorities, tension and release, and the evoking of an auditory impression of the bells' sound imitation on the background of droned central pitch. Yet their greatest differences, apart from the discoursing body (duet *vs.* solo, respectively), lie in the mode (major *vs.* minor) and the level of temporal/syntactic organisation (regularity *vs.* irregularity; *Für Alina* has no fixed metre or tempo), and, to a lesser extent, in prevailing melodic range (narrow *vs.* wide within voices), pitch level variation (large *vs.* small within voices), and the prevailing amplitude envelope (round *vs.* combined). In addition to the musical attributes pertaining to both compositions (consonant soundscape, slow tempo, smooth flowing/fluent rhythm, *legato* articulation, soft/low sound level; see page 62), the following attributes and correlations would be decisive in determining the emotional response to *Spiegel im Spiegel* (see e.g., Gabriellson & Lindström 2001: 235–242):

MUSICAL ATTRIBUTES	EMOTION
Major mode	may be associated with happiness/joy, and also with expressions of gracefulness, serenity, and solemnity.
Narrow melodic (pitch) range	may be associated with expressions of sadness, dignity, sentimentality, tranquility, delicateness, and triumphantness; stepwise motion may suggest dullness.
Small pitch variation	may be associated with disgust, anger, fear, or boredom.
Round envelope (slow tone attack and decay)	may be associated with tenderness, sadness, fear, disgust, boredom, and potency.

⁸⁴ According to British violinist Daniel Hope (*2000), Pärt gave him the following instructions for performing *Spiegel im Spiegel*: "The sound should be cold, not warm, otherwise it could drift into sentimentality. Please do not use vibrato... the piece needs a different approach... it is a kind of perpetual mobile for piano... the tempo will depend upon your bow speed. Otherwise I have very little to say."

In dimensions of activity/arousal and valence, the listed attributes should score low and positive, respectively. In other words, *Spiegel im Spiegel* should be associated above all with various expressions of happiness, joy, pleasantness, and grace. Nevertheless, among the free descriptions of *Spiegel im Spiegel* experienced as concert music, next to expected descriptions like

“luminous and slow” (*Griffiths 2006), “exquisite” (Hillier 1997: 174), “beautiful meditative [...] repetitive, hypnotic piano-and-violin piece” (*Zeichick 2008), music that produces “an effect of childlike innocence” (*Borg-Wheeler 1994),

we also find:

“a sad and simple idyll [...] longbreathed [...] [with] dreamy aura” (*Koob 2004).

Additionally,

Pianist Sergej Bezrodny is noted for “opting for restrained tenderness” (*Swan), it is also mentioned that “the masterfully serene interpretations [...] transfigure the familiar major tonality into a new ethereal world” (*Conen 1999).

In the metaphorical descriptions the characteristic quality mentioned is “floating” (*Ashby 2000, *Koob 2004).⁸⁵ Other descriptions include:

“evanescent meditation” (*Ashby 2000), music that charts “paths to transcendence” (*Eichler 2004), “lullaby [...] a gentle and melancholy embrace [*between piano and violin – KMV*], where every note steps gracefully forward, as if ascending a fragile staircase [...] as if a prayer of deepest longing were just whispered into the still air” (*Swan), “the spirals of inner reflections [...] languorous and incantatory [...] music in all senses of the word ‘timeless’. [...] a work whose humble aspirations cast their gaze on eternity” (*Riley 2004), “[t]his cantilena spins out sweeping, chorale-like arches and spreads itself out more and more. It thus gives rise to a new architectonic configuration which, like a meditation chapel, stimulates reflection, prayer or the desire for redemption.” (*Köchel 1987/1991)

Among the first things to be noticed is the highly poetic nature of the verbal expressions. In terms of conceptual time-space relations, more associations occur of ‘an extension in time and space’ than of ‘intimate closeness’ (cf. “lullaby [...] embrace”), yet both are present. There are references to concentric/centripetal movement as well as to transitional/ascending movement in *Spiegel im Spiegel*, yet the most often mentioned characteristic is one of “floating”. Associations of ‘religiousness’ are present, thereby more in numbers and directness than those evoked by

⁸⁵ Notice also that Jeroen van Veen (*2002) uses this very word in describing *Für Alina*: “This tender solo piano work, written in 1976, is regarded as Pärt’s first piece in his new tintinnabula style and we hear his characteristic low drones with triadic harmonies floating in the high register in free time.” The similarities in the descriptions of experiencing these two compositions will be discussed in chapter 2.2.2.

Für Alina. Notice also that the references to 'brightness' (cf. "luminous", "serene") demonstrate a different, softer quality than in the case of *Für Alina*.

Before ending this chapter and proceeding to the analysis of what these compositions express in film contexts, two more issues need to be addressed: 1) the discrepancies in the perception of the emotional content of both *Spiegel im Spiegel* and *Für Alina*; and 2) the similarities in their perception.

2.2.1. Discrepancies in the perception of each *tintinnabuli*-composition

As previously proposed, both *Für Alina* and *Spiegel im Spiegel* seem to feature/evoke if not opposite, then at least quite specifically (as opposed to randomly) discrepant emotional expressions (see also page 59). I am referring mostly to the quality of 'cold brightness' ('smartness') in the tender minor mode *Für Alina*, or 'soothe, delight and sweetness' in terse, crystalline *Für Alina*, if you like; and 'melancholy' in the gentle, graceful major mode *Spiegel im Spiegel*.

Of course, as already mentioned, the emotional expression that one perceives is highly dependent on the presence and level of all musical attributes in interaction, i.e., the context. For instance, "although happiness [is] usually associated with major mode, a piece in minor mode may sound happy due to other factors, such as tempo and rhythm" (Gabrielsson & Lindström 2001: 232); "although faster tempo tends to increase perceived happiness, other factors may overrule this tendency, such as minor mode and descending seconds" (*ibid.*: 239), etc. Still, at this point – within the paradigm of cognitive studies of music and emotion – it is difficult to determine which musical attributes contribute to which qualities in the seemingly discrepant emotional expressions perceived in *Für Alina* and *Spiegel im Spiegel* each. If Cook's claim that material traces of music "can be thought of as bundles comprised of an indefinite number of attributes from which different selections will be made [...] on different occasions of interpretation" (Cook 2001: 79) holds, there must be decisive musical attributes other than those I have listed above (which are quite definitely numbered⁸⁶). Perhaps there would be formal attributes among these, the findings on which had not been consistent enough to report here (but see chapter 3.1.3). Or perhaps there would be more complex musical attributes, e.g., embodied sound-space (empty/reverberant in *Für Alina* vs. full/resonant in *Spiegel im Spiegel*). Another conclusion would be that there have to be other and/or more complex correlations between the musical attributes and (emotive) paramusical structures than those I have drawn from research on music-emotion relationships.

On the other hand, not all of the affective experiences in music are directly evoked by musical attributes (see footnote 80 on page 63). Music may give rise to images and trains of thought which may become "the stimuli to which the affective

⁸⁶ Especially when compared to Cook's example: the recapitulation in the first movement of Beethoven's Ninth Symphony, op. 125.

response is really made” (Meyer 1956: 256) instead. What is more, is that these paramusical imaginings are often conscious, not unconscious, so the listener “is aware of the associations which he makes while listening.” (Meyer 1956: 257) Whether private (relating only to the peculiar experiences of a particular individual) or collective “in the sense that they are common to a whole group of individuals within a culture” (*ibid.*), these associations are culturally conditioned. As Leonard B. Meyer (1956: 258) states:

“Connotations are the result of the associations made between some aspect of the musical organization and extramusical experience. Since they are interpersonal, not only must the mechanism of association be common to the given cultural group, but the concept or image must have the same significance for all members of the group.”

Furthermore:

“it must be remembered that the association evoked by a given musical passage depends upon the attitude of the culture toward the concept as well as upon the mechanism of association. In other words, although in a given culture one attitude toward an object or process will usually be dominant, others are possible. For example, although in our culture death is generally considered to be a solemn, fearful, and majestic summoned, it has also been viewed as an old friend or as the sardonic mocker of human pretensions. And obviously each of these attitudes would become associated with very different types of musical presentation.” (Meyer 1956: 262)

In this light, I find the concepts or images evoked in *Für Alina* (‘distant’ ‘brightness’ in ‘cold’, ‘quiet’, and ‘still’ ‘darkness’; ‘dreamy’, yet ‘mournful’/‘painful’) highly interesting. All of these can be included in a single “connotative complex”, to use Meyer’s (1956: 265) term, connoting

“that rich realm of experience in which death and darkness, night and cold, winter and sleep and silence are all combined and consolidated into a single connotative complex. The interassociations which give rise to such a connotative complex are fundamental in human experience. They are found again and again, not only in the myths and legends of many cultures, but also in several arts.” (Meyer 1956: 265)⁸⁷

⁸⁷ Cf.: “The cyclical world of mythological texts creates a multi-layered mechanism with clearly manifested features of topological organization. This means that such cycles as the day, the year, the cyclical chain of life and death of man or god, are considered as mutually homomorphous. Thus although night, winter and death are in some respects dissimilar, their close identification is not a metaphor as the consciousness of today would interpret it. They are one and the same thing (or rather, transformations of one and the same thing). Characters and objects mentioned at different levels of the cyclical mythological mechanism are different proper names for the same thing. The mythological text, owing to its exceptional ability to undergo topological transformations, can with surprising boldness declare to be one and the same thing phenomena which we would have considerable difficulty in comparing.” (Lotman 1973/1979: 162)

Meyer's underlying argument here is of course that music is capable of expressing "what might be called the disembodied essence of myth, the essence of experiences which are central to and vital in human existence." (Meyer 1956: 265) This is to say, *Für Alina* can be understood to present a "generic event, a "connotative complex," which then becomes particularized in the experience of the individual listener". (*ibid.*) How much of the particularisation process is essentially (as opposed to commercially, or music-industrially) pre-conditioned? Can "bells" and "lullaby" (cf. *Swed 1995) be uttered in response to *Für Alina* without necessarily paving the road for "wintery black night" (cf. *Swan)? After all, in chapters 3.1.1 and 3.2.1 I will show how *Für Alina* becomes coupled with 'death.' Attending to the answering of these last questions regrettably remains beyond the scope of this dissertation.

Comparatively, *Spiegel im Spiegel's* connotative complex comprises 'stillness', 'timelessness', and 'meditation'. But why should this be 'melancholic'? I will return to this in chapter 4.3, albeit tentatively, while the current chapter ends where it started – that is, by recognising discrepant emotive expressions in each *tintinnabuli*-piece.

2.2.2. Similarities in the perceptions of both *tintinnabuli*-compositions

One reason I decided to focus on *Für Alina* and *Spiegel im Spiegel* in this dissertation was that initially I found these compositions contrasting enough in mood and character to test whether the content expressed with *tintinnabuli* music in films indeed does not depend on the piece used. Therefore, what really fascinates me in the emotive responses to *Für Alina* and *Spiegel im Spiegel* is the fact that despite their differences in mode (minor *vs.* major), temporal organisation (irregular *vs.* regular metre and rhythm), embodied sound-space (empty/reverberant *vs.* full/resonant), and discursing body (solo *vs.* duet), the descriptions of experiencing both of these pieces as concert music are very similar. Especially, and unexpectedly for me, in terms of the dimension of valence! Not even when in direct comparison with each other⁸⁸ is *Für Alina* explicitly associated with negatively valenced emotions (e.g., sadness), or *Spiegel im Spiegel* with positively valenced emotions (e.g., joy). Instead, in both cases expressions, such as on the one hand, "dreamy", "evanescent/ethereal", "meditative", "tender/gentle" come forth, and the words "lullaby" and "childlike" are used for both pieces. Both also have seemed to be "timed as certain multiples of a human breath" (*Ashby 2000). On the other hand, among the poetic metaphors used in descriptions of the experiences of both *Für Alina* and *Spiegel im Spiegel* as concert music, 'distance and magnitude in time and space' (and also 'coldness' in the case of *Für Alina*) become accentuated next to 'intimacy', 'lullaby'-ness. Additionally, references to 'religiousness' are made in both cases (see below).

⁸⁸ See, for example, the reviews of the CD *Alina*, ECM New Series 1591, e.g., *Ashby 2000, *Quinn 2000, *Swan. This CD includes two variations of *Für Alina* and three versions of *Spiegel im Spiegel* (for violin/piano, violoncello/piano, and again violin/piano) only, and has been characterised on the whole as "a simple, chilling invocation of heartfelt desire [...] [with] the stark beauty [...] These are the tears of ghosts." (*Swan)

This consistency in responses is exactly what allows me to infer that listeners (including filmmakers) do not react so much to the characteristic features of specific compositions as to the general characteristic 'sound' of *tintinnabuli* music itself. This specific 'sound', together with the constancy of musical parameters, could explain the similarity of expressive filmic content mediated with *tintinnabuli* music, as well as the similarity of narrative situations this music tends to appear in, regardless of the diverse film plots, genres, or compositions used.

2.3. Conclusions

In this chapter I approached *tintinnabuli* music from the (cognitive) musicologist's (as distinguished from film [music] scholar's) point of view. The specificity of the *tintinnabuli* 'sound' as well as the constructional essence of *tintinnabuli* was described. By analysing free descriptions of *Für Alina* and *Spiegel im Spiegel* as concert music, I reviewed what kind of expressive meanings 20 listeners have perceived either in one or both of these pieces. Grounded on the paradigm of cognitive studies of musical expression, I made propositions as to which musical attributes would be suggestive of those particular meanings.

The free descriptions demonstrated *Für Alina* and *Spiegel im Spiegel* each to express/evoke specifically (as opposed to randomly) discrepant emotive content. Yet in arguing over the causes of the quality of 'cold brightness' ('smartness') in tender, minor sounding (or 'soothe, delight and sweetness' in terse, crystalline) *Für Alina*, and which attributes contribute to perception of 'melancholy' in gentle, graceful major sounding *Spiegel im Spiegel*, the basic musical attributes which the cognitive studies of musical expression have relied upon, as well as the approved correlations of certain musical attributes and discrete emotions, proved insufficient.

On the one hand, this fact of simultaneous discrepant listener perceptions can be seen to denote *tintinnabuli* music's unique quality to fuse opposite structural and expressive elements into a new synergistic quality (see page 59). On the other hand, any music can be claimed to represent "expressional polyphony". Annabel Cohen (2001), for example, has proposed that the capacity of music to successfully accomplish the task of expressing and creating emotion may be based on its ability to simultaneously carry several kinds of emotional information in its different parameters, e.g., harmony, rhythm, melody, timbre, and tonality.

"Real life entails multiple emotions, simultaneously and in succession. Miraculously, yet systematically, these complex relations – this 'emotional polyphony' – can be represented by the musical medium." (Cohen 2001: 267)

My current interest lies in finding out whether it could be suggested, which musical attributes contribute to which qualities in the seemingly discrepant emotional expressions perceived in both *Für Alina* and *Spiegel im Spiegel*. While Cohen finishes her proposition with stating that "more research is warranted to further examine

the simultaneous contribution of music to emotional meaning, mood, feeling, and absorption" (*ibid.*), I have offered more specific suggestions. First of all, I proposed that there might be other and more complex musical attributes, decisive in determining each discrepant emotional expression of *Für Alina* and *Spiegel im Spiegel* in addition to those I had drawn from research on music-emotion relationships. (It could be that recognising those would require principles for structuring music other than those currently used in research on music-emotion relationships which, after all, are rooted in basic tonal music theory.) And secondly, I proposed that there could exist other and more complex correlations between the musical attributes and (emotive) paramusical structures than those I had drawn from research on music-emotion relationships. I will return to the former proposition in chapters 3.1.1 and 3.1.3 in analysing *Für Alina* as film music. In terms of the latter proposition, I made a short reference in this chapter to the possibility of reading music as mythological text. (After all, [music] semioticians have often argued that "[m]yth and music constitute two forms of discourse which are closely related." [Tarasti 1979: 11]) In addition I will return to the question of other possible correlations between specified musical attributes and (emotive) paramusical structures in chapter 4.3.

Another fascinating observation that emerged from analysing free descriptions were the expressed similarities in perceiving both pieces. This was something I was not expecting, since I first found *Für Alina* and *Spiegel im Spiegel* rather contrasting in mood and character (although my personal primary axis of assessment was not that of 'sad/joyful', but of 'cold/warm'). As the free descriptions revealed, while the prevailing impression of both pieces experienced as concert music is of 'calmness', 'tenderness', and 'ethereality', the time-space relations they evoke are nevertheless associated with 'intimate closeness' as they are with 'distance and magnitude in time and space.' Additionally, references to 'religiousness' are made in the case of both compositions. To this I would here like to add some comments.

Quite often have the religious associations of *tintinnabuli* music been explained as outcomes of the facts that Arvo Pärt's Russian Orthodox religious background is publicly known, and that the composer as physical person has himself given plenty of reason (e.g., in appearance,⁸⁹ in seeming recluse and expressing himself in interviews in an allegoric or cryptic manner, etc.) to evoke and endorse a specific character myth to go with his music ("Pärt als Mönch", see Kautny 2002: 188ff). Yet there can also be purely musical reasons for religious associations. First of all, the specific overtonally rich bell-like sound of *tintinnabuli* music which normally engenders

⁸⁹ Cf.: "Pärt is a gaunt man with a pale, gentle face and mournfully powerful eyes. His bald pate is balanced by a tightly curled beard of a few inches' length. He has been described as "monkish" so often that a German musicologist [Oliver Kautny – KMV] has undertaken a deconstruction of the term, but the word still springs to mind unbidden: he could pose for an icon of St. John Chrysostom, or another of the literary saints. Yet, when his large eyes fix on you, he becomes more worldly and formidable; his stare seems to ask, "Are you serious?"" (*Ross 2002)

associations of the spiritual or religious kind in our culture.⁹⁰ The second reason I am about to propose does not only pertain to the music, but to verbal self-expression as well. Namely, Pärt's *tintinnabuli* music has quite often been avowed capable of eliciting cathartic experiences (peak experiences), especially when heard for the first time.⁹¹ And as Alf Gabriëlsson and Siv Lindström Wik have demonstrated in the course of their long-term research on strong experiences related to music, there are notable similarities between descriptions of strong experiences of music and

⁹⁰ In later chapters I will come to realise that it is not only *tintinnabuli* music's specific overtly rich bell-like sound that engenders associations of spiritual or religious kind, but also its specific discursive mode of repetitiveness ("of reciting something over and over", *Giampietro 2004; see footnote 146 on page 134), i.e., the music's figurative quality of circling or mirroring. Within the paradigm of research on music-emotion relationships, the latter would belong to the category of "various aspects of musical form", the influence of which on perceived emotional expression has regrettably been little studied (see Gabriëlsson & Lindström 2001: 242).

⁹¹ I will present two examples; both, as it happens, concerning *Tabula rasa* (1977), a double concerto for 2 violins, string orchestra and prepared piano.

"A few years ago, a man who faced a terminal diagnosis of cancer asked a friend to give him some compact disks so that he could have a little music to help him get through the night. Among the recordings that the friend sent was "Tabula Rasa," on the ECM label, which contained three works by the Estonian composer Arvo Pärt. A day or two later, the man called to thank his friend for the disks, and, especially, for the Pärt. In the last weeks of his life, he listened to practically nothing else. Several people have told me essentially this same story about the still, sad music of Pärt—how it became, for them or for others, a vehicle of solace. One or two such anecdotes seem sentimental; a series of them begins to suggest a slightly uncanny phenomenon. Patrick Giles, in an article for *Salon*, reported that when he worked as a volunteer for an AIDS organization, in the nineteen-eighties, he played "Tabula Rasa" for those facing the final onslaught of the disease, and they developed a peculiar, almost desperate attachment to it. Once, when Giles was away, the mother of one of the dying men called with an anxious query. "He keeps asking for 'angel music,'" she said. "What the hell is that?" The music in question was the second movement of "Tabula Rasa," in which a rustling arpeggio on a prepared piano leads into glacial chords of D minor. According to the unsentimental evidence of record sales, Pärt's music reaches far beyond the conspiracy of connoisseurs who support most new classical music. He is a composer who speaks in hauntingly clear, familiar tones, yet he does not duplicate the music of the past. He has put his finger on something that is almost impossible to put into words—something to do with the power of music to obliterate the rigidities of space and time. One after the other, his chords silence the noise of the self, binding the mind to an eternal present. For this reason, anecdotes of listeners' experiences, whether extreme or mundane, may give a better account of the music than any analysis of its inner workings. For me, "Tabula Rasa" will always be a snowy New England afternoon in 1989, during which there was nothing in the world but this music and that snow." (*Ross 2002)

"The first time I really heard his music was when I was driving through the desert in Utah. *Tabula rasa* was being played on the radio. There in the middle of the desert, his music suddenly made sense – I could understand what people were talking about. The slow movement of *Tabula rasa* has a feeling of vastness and I sensed a connection between the music and the loneliness of the landscape. There is something about the music and the way it is constructed – the textures and the patterns – that has a very primal quality. I think that is why people use words like 'mystical' to describe it. The music is somehow very religious and basic." (Gil Shaham, quoted in *Schäfer 1999)

descriptions of religious experiences (usually referred to as mystical experiences).⁹² In other words, strong experiences triggered by music often tend to be described as religious experiences. The two are similar in that both are comprised of existential and transcendental aspects or categories (see Gabrielsson & Lindström Wik 2003: 213–214) such as ‘spiritual peace/harmony’, ‘devout, sacred atmosphere’, ‘contact/meeting with the Divine’ / ‘sacred, religious confirmation’, ‘being addressed by spiritual message’, also ‘heavenly/extraterrestrial feeling’, ‘trance, ecstasy’, ‘out-of-the-body experience’, ‘experience of totality’, ‘cosmic experience’, ‘merging with something greater’, ‘experience of other worlds, other existences’, and ‘meaning of human/one’s own life/existence’. Yet what makes Pärt’s *tintinnabuli* music capable of eliciting strong experiences (catharsis) is a question beyond this dissertation. This is also because underlying the strong experiences related to music, is the interplay between musical, personal, and situational factors and each of these comprises many factors of its own (see e.g. Gabrielsson 2001).⁹³

Next, I will proceed to analyse the expressive functions of *tintinnabuli* music in film contexts in order to find out whether there is any difference in the way *tintinnabuli* compositions are perceived as concert music, and how they are experienced as film music. The main focus, however, will be to find out which meanings film-makers have found appropriate to mediate with *tintinnabuli* music. Consequently, in starting to analyse *Für Alina* and *Spiegel im Spiegel* as film music I will switch my (cognitive) musicologist’s point of view to that of a film music scholar.

⁹² These include, for example: 1) ineffability, i.e., the experience cannot be described in ordinary language; 2) noetic quality, i.e., the experience provides new knowledge, insights, revelations, etc.; 3) transiency, i.e., the experience cannot be sustained for long; and 4) passivity, i.e., loss of control of the ordinary state of mind (cf. Gabrielsson & Lindström Wik 2003: 202).

⁹³ For example, musical factors include musical structure, acoustic features, interpretation, technical quality; personal factors include listener’s personality, mood, affective involvement; and context factors vary enormously.

3. Analysing musical multimedia

This chapter presents two examples of how Arvo Pärt's *tintinnabuli* music could be analysed as film music functioning in narrative film as integrated artistic multimedia text. While the previous chapter introduced the paramusical field of connotation of *tintinnabuli* music as concert music, my general aim here is to learn about the paramusical field of connotation of *tintinnabuli* music as film music.

EXPLANATION OF CONVENTIONS USED IN THE TABLES IN CHAPTERS 3 AND 4. All sequences containing *tintinnabuli* music in the film are bordered with a double-lined box. Sequences without the double-lined box contain no music, unless stated otherwise. Only the shots of musical sequences are numbered, in order to indicate the number of visual cuts made during a specific time frame, and to facilitate reference to a particular shot.

The timings are not time-code based; they provide the hours, minutes, and seconds, as read by a VHS/DVD/.avi file player. For example '0:08:35–1:15:20' should be read: "the sequence starts at 0 hours, 8 minutes, and 35 seconds, and ends at 1 hour, 15 minutes, and 20 seconds." Timings are provided for the beginning and end of every *tintinnabuli*-musical cue, and for referring to other relevant events in film (those timings designate the start of the event in question).

Notes on filmic means of expression are distinguished from descriptions of narrative content (dialogue and action) by *italics*. Any visual or auditory aspect brought forth has been considered noteworthy for different reasons which will be revealed and discussed in the main text.

ABBREVIATIONS: *CU* close-up; *HA* high-angle; *VCU* very close-up. T3.6:#1, for example, points to the first shot in Table 6 of the third chapter; T4.4:#8, for example, points to the eighth shot on Table 4 of the fourth chapter; etc. 'High-angle shot' is taken with the camera located high, yet the category comprises different degrees of downward angles; 'bird's eye shot' refers to an aerial shot looking directly down on the subject. 'Long take' refers to a shot with a long duration, and is to be distinguished from a 'long shot,' which shows the entire object or human figure, and is usually intended to place it in some relation to its surroundings.

3.1. Analysis of pre-existing music in film as integrated artistic multimedia text (I): *Heaven*⁹⁴

CAST AND CREDITS. Director: Tom Tykwer. Writing credits: Krzysztof Kieslowski, Krzysztof Piesiewicz. Producers: Anthony Minghella, Maria Köpf, Stefan Arndt, Sydney Pollack, Harvey Weinstein, et al. Cinematography: Frank Griebe. Film editing: Mathilde Bonnefoy. Casting: Shaila Rubin. Production design: Uli Hanisch. Original music: Tom Tykwer; music: Arvo Pärt. Cast: Cate Blanchett (Philippa), Giovanni Ribisi (Filippo), Stefano Santospago (Marco Vendice), Mattia Sbragia (major Vittorio Pini), Remo Girone (Filippo's father), Stefania Rocca (Regina), et al. 35 mm, aspect ratio: 1:1,85, 96 min, color. Company: Mirage Enterprises / Miramax Films / Noé Productions / Star Edizioni Cinematografiche / X-Filme Creative Pool, Germany–Italy–USA–France–United Kingdom, 2002. Première: 6 Feb 2002, Berlin International Film Festival.

SYNOPSIS. *Heaven* tells a story of Philippa Paccard (Cate Blanchett), a teacher of English in Torino (Turin), Italy. She has seen drugs kill her husband and some of her students. Her appeals to the police have been ignored. She knows that a high-ranking businessman, Marco Vendice (Stefano Santospago), is behind the Torino drug trafficking, and one day she plants a time bomb into the trash can in his office. To avoid harming people who have no bearing on this matter she arranges Vendice's secretary to leave the office, and then phones to the police to give herself up. Yet chance and coincidence interfere when a cleaning lady removes the bomb with the trash and it explodes in an elevator, killing her plus a man and his two children. Four innocent people are dead as a result.

Philippa is arrested; she does not resist nor deny her guilt. Yet she finds out what had really happened only at the interrogation where she is falsely accused of organising a terrorist act. The truth devastates her. Filippo (Giovanni Ribisi), a young carabinieri (son of a former police chief) serving as a stenographer and English translator at the interrogation process, comes to her aid. His initial sympathy quickly develops into a deep sincere feeling. During the interrogations it becomes apparent that the police forces are corrupt and in league with the drug-dealer. Filippo comes up with an escape plot. Before escaping, Philippa is determined to finish her mission. Filippo provides her with a gun to kill the drug baron. The fugitives go on the run through the Tuscan landscape although they are prepared for the inevitable. Eventually they find refuge with one of Philippa's friends. When the authorities raid the house where they are hiding, they steal the police helicopter landed on the front lawn and escape. On the ground, the officers fire repeatedly at them, but to no avail, as the craft climbs higher and higher and finally disappears.

Judged by the film's synopsis, one of the pillars of *Heaven* is a dilemma of moral choices, the solving of which requires ability to foresee the consequences of one's own actions, and readiness to take responsibility for them. At the same time the

⁹⁴ A version of this chapter was published in Estonian as Maimets-Volt 2006.

importance of chance, coincidence and fate in human affairs is put into play, as to remind the viewer that there are things in life one cannot control, but only react to. Since the film is about a woman who takes justice into her own hands, yet ends up unintentionally killing innocent people (including two children), the dilemma of moral choices stands not only before the main characters, but also before the audience. Should Philippa's practising lynch law be condemned or praised? Given the circumstances, including police corruption, does she deserve salvation? What about people who help her? The director Tom Tykwer avoids any clear solutions; he makes sure the audience properly understands the extent of Philippa's *fait accompli*,⁹⁵ but neither judges nor justifies his characters' choices. Instead, he observes them with interest from a distance, not intervening: in cinematography long-lasting high-angle overhead shots and slow camera spans become highlighted, music is seamless and the connotative cues (cf. Gorbman 1987: 73, 84ff) it provides are exceptionally subtle compared to traditional Western film music standard practice (see below).⁹⁶ Thus in the world of innuendo, making sense of the situation becomes the responsibility of the viewer. Making adequate judgements proves a challenging moral exercise, since it is very likely that, when watching the film, we soon find ourselves caring passionately about a woman who has committed unforgivable crimes.

3.1.1. *Tintinnabuli*-musical cues in the film

In *Heaven's* soundtrack three pre-existing *tintinnabuli* works by Arvo Pärt have been used: *Für Alina*, *Spiegel im Spiegel*, and *Variationen zur Gesundheit von Arinuschka*. Pärt's music is heard in eight musical cues (seven within the story, and one with the end credits) for ~0:21:37 (~1297") of film's total running time of 1:36:58 (5818") = ~22,3%.⁹⁷ In an interview, Tykwer himself said:

⁹⁵ Cf.: "It is important to realise the situation in which the viewer finds him- or herself [...]: Philippa has slain four innocent people, even if unintentionally, including two children. Tykwer is careful to spend time with them beforehand as they chat tenderly with their father; in the lift itself, they count the floors as they travel upwards. There can be no suggestion that Tykwer is minimalising the extent of what Philippa has wrought, or presenting an apologetic for it. She then goes on to kill Vendice, a man who could easily have been portrayed as the embodiment of evil but instead is given a scene in which he calls his partner to lament his being called away and hence arriving home to her late." (*Newall 2005)

⁹⁶ As Gorbman (1987: 84) states: "Narrative film music "anchors" the image in meaning. It expresses moods and connotations which, in conjunction with the images and other sounds, aid in interpreting narrative events and indicating moral/class/ethnic values of characters."

⁹⁷ The approximation comes from the determining of the beginning and end points of a musical cue by ear: sometimes the end of the reverberation of a final musical sound is clearly audible, and sometimes it is not. Also, unfortunately the different formats of the same film I have used in my analyses (VHS or DVD to watch the film on TV-screen, and also an .avi file in case of VHS to facilitate referencing while working behind computer) provide different time codes, as does playing the film file in either Windows Media Player or VLC Media Player. So when it comes to time codes in this dissertation, approximation is the best I can do.

“[Pärt’s] music came up during the production phase when director’s assistant Sebastian Fahr played me the new record by Arvo Pärt, “Alina”. I liked it a lot but I was worried that it might make the film too ‘soft’. It was only when we were cutting that I realized that the works by Arvo Pärt, while graceful and tender, are also very strict with regard to organization and structure. That’s exactly what we were aiming at in the film, to make it tender, emotional and human but also give it very clear contours. We noticed that Pärt’s music helped us keep a clear overview and not lose that clarity, which the music in fact intensified. In the cutting room we used the music to such an extent that it became obvious that no other music could even begin to compete.” (*Schultze 2001)

Yet *tintinnabuli* music actually makes up only a little more than half of the total music heard in *Heaven*. The film also features three cues of original music, composed by Tom Tykwer himself; and five cues of background suspense-sounds over a sustained string pedal point (e.g., before the explosion of a bomb or shooting Vendice).⁹⁸ Hence the total amount of music heard in *Heaven* (~0:41:29 or 2489”) makes up ~42,8% of the film’s total running time. Beside music, silence plays a substantial role in *Heaven*. As reviewers have mentioned, “there are some scenes that stand out for their stark silence and the lack of music” (*Keller); “[a]s always in Tykwer’s world, intervals of silence can be as eloquent as any amount of music or sound effects” (*Cowie).

Out of c.65 collected p/reviews of *Heaven* I have found references to the music used in the film in 14 cases (=21,5% of the total number). These have been cited at length in Appendix 2.1. In general, the music in *Heaven* is considered “wonderful” (*Tooze), “awesome” (*Wilson), “relentless and fatalistic, driving to some divinely-determined conclusion, yet unobtrusive and unshowy” (*Mapes; cf. *Carruthers 2002; *Popick 2002), underscoring the film’s meditative qualities (*Jardine) and contributing to its sense of timelessness (*Keller). Pärt’s music in particular has been described as “sparse, luminous” (*Eichler 2005; cf. *Lybarger 2002), “eerie (...)

⁹⁸ Tykwer’s musical cues appear at 0:26:21–0:28:31 (Filippo buys the diuretic to blend with coffee, and short-circuits a hand dryer); 0:42:58–0:46:01 (the officer who guarded Philippa to the bathroom picks up a phone; she escapes); and 1:01:03–1:03:07 (Philippa and Filippo escape from the police station in milkman’s van; same music as in 0:26:21ff). The sound of the music in these cues complements Pärt’s compositions: we mostly hear repeated minimalistic melodic motifs in minor mode, performed in medium tempo on the piano (in 0:26:21ff and 1:01:03ff solo; in 0:42:58ff over a lower sustained string pedal point). In addition there are musical sounds heard at 0:00:30–0:02:39 (film’s prologue: Filippo in computer-simulated helicopter flight training), 0:07:27–0:10:10 (waiting for the bomb to explode), 0:15:11–0:18:55 (Philippa learns of innocent deaths and faints; atomic solo piano motifs are also simultaneously heard here), 0:52:30–0:53:44 (Vendice’s death), and 1:28:56–1:31:11/41 (film’s end: the carabinieri make their way to capture the fugitives). These musical sounds consist of a lower sustained string pedal point over which ascending or descending pitch rows or *glissandi*, pedal point’s overtones, or some *musique-concrète*-like sounds (e.g., imitation of rotor noise) are heard. Their main function seems to be that of creating and holding suspense. These eight cues are heard for ~0:19:52 (~1192”) of film’s total running time of 1:36:58 (5818”) = ~20,5%.

[playing] a portal role” (*Cowie). *Spiegel im Spiegel* has been perceived as “hauntingly simple” (Yacowar 2003: 48). It has also been said that “piano music make[s] it more surreal” (*Anonymous commentary 2005), and that “the music and cinematography are adequate” (*Berardinelli 2002)⁹⁹. In addition, reviewers have observed *tintinnabuli* music’s resemblance in ‘sound’ and its film-musical functions to Zbigniew Preisner’s scores for Kieslowski’s *Decalogue* and *Three Colors* trilogy (*Clifford; *Lybarger 2002), as well as to György Ligeti’s “piano refrain”¹⁰⁰ in Stanley Kubrick’s *Eyes Wide Shut* (*Cowie).

I will now provide an overview of all the *tintinnabuli*-musical cues in the film in order to specify the narrative situations in which this music occurs, as well as to demonstrate how this music is paired with other filmic means of expression. Let it be clear that all of the following sentences are written in an interpretative mood, even if they might appear declarative (see page 24).

The film opens with a prologue sequence. The first thing we register is not an image, but a low sustained sound with an ambiguous timbre, which turns out to be rotor noise on a pedal of a musical sound. There is an inexplicable tension in the air. Then, under the rotor’s shadow, a landscape unfolds, too green to be quite earthly. It soon becomes clear we observe a lesson in piloting a helicopter where a flight simulator – the amalgam of reality and virtuality – is used. Filippo, a young carabinieri, increases the altitude and, despite the flying instructor’s warnings (“Control your height! Careful!”), ascends straight to the light blue sky until the simulation shuts down and switches off. The flying instructor tells Filippo he cannot fly like this in real life. The only thing Filippo asks is: “How high can I fly then?” The literal answer to this is given at the end of the film.

The story then cuts to Philippa who is preparing a time bomb. Right after the explosion and Philippa’s arrest the first *tintinnabuli*-musical cue (*Für Alina*) is heard with the appearance of the film’s title (see Table 3.1).

⁹⁹ Cf.: “Tom Tykwer’s 2002 film ‘Heaven’, a thriller-turned-fairy-tale about two fugitive lovers, offers ravishing aerial views of Turin, Italy, and of the Tuscan countryside. As the camera passes over rooftops and, later, rolling hills, a tranquil feeling of distance sets in; even the most frenetic motion, when viewed from above, becomes a peaceful study of lines and muted colors. In the final scene, the couple steal a helicopter and ascend straight toward the sky, simply dissolving into the blue. The visuals are exquisite, but the floating, oceanic sensation they achieve owes just as much to the spare, luminous music chosen for the film.” (*Eichler 2005)

¹⁰⁰ From Ligeti’s cycle *Musica ricercata* (1951–1953).

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:10:09	(none)	The bomb explodes in the elevator, killing four innocent people, including two children. <i>Visuals and sound (effects) fade out. Blackout.</i> Indoors: armed forces quickly moving in the dark of the night towards Philippa's bedroom. Light is switched on, Philippa wakes up; she is arrested.
1	0:10:38	0:10:38 – start of <i>Für Alina</i> (piano solo,	<i>Blackout. Then an emerging bird's eye shot of moving across a rectangular city (houses, streets, squares, etc. appear as colourful rectangles). Title: Heaven (credits have already rolled). Shot duration: 27"</i> ; slow dissolve on...
2	0:11:05	♣Arden 1995a ¹⁰¹)	Philippa, alone in her cell. <i>Since the beginning of the cue no other sounds except music were heard until the opening of the door window (0:11:10) which startles her. Philippa gets up and prepares to leave the cell. The door is opened (plenty of echo/reverb).</i>
3	0:11:18		Guard shouts [<i>as translated from Italian</i>]: "To the interrogation!" Philippa steps out of her cell, she is handcuffed. Three guards escort her way along the corridor. <i>Shot duration: 26"</i>
4	0:11:44		All four walking down the hall (<i>echo of steps</i>).
5	0:11:48		They pass through the grid gate separating the cells from offices at the police station. A few men are waiting in the hallway, conversing, smoking. Philippa and her escorts enter the interrogation room. <i>Shot duration: 27"</i>
6	0:12:15		The interrogator leafs through some pages, major Pini is standing at the window.
7	0:12:22		CU: Philippa
8	0:12:27		Interrogation room with all participants (<i>shot from above Filippo's head</i>).
9	0:12:36	end of <i>Für Alina</i> – 0:12:40	CU: Filippo
	0:12:41	(none)	CU: The interrogator

Table 3.1. *Für Alina* in 0:10:38–0:12:40 of *Heaven*. Duration of sequence: 2'02"

¹⁰¹ Throughout this dissertation references belonging to the category of "Recordings of music" are marked with the sign of loudspeaker preceding the name of performer(s). '♣Arden 1995a' signifies that the *Für Alina* heard at 0:10:38–0:12:40 in *Heaven* is performed by David Arden, and this recording is taken from the CD *Pärt/Górecki—Solo Piano Works* (Koch International Classics 3-7301-2H1) issued in 1995.

The first low double-octave pedal point of *Für Alina* is heard on the background of a black screen, its effect being very much reminiscent of the detonated bomb. The double-octave sound comes as a shock – totally unexpected, creating an impression of enormous power and aggressiveness, even brutality. In addition to its “doomsday” register and acoustic similarity to a low bell sound (prompting a Donnean¹⁰² question: ‘for whom the bell tolls?’), the reverberation of this double-octave (even if only *via* sustaining pedal) helps to convey an impression of considerable (acoustic) space. (A few seconds later, the melodic voice enters in the high register, demarcating the piece’s extreme registral range, and intensifying the feeling of spaciousness.) After the initial startling fast tone attack the double-octave interval becomes an array of overtones and resonances, the sensation being rather physical because of the various pulsations with different periods. From this moment on *Für Alina* acquires volume, bleakness and mercilessness not associated with the concert stage. Of course, at this point in the film, this is only appropriate since – considering one of the main functions of this still introductory musical cue: to attune the spectator – the first moments of *Heaven* would suggest that it is a thriller. Yet as soon as the reverb of the first sound has finished and music proceeds to “tintinnabulate”, an other mood or state of mind is introduced – that which I would designate as ‘desolation’, a subcategory of ‘sadness’ with the quality of being alone. (After all, in this scene we see Philippa alone against society’s power structures.) This is the mood mediated to the audience through the interaction of all the filmic means of expression, including *Für Alina*. From the beginning of this musical sequence no other sound is heard until the opening of a small window in Philippa’s cell door (0:11:10), with other diegetic sounds to follow in the corridor (sharply pronounced words, stern steps). Next to the music, all the diegetic sounds in this episode seem unnaturally loud. Moreover, the bleakness of the situation is intensified by adding echo to all sounds in the corridor, as well as by the bluish light (suggesting coldness) that dominates the images we see.

After the characters’ passing through the grid gate, one notices that the diegetic sounds not directly associated with Philippa (men talking and smoking) are suppressed – as compared to the nondiegetic *Für Alina* and those diegetic sounds that are directly associated with her. *Für Alina* is thus given a very specific function: Philippa is isolated from other people around her through the manipulation of the volume of different sounds, with *Für Alina* being reserved for her (*Für Alina* shares the same volume level as the diegetic sounds she makes). At first glance it may seem

¹⁰² John Donne (1572–1631) was an English Jacobean poet, preacher and a major representative of the metaphysical poets of the period. His works include sonnets, love poetry, religious poems, Latin translations, epigrams, elegies, songs, satires and sermons. His poetry is noted for its vibrancy of language and inventiveness of metaphor, especially as compared to those of his contemporaries. The phrase “for whom the bell tolls” is from *Meditation XVII* in *Devotions upon Emergent Occasions* (orig. publ. 1624). *Meditation XVII* is also well known for its statement that “no man is an island” (see also footnote 170 on page 159).

that *Für Alina* communicates Philippa's emotional point of view (i.e., signifying that she is the one who is feeling desolated, and perhaps luring the audience to identify with her), yet this proves not to be the case. There can rarely be any doubt that at this point in her life Philippa could feel sad or desolated. Indeed at this point she probably does not feel anything and "sees the world in frozen patterns" (Tykwer, in *Schultze 2001). So what *Für Alina* does, is set Philippa in a kind of limelight (special isolation from surroundings) and present her through a particular emotional filter (analogously to a color filter). In other words, *Für Alina* provides a certain view of Philippa, which is distanced from her. It is this look onto her which is charged with 'sadness' and 'desolation' here, and not Philippa's emotional state.

In this first *tintinnabuli*-musical scene, *Für Alina* is cut after bar 9 (see Ex. 2.1); the reverb of the last note ends before the shot of interrogator, but not before we have first seen a close-up of Filippo. Therefore this very reverb ties Filippo (T3.1:#9) to Philippa.

Only at the interrogation where she is accused of organising a terrorist act does Philippa find out that she has not succeeded in killing the man behind drug scene, and has instead killed four innocent people. The truth devastates her (see Table 3.2).

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:18:52	(none)	Philippa faints during the interrogation. Filippo fetches the doctor.
	0:20:05		The doctor tells Filippo to make her arm free in order to inject some medication.
	0:20:16		Philippa regains consciousness and meets Filippo for the first time eye to eye. The doctor then orders Filippo to leave the room and close the door. Out in the corridor he takes notice of Vendice, following the interrogation from the next room. Then Filippo exits the police station.
1	0:21:36	0:21:38 –	Filippo walks out of the police station (<i>high-angle shot descending on him</i>) and turns around.
2	0:21:54	start of	Two <i>carabinieri</i> carry Philippa lying unconscious on a stretcher.
3	0:22:00	<i>Variationen zur</i>	Filippo is observing (<i>slow camera pan</i>)
4	0:22:07	<i>Gesundung von</i>	Filippo is observing (<i>shot of his back</i>)
5	0:22:14	<i>Arinuschka</i> (piano solo, ♠Arden 1995b)	(<i>Elapse of time.</i>) Late evening, a car wheels up a house. Filippo's father (<i>as we subsequently learn</i>) exits car which takes off, then enters home (<i>camera slowly ascends to a high angle</i>). Filippo's brother Ariel (<i>off-screen</i>) [<i>in Italian</i>]: "While we waited in class for the teacher ..."

6	0:22:33		Father enters the atrium, hangs his hat on a peg. Filippo and Ariel are sitting on the stairs, talking. Ariel: "...the agent came and said, she wouldn't come anymore." – Father (kindly): "What's wrong, guys?" (<i>echo of diegetic sounds in atrium</i>)
7	0:22:39		Father: "Why the sad faces?"
8	0:22:41		Filippo arranges his position, straightens his tie.
9	0:22:45		Father: "How was your day?"
10	0:22:47		Filippo rises and hurries up the stairs: "Fine!"
11	0:22:52		Father (<i>low-angle shot as if seen through Ariel's eyes</i>) takes off his overcoat and looks questioningly to his younger son Ariel.
12	0:22:59		Ariel, with bright eyes, fascinated: "He told me everything."
13	0:23:01		Father (<i>low-angle shot</i>): "What do you mean?"
14	0:23:03		Ariel: "About my English teacher."
15	0:23:05		Father looks a bit worriedly upstairs where Filippo had hurried to (<i>low-angle shot</i>).
16	0:23:10		Digital clock radio: 23.38, turning to .39 (<i>No diegetic sounds.</i>)
17	0:23:14		Filippo in bed (<i>high-angle shot descending</i>), eyes open; moves his fingers slowly into fist, then closes eyes. <i>Zoom-in on the fist (shot duration: 32")</i> , then slow dissolve to the next establishing shot of the subsequent morning. No other sounds are heard.
18	0:23:46	end of Variationen... – 0:23:48	Morning. (<i>Sound of chirping birds.</i>) Exterior of Filippo's home. (<i>Establishing shot.</i>)
	0:23:51	(none)	Filippo is hand-washing his sheets.

Table 3.2. *Variationen zur Gesundheit von Arinuschka* in 0:21:38–0:23:49 of *Heaven*. Duration of sequence: 2'11"

Variationen zur Gesundheit von Arinuschka, Pärt's other solo piano work, is a set of six short variations on a theme built on a rising and falling diatonic octave scale, which becomes "subjected to various tintinnabuli and canonic treatments" (Hillier 1997: 103). The first three variations are in A natural minor, and the last three are in A major. The present musical sequence is cut at the end of the last minor-key variation. Already at this point in the film, it is obvious that in editing music, much attention has paid to the following of the musical grammar.

The most notable feature of this medium-tempo performance (Arden 1995b) of the minor part of *Variationen...* is small amount of reverb – juxtaposed with the echo of the dialogue taking place in the atrium, resulting in the intimate nature of

the musical expression. Personally, I find that the reverberant ‘dry’ quality of music has a ‘sobering’ effect here, as we have just been through a very emotional scene of interrogation. Also, *Variationen...* is musically easy to follow (i.e., comprehend) and its constructional simplicity may well come as consolation after what we have just witnessed. Still, compared to *Für Alina* and *Spiegel im Spiegel*, *Variationen...* in *Heaven*’s plot level seems to contribute mostly to the scenery (see also chapter 3.1.3).

The next *tintinnabuli*-musical cue occurs after Filippo manages to slide a small tape recorder into Philippa’s pocket and she listens to his message in her detention cell (see Table 3.3).

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:32:36	(none)	Philippa in her cell, takes the tape recorder out of her pocket and starts listening. Filippo’s voice: “I spoke with my brother. He’s eleven years old; he’s one of your pupils. He told me that he likes you the most of all the teachers. He told me that you are a good person. I believe that. That’s why I want to help you. If you agree, please record that you agree and leave the tape under the table in the interrogation room. There is a small shelf under the table top.”
	0:33:42		The carabinieri seem to be listening to the same recorded message on audio reels, decoding Filippo’s voice: “I’m the one who translates for you. I was there when the doctor treated you. You squeezed my fingers tightly.”
1	0:34:23	0:34:27 – start of	(<i>High-angle shot.</i>) Philippa lying down on her cot, hand with the tape recorder on her heart. (<i>Music starts after she has turned her head back.</i>) <i>Slow dissolve on...</i>
2	0:34:33	<i>Spiegel im Spiegel</i> (piano	... the rectangular city of Torino. (<i>A shot similar to T3.1:#1, except for the camera pan now from right to left.</i> ¹⁰³) <i>Slow dissolve on...</i>
3	0:34:53	+ violin, ♣Bezrodny & Spivakov	... Filippo (<i>CU</i>), sitting on the bench in front of the police station, waiting. <i>Dissolve on...</i>
4	0:35:00	1999)	...Filippo’s back, <i>zoom-out</i> (<i>no diegetic sounds so far</i>). He rises and walks toward the building. <i>Dissolve on...</i>
5	0:35:22		... the interrogation room. (<i>Compared to Spiegel, all diegetic sounds are suppressed.</i>) <i>High-angle shot; dissolve on...</i>
6	0:35:27		... Philippa is being escorted down the hall. The interrogators and Vendice next door leave for a break. Filippo is left alone in the interrogation room. He waits for a while, and then quickly moves towards the table. (<i>Shot duration: 33”</i>)
7	0:36:00		He gropes the shelf and finds the tape.

¹⁰³ The film’s title is absent only in terms of its previous form: for the first time, someone understands Philippa, so it must feel like (a glimpse of) heaven to her.

8	0:36:12		(<i>EIapse of time.</i>) Late at night Filippo is in a car driving out from the police station.
9	0:36:19		He makes a left turn in front of the building.
10	0:36:23		Filippo driving, facing the road. Then looks at his right.
11	0:36:28		Tape recorder on the front seat next to him. He pushes 'play'. Philippa's voice (<i>not heard before completion of a musical phrase in the melodic voice</i>): "I agree."
12	0:36:33		Filippo driving, facing the road.
13	0:36:37		Tape recorder next seat.
14	0:36:42		Filippo driving, facing the road. <i>Slow dissolve on...</i>
15	0:36:49		... Filippo sitting, legs crossed, on his bed, recording his message to Philippa. (<i>Flashback or flash-forward?</i>) Filippo (<i>slow zoom-in</i>): "Thursday, around 10 o'clock, you'll have a stomach ache. You go to the bathroom and return after several minutes. If you find what I've left for you there, signal to me."
16	0:37:05		Philippa in her cell, lying still in bed, eyes open (<i>as if listening to Filippo's message; high-angle, slow zoom-in</i>). Filippo's voice (<i>off-screen</i>): "Then at 11 o'clock you feel ill again. You'll return to the bathroom. You'll hear the telephone ringing in the hallway and it will stop ringing because the guard will have picked up the receiver. That's when you leave the bathroom. You will get into the elevator and go down into the garage. From there you can go up half a flight of stairs." (<i>Shot duration: 24"</i>)
17	0:37:29		<i>Camera descent on</i> audio reels, carabinieri interrogators are eavesdropping. <i>Slow pan</i> on major Pini. Filippo's voice (<i>off-screen</i>): "You will leave the building through a small door that opens onto the rear courtyard. Then you'll go down a path that leads around the enclosure into the street. Throw your sweater in the rubbish bin and head straight for the train station. I'll drive there in a car in the evening and pick you up at the rear entrance." (<i>Shot duration: 24"</i>)
18	0:37:53		Filippo, recording his message (<i>slow zoom-in</i>): "And then we will think of what to do next. Because I believe there will be something, ..."
19	0:38:07	end of <i>Spiegel im Spiegel</i> – 0:38:22	Major Pini. Then Vendice steps next to him. Filippo's voice (<i>off-screen</i>): "... and that it would be beautiful." (<i>Simultaneous arrangement of different passages in time?</i>) End of message, major Pini switches it off [<i>in Italian</i>]: "Perfect (<i>music stops</i>). Erase it!" – another interrogator (<i>off-screen</i>): "What?"
	0:38:26	(none)	Major Pini: "You heard me. Erase it!"

Table 3.3. *Spiegel im Spiegel* in 0:34:27–0:38:22 of *Heaven*. Duration of sequence: 3'55"

From the start of the music, all diegetic sounds are suppressed until Filippo starts recording a message. In other words, those sounds which do not directly concern Philippa and Filippo are suppressed. Another peculiar feature of the music editing in this film became obvious to me during this sequence. In addition to once again observing how the musical grammar of *Spiegel im Spiegel* as concert music has been respectfully kept intact in this cue (i.e., the 5-step melodic descent of a final violin phrase, mirroring the previous 5-step melodic ascent, is indeed allowed to reach its end-point), one notices how Philippa's answer to Filippo's proposition ("I agree!"; from the tape recording he listens to while driving) is not heard before one musical phrase in the violin's melodic voice has reached its end-point – as if to avoid positioning music on the dialogue's background. It is now clear that in this film the pre-existing *tintinnabuli* music is edited with the utmost respect, and there will be reasons to reveal in the final analysis (see Chapters 3.1.3 and 3.3) why this pre-existing film music tends to be treated as if it also were "any narratively significant sound" (Gorbman 1987: 77) in the soundtrack mix.¹⁰⁴

In this scene the general plot time becomes splintered. Through parallel editing we are presented with discontinuous events that 'realistically' cannot take place at once. We are shown Filippo recording a message at home (*time*₁) with Philippa listening in, in what seems to be the same time, but has to be *time*₂. The carabinieri then listen to the same message on big magnetic tapes (unless there is a tracking device in Philippa's cell invisible to us, it has to be *time*₃), and once again we see Filippo at home, recording this message (*time*₁). After the end of it, major Pini orders the erasing of the tape (*time*₃). These different passages in time are interwoven with the overflowing and, moreover, ever-continuous (i.e., constant in sound) *Spiegel im Spiegel*. It is as if discontinuous events in time are placed onto each other to communicate a point of timelessness, and the music is there not only to smooth over, but also to underline this play of timings. The many slow dissolves (fades out) that seem to further enhance this "unreal" layering of times, as well as other camerawork in all the musical cues, will be separately discussed in chapter 3.1.3.

Philippa and Filippo then manage to escape and carry out her mission. In the aftershock of killing Vendice they shakingly climb back to the attic (see Table 3.4).

This excerpt of *Für Alina* derives from CD *Alina* (ECM New Series 1591, 1999) which features two selected phases of Alexander Malter's several-hour improvisation¹⁰⁵ on this composition. The phase [track 2 on the CD] used in this musical cue

¹⁰⁴ My irony here comes from having been too many times annoyed by the insensitive ways in which concert music is presented in film. In general, as Dean Duncan (2003: 145) also says: "Much use of classical music in film is simply unaccountable."

¹⁰⁵ 'Improvisation' is what the CD's liner notes term these to be (see *Conen 1999). Yet as Peter Quinn (*2000: 60) has remarked: "In fact 'improvisation' is stretching it a bit: the original two-minute piece is merely repeated with slight variations to phraseology and register, with a more liberal use of the opening pedal point."

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:54:19	(none)	They return to the attic. Philippa collapses on the ground as if momentarily falling into sleep, but she hears Filippo stumbling to the window, sobbing.
1	0:55:28	0:55:29 – start of	(<i>Establishing shot, high-angle.</i>) Daybreak. Police station exterior. <i>Slow dissolve on...</i>
2	0:55:37	<i>Für Alina</i> (piano solo, ♣Malter 1999a)	... attic interior (<i>low-angle shot, then descending [sic!]</i>). Back of a huge clock (<i>faint sound of ticking</i>). <i>Shot duration: 24". Dissolve on...</i>
3	0:56:01	end of <i>Für Alina</i> – 0:56:49	... Philippa and Filippo asleep on the attic ground (<i>high-angle shot, descending, slowly circling</i>). Slowly opening their eyes, staring at each other in silence. <i>There is a faint diegetic sound of clock ticking. (Shot duration: 50")</i>
	0:56:51	(none)	Philippa and Filippo are waking up.

Table 3.4. *Für Alina* in 0:55:29–0:56:49 of *Heaven*. Duration of sequence: 1'30"

starts out without the low pedal point in the beginning. Instead we hear the pedal point in the high register with a much shorter duration, that is to say, without as much (time-)space to resound. Thus the feeling of (menacing) spaciousness is greatly minimized, resulting in a more intimate expression.¹⁰⁶ And without the “kind of decisive tolling of a church bell” (*Ashby 2000), the music beams qualities of silent melancholy and desolation, affected and enhanced by the visuals: high-angle shots, absence of on-screen movement and of almost all other diegetic or nondiegetic sounds. This emotional expression is no different from the “tintinnabulation”-part of *Für Alina* previously heard (Table 3.1), even though the tempo here is considerably faster, the performance features a rather free pulse (compared to ♣Arden 1995a), and the pedal point is softly heard midway. Furthermore, considering the series of events that has just finished, the music in this episode provides an almost consoling effect. Also, the pitches of *Für Alina* here sound particularly like those of small tinkling bells, and the audiovisual composition leaves an impression of the set being a belfry (it is not). This pedal-point-less version of *Für Alina* sounds once more in the film, during the end credits (1:32:55–1:36:55=4'; ♣Malter 1999a). And there is an other instance of Philippa and Filippo waking up in exactly the same position: on the last morning under the Tree (see below).

As said, the discussion of camerawork in musical cues will be separately carried out in chapter 3.1.3.

¹⁰⁶ The opening low pedal point is heard after the 6th melodic utterance (bar 7, see Ex. 2.1) – compared to the spectator’s previous experience it is now quiet, soft and tender beyond imagination.

The two fugitives manage to reach the railway station where they catch a train (see Table 3.5).

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
1	1:05:34		Philippa and Filippo are on a train in which there are only two other passengers. (<i>The diegetic sound of train is suppressed.</i>)
2	1:05:46	1:05:41 – start of <i>Spiegel im Spiegel</i> (piano + violin, ◀Bezrodney & Spivakov 1999)	(<i>Almost black screen.</i>) Train moving fast towards the light at the end of the tunnel. Philippa's voice (<i>off-screen</i>): "Where will we go?" – Filippo (<i>off-screen</i>): "I'd like you to take me to the place where you grew up." Then straight view of railroad in the middle of Tuscan landscape. Philippa (<i>off-screen; all subsequent dialogue off-screen until shown otherwise</i>): "I don't even know your name." – "Filippo (<i>long take: 31</i>)"
3	1:06:17		Train moving through landscape (<i>aerial shot, tracking the train; long take: 45</i>). Philippa (<i>off-screen</i>): "When were you born?" – "May 23rd 1978." – "At what time? Do you know?" – "In the morning at 8 o'clock." – "I know exactly what I was doing on May 23rd 1978. I know exactly. It's my birthday and it was the day of my first Holy Communion. I was dressed up like a – ..."
4	1:07:02		Train departing from a station. Philippa (<i>off-screen</i>): "... – bride (<i>chuckles</i>), with this white dress and a veil my mother had made me. When she put the dress on she covered my face with the veil and burst into tears. I don't know why." We see Philippa and Filippo walking down the small road (<i>camera ascends to high angle</i>). <i>Shot duration: 24</i> "; <i>slow dissolve on...</i>
5	1:07:26		... They are walking <i>towards the camera</i> . Tuscan landscape in summer.
6	1:07:46		A town of Montepulciano on top of a hill (<i>wide shot</i>). Stillness.
7	1:07:52		Philippa and Filippo (<i>CU</i>), standing, looking. Philippa (<i>onscreen</i>): "Just as if nothing ever happened..."
8	1:07:57		Philippa and Filippo (<i>from behind</i>) looking at the hill town. Philippa slowly continues walking, Filippo follows. <i>Slow dissolve on...</i>
9	1:08:03		... They arrive at the church square. (<i>So far we have not seen another soul.</i>) There are people making preparations for a feast (a wedding follows), laying tables, opening the sunshades (<i>camera ascends to high-angle</i>). They walk towards the church entrance. (<i>All diegetic sounds suppressed under the music.</i>)

10	1:08:25		They hurry up the church stairs and enter. (<i>We still do not see them talking to each other.</i>) Philippa's voice (<i>off-screen</i>): "I've done a lot of damage, and some very stupid... stupid things."
11	1:08:35		Interior of church: confession box, curtains drawn. Philippa's voice (<i>off-screen</i>): "I've lied to my mother, and to my sister – ..."
12	1:08:40		They sit next to each other on the front row bench (<i>from behind</i>). Philippa: "... – many, many times." <i>Dissolve on...</i>
13	1:08:46		Philippa (<i>CU</i> , tears brimming her eyes): "I was unfaithful to my husband once. And I didn't do everything I could to save him." Sitting suddenly as if in a higher position than Philippa, Filippo hears her out, his head lowered.
14	1:08:53		<i>The same: CUs until the end of the sequence. Camera slowly moves left.</i> Philippa: "Anyway, maybe it's not possible to do everything."
15	1:08:59		Philippa (tears in eyes): "Four people died because of me. And I can't live with that. I'll never be able to. (<i>Camera is slowly swinging back and forth.</i>) I shot a defenseless person, which you know. But... what you don't know is... I've ceased to believe." – Filippo: "Ceased to believe in what?" – "In sense, in justice, ..." (<i>long take: 54</i>) <i>Dissolve on...</i>
16	1:09:54		<i>... another angle.</i> Philippa: "... in life..." Filippo, raises his head, looks her straight into eyes: "I love you." (<i>long take: 24</i>)
17	1:10:18		Philippa (<i>CU</i> , tears in eyes) looks at him silently.
18	1:10:28		Filippo (<i>CU</i>) looks at her straight to the eye. Philippa: "I know, it's... just –..."
19	1:10:34		Philippa (<i>CU</i>) looks at him: "It's just that I want the end to come soon."
20	1:10:45	end of <i>Spiegel im Spiegel</i> – 1:10:58	Filippo (<i>CU</i>) looks at her straight to the eye. Philippa lowers her head, starts crying. He puts his arm around her shoulders, and touches her head with his. (<i>Long take: 25</i> "; <i>12</i> " to end of shot without music.)
1	1:11:10	1:11:10 – start of <i>Für Alina</i>	See Table 3.6.

Table 3.5. *Spiegel im Spiegel* in 1:05:41–1:10:58 of *Heaven*. Duration of sequence: 5'17"

A notable feature of this musical sequence is the exquisite composition of its “integrated sound track”¹⁰⁷ (Neumeyer 2000). As the film progresses towards the end, the quantity of dialogue gradually decreases until the main characters stop communicating verbally altogether (see below). As the present sequence demonstrates, the dialogue between main characters has also become highly music-sensitive. Here, juxtaposed with *Spiegel in Spiegel*, the melodicy of Philippa’s voice becomes particularly noticeable. Also, the slow tempo of their dialogue and abundance of pauses between speech phrases appropriately fits the parameters of the music (the number of long-duration shots is worth paying attention to as well; see chapter 3.1.3). In comparison to the way in which Filippo’s speech was edited with *Spiegel im Spiegel* in the scene of the recording of his message (see Table 3.3) and listening to him now, it seems that not only has he accepted Philippa as she is, but he has also yielded to her manners of expression – especially of speech. Furthermore, while all other diegetic sounds (not directly associated with them) are suppressed, their dialogue – whether nondiegetic or diegetic, off-screen or onscreen – sounds at the same dynamic level as *Spiegel im Spiegel*. Indeed, in this scene they are ‘above’ all mundane matters: as fugitives they have created a world of “us” versus “them”. But it is Pärt’s music, positioned in their world of “us” (and by giving the music plenty of time and space to resound, the filmmakers have made sure we notice its presence), which makes me think that the latter may not be earthbound (see below) – an impression reinforced by the recurring play of time/timelessness (i.e., while we see them entering the church, we already hear the dialogue that in plot reality would not take place before several moments).

That which we witness in the scene taking place in the church interior is an act of confession and absolution – an impression Tykwer emphasises by opening the shot of the church interior on the boxes themselves with the curtains drawn, as Philippa speaks. Sitting beside Filippo, she lays out her sins in detail and tells him that she has “ceased to believe”. They talk about serious matters, without any illusions for their future, being completely honest to themselves and each other. *Spiegel im Spiegel* embraces them with soothing warmth, which is aided by camera work: the gentle almost unnoticeable back-and-forth swinging of camera has an effect of caressing. The audiovisual impression is of benevolence, safety, and, perhaps even not surprisingly, of hope. Nevertheless, the quality of “bright sadness” (*Nelson 2002) is definitely present in the music. Head bowed (a posture common for a priest listening to a confession), Filippo hears her out before looking into her eyes and saying simply “I love you,” which absolves her. Returning to the composition of the sound track, it is remarkable how the protagonists’ most important statements (Philippa: “I’ve ceased to believe”; Filippo: “I love you”) are pronounced in-between

¹⁰⁷ The integrated sound track encompasses nondiegetic and diegetic music, speech (paralinguistic features of verbal text), other non-musical sounds (natural sounds and noise, special effects [e.g., echo]), and silence.

the violin phrases of *Spiegel im Spiegel*, affording both the words and music the maximum space to resound. It is also noteworthy how Philippa pronounces her “[...] in sense, in justice, in life” to music congruously with the notes of violin’s melodic voice. Over the course of the film, it seems that the most important words between protagonists become exchanged with the accompaniment of *Spiegel im Spiegel*. And only when *Spiegel im Spiegel* is present do Philippa and Filippo express their thoughts and feelings to each other (when *Für Alina* sounds we never hear dialogue in the film!).

This is the longest musical cue in the film followed almost immediately by *Für Alina*, forming a kind of double act. Both sequences also feature marked visual means (see chapter 3.1.3), thus being presented as nodal points in the text (“semantic bundles”, Lotman 1973/1981: 31) to limit the film’s possible interpretations.

There is a 12-second breathing-space after the end of *Spiegel im Spiegel* (Filippo puts his arm around Philippa’s shoulders, and in their embrace their heads touch), after which the first low double-octave pedal point of *Für Alina* returns. It does so in as unanticipated a manner as when it occurred in the beginning (see Table 3.1), unexpectedly harsh and cold next to the tenderness just witnessed, still somehow softer/quieter than in the beginning.

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	1:10:45	end of <i>Spiegel im Spiegel</i> – 1:10:58	Filippo (CU) looks Philippa in the eyes. She lowers her head and starts crying. He puts his arm around her shoulders and touches his head to hers. (Long take: 25”; 12” to end of shot without music.)
1	1:11:10	1:11:10 – start of <i>Für Alina</i>	(Bird’s eye shot): Philippa’s head is shaved bald (compared to music, the sound of hair clipper is not suppressed). Slow dissolve on...
2	1:11:29	(piano solo, Arden 1995a)	... the profile view of the shaving of Philippa’s hair (neutral-angle shot). In the background Filippo is watching. When all Philippa’s hair is cut, she turns her head to face Filippo.
3	1:11:46		(High-angle shot, zooming out, ascending) People are exiting the church, a wedding ceremony has just ended, we see the bride and groom, people are cheering and applauding (all sounds suppressed), throwing rice on the couple. (Shot duration 31”)
4	1:12:17		(High-angle shot) The bride turns around and tosses her bouquet to a group of single girls. Cheers, congratulations, embracing (all sounds suppressed).
5	1:12:28		(High-angle shot, panning, zooming out) Everyone is cheering and applauding (all sounds suppressed). The bridal couple then steps towards the laid tables under the sunshades.

6	1:12:47		(Neutral-angle shot, in motion.) Filippo (actually, we see a walking torso which, at first glance, could be either one of them) walking, carrying two cups of ice-cream (the sound of his steps not suppressed; other diegetic sounds of people are suppressed). Philippa is waiting for him, sitting on well-stairs. Smiling, she takes one cup. They sit next to each other, looking like identical twins, and eat ice-cream. (1:13:02, diegetic music: band at the wedding.)
7	1:13:05	end of <i>Für Alina</i> ~ 1:13:08	(A take from between their backs and napes; neutral-angle shot.) The wedding guests are gathering around the tables. (Distant diegetic band music.)
	1:13:11	(diegetic music)	(Diegetic music and diegetic sounds foregrounded again.) In the depth of this shot, centered: Philippa and Filippo sitting on the foot of a well, eating ice cream. There are few other people in the shot, but they look rather alone.

Table 3.6. *Für Alina* in 1:11:10–1:13:08 of *Heaven*. Duration of sequence: 1’58”

In this scene, there is no dialogue. All the diegetic sounds that do not directly concern the two protagonists are suppressed. However, the dynamic level of the sounds that do concern them directly (the hair clipper, Filippo’s steps) is the same as that of nondiegetic *tintinnabuli* music. Another peculiar technical device used here, is the presenting of Philippa and Filippo from neutral level (except for the shot T3.6:#1, i.e., the first shot in Table 6 in Chapter 3), while the wedding scene is depicted via high-angle shots. This makes for another subtle emphasis on the divide between “us” and “them”. Still, the camera angle of shot T3.6:#1 binds Philippa and Filippo with the ‘wedding’, as does the continuous music. In fact, the concept of ‘wedding’, an amalgam of earthbound and heavenly life and law, is what integrates the phenomenological build-up of this scene. Thus Philippa and Filippo may be banished from their past, but their futures are bound into one. Once again *Für Alina* sets them into focus, presenting them in the light of how they would look from heaven.¹⁰⁸

In every musical cue where it is played, *Für Alina* is cut after the 8th utterance (bar 9). It will not be before appearing with the end credits until the composition is allowed to proceed. Nevertheless *Für Alina* will be left “open” (cut after bar 11), as if hanging in the air. It will be played through, then repeated from the beginning until the release of the sustaining pedal on the last note of the 10th utterance (designated with the flower in Pärt’s original manuscript), followed once more by the low double-octave opening pedal point, once again played at a soft dynamic level.

¹⁰⁸ Cf.: “[T]he film is doubly about heaven: how we look from there and how we can get there.” (Yacowar 2003: 47)

The last *tintinnabuli*-musical cue heard within the film story is *Variationen zur Gesundheit von Arinuschka* (see Table 3.7).

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	1:13:47	(none)	Philippa and Filippo are eating ice cream on foot of a well when she suddenly notices her friend Regina among wedding guests. When she goes to talk to her, Regina slaps her in the face and then hugs her, forgives her in spite of what she has done. Philippa asks if they could stay at Regina's place for the night, and gets her permission, even though they both know it would be dangerous.
	1:16:26	(none)	Filippo phones Ariel's school, posing as his father. He asks Ariel to inform their father of their being in Montepulciano and that they would like to meet him.
	1:17:34	(diegetic music)	The wedding celebration goes on. Philippa is waiting for Filippo at the well (<i>in this shot the diegetic music acquires almost a weird echo</i>); when he returns they embrace tightly. <i>In these shots they are more or less alone on screen.</i>
1	1:18:07	1:18:16 – start of <i>Variationen...</i>	Filippo's father is driving a car to San Biagio's church at Montepulciano. <i>Diegetic music from the previous scene carries over to the beginning of the present scene, lasting until <i>Variationen</i> starts (i.e., for 9"); the music is echoed heavily. The sound of a driving car is suppressed.</i>
2	1:18:29	(piano solo, Arden 1995b)	<i>High-angle shot.</i> Father reaches San Biagio church; he parks the car and exits.
3	1:18:41	end of <i>Variationen...</i>	Father is quickly walking towards the church.
4	1:18:48	– 1:19:00	People at the church yard, spending a summer day. <i>All diegetic sounds suppressed. Camera is moving, as if seen through father's eyes.</i>
	1:19:01	(diegetic musical sounds)	Father is walking, looking for Filippo and Philippa and spots them. Someone is twanging on the guitar.

Table 3.7. *Variationen zur Gesundheit von Arinuschka* in 1:18:16–1:19:00 of *Heaven*. Duration of sequence: 0'44"

In its content this scene is very similar to the one where *Variationen...* was previously heard (see Table 3.2): Filippo's father is driving in a car, but this time to meet Filippo and Philippa. At this time, only the theme is played. Compared to the music, all the diegetic sounds (car noise, people enjoying themselves) are suppressed. In the previous scene with *Variationen...* all the diegetic sounds not directly connected with Filippo's family were suppressed, yet the relation of music's volume to the sounds directly connected with his family remains ambiguous due to the fact that the latter are performed in the reverberant acoustic surroundings.

At this point it seems that the participation of *Variationen...* in the ways of world-making in this film is somewhat lesser than that of *Für Alina* and *Spiegel im Spiegel* – as if the former composition was mainly needed to bind Filippo's father and brother to the protagonists' world. I will argue this claim in chapter 3.1.3.

3.1.2. A view from conceptual perspective: Return to innocence

As previously discussed, the meaning of an artistic text as an integral/composite sign is by nature multivalent, opened to multiple (though not infinite) possible interpretations, and often not completely comprehensible in purely verbal terms. In the case of *Heaven*, the plot level story resists a summary in terms of standard conventions of realism. Most importantly, how should one understand the solution offered to our fugitives' flight? At the end of film the two get hold of a police helicopter, and literally ascend to heaven despite the fusillade aimed at them. Even when speaking metaphorically, where exactly do they escape to? Or do they manage to escape at all?

In interviews, Tom Tykwer has repeatedly said that the basic theme of *Heaven* is redemption through love. The key scene to incarnate this idea is described above in Table 3.5. Maurice Yacowar (2003: 48) writes:

“What appears to be Philippa's Catholic confession – “I have lied. ... I was unfaithful” – is heard not by the priest but by Filippo. [...] Philippa's confession, atonement, and absolution center upon Filippo, her secular savior. Against a hauntingly simple cello [pro *violin* – *KMV*] and piano duet, Filippo absolves her: “I love you.” She leaves heartened: “I know. It's just – it's just that I want the end to come soon.””

That only love can save us, and only love, not retribution, can conquer anger and hatred, is more than worthy of expressing. Nevertheless, in conventional terms the protagonists' love for each other remains wanting, unconvincing. Especially considering that their love has to explain why Filippo knowingly throws away his own life, and leaves his father and brother; or why Filippo's father lets him go when it is clear to everyone concerned that the path Filippo has chosen leads him to death (his father asks Philippa directly whether she loves his son – her affirmation is anything but convincing, yet he believes her). Witnessing the mixed expressions of horror, guilt, remorse, and anguish on Philippa's face after learning that she has killed innocents, there is no doubt she could express the emotional spectrum of love with the same intensity – yet all her expressions of love remain very subdued. Secondly, their relationship appears strongly unequal: next to Philippa's maturity Filippo's air of boyishness prevents the viewer from taking him too seriously. His feeling for her seems more like “puppy love” (childish adoration) or perhaps even an obsession. Thirdly, their relationship is consistently presented as platonic, not sexual. Even their penultimate scene under the mighty tree is merely sketched, their making love only hinted at. Yet it is precisely the consistency in this kind of depiction which leaves no doubt of its being conceptual. Considering that *Heaven* features clear references to

“theological matters and the transcendent” (Tykwer, in *Schultze 2001), is the film then saying it is *agape* rather than *eros* that can save us?

Certainly, *Heaven*'s central character is Philippa. As Tykwer has said, “the central notion is the liberation of a woman who sees the world in frozen patterns, and the triumph over negativity.” (in *Schultze 2001) Thus first and foremost the story reflects the gradual renewal of her spirit, her metaphorical journey through darkness into light (or, transcendence) – mediated also through shifting the narrative style once the protagonists reach Tuscany.¹⁰⁹ The question is in how Filippo fits into this process? And for what does their journey as a metaphor stand (i.e., what “message” does the “plot story” convey)?

At first, theological motifs are not the only ones to encounter in this parable, as there are mythological references as well. On the one hand, Philippa and Filippo can be understood according to myths of divine twins or doubles, like the myth of the *dioskouroi* Kastor and Polydeukes (Castor and Pollux). One is mortal (human), the other immortal (semi-divine), and they share a bond so strong that when the mortal one dies, the other gives up half of his immortality so that they can be together. In addition to having similar names and sharing a birthday,¹¹⁰ Philippa and Filippo gradually become more and more similar to each other over the course of their journey. This is achieved first and foremost through appearance (on their flight from Torino they wear similar clothes; in Montepulciano both shave their head) and manner of speech (conforming in tempo and rhythm). As mythical twins they are cast as two halves of the same whole, complementing and mirroring each

¹⁰⁹ Tykwer, in an interview to Thomas Schultze (*2001): “The reference to theological matters and the transcendent in this film could not have been better located than in Italy, especially in such a geometrically disturbing city like Turin. [...] I wanted to contrast that with the lyrical power of the Tuscan countryside, which has something extremely melancholic but also very liberating about it. When the characters arrive in Tuscany we sense that things gain a clarity that wasn't there before. In Turin, where the film begins, darkness and negativity still dominates. [...] The craziest thing for me about Turin was the discovery of the almost brutal geometric severity of this city, which I really became aware of when we flew over the city in a helicopter. You could just about place a kind of crushing steel grid over the city, which of course imprisons the heroes in the film. They not only have to escape from prison but also from the city, which because of its structure just won't seem to let go. By contrast, the Tuscan landscape is the complete opposite, the gentle rolling hills with their interweaving colours are a metaphor for an almost boundless expanse.” – Schultze: “The journey of the main characters through darkness into light is also emphasized by the lighting.” – Tykwer: “Yes, we used filters on the material where appropriate. My cameraman Frank Griebe and I did a lot of experimenting with lighting, hunting for new and different nuances that would propel the film from harshness and violence toward a softer, smoother, more open and more colourful, shifting narrative style. We spent a long time thinking about how to create a palpable shift from one mood and style to another without being too obvious.”

¹¹⁰ The day Filippo was born was also the day of Philippa's first Holy Communion for which she was dressed like a bride (see T3.5:#3–4).

other,¹¹¹ incomplete in separation. Thus it is hardly a coincidence that *Spiegel im Spiegel* (“Mirror in mirror”) is present in times they express their most important thoughts and feelings to each other. To make a metaphor of music it could be said that their relationship to each other becomes an incarnation of the core principle of *tintinnabuli*,¹¹² where Philippa and Filippo become intertwined like the M- and T-voice. Furthermore, it is *tintinnabuli* music (the reverb of the last note of *Für Alina* as heard in the first *tintinnabuli*-musical scene) that first binds them together (for spectator’s sake) (see Table 3.1).

On the other hand, returning to theological motifs, Filippo can be seen as tutelary spirit (guardian angel), angel of mercy, or perhaps as the cherub guarding the entrance of the Garden of Eden (Paradise) and keeping the way of the tree of life (see below). After all, both his brother and father are named Ariel, evoking a possible reference to an archangel found primarily in Judeo-Christian mysticism and Apocrypha. Nevertheless, drawing a parallel and considering Philippa merely as an avenging angel delivering God’s judgement, does no justice to the film’s implications. Above all, it should be recognised that the organising principle making all above-mentioned connotative references narratively coherent is that of reduction. Tykwer is depicting his protagonists’ journey with the principle of reduction, and it is the way in which this process comes about that provides depth to the movie. In what follows I am going to explicate how, on the authorial level, *Heaven* also tells a story of purification and returning to innocence, revealing itself through the filmmaker’s choice of particular forms of plot level text organisation.

First let us once again examine Philippa’s and Filippo’s mutual intertwining and their simultaneous separation from the rest of the world – a process which takes place gradually. By the time of their first eye-to-eye contact (when Philippa comes out of her faint and clutches Filippo’s hand) they are already presented bound through music (or, musical sound; see above) and language. Until the beginning of

¹¹¹ Cf.: “It is essential to recognize, however, that duplication by means of a mirror is almost never simple replication. Rather, the right-left axis is reversed, or, even more frequently, a perpendicular axis is superimposed on the canvas or screen, creating a dimension or viewpoint outside the surface. [...] In duplicating, the mirror deforms... [...] The widespread literary mythology of reflections in mirrors and of a world “through the looking glass” can be seen as evolving from archaic beliefs about mirrors as windows into a world beyond. A literary equivalent of the mirror motif is the theme of the double. Just as the world through the looking glass is an estranged model of the ordinary world, the double is an estranged reflection of a person.” (Lotman 1994/1981: 381)

¹¹² As explained in chapter 2.1, the core principle of *tintinnabuli* technique is complementary interdependence between melodic (M-voice) and *tintinnabuli* voice (T-voice), the basic unit of construction being “dual pitch” (“dual unity”, “unison duality”; cf. Kareda 2003a: 26), which means composing two simultaneous voices as one line. T-voice is anchored to M-voice under strict predetermined rule(s) and constantly surrounds it by moving only on notes of (tonic) triad – at least in early instrumental *tintinnabuli* compositions. Nevertheless, T-voice is never subordinate to M-voice. Both are “evenly balanced partners” (Kareda 2003a: 27); both define and reflect each other according to the predetermined rule. See also Hillier 1997: 92ff, Brauneiss 2004/2005: 174ff.

the first interrogation the film's dialogue is in Italian. Since Philippa has the right to testify in her mother tongue and chooses to do so, Filippo volunteers to translate. In the episode that follows (0:13:58ff), one and the same content is expressed in English and Italian. From this time onward, between themselves they will communicate in English. Since they could have chosen Italian (or alternation between) as well, this linguistic behaviour mirrors Filippo's voluntary decision to step out of his world and join Philippa's. While all the other characters communicate in Italian, as do Philippa and Filippo with them, English is reserved strictly for communication between Philippa and Filippo. Thus their language binds ("speaking the same language" can also be taken figuratively to mean "understanding each other") and separates them from the rest of the world.

Their gradual physical separation from the rest of the world places them first on the police station's attic (Filippo's childhood playground). Their perspective, that of a bird's eye view, as if expresses Philippa's conviction in executing of lynch law being an act of justice. In comparison, after killing Vendice they will soon be deprived of this perspective, and after fleeing from Torino they themselves will be depicted from the very same perspective. Thereby we see them constantly ascending: from this attic to the hill town Montepulciano, from there to heaven.

In the attic's silence, alternately in light and in shadows Philippa explains why she had agreed to escape, and Filippo burns all his bridges by deciding to become her accomplice in killing Vendice. As they are moving around the police station they do not meet another soul, as if they are totally (existentially?) alone in the building. They are also alone while stepping out of the train in Tuscany, and while walking along the small paths to Montepulciano. And their isolation is strongly emphasised in the episode following Filippo's phone call with his younger brother (1:17:30ff). He then returns to the church square, Philippa runs towards him, and we see them tightly embrace each other. We see (and hear) this taking place next to a crowded wedding celebration, and yet they are practically alone in the last shot of this episode. This separation points to their banishment from the orthodox world,¹¹³ but their fates are bound together.

"I'd like you to take me to the place where you grew up," Filippo says to Philippa. In Tykwer's rendering the notion of "place" comes to mean more than the mere physical location as they will also make a spiritual journey. That is, accompanied by Filippo she returns to her childhood surroundings not only in a physical way, but also as a state of mind and spirit. From the grey industrial city they will move on to the golden countryside. The ordered rectangular positioning of Torino's streets, houses and piazzas is replaced with natural landscape free of such angular boundaries. Philippa's shaving of her head also signifies giving up gender. Placed

¹¹³ Cf.: "They watch a wedding in the town square, with its relaxed expression of joy, knowing they can never share such things, any more than they could enjoy plain, spontaneous sex of the kind they witness between a milkman and a shop-girl as they hide in a van in Turin." (*Cowie)

next to each other, they no more look like female and male, but instead like two androgyns confusingly alike. Gradually they withdraw from verbal exchanges until they have no more need for words to communicate (in the penultimate scene they communicate with glances). They are allowed a place to stay for a night in her friend's farm. They spend their last evening in an outhouse (one could almost expect it to contain a manger) and their last night on a bare field under a mighty tree. At this point the Tuscan landscape only reinforces the impression of the Garden of Eden, confirming the backwards nature of the journey the protagonists' have taken. After all, the title of the film is *Heaven*, not *Paradise*.¹¹⁴

“Together they run away from the police station, backward through time. They travel from city to country. From the shelter of a barn to the shelter of a tree. Under this tree of life, they become Adam and Eve and ascend to Heaven.” (*Mapes)

That mighty tree could indeed symbolise the Tree of Life (the one Adam and Eve were not able to touch due preventive banishment) rather than Tree of the Knowledge of Good and Evil.¹¹⁵ At sunset, after their last supper of wine and bread, the two of them alone again run like children, hand in hand, towards the lone tree. The camera witnesses them in silence (except for the sounds of their first steps and those of nature), with the light gradually decreasing. Finally we only see their silhouettes. Standing under that magnificent tree and looking like Adam and Eve, they step out of their clothes and literally become One in their embrace, since it is not possible to tell which is which anymore. In short, in the textual treatment of the story, progressive reduction in means of expression gradually transforms two people in flesh and blood into the incarnation of an idea(l) of love. Looking back, it seems that Philippa and Filippo have been presented from the onset as personifications of the idea of all-encompassing and all-uniting love (*agape*), rather than as lovers in conventional human terms. After their mutual absorption under the Tree, the next morning they wake up as if reincarnated, free from their previous burden, purified to complete their ascension – ready to return. From the outset, Philippa has been ready to take responsibility for her actions. She has not been escaping from them, but it is not the carabinieri to whom she will answer for them. Amidst the moral conflicts with which Philippa and later also Filippo are confronted, it seems “as though the only absolutes are sometimes what we determine them to be, and that only a higher power or an outside force can provide secure answers.” (*Loy)

¹¹⁴ Incidentally and nevertheless, according to *The Internet Movie Database* (www.imdb.com), in Canada the film's French title was *Paradis*, in Brazil it has been translated as *Paraíso*, and in Greece as *Paradeisos*.

¹¹⁵ Cf. Genesis 3: 22–24. “22 And the Lord God said, “The man has now become like one of us, knowing good and evil. He must not be allowed to reach out his hand and take also from the tree of life and eat, and live forever.” 23 So the Lord God banished him from the Garden of Eden to work the ground from which he had been taken. 24 After he drove the man out, he placed on the east side of the Garden of Eden cherubim and a flaming sword flashing back and forth to guard the way to the tree of life.”

As the protagonists look for answers which they could indeed hold true, “a sky quietly gazes down on them (as do we). Here, the viewer is given the freedom to operate not only in concert with the “creator,” but perhaps even with “The Creator.”” (*Loy) On their journey they have had the chance to bid farewell to their closest ones (father, brother, best friend) and finally, with Filippo as the pilot, the helicopter ascends into the sky. Thus another story is told of withdrawing from or transcending “the nitty-gritty superficiality of the ephemeral real world and [ascending] to the authentic essence of world mystery” (Lotman 1994/1981: 383). In the heart of its true essence, we find the idea(l) of love, pure and unmerited (hence: to be its recipient is a glimpse of Heaven) – and, due to Tykwer’s will, revealing itself in the particular ways of media pairing, we find Pärt’s *Für Alina* and *Spiegel im Spiegel* there. I will discuss how these compositions have been edited with other filmic means of expressions in a moment.

3.1.3. Summary of the functions of the *tintinnabuli* music in the film

In the light of the film analysis in the previous chapter, the following will focus once more on the musical cues of *Für Alina* and *Spiegel im Spiegel* in order to summarise their functions in *Heaven*. In a way, these compositions are played out as opposites that complement each other – as two halves of the same *tintinnabuli* whole. The opportunity to do so is already there in purely musical terms, most notably in terms of mode (minor *vs.* major), temporal organisation (irregular *vs.* regular metre and rhythm), embodied sound-space (empty/reverberant *vs.* full/resonant), and discursing body (solo *vs.* duet). Yet my aim here is to demonstrate that the paramusical differences between *Spiegel im Spiegel* and *Für Alina* manifest themselves on the film’s plot level, while their similarity (based on *tintinnabuli* style) becomes revealed on what I have termed the level of secondary narration (i.e., authorial level, conceptual perspective). To begin with, let us once more consider the musical compositions in their immediate plot level context.

The perception of *Für Alina* or *Spiegel im Spiegel* on the film’s plot level is determined by the narrative content of the scenes that feature the compositions, and/or by the content of the scenes that have just preceded their occurrence. (Of course, the perception of narrative content is in turn perceived by the music, but for the time being I will focus on the analysis of pre-existing music in film.) Thus, when opening with the low double-octave pedal point (see Table 3.1, Table 3.6), *Für Alina* creates a cold, empty, possibly dangerous, emotionally sobering sound-space – associations generally not made in concert. Nevertheless, without the low pedal point (see Table 3.4, end credits), *Für Alina* beams qualities of silent melancholy and desolation with no trace of cold empty peril. (Hence when engaging in the musicological analysis of the composition, one would benefit from acknowledging the immense role that first sustained large-interval low pedal point has to play in *Für Alina*, providing contrasting material and thus allowing for a remarkable inner conflict to arise in this minute

composition. In this light, the function of the release of the sustaining pedal at the end of bar 11 [Ex. 2.1] becomes understood as that of ‘purification.’) In comparison, *Spiegel im Spiegel* generates an effect of benevolence, safety, soothing warmth, and hope in the film – although at the same time the composition retains its melancholic charge. This shared melancholy makes sense only if interpreted on the level of secondary narration. I will now discuss the ways in which these compositions have been edited with other filmic means of expressions (esp. image, speech, non-musical sounds, and silence).

The composition of *Heaven’s* integrated sound track leaves no room for doubting that *Für Alina* and *Spiegel im Spiegel* have consciously been reserved for the protagonists. What can this mean? First of all, technically speaking: in scenes with *tintinnabuli* music which also feature other (non-musical) sounds,

1. all the diegetic sounds that do not directly concern the two protagonists are suppressed, and the dynamic level of the sounds that do concern them directly is the same as that of the nondiegetic *tintinnabuli* music;
2. if there is diegetic dialogue (onscreen or off-screen) or a nondiegetic voice-over heard with *tintinnabuli* music, it is
 - a. highly music-sensitive – i.e., speech is heard in-between musical “phrases”, conforming in melodicity (esp. Philippa’s voice), in a slow tempo, and in the abundance of pauses between speech phrases/music utterances;
 - b. and/or the dialogue presents a highly important subject matter in terms of the film’s poetic structure.

Through the sound level manipulation, it can be seen from the first *tintinnabuli*-musical cue onwards, that Philippa is positioned above earthbound life, morality and secular law. Filippo soon joins her in this state of being. Yet in Tykwer’s textual treatment, they remain in limbo until their last night under the Tree of Life (see below). The most notable difference between *Für Alina* and *Spiegel im Spiegel* in their immediate plot level contexts is that we never hear any dialogue synchronously with the former, while the most important words between protagonists become exchanged to the accompaniment of *Spiegel im Spiegel*.

Secondly, in the film *Für Alina* is first associated with Philippa and *Spiegel im Spiegel* with Filippo, but the pieces do not become their respective ‘themes’ (leitmotifs). That is to say, at first glance it may seem that the compositions communicate Philippa’s and/or Filippo’s emotional points of view, signifying and mediating their emotions and inviting the audience to identify with them. However, this is not the case. The main reason for my making this claim is Tykwer’s consistent way of pairing *tintinnabuli* music with high-angle overhead (“bird’s eye” or “space cam”) shots, whether slowly spanning or steady, long shots or close-ups, so that, while the music sounds, the *diegesis* is often looked at from above. The duration of the high-angle overhead shots tends to be long, and the on-screen movement small or altogether absent, thus causing an impression of calm. (In addition, almost all *tintinnabuli*-

musical cues feature slow dissolves adding to a dream-like or “unreal” quality of the protagonists’ evolving journey.) These, of course, are perhaps the most efficient visual means to convey an illusion of stopping time, or of timelessness. The resulting effect is of peering down from a *timeless sphere*. Thus, by means of sound level manipulations and pairing of the music with the mentioned cinematographic devices, *tintinnabuli* music becomes positioned above the *diegesis*, from its first occurrence in the film. In the first half of the film (which takes place in Torino) it may seem as if the *tintinnabuli* music “shares a realm” with Philippa and Filippo (incl. communicating their point of view), but by Tykwer’s shifting of the narrative style, things will become clear in the film’s second half. After murdering Vendice, the protagonists will soon lose their previous “from above”-viewpoint onto the orthodox world and its laws (denotatively and connotatively), and instead get depicted from this perspective, until their final literal ascent. This mode of depiction becomes especially apparent in scenes with *tintinnabuli* music. Thus throughout the film *tintinnabuli* music is displayed as belonging to or, even more specifically, representing that “gazing sphere” (while the protagonists are but on their way there). And that would explain why the pre-existing film music is considered as “any narratively significant sound” (Gorbman 1987: 77) in the soundtrack mix. In *Heaven*, the main function of Pärt’s *tintinnabuli* music is to offer a specific point of view¹¹⁶ to the characters and plot events. It is hardly meant to be an empathizing device for the film’s audience, but rather as a means to distance the audience from the emotions of the characters on screen. In other words, every time *Für Alina* and *Spiegel im Spiegel* are heard in the film, it is as if the protagonists and their actions are set into the limelight and presented through a particular emotional-“colour”-filter, emerging through the interaction of image (cinematographic devices), sound and music. Above all, the look down on them can be described as distanced, withdrawn, non-judgmental, calm, quiet, and more or less melancholy, yet non-sentimental. These characteristics are engendered on the one hand, by the musical attributes of *Für Alina* and *Spiegel im Spiegel*, and on the other hand, by the way the music is set to interact with the other filmic means of expression.¹¹⁷

¹¹⁶ Actually, “point of experience” (see Gorbman 1987: 2) would be more precise.

¹¹⁷ In analysing Pärt’s pre-existing music as film music, it is hardly possible (perhaps not even relevant) to tell which of these meanings are evoked by the music’s acoustic attributes, and which are evoked by the given ways of media pairing (not to mention the extramusical factors, e.g., personal or contextual). Nevertheless, the free descriptions of *Für Alina* and *Spiegel im Spiegel* as concert music suggest that musical attributes alone are capable of giving rise to such connotations. In the case of *Für Alina* as concert music the following qualities were brought forth: “seemingly transcending time” (*Conen 1999), with “a strong sense of the distant past. [...] [summoning] echoes from across a millennium” (*Griffiths 2006), “[shining] like a distant star through a wintry black night” (*Swan), “[creating] a twinkling effect [...] kind of Arctic emptiness” (*Griffiths 2006); and in the case of *Spiegel im Spiegel*: “[charting] paths to transcendence” (*Eichler 2004), “as if ascending a fragile staircase” (*Swan), “music in all senses of the word ‘timeless’. [...] a work whose humble aspirations cast their gaze on eternity” (*Riley 2004). See also chapter 4.3.

To return once more to *Heaven*'s visual means of expression, it should be pointed out that in this film high-angle overhead (“bird’s eye” or “space cam”) shots, long takes and (slow) dissolves in fact tend to occur mostly within scenes that feature music. While dissolves and high-angle overheads yield to instant intersubjective validation, the duration of long takes does not. Therefore, before proceeding with this discussion, a clarification is needed for what is presently meant under “long take”.

In the present analysis, long takes have been defined in relation to the film’s Average Shot Length (ASL), i.e., one of the film’s cinemetrics measures which indicates the average duration of a shot between cuts in a film (total film run time divided by number of shots).¹¹⁸

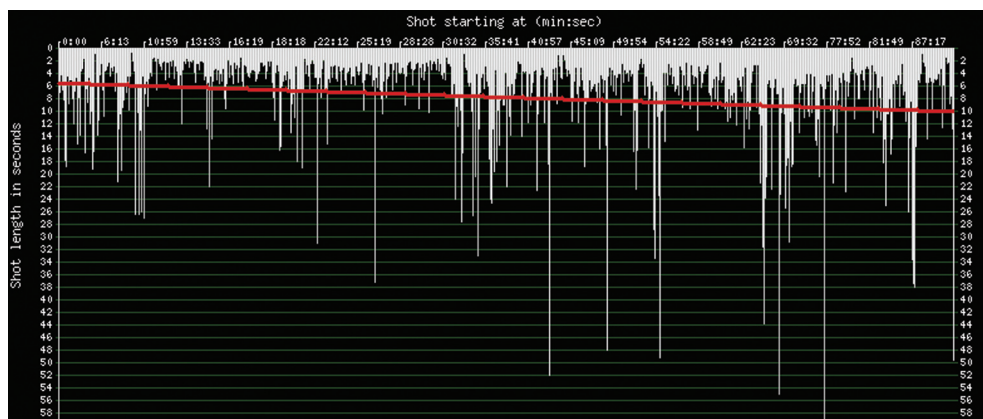


Figure 3.1. Cinemetrics graph of *Heaven*.

Drawing parametres: Step: 1; Vertical resolution: 5 pixels/sec; Height: 300 pix. Each shot of the film is represented by a vertical line starting at the top and descending according to the length of the shot. The longer the duration of the shot, the lower the bar descends. The x-axis represents the duration of the film; the y-axis represents the shot length in seconds. In this film there are a total of 714 shots, for an average shot length (ASL) of 7.8 seconds. The timings do not designate the shot’s actual time point in the film, since this measurement did not include the film’s introductory company logos and end credits. The red line across the graph is the film’s polynomial trendline which indicates the general tendency of the speed of the editing throughout the course of the film. Its descending shape indicates a decrease in editing speed towards the end of the film (see also the main text).

In order to calculate the ASL of *Heaven* I used the free Cinemetrics software (available at www.cinemetrics.lv). The statistics and resulting graph were also published on *Cinemetrics Database* (see www.cinemetrics.lv/movie.php?movie_ID=1945

¹¹⁸ Measuring by ASL provides data that can be used to compare films on the basis of their editing style: how often they cut, and how long the shots last. For example, a long ASL means the film uses, on average, longer shots and fewer cuts.

or look for *Heaven*, 2001). I ran the Cinemetrics tool with the film simultaneously, registering every shot change by clicking a button on the interface. According to the Cinemetrics tool, the ASL of *Heaven* is 7.8 seconds.¹¹⁹ Additionally, as the graph (Fig. 3.1) demonstrates, the number of long takes increases towards the end of the film (designated by the red descending line). The longest take in *Heaven* is the film's first shot – that of moving across a simulated landscape –, which runs for 82 seconds (1'22") and dissolves into the first image of Filippo. For proportional reasons¹²⁰ and for my current analytic purposes, it seems sufficient to determine the length of a long take greater or equal to three ASL ($\geq 3 \times 7.8'' \approx 23''$), i.e., ≥ 23 seconds (designated by the pink line on Figure 3.2 below).

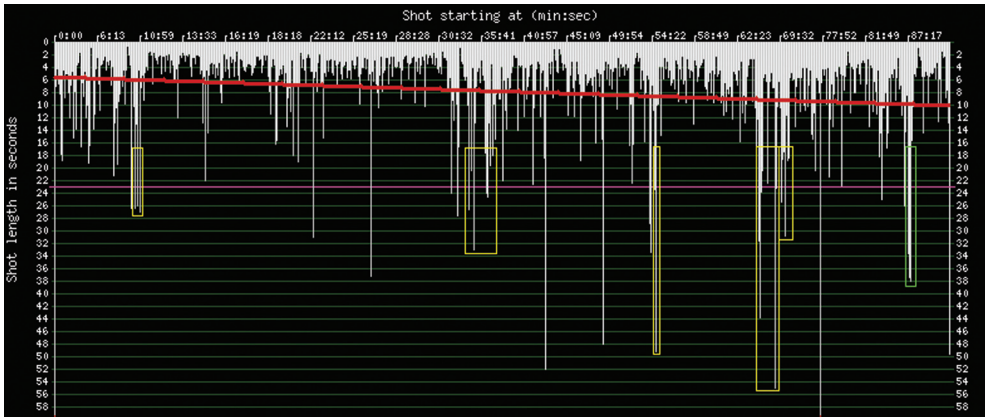


Figure 3.2. Distribution of long takes in *Heaven*.

¹¹⁹ To present some comparable material from the *Cinemetrics Database* (<http://cinemetrics.lv/database.php>), the following better-known feature films share the Average Shot Length of 7.8 seconds: *Broken Flowers* (Jim Jarmusch, USA/France, 2005), *Dead Man* (Jim Jarmusch, USA/Germany/Japan, 1995), *Angel* (François Ozon, UK/Belgium/France, 2007). ASL 7.7 characterises, for example, *E la nave va* (Federico Fellini, Italy/France, 1983); ASL 7.6, for example *Amarcord* (Federico Fellini, Italy/France, 1973). ASL 7.9 characterises, for example, *8 femmes* (François Ozon, France/Italy, 2002), *München* (Steven Spielberg, USA, 2005), and *Pulp Fiction* (Quentin Tarantino, USA, 1994). In the *Cinemetrics Database* one finds among the films with the shortest ASL, for example, *Dark City* (Alex Proyas, Australia/USA, 1998; ASL 1.9), *Moulin Rouge!* (Baz Luhrmann, Australia/USA, 2001; ASL 2.0), *The Bourne Supremacy* (Paul Greengrass, USA/Germany, 2004; ASL 2.4). The two films with the longest ASL are *Sátántangó* (Béla Tarr, Hungary/Germany/Switzerland, 1994; ASL 145.7) and *Mia aioniotita kai mia mera* (*Eternity and a Day*, Theodoros Angelopoulos, Greece/France/Germany/Italy, 1998; ASL 114.3).

¹²⁰ In the initial stages of this analysis I decided to leave room for distinguishing long takes in turn from very long takes and extremely long takes, should the need for it arise. On the basis of the duration of the film's first take (82") – the extremely long take *par excellence* –, I first imagined the very long take to be 2/3 that duration, and the long take 1/3.

As can be seen on Figure 3.2, the distribution of long takes (ASL ≥ 23) forms five “nests” in the film. Reading from left to right, the first four instances (in yellow rectangles) all signify cues of *Für Alina* and *Spiegel im Spiegel* in the film:

- 1) 0:10:38 *Für Alina* (Table 3.1);
- 2) 0:34:23 *Spiegel im Spiegel* (Table 3.3);
- 3) 0:55:28 *Für Alina* (Table 3.4); and
- 4) the double act of 1:05:34 *Spiegel im Spiegel* (Table 3.5) and 1:11:10 *Für Alina* (Table 3.6), separated only by 12 seconds of silence.

What is also peculiar is that in all but one instances (the exception being the musical sequence of *Spiegel im Spiegel* beginning at 1:05:34, signifying the beginning of the film’s second half in which the narrative style is shifted), one or two long takes precede musical cues as if preparing for the consequential slowing down. I will come to the last nest of long takes (in the green rectangle) shortly. First the previous discussion, on the tendency for high-angle shots, long takes and dissolves to be employed simultaneously with music in this film, must be completed.

In fact, since the focus of this dissertation is on music, this tendency could be reworded as follows: in *Heaven*, the scenes marked with music (see footnote 160 on page 145) simultaneously stand out for their visual markedness. Although high-angle overheads, long takes and dissolves can occur in different combinations with other choices of shots, the analysis of Tykwer’s textual treatment of *Heaven* shows that the combinations which occur in the most telling moments are high-angle overheads which last for a long time¹²¹ (e.g., T3.5:#2 and #3); high-angle overheads with beginning or end dissolve (e.g., T3.1:#1; T3.4:#1); long takes with beginning or end dissolve (e.g., T3.3:#6; T3.5:#15); or high-angle overheads that last for a long time and begin and/or end with dissolve (e.g., T3.2:#17; T3.4:#3). Furthermore, in the scenes in *Heaven* which employ music, the aforementioned cinematographic techniques tend to occur doubly “in bundles”. Within a limited time sequence that is defined by the length of a musical cue 1) a number of visually marked shots tend to occur together, while 2) the shots display a tendency to feature more than one of the three listed techniques. Based on the descriptions of music on the immediate plot level, Table 3.8 summarises information on the marked visual means of expression in *tintinnabuli*-musical cues which I have also emphasised in Tables 3.1–7 (chapter 3.1.1).¹²²

¹²¹ Long takes usually feature camera spans. Consequently a shot’s angle might change in its course.

¹²² It must be admitted, though, that any substantial claim about the poetic significance of the sequences with music in the film needs some kind of background overview of the distribution of expressive means in the entire film text, and, contrary to Figures 3.1 and 3.2, Table 3.8 does not simultaneously provide an overview of the film’s “intra-opus norms” (Meyer 1956: 246), or unmarked means of expression. Therefore, while Figures 1–2 confirm the *tintinnabuli*-musical cues’ visual markedness in long takes, in terms of their markedness in dissolves and high-angles, my word has to be taken at this point.

Time	Title	Table # (Ch. 3.1.1)	High-angle overheads	Long takes (ASL ≥23)	Dissolves	Total / Marked / Ratio of shots
0:10:38	<i>Für Alina</i>	T3.1:	#1 ^{√√}	#1 ^{√√} , 3, 5	#1 ^{√√} -2	9 / 4 / 44%
0:21:36	<i>Variationen...</i>	T3.2:	#1, 5, 17 ^{√√√}	#17 ^{√√√}	#17 ^{√√√} -18	18 / 4 / 22%
0:34:23	<i>Spiegel im Spiegel</i>	T3.3:	#1 ^{√√} , 2 ^{√√} , 5 ^{√√} , 16 ^{√√}	#6 ^{√√} , 16 ^{√√} , 17	#1 ^{√√} -2, 2 ^{√√} -3, 3-4, 4-5, 5 ^{√√} -6 ^{√√} , 14-15	19 / 10 / 53%
0:55:28	<i>Für Alina</i>	T3.4:	#1 ^{√√} , 3 ^{√√√}	#2 ^{√√} , 3 ^{√√√}	#1 ^{√√} -2, 2 ^{√√} -3 ^{√√√}	3 / 3 / 100%
1:05:34	<i>Spiegel im Spiegel</i>	T3.5:	#3 ^{√√} , 4 ^{√√√} , 9 ^{√√}	#2, 3 ^{√√} , 4 ^{√√√} , 15 ^{√√} , 16 ^{√√} , 20	#4 ^{√√√} -5, 8-9 ^{√√} , 12-13, 15 ^{√√} -16 ^{√√}	20 / 11 / 55%
1:11:10	<i>Für Alina</i>	T3.6:	#1 ^{√√} , 3 ^{√√} , 4, 5	#3 ^{√√}	#1 ^{√√} -2	7 / 5 / 71%
1:18:07	<i>Variationen...</i>	T3.7:	#2			4 / 1 / 25%

Table 3.8. Distribution of marked visual means (high-angle takes, long takes, and dissolves) in *tintinnabuli*-musical sequences in *Heaven*.

√√ designates a shot featuring 2 simultaneous marked elements; √√√ designates a shot featuring 3 simultaneous marked elements; if undesignated, the shot features one marked element only.

As can be seen from Table 3.8, in the musical sequences with *Für Alina* and *Spiegel im Spiegel*, more marked cinematographic techniques are employed than in those with *Variationen zur Gesundheit von Arinuschka*. Table 3.8 and Figures 3.1–2 thus confirm my claim that the most conspicuous “semantic bundles in the text” (Lotman 1973/1981: 31) feature *Für Alina* and *Spiegel im Spiegel*, while the world-making role of *Variationen...*, in relation to the plot level, seems somewhat lesser in this film. In my analysis of *Heaven*, I find the composition (in form and content) of sequences with *Für Alina* and *Spiegel im Spiegel* most telling, in terms of interpreting the authorial “message” of the story. To quickly summarise what I have previously said of, and derived from, these *tintinnabuli*-musical sequences, it must be said that certain features very much stand out in these parts of the film more than anywhere else. 1) The theme of “redemption/ascension through love” is unfolded – literally (denotatively) and metaphorically (connotatively); 2) the principle of reduction, according to which the film text is organised, is brought into noticeable effect (speech, protagonists’ appearance); 3) the concept of the “third presence,” as if someone/something were gazing upon the plot matters from the timeless sphere, is implemented; and, 4) the fundamental role of *Für Alina* and *Spiegel im Spiegel* in *Heaven* – i.e., to represent that “gazing sphere” – is most clearly presented.

This observation about the *tintinnabuli*-musical sequences’ simultaneous visual markedness has shaped my interpretation of the film’s penultimate episode (1:26:56–1:28:59), culminating with the becoming of One under the mighty tree. It features the same marked visual means – high-angle overheads, long takes and dissolves –,

although no *tintinnabuli* music is heard. This episode is represented by the green rectangle on Figure 3.2, and my claim is that this episode presents the music “in negative”, as significantly absent. Furthermore, this episode prompts me to suggest an addition to the film music theory; namely to propose that the penultimate episode of *Heaven* presents a case of *nondiegetic musical silence*, as defined by Claudia Gorbman (see below). I am basing my argument on this sequence’s compositional similarity to the sequence of 1:05:34–1:07:26 (see Table 3.5). Before explaining the similarities in form and content, the label ‘nondiegetic musical silence’ must be discussed.

Gorbman (1987: 18–19) discusses three types of silences in sound film: 1) *diegetic musical silence*, in the case of which in a scene where one would normally expect (that is, by being accustomed to certain cinematic conventions) background music, diegetic sound is provided only, without any music; 2) *nondiegetic silence*, where the soundtrack is completely without sound;¹²³ 3) *structural silence* (which, it must be added, could be either one of the previous examples), occurring “where sound previously presented in a film is later absent at structurally corresponding points. The film thus encourages us to expect the (musical) sound as before, so that when in fact there is no music, we are aware of its absence.” (Gorbman 1987: 19) Notice how the first two are phenomenological labels, and the third one compositional. Thus, on the analogy of diegetic *versus* nondiegetic music, I am suggesting – at least for the purposes of this analysis – a third phenomenological label: *nondiegetic musical silence*. While in the case of diegetic music, both the viewers and characters can hear music, in the case of nondiegetic music, only the viewers (not the characters) can hear music. Accordingly, while in the case of diegetic musical silence, both the viewers and characters cannot hear music, in the case of nondiegetic musical silence, only the viewers (not the characters) cannot hear music.

As the Table 3.9 demonstrates, the sequences of 1:05:34ff and 1:26:56ff can indeed be seen as “structurally corresponding”:

1. Compositionally, in both sequences, an introductory shot of average length is followed by three long takes.
2. These are the only two occurrences of three successive long takes in the film.
3. Two out of the three long takes feature high-angle aerial shots.¹²⁴
4. All diegetic sounds, except for the voiced-over dialogue in 1:05:46ff, are minimal in number and volume (train exiting a tunnel *vs.* their steps, crickets, wind rustling the leaves).

¹²³ “Dream sequences or other filmic depictions of intense mental activity sometimes run to a silent soundtrack. [...] Nondiegetic silence can also be put to “modernist” or comedic use, as in Godard’s *Bande à part* (1964). When three characters in a cafe decide to stop talking and have “one minute of silence,” Godard overdoes it by removing all sound for exactly a minute.” (Gorbman 1987: 18–19)

¹²⁴ The low-angle shot at 1:28:16–1:28:59 creates a poetic metaphor, i.e., converts the protagonists’ act of love-making into a symbol of ascent to heaven.

TIME	DUR.	MUSIC HEARD	DIALOGUE & ACTION	EXPRESSIVE MEANS			
				music	dialogue (on-/offscr.)	other sounds	high-angle dissolve (end/beginning)
1:05:34–1:05:46	12"	Pärt, <i>Spiegel im Spiegel</i> (starts: 1:05:41)	Philippa and Filippo are on a train, there are only two other passengers. (<i>The diegetic sound of train is suppressed.</i>)	✓			
1:05:46–1:06:17	31"	Pärt, <i>Spiegel im Spiegel</i>	Inside a tunnel, (the train) moving fast towards the (day)light at the far end. Philippa: (<i>off-screen</i>): “Where will we go?” – Filippo (<i>off-screen</i>): “I’d like you to take me to the place where you grew up.” Then straight view of railroad in the middle of Tuscan landscape. Philippa: “I don’t even know your name.” – “Filippo.”	✓	✓	(*)	
1:06:17–1:07:02	45"	Pärt, <i>Spiegel im Spiegel</i>	Train moving through the vast Tuscan landscape. Philippa (<i>off-screen</i>): “When were you born?” – Filippo (<i>off-screen</i>): “May 23rd 1978.” – “At what time? Do you know?” – “In the morning at 8 o’clock.” – “I know exactly what I was doing on May 23rd 1978. I know exactly! It’s my birthday and it was the day of my first Holy Communion. I was dressed up like a – ...”	✓	✓		
1:07:02–1:07:26	24"	Pärt, <i>Spiegel im Spiegel</i>	Train departing from a station. Philippa (<i>off-screen</i>): “... – bride (<i>chuckles</i>), with this white dress and a veil my mother had made me. When she put the dress on she covered my face with the veil and burst into tears. I don’t know why.” We see Philippa and Filippo walking down the small road.	✓	✓		✓
...				
1:26:56–1:24:04	8"	(none)	Door of their shelter: Philippa opens the door and while they step outside, she takes Filippo’s hand.	!!!			✓
1:27:04–1:27:39	35"	(none)	Sunset. Holding hands, Philippa and Filippo run down the sloping hill and up again towards a great tree.	!!!		✓	✓
1:27:39–1:28:16	37"	(none)	They reach the tree and catch their breath, then stand still facing each other.	!!!		✓	✓
1:28:16–1:28:59	43"	(none)	In the setting sun they step out of their clothes and merge in embrace (<i>low-angle shot</i>). <i>Blackout</i> ...	!!!		(**)	

Table 3.9. Overview of the audiovisual composition of sequences 1:05:34–1:07:26 and 1:26:56–1:28:59 in *Heaven*.

Double grids designate the succession of three long takes. ‘TIME’ refers to the shots’ actual time point in the film; ‘DUR.’ designates the duration of shots in seconds; ‘other sounds’ is short for ‘all other diegetic sounds except for the dialogue and music’; ‘✓’ designates presence of certain expressive means; ‘!!!’ will be explained and discussed in the main part of the text.

* The only diegetic sound heard during this long take is an effect of train passing from the dark tunnel to the daylight. Its duration is very short and, compared to the music, its level is suppressed.

** The only diegetic sound perceived is that of wind, all previous sounds have been withdrawn.

5. In content, both sequences feature only Philippa and Filippo, existentially alone, on the background of magnificent nature. The former sequence takes place in daylight, the latter at sunset.

The relevant differences between 1:05:34ff and 1:26:56ff are auditory, whereas these sequences are inversely proportional.¹²⁵ Above all, considering the marked successive long takes, in the former, the main characters are present only as voices, without their images (off-screen dialogue). In the latter, they are represented only as images, without voices. Secondly, in the former, *Spiegel im Spiegel* is heard (the music is present “in positive”), in the latter it is not (the music is present “in negative”). That it is *Spiegel im Spiegel* in the latter, not any other music, is a statement afforded by the structural correspondences between these sequences. Furthermore, the reason for suggesting a case of “nondiegetic musical silence” in 1:26:56ff and not settling for stating these sequences’ inverse musical relationship to 1:05:34ff, is the former’s compositional correspondence to all cues of *Für Alina* and *Spiegel im Spiegel* in *Heaven*. The correspondences include: 1) sound level manipulations (suppression of diegetic sounds); 2) use of high-angle overheads, long takes, and dissolves “in bundles”; 3) providing an introductory long take to prepare for the consequent slowing down in pace (here: 1:26:16, seen in Figure 3.2).

Thus, as argued, in this penultimate episode, the music (*Spiegel im Spiegel*) is present in its absence – a compositional device, which at the same time signifies the last steps in the process of reduction. Yet the reason why we, the viewers, cannot hear it, is because in the end we are left behind with an earthbound point of view (confirmed by the last shot of witnessing the ascent of the helicopter), while the protagonists are completing their ascension into heaven – a.k.a the sphere where *tintinnabuli* music has been placed from its first sound onwards. At this point, like Philippa and Filippo in mind, body and spirit, *tintinnabuli* music remains simply beyond our reach. With Avril Carruthers’s (*2002) words:

“On a tree-crowned hill the silhouettes of the standing lovers as they disrobe, without haste, are seen from far away. It gives them their own universe, safe for a while from the rest of the world. Without the least mawkishness, it could be Eden we are seeing, these lovers as innocent and newborn as the first pair.”

To conclude my analysis: as Tykwer has expressed (in *Schultze 2001, see also page 78 in this dissertation), gracefulness and tenderness in combination with strict organisation and structure, were the features that first drew him to *Für Alina* and

¹²⁵ There are other inversely proportional shots in this film, the most representative being perhaps the first and the final shot. Both are qualified as very long takes (82“ and 50“, respectively); the former presents a high-angle point of view from inside the helicopter, the latter a low-angle point of view to the helicopter; the former features music, (off-screen) dialogue, diegetic sounds, high-angle point of view and dissolves into the next shot, while the latter features basically none of these expressive means, except for fading out of already faint diegetic sound.

Spiegel im Spiegel (and *Variationen zur Gesundung von Arinuschka*) while making *Heaven*. As it happens, these could be applied to characterise Tykwer's film as well. In other words, Pärt's early instrumental *tintinnabuli* compositions and Tykwer's vision and execution of *Heaven* share certain characteristics that make them exceptionally compatible. These include compositional clarity, sense of proportion (symmetry), condensed/concise expression of complex matter, and sensibility to silence, but also the ability to fuse contradictory cognitive categories (e.g., "bright sadness", "tense calm", "distanced intimacy", "presence in absence"), and, apparently, their authors' general disposition towards creation. The latter does not yield easily to verbal formulation; yet the quotation from Pärt which I have chosen as this dissertation's motto (see page 8) might illuminate this insight (cf. Maria Cizmic's [2008] discussion of Pärt's early *tintinnabuli* works performing a 'Neoplatonic Augustinian model of subjectivity'). In my interpretation of Tykwer's *Heaven*, it all comes down to the one thing at the heart of "the authentic essence of world mystery", i.e., the idea of pure, unconditional, unmerited love.¹²⁶ The theological implications of this "message" are remarkable and it would not be surprising at all to find that stance very much shared by Arvo Pärt; yet this discussion remains beyond my present reach.¹²⁷ Still, Tykwer's 'idea(l) of love' I see as a realisation or an embodiment of the 'idea of One' to which Pärt has often referred in discussing *tintinnabuli*.

At this point I am leaving this quest for Heaven "hanging into air", only to return to my conclusive remarks in chapter 3.3.

3.2. Analysis of pre-existing music in film as integrated artistic multimedia text (II): *Gerry*

CAST AND CREDITS. Director: Gus van Sant. Writing credits: Gus van Sant, Casey Affleck, Matt Damon. Producers: Dany Wolf, Jay Hernandez. Cinematography: Harris Savides. Film editing: Gus van Sant, Casey Affleck, Matt Damon. Music: Arvo Pärt. Cast: Casey Affleck (*Gerry*), Matt Damon (*Gerry*). 35 mm, aspect ratio: 2,35:1, 103 min (DVD approx. 98 min), color. Company: Altara Films / International Traders / Epsilon Motion Pictures / My Cactus, USA–Argentina–Jordan, 2002. Première: 12 Jan 2002, Sundance Film Festival.

¹²⁶ Cf.: "The film," says Tykwer, "is about redemption, basically the concept that love can help us find our true perspectives and our true meanings. This is not about God being somewhere else, but in ourselves and what a gift that is." (cited from *Schumann 2002)

¹²⁷ In this dissertation I am trying to understand *tintinnabuli* music above all in receptional terms, that is, as this music is perceived and used by average listeners (incl. filmmakers and viewers) in contemporary context of Western culture of musical multimedia (see also chapter 4.3). Nevertheless, if I were to approach this music from emitter's end, instead of receiver's end, I would obviously have to consider Pärt's personal stance. After all, as Ruth HaCohen (1999: 417) asserts: "The question of how individual musical styles produce their universes of meaning is invariably intertwined with an understanding of the kind of ideas their creators wished to convey."

SYNOPSIS. Two late-adolescent boys, each calling the other Gerry, embark on a nature trail in the desert, step aside and get lost. At first, their confidence and humour propel them forward, but, being part of a video/computer games and TV generation, apparently thinking they can plunge into this real life adventure and find the necessary resources along the way, they soon realise they have no water, no food, no other supplies (e.g., a cell phone, compass, or protection from the desert sun). As they wander through landscapes of austere beauty and hours turn into days, the seriousness of their situation kicks in. They wander and halt repeatedly, attempting at intervals to rethink their course. They light fires, climb rocks, commiserate, dehydrate, and hallucinate. One of them finally finds a way back to civilization, after having freed himself from the other.

As Gerrys' strength and chances of survival begin to dissipate, what they really are, as well as the depth of their relationship is put to the ultimate test, whereby 'survival of the fittest', one of the film's central themes (in literal and figurative), acquires moral quality. Like Tykwer in *Heaven*, Gus van Sant simply follows his only two characters with long tracking shots, most of the time not intervening nor commenting in any way. And once more, regarding the plot events, the music does not seem to supply any particular connotative information (e.g., on who the characters are, how they feel about their situation, the nature of their companionship, what is happening/will happen to them, etc.). Shot in prosaic, almost real-time takes that are contrasted with time-lapse footages of sped-up clouds and shadows, discontinuous in time and geographical space, largely wordless (with minimal dialogue), and with the soundtrack composed mainly of natural sounds (wind, the boys' breathing, steps on the dirt), *Gerry* is much more about motion and landscape than story and character.¹²⁸

¹²⁸ As Donato Totaro (2003) claims: "Gerry is the first American narrative film available to a mainstream audience to employ an excessive long take style in a uniform manner and in a particular rhythm across the whole of its length. This decision to make the long take such a dominant and uniform element affects the film's treatment of time and its overall rhythm and pace. To begin, there are no 'peaks and valleys,' no 'fast-paced' climax, and no build-up or crescendo. The film runs 103 minutes, with an estimated 100 shots, which works out to an average shot length (ASL) of roughly 60". This is an ASL one encounters in films by Andrei Tarkovsky, Theo Angelopoulos, Bela Tarr, Hou Hsiao-Hsien, and Tsai Ming-Liang, not in American films starring Matt Damon playing at your local first run theatre. Equally important to the film's measured rhythm is that the ASL is consistent across the film, with approximately 50 shots in the first half and 50 shots in the second half. Along with the film's extremely slow ASL and metronomic rhythm, is its languid pace and minimal narrative. In terms of the plot little happens in a conventional dramatical sense and there is little action or conflict. To reiterate, no commercially distributed American narrative film has ever, to my knowledge, combined such an aesthetic, formal approach."

3.2.1. *Tintinnabuli*-musical cues in the film

The soundtrack of *Gerry* includes four musical cues: three cues of Arvo Pärt's pre-existing compositions, and one cue of original film music¹²⁹. Needless to say, it is a film that foregrounds silence. Pärt's music accompanies approximately 0:18:46 (1126") of the film's total running time of 1:38:41 (5921") = 19%. In terms of the film's large-scale form, this music occurs at the beginning, the end, and the golden section. The total amount of music heard in *Gerry* (~0:25:28 or 1528") makes up ~25,8% of the film's total running time.

From out of *circa* 90 collected p/reviews of *Gerry* I have found references to music in film in 25 cases (≈27,8% of the total number). These have been cited at length in Appendix 2.2. Pärt is considered a hypnotic composer (*Edelstein 2003), and music in *Gerry* is described in general as "quietly ethereal" (*Puccio 2003), "contemplative" (Totaro 2003), "lovely and evocative" (*Theobald 2005), "fascinating sound scape [...] hypnotic minimalist music" (*Groenewegen 2003) which brings "a melancholic tone to the film" (*Flores 2004/2008) and contributes with other filmic means of expression to the sense of quiet (*Anderson 2003, *Sinnott 2003, *Ralston). *Tintinnabuli* music in *Gerry* has been compared to Mihály Vig's score to Béla Tarr's *Werckmeister harmóniák* (Hungary/Italy/Germany/France, 2000) (*Parks 2003), and the "somber and pretty" *Spiegel im Spiegel* has reminded "something out of Lili Boulanger" (*LaSalle 2003). In the p/reviews, special attention is given to the film's opening scene featuring *Spiegel im Spiegel*. I will summarize these references shortly (see below).

In what follows I will provide an overview of all the *tintinnabuli*-musical cues in the film in order to specify the narrative situations in which this music occurs, as well as to demonstrate how this music is paired with the other filmic means of expression.

The first time music is heard in *Gerry* is right at the film's opening scene (Table 3.10). *Spiegel im Spiegel* unfolds its bars 1–63 and ends with its proper end (bars 124–126), yet it is truncated in the middle: the bars 64–123 have been cut, fully respecting the music's grammar.

¹²⁹ It is heard in a scene 1:15:38–1:22:20 (beginning of Chapter 10, "Going Nowhere", on the referenced DVD), consisting of *musique-concrète*-like loops of low synthesized sounds and imitations of natural sounds.

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
1	0:00:00	0:00:27 – start of <i>Spiegel im Spiegel</i> (piano + violin, ◀Bezrodny & Spivakov 1999)	<i>Beginning of the film: blue screen (for ~14”); no production credits or title; then: A car riding along a two-lane desert highway (seen from behind). Two people inside. Empty road. Only one car passes in the opposite direction. There is no dialogue; there are no diegetic sounds except for that of car passing by. This sound is barely audible; we hear it passing from the camera’s (viewer’s position) not the characters’ point of view. Flatlands, the desert, oblique afternoon sunlight, light blue sky, almost no clouds. Camera approaches the car from behind, then draws away again.</i>
2	0:02:46		<i>A view from outside through the car’s windscreen: Two boys on the front seats. They look serious and do not face each other. The driver seems a bit younger and more boyish than the fellow passenger. They are silent.</i>
3	0:03:34		<i>A view out of the car’s front window: Empty road, austere landscape</i>
4	0:04:43 0:05:58	end of <i>Spiegel im Spiegel</i> – 0:05:44	<i>A view through the car’s windscreen again: There are no changes, the boys are still silent and do not face each other. There are cleaners’ marks on the car windows, In the afternoon light they turn off the main road onto the small path to wilderness. The small road they drive is bumpy, the car is jolting, but there are still no diegetic sounds – until the car is about to stop (0:05:28 – introducing diegetic sounds) and the boys exit. Music ends when the driver shuts the door from outside. Then follows a moment of stillness, looking into the inside of a car through front window. One of the boys returns to fetch a drink. While we hear him walking away we are still looking at the interior of the car.</i>

Table 3.10. *Spiegel im Spiegel* in 0:00:27–0:05:44 of *Gerry*. Duration of sequence: 5’17”

The duration of shots in this introductory scene is extraordinary: there are only four shots in this scene which altogether lasts for almost six minutes. There is no dialogue, and no diegetic sound is heard except for that of a car passing by in the opposite direction (which we hear when it, in effect, reaches a camera, not the boys), although even this sound is barely audible (even less so than that of the train exiting a tunnel in T3.5:#2 of *Heaven*). The montage of images and music sets the slow pace and contemplative tone of the entire film right from the onset, and the introducing of diegetic sounds in 0:05:28 has an effect of being awakened from a dream.¹³⁰

¹³⁰ Cf.: “Just after diegetic sound is eased in towards the end of *Spiegel im Spiegel*, we are confronted with the sound of the Geries’ footsteps, oddly loud in comparison with the ambient soundscape which at this point is almost silent.” (Jordan 2003b)

It is generally stressed (cf. Cohen 2001: 258) that music in a film or multimedia context, when unassociated with a particular focus, induces mood. This is clearly the case with *Spiegel im Spiegel* in this introductory scene – at least when interpreted on the plot level. The “scratchy” (*Edelstein 2003), “spare, brooding” (*Holden 2003), “lilting” (Curnutte 2003), “cadenced” (*Erke 2003) music has been generally perceived as “beautiful” (*Gable 2003, Curnutte 2003), “hauntingly beautiful” (*Candler), “remarkable [...] ethereal” (*Gonzalez 2003), “serene” (*Hoberman 2003), and “tranquilizing” (*Langley). As stated earlier, perceiving music in a certain way influences how the mood of the opening scene in its integrity is perceived – even subconsciously.¹³¹ Yet this also works the other way around, i.e., the perception of music is influenced by its audiovisual narrative context (its interaction with the other means of filmic expression). As some references additionally demonstrate, *Spiegel im Spiegel*, perceived as gentle and idyllic (if melancholy) on concert stage, has at the same time the potential to translate into a “somber” (*LaSalle 2003), “maudlin piece” (*Schwartz 2003) or “sparse elegy” (*McCabe 2003) which with visual images creates “a sad symphony” (*Chavel); and, furthermore, has the potential to be perceived as “superbly mournful” (*Fuchs 2003) and “hauntingly prescient” (*Kontogiannis 2003). On the one hand, the images of a single car amidst majestic landscape in oblique afternoon sunlight, and of the boys’ serious faces definitely cast their spell on the music. On the other hand, the viewer’s emotional attunement to this music and this scene’s mood also depends on whether s/he sees the film for the first time, or has already seen it (as, I think, is the case with “somber” and “hauntingly prescient”). Furthermore, potential intertextual references of this scene’s audiovisual integrity may enter the play. In other words, even when one has not seen the film before, the interpretations are certainly apt to incline towards darker emotions if this opening scene of a car driving amidst majestic landscape suddenly brings to mind the uneasy beginning of Stanley Kubrick’s *The Shining* (UK/USA, 1980).

In his eloquent analysis of the opening scene of *Gerry*, Richard Curnutte (2003) has pointed to the similar rhythmic circularity of images and music, and to the figurative quality of music as mirroring which is to find its counterpart in the protagonists. Later he suggests that the differences between protagonists are paralleled in differences between *Spiegel im Spiegel* and *Für Alina*. Although I consider his equating Damon’s *Gerry* with *Spiegel im Spiegel* and Affleck’s *Gerry* with *Für Alina* too simplified an interpretation, I will quote parts of this analysis in length here to provide comparison material for my own lines of reasoning.

¹³¹ It is not surprising to find comments on the film’s first scene, which do not mention music, although the commentators have clearly been affected by it (see below underlined), e.g., “We know we’re in for a long haul when the film opens without fanfare – no production credits or title – and we get about six straight minutes of the fellows’ car silently moseying down a highway. Like most of the rest of the movie, it’s graceful and lyrical, a kind of “2001” of the desert, but it’s not very engaging, and one begins to lose interest and patience fast.” (*Puccio 2003)

“Arvo Part’s beautiful, lilting piano and violin piece, “Spiegel Im Spiegel”, from the album *Alina*, has been used in numerous films of late (Tom Tykwer’s *Heaven*, Mike Nichols’ *Wit*), but never with the urgency and importance as in the opening frames of *Gerry*. The piece which, within the context of the album it resides on, is a self-reflexive rumination of the various intonations and cadences of form, is almost hypnotically seductive. It taunts and teases with its rises and falls, its repetitive notes. It dances circles around itself, only to find its way back to where it began. Shrill strums of the violin strings echo softly over the luminous, warm piano piece.

Although *Gerry*’s opening is not literally circular, the piece’s inclusion cannot be ignored. We begin trailing a tattered Mercedes from afar, perhaps the distance of a car slightly behind the one we’re watching. The music drones on for several minutes before we meet the occupants of the car, the two Gerrys (Matt Damon and Casey Affleck). For another couple of minutes, we study their faces. Very little happens. That is to say, no action takes place, but we can gather bits of information from just this introduction.

Affleck’s *Gerry* is the chauffeur, the one driving. Whether the car is his or not, we do not know, but Damon’s *Gerry* is steadfast and confident as passenger, perhaps even as navigator. The impression is of Damon’s *Gerry* leading Affleck’s *Gerry* to wherever their eventual destination is (which, we find later, appears to be the case).

Finally, we are given the Gerrys’ point of view, of a seemingly endless expanse of road ahead of us. The virtual 360 has taken us in a kind of figure 8 around the beginning of *Gerry*’s journey, from distant voyeur to active participant. We’re taken into the car one final time as the Gerrys arrive at their apparent stopping point, the beginning of a wilderness trail.

How Part’s music fits in here is a bit tricky, perhaps. “Spiegel IM Spiegel” (“Mirror in Mirror”) does not just mirror itself within the confines of the written and recorded notes. It also mirrored itself with multiple performances on the *Alina* album. So, we have a piece that is so self-reflexive, it can be difficult to determine when the trick begins and where it ends. The two Gerrys are reflexive of each other. That is, both are young, attractive, seemingly middle-class white males. Physiologically, they resemble one another. Now, when Part’s compositions begin to deviate from one another (in tempo, in volume, etc.), the differences in character are also drawn. Damon’s *Gerry* is seemingly the confidant one. Affleck’s, the more demure and hesitant. He is quiet, but nervous-seeming in the opening minutes of *Gerry*.

Generally speaking, the minimalist style of Part’s music is a no-brainer for Van Sant’s spare, poetic tone, but the circular patterns of the film’s opening resemble in great detail the circular, mirror-image intonations of the Part recordings. Even the rising major key and descending minor key scale melodies reflect the differing personalities/character traits of Van Sant’s protagonists [...].

Though nothing is said, and little action occurs, what we have is a case of the music and images directly effecting one another, to the point of being inseparable.” (Curnutte 2003)

Several other reviewers have picked up the mirroring, circling quality of *Spiegel im Spiegel* and found it to be suggestive of the Gerrys being “reflexive of each other”, or of the music and image “directly effecting one another, to the point of being inseparable” in the film. I will return to this concept in chapter 3.2.3.

It takes almost one hour in the film for the next musical cue to appear, its starting moment, in principle, coinciding with the point of golden section.¹³²

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	1:01:00	(none)	Both boys in a squatting position, trying to remember their movement trajectories. They look exhausted, sunburnt, dehydrated, starving, bearded, desperate. Their self-confidence is about to fade away and despair to arise. Gerry 1 (Affleck): “We started going back down the way we were going.” – Gerry 2 (Damon): “No, we didn’t. We didn’t.” – G1: “The way we came in, before we turned around, we started going right back down the same way. (<i>Closes his eyes as if trying to visualize</i>): But we had turned before...” – G2: “No, we didn’t go the same fucking way, man. We have not seen any of the stuff that... we’ve seen. You know what I mean? We haven’t passed any fucking landmark, anything that looks familiar. Whatever our fucking direction is, it’s <i>not</i> south and it has not been south.” – G1: “But we had...” – G2: “Since we started...” – G1: “We veered off at a different point and we... when we started to come back, to go back, we started back the exact same way.” <i>The dialogue tempo is fast, the talk itself fragmentary, agitated, tense. They both listen to the other only partially and keep constantly interrupting each other (that holds for the entire dialogue in this scene). Camera faces them from the ground, on the background of blue sky.</i>

¹³² The ‘golden section’ is a line segment sectioned into two according to the golden ratio. Two quantities (a, b) are in the golden ratio if the ratio between the sum of those quantities (a + b) and the larger one (a) is the same as the ratio between the larger one (a) and the smaller (b). $(a + b) : a = a : b$ = the golden ratio (φ) which is approximately 1,6180339887. *Gerry*’s total length is approx. 98 minutes (a + b), this *Für Alina* cue starts approx. at the 61st minute (a), leaving approx. 37 minutes (b) to the end of the film: $98 : 61 \approx 61 : 37 \approx 1,6$.

1	1:01:32	1:01:32 – start of <i>Für Alina</i> (piano solo,	<i>Abrupt simultaneous cuts in both sound and image. No dialogue. As if from the mind’s eye of Gerry 1 we see the main road they drove – in fast motion (i.e., accelerated camera motion). Für Alina starts without the sustained low double octave pedal note.</i>
2	1:01:36	Malter 1999a)	Boys squatting and talking. G1 breathes in, but G2 speaks: “But we didn’t see anything that looked the same way” – G1: “Yeah, but we could have bailed early, you know. We could have... There were so many just different gerries along the way. We took a...”
3	1:01:47		G1: “Er...”. The paths they have walked and turns they have taken in fast motion. <i>Accelerated erratic camera motion.</i> Some roadmarks are seen.
4	1:01:54		Boys squatting and talking. G1: “I mean, we started going back the same way and we stopped, and we said it didn’t look right, and then we went to the right for a little while.” – G2: “So we were going east.” – G1: “Mhm.” – G2: “All right, which is a total gerry because that’s fucking...” – G1: “And we were going east.” – G2: “... a million miles to the road” – G1: “Okey, right, that’s because when we came up over the thing and saw the layout. That must have been... there was nothing there. We didn’t see anything for a while. And then in the morning...” (<i>Closes his eyes.</i>) <i>G1 often closes his eyes as if trying to see the route in his mind’s eye. G2 watches him attentively. At the same time G1 hardly ever looks at G2 in this scene.</i>
5	1:02:17		<i>No dialogue. Their previous route in fast motion. Accelerated erratic camera motion.</i>
6	1:02:25		G2: “In the morning, we walked north again.” – G1: “In the morning we...” (<i>sighs</i>) – G2: “In the morning we definitely walked north again. And then we gerried off to the animal tracks, which was east again, but which was west – which was west, but it doesn’t matter because...” – G1: “When we hit the animal tracks, though, we took a left, which was going...”
7	1:02:42		<i>No dialogue. Their previous route in fast motion. Accelerated camera motion</i>
8	1:02:48		G1: “... Er...which was going west. But more importantly, when I got up, when we did the... When we split up and I was walking up on my... on my scout-about, I was looking into the sun, er... which means that it was east. Erm... So, and then, when I was on the rock and I was looking at you, the sun was, er... And we came down, and we went in that direction. That means we were going east, and we walked east for a long time.” – G2: “And our mountain scout-

			about was east, so we totally gerried the mountain scout-about and went up the wrong fucking mountain. OK? So our general direction's been north-northeast, but if we just spin the fucker and just go north, balls-out north, we're gonna hit the fucking highway. Because we can't go south. South is a fucking disaster for us. It's just... take too fucking long to get there." – G1: "OK. All right. All right. Then let's go north." <i>Gerry 1 talks with his eyes closed. He looks more worn out and desperate than G2; and more on the verge of loosing his mind.</i>
9	1:03:37		<i>No dialogue. Their previous route in fast motion. Accelerated camera motion. The absence of diegetic sounds that starts here will last to the end of the scene.</i>
10	1:03:46		<i>No dialogue, no diegetic sounds. Gerry 2 walks toward the camera, a blue T-shirt wrapped around his face like the head-covering of a Middle-Eastern woman to protect him from the sand dust whirling in the wind. G1 with no protection, walking with eyes mostly closed, is clearly limping. Camera first focuses on G2, then moves to G1 while the first boy exits the shot.</i>
11	1:04:23		<i>No dialogue, no diegetic sounds. G2 is sitting. He wears the protective shroud and will wear it until the end of his sojourn. Camera slowly moves closer to G2's face and eyes.</i>
12	1:04:42		<i>No dialogue, no diegetic sounds. G1 stands, stooping forth, then moves a few steps around, looking totally lost, and sits down. Camera barely moves, only to a little left, then back.</i>
13	1:05:15		<i>No dialogue, no diegetic sounds. The covered face of G2. Camera slowly moves closer; from sideways to face him, and away again.</i>
14	1:05:51		<i>No dialogue, no diegetic sounds. G1 is sitting; we first see his nape, then camera starts its circle. G1 doesn't move; his eyes are empty, he looks as he has cried. The sun begins to set, evening sky. Camera circles him very slowly. The entire shot consists in a 360° motion. G1 is totally alone; we see no trace of G2. Shot duration: 3'25"</i>
15	1:09:14	music fades into the shot #16: end of	<i>No dialogue, no diegetic sounds. Empty, deserted landscape. No sign of either boy. Another slow 360°-ish circling shot of landscape only.</i>
16	1:11:32	<i>Für Alina – 1:11:33</i>	<i>No dialogue, no diegetic sounds. Two or three majestic mountain peaks as background to the fast motion of desert skies. Accelerated motion is recognized only from looking at the desert skies.</i>

Table 3.11. *Für Alina* in 1:01:32–1:11:33 of *Gerry*. Duration of sequence: 10'01"

A musical cue that lasts for 10 minutes and consists of a single pre-existing composition in its entirety (i.e., as concert music, unedited) is quite unusual in contemporary cinema – even for a *tintinnabuli*-musical cue. This is one of the film's most outwardly intense scenes, and can also be considered one of the key scenes or nodal points (see below). There is not much dialogue altogether in the film, and up to this point it has mostly consisted of sporadic casual chats about a television show (probably *Wheel of Fortune*) contestant, a video game (probably *Age of Empires*), the direction in which they are going, getting off the rock one of them finds himself 'marooned', etc. The boys communicate in terse shorthand which connotes a shared history: they need not finish sentences or even really start them, and they are constantly inventing new uses of language to describe their situation. For example,

G1 finds himself 'rock marooned' (0:28:00): "I just came walking up here, and, like, saw the rock and I crows-nested up here to scout about the ravine, 'cause I thought maybe you gerried the rendezvous... [...] you never showed up, I thought maybe you'd succumbed." – G2: "I almost did succumb, but then I turbaned up and I feel a lot better". Afterwards G2 tries to fashion a 'dirt mattress' for G1 by hauling dirt in a 'shirt basket'.

The tense dialogue in the scene described in Table 3.11 affirms that in the codified language the Gerrys share, the word "gerry" is used both as a noun and verb (and, elsewhere, adjective), signifying in one way or another a committed idiocy – a wrong turn, a bad choice, a screw-up of some sort ("There were so many just different gerries along the way"; "we totally gerried the mountain scout-about", etc.). The "thing" also comes up again in this scene: it will never be specified in the film what exactly the "thing" is, but it is the destination to which the wilderness trail leads, and that the boys came looking for in the first place.

The scene contains several marked compositional elements: surreal flashbacks in sped-up tempos which are unexpected because generally the plot events are presented almost in real time (interestingly, the effect of the time-lapse footages of rolling clouds above the timeless mountain peaks is not as striking in their remarkable speed as one would think, the mountains efficaciously out-timing the clouds); the extremely long diegetically silent shots at the end of this scene (esp. T3.11:#14 and 15, where there is no trace of G2); but, most of all music that suddenly and unexpectedly occurs after being totally absent for almost 2/3 of the movie so far. It is my assumption that because of being marked by music this scene has a good chance to be noticed, attentively observed, and remembered – which, in turn, means that this scene should be treated as one of the key moments (or, nodal points), pointing to necessary details to build the interpretation(s) of the entire film upon. Hence my suggestion, as a film music scholar, that for the analysing mind, the primary function of music in film is to signify signification (see page 145). In other words, "[m]usic in film has a significant role in bringing forward the

nodal points of attention relevant for understanding the compositional integrity of the artistic text, and framing the interpretation of conceptual meaning.” (Maimets 2003b)

So what can be observed in this scene that could cast light on what *Gerry* is about? First of all, in this scene, for the first time, the boys actually attempt to retrace their steps within their minds and to recall the events that led up to their current position. They struggle to remember – only to realise they have lost a handle on where they came from, and do not know where they are. And the audience has every right to suspect they have no clue where they are going either. This is a highly loaded realisation, capable of serving as a metaphor for mankind’s journey across an indifferent natural landscape, and as indictment on man’s assumed dominance over nature (see chapter 3.2.2).

Secondly, the end of the scene (esp. shots T3.11:#14–15) foregrounds the enhanced feeling of complete isolation. Randolph Jordan (2003a, 2003b) finds that the very subject of the film itself is crossing boundaries, and that this subject presents itself also in form, primarily through the cinematography:

“The camera is set up to constantly place the two Gerries in positions where they are crossing each other’s paths, one pushing the other out of view and vice versa in an ongoing choreography of simultaneous separation and unification. [...] the trajectory of the narrative [...] has them constantly moving apart and coming back together, and finally going in completely different directions once and for all (or perhaps finally travelling together as one being).” (Jordan 2003a)

Considering the prevailing camera technique, the sequence (following brainstorming) of separating boys from each other is nothing specific. Yet it is the length of the last circling shots (esp. T3.11:#14) that transforms these into marked ones. The circling shot T3.11:#14 lasts for almost three and a half minutes, which is rare not only in film history, but even in this particular film itself.¹³³ The camera slowly makes the full 360° circle around one of the film’s protagonists to show and reflect upon his isolation in this vast landscape. There is no sign of the other boy. So what we hear and see could represent existential loneliness (incl. difficulty of modern individuals to relate to each other), as well as the eternal conflict of Man vs. Nature (understood here also as consequences of urbanization). “[W]hen the camera slowly pans around Casey’s [G1] frustrated and resigned face and continues circling around the mountainous terrain seamlessly, clearly tying the character’s state with his overwhelming environmental situation” (*Nesbit 2003) and suggesting his own aloneness in the desert, one has every reason to wonder whether the other Gerry

¹³³ Although even this will be repeated and shortly even surmounted in *Gerry* – by a shot of 1:15:38–1:22:17 (duration: 6’39”) of boys trudging across a seemingly endless salt flat, accompanied by eerie lighting effects (imitation of sunrise) and other-worldly *musique-concrète*-like loops of low synthesized sounds and imitations of natural sounds (see the referenced DVD, Chapter 10, “Going Nowhere”).

could be a hallucination.¹³⁴ Furthermore, the shots immediately following the conclusion of *Für Alina* give more reason to assume so. After the music is finished the two Gerrys are shown seated side by side, with a third figure approaching in the distance:

“Two successive shots, one from the rear and one from the front, begin with the two-shot and pan to isolate Affleck’s Gerry in the center of the frame. In the second of these shots, the third figure enters the frame, revealing himself to be Damon’s Gerry, followed by a reverse angle shot which confirms that Affleck’s Gerry is actually seated alone. This is the most overt suggestion of the possibility that one or the other of them may indeed be undertaking this little adventure alone, and talking to himself to fill the void left by the “despair of uniqueness.”” (Jordan 2003b)

Thirdly, as the length of this musical cue is unusual, so is the circumstance that *Für Alina* markedly starts on the abrupt cut in image. The latter is unusual because the general tendency in filmmaking is to bridge visual cuts with overflowing music. Thus, this abrupt cut, both in sound and image, could suggest a possibility to associate the music with the realm of memories – consequently, identities and existence –, rather than the boys’ actual prosaic situation of being hopelessly lost in the desert. In other words, with something perhaps not directly (denotatively) seen on the screen. Jordan (2003b) remarks: “With the time-lapse highway shots, driving becomes a visual metaphor for tracing the pathways in the mind.” Thus perhaps I could even borrow from Caryl Flinn (2000: 125) for an appropriate summary: “Music is positioned as an anchoring continuity while everything around it falls to ruin.”

The last time music is heard in the film is in the final scene:

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	1:30:38		G2, who has been unconscious, wakes up hearing a sound of a motor vehicle.
1	1:32:54	1:32:54 – start of <i>Für Alina</i> (piano solo, Malter 1999a)	Salt Lake. Everything is white. G2 (<i>seen from behind</i>) has just noticed movement on the horizon. He finally sees the road, cars are driving by. Although heavily limping, he tries to speed up his pace. <i>Für Alina starts without the sustained low double octave pedal note. When Gerry rushes towards the road, camera does not follow him. While he moves farther away his steps are fading, and Für Alina is foregrounded in the sonic space.</i>

¹³⁴ As Jordan (2003b) remarks, “[t]hese shots emphasize the idea of one, as does the music here. Not only is *Für Alina* a solo piano piece, it is structured such that two notes are always played in unison, simultaneously emphasizing their duality and singularity.” The structural similarities between music and images will be further discussed in chapter 3.2.3.

2	1:33:34		Landscape (<i>seen from the car window</i>): foreground “moving” faster than the background. The gaze slowly moves to Gerry who looks in front of himself, eyes petrified (possibly brimming with tears). Suddenly he looks to the seat next to him: there is a young boy who stares out the window (possibly avoiding Gerry). Camera moves on to the driver’s seat: the little boy’s father examines Gerry through the rear-window. <i>Until the end of the film no diegetic sounds will occur any more, and Für Alina occupies the entire sonic space. Camera slowly circles (270°) interior of the car, starting from looking out the right front window, ending with a focusing on the rear-view mirror.</i>
3	1:35:15	end of <i>Für Alina</i>	Meanwhile Gerry has turned his gaze back to the landscape, but he notices the driver looking him. A few moments after his gaze returns to the landscape, camera follows it. <i>Für Alina ends properly (as art music), coinciding with the appearance of blue screen.</i>
	1:36:22	– 1:36:22	Blue screen. End credits are presented in silence.

Table 3.12. *Für Alina* in 1:32:54–1:36:22 of *Gerry*. Duration of sequence: 3’28”

The presence of music in certain scenes – and, moreover, the presence of the same music – makes those scenes justifiably juxtaposable. As in the previous scene with *Für Alina*, in this final scene, composed of three shots, the music becomes foregrounded in the sonic space as the diegetic sounds (here: steps of G2) fade away. The comparison also demonstrates that the present sequence mirrors the situation at the end of the scene described in Table 3.11 (esp. T3.11:#14–15): there we saw G1 alone with *Für Alina* sounding; here it is G2 who is alone. So have they finally become one as this juxtaposition might suggest? “[C]an we understand the ending as suggesting that the duality is finally put to rest, and that the two finally become one and no longer require the distinction that necessitates two bodies?” (Jordan 2003b) Or is it one’s triumph over the other(ness)?

3.2.2. A view from conceptual perspective: Passage into (hu)manhood in despair of uniqueness

“If you are a person who cannot dwell in silence, this will not be a comfortable film to watch. The thing is, though, this isn’t about your comfort. It’s not necessarily about your entertainment. It seems more like an experiment that we are allowed to watch. It is dramatic and thought-provoking and sometimes harrowing without ever trying, specifically, to draw an audience in. We get what might be termed a god’s eye view, without comment. We are not pushed into any particular direction about what to think. If we choose, in fact, we can just sit and watch the pretty pictures go by, thinking nothing.” (*Theobald 2005)

As is often emphasized in p/reviews, *Gerry* “is an uncompromising picture – a radical experiment in stripping a story to its bare essentials, then pushing those essentials as far as they’ll go” (*Sterritt 2003). As Devin McKinney (2004: 43) has written: “*Gerry* is extraordinary merely for being such a dance in air, balancing an explicitness of physical reality with an invisibility of theme.” Indeed, the film leaves itself open to interpretations (see also *Schager 2003/2004 in Appendix 2.2): it could be about people’s inability to relate to one another (existential loneliness), about a disintegrating homosexual relationship, the disconnect between modern man and nature, the endless search for the object of desire (“the thing”) we seek but cannot attain, or the painful process of killing part of oneself in order to become “whole” or “healed” (existential identity-searching; survival of the fittest). It can be said to represent life as an absurd journey or a maze, with its unknown goal; or Man’s losing his way in the moral wilderness of existence (i.e., humanity’s spiritual desolation); or the decline of Western civilization (incl. consequences of urbanization); or maybe entirely something else (e.g., incipient madness or mental illness). Yet, in accord with McKinney, I understand *Gerry* most as a film about the archetypal passage into manhood (or, for that matter, humanhood). That means seeing the two Gerrys as two disjunctive personality facets of the same person – “one grounded, one drifting skyward” (McKinney 2004: 43):

“Big Gerry [G2: Matt Damon] is, it seems, the narrative’s quiet centering consciousness, its “true” protagonist; while Little Gerry [G1: Casey Affleck] is his alter ego – his creative, imaginative, adventurous drive, androgynous self, imp of the perverse. Most of the talk, decisions, and hallucinations are ceded to Little Gerry: he drives the car, gets the boys lost, strands himself atop the rock, expresses delirious remorse, wears a black shirt with a lone yellow star, grins in a dreamy oblivion at inappropriate moments, and generally exhibits the behavior of a mischievous child with mystic preoccupations.” (McKinney 2004: 44) [NB! *At the same time G1 seems physically and psychologically the weaker one – his form willowy, eyes dreamy and often elsewhere, voice gentle and airy; always listening to what G2 says and following his decisions! – KMV*]

Van Sant’s compositional techniques of doubling, through which this sense of psychic split is achieved, are anything but conventional. There is no doubt that *tinnabuli* music in general, and *Spiegel im Spiegel* with its mirroring quality in particular, were a random choice.¹³⁵ I will discuss the music’s appropriateness in this film below (see chapter 3.2.3). But one of the best visual examples to support the claim of unconventional doubling techniques would be an extremely long take (0:45:30–0:48:57 = 0:03:27 = 207”) of the two boys in profile as they trudge over rocks and sand,

¹³⁵ Cf. Gus Van Sant’s answer to Ed Gonzalez’s question in an interview to *Slant Magazine*: Q: “Did you always have in mind the music you were going to use?” – A: “Yeah, we always wanted to use Arvo Pärt, but that was because we had it with us when we shot the film.” (*Gonzalez 2003)

“their heads bobbing up and down with the crunching of the pebbles. For a long time the heads bob in perfect pleasing union. But gradually, the pace of each bob diverges until the two heads are frenetically asynchronous, creating a violent upheaval in the shot’s compressed space, for which the rhythmic pebble-crunch now provides an obsessive and brutal sound-track. It takes patience to endure three of four minutes (an eternity in screen time) of aligned head-bobbing to feel a rich pleasure at what, finally, has been revealed here, and how: the liquid interplay of two personas, psychic process expressed in physical movement as captured by photographic trickery.” (McKinney 2003: 44)

For McKinney, another aspect of doubling becomes revealed in Van Sant’s supposed cueing of the psychic reality with the physical reality. In addition to grounding judgements of each Gerry’s psychological constitution (personalities, character traits) on their physical constitution (appearance), he sees the natural world – “a bitterly dry, windblown, and seemingly featureless desert” (McKinney 2004: 43) – as an image suggestive of “the psychological landscape within whose borders Gerry wanders and which he must finally escape” (*ibid.*); and also, somewhat forcedly to my mind, reports hints at homosexuality and femininity in the presented nature (phallic rocks; “bed” of sand G2 prepares for G1 to land in; rounded hilltops that resemble enormous, recumbent breasts; the odd ravine or crevasse which appears vaginal in shape; etc.). Additionally, Natasha Theobald (*2005) implies a connection between the natural landscape and characters’/audience’s emotional reality:

“As the movie wears on and the men wear out, we, too, begin to see things in the landscape, thoughts of movement where there is none, hints of a distant potential aid which is nothing but more of the same natural, now daunting, beauty. [...] The beauty of the landscape then shifts, at some point, as the situation of the men becomes more perilous. The vastness of the landscape, at first so visually compelling, becomes ominous.” (*Theobald 2005)

I have based my own lines of reasoning on observing the composition of image, sound (incl. dialogue) and music (McKinney, for example, never mentions music), as well as their montage in the film, and it is somewhat different. I do not find the physical reality necessarily connected to the protagonists’ psychic or emotional reality – unless the Gerrys are actually totally indifferent to their situation. Because that is what I perceive the nature of the nature to be: the nature *per se* remains uncompromisingly indifferent. It just is. Not ominous, hostile, malevolent, menacing, unforgiving, implacable nor magisterial as has often been suggested in the p/reviews; not conveying a sense of forsakenness, fast-forwarding cloud movements projecting a doomsday foreboding, not devouring the fragile humans. The thing is that Gus van Sant does not interpret nature for us; he just presents it. It is only the viewer, influenced by what is happening on the plot level, who cannot resist emotion-loaded interpretations. The same “shift in perception” seems to happen to the music in the film, and there is not much ground for this either. Of course, the major–minor mode

opposition of *Spiegel im Spiegel* and *Für Alina* avowedly allures spectators accustomed to Western film music practice to interpret the pieces in the immediacy of the plot level – especially the latter as illustrative of the boys’ predicament. Yet I have several reasons to believe that *Spiegel im Spiegel* and *Für Alina* have not been called upon narrative (esp. emotional) cueing – at least not primarily. These reasons will be presented in chapter 3.2.3. Here I would only like to draw attention to the fact that in two scenes with *Für Alina*, Van Sant has decided to use the version of the piece that begins without the low sustained double octave pedal note. With that decision, the qualities of ruthlessness, bleakness, or tolling of a church bell (along with its associations) that we now know *Für Alina* is capable of expressing (see chapter 3.1 on *Heaven*), are diminished to a great degree, if not eliminated altogether; and that choice also greatly diminishes, if not eliminates, the right to interpret the vastness of a surrounding landscape as ominous or malevolent.

In his analysis, McKinney (2004: 45) also points out that the white American middle-class culture from which Gerry most likely issues abhors ambiguity (esp. androgynous bothness) in its members above everything. Thus, having based his judgments of character traits on their physical appearances, he claims (*ibid.*: 43–44) that it is G2 who is impelled by a “desire to expunge himself of all ambiguities and complications – to make a Man of himself, a creature of one dimension, something sealed, solid, and dead.” Although until the penultimate scene it is tempting to think each Gerry is a hallucination the other is having, staring into a terrifying, existential mirror, in McKinney’s analysis, it is G1 who represents qualities which their society will not allow a man to express – “the boy, the girl, the mystic, the dreamer, the frontier androgyne, the lone star and Ziggy Stardust” (*ibid.*: 45). As he summarises:

“We are seeing Big Gerry’s [G2] version of the American Indian vision quest or aboriginal walkabout, wherein the boy on the verge of manhood submits to the vagaries of wilderness and hallucination so as to shed the skin of immaturity, of frivolity, of whatever his culture and society may define as unbefitting a grown male: that is “the thing””. (*ibid.*: 45)

What happens in the end largely remains “a mystery wrapped into enigma”: mercy killing or not? With or without erotic overtones (since at the start of this act it is difficult to say whether it is strangling or an embrace)?

“But what are we to make of Gerry [2] strangling Gerry [1]? There are at least three (of several) possible explanations. Explanation one is that Gerry [2] (Matt Damon) planned to murder Gerry [1] all along. This makes sense if you consider that he is the one who initiated their going off the trail on the pretence of avoiding tourists. He is also the ‘alpha’ male who makes most of the decisions about which direction and survival strategy to choose. Explanation two is that Gerry [1] was only moments from his death. This makes sense of his final cryptic words: “I’m leaving.” Gerry [2] realizes this and concludes that his only chance for survival is to forge on alone.

Rather than letting Gerry [1] suffer and die alone, he commits a mercy killing. Explanation three is that there never was a Gerry [1] in the first place. [...] The double usage of the name Gerry [...] [could refer to] another doppelganger tale where a character's psyche splits into two physical personifications. Only in the case of *Gerry*, which begins in media res, we start the film with the psychic split already having occurred; and only at the end is the psychic split healed, when the double is 'killed' and the character's single identity restored. (Totaro 2003)

The fact is that after having passed out again, G2 finally reaches himself in his dream of moving in accelerated motion, and awakens to a sound of a motor vehicle (car engine), to find that the two of them are lying only a few hundred yards or so from the highway they had been searching for, for three days. It is clear that suddenly something must be qualitatively different – hence we assume the death of G1.

The film ends, as it began, in a car. Again, G2 is not in the driver's seat.

“His face is sunburnt and scarred, and he appears gutted, brutalized. Beside him sits a silent boy of five or so, whose face is turned away; wearing a child's unisex long hair, the boy dreams and drifts. Behind a wheel is a man viewed only from behind – except for his eyes, which steal rear-view glances at Gerry. There is no mother or sister present, no trace of womanness ever having passed through this car; [...] Is this Gerry's family unit, or Gerry himself at different ages – the dreaming genderless boy against the hidden face and emotionless control of manhood? Is the rear-view mirror another window on doubleness, through which Gerry sees the man he will become? Has become? Is it a triumph or tragedy that Gerry has become a man [...]?” (McKinney 2004: 46)

To the extent that *Gerry's* theme ever becomes visible, McKinney (2004: 46) believes the shape it takes is: “A sacrifice of *bothness* [...] is a surrender to nothingness.” He concludes:

“The narrative's whole logic and movement has been toward a vision of emptiness, not a fulfillment but an erasure, not presence but absence – absence of the androgynous and feminine, eradication and murder of the unmasculine, the unmanly self. [...] Gerry has lost something enormous, and we watched it go – *but what was it?* The film, on one level a mere formal stunt and film-festival provocation, is a painful success and a sad torture: its overwhelming silence is not the committee-approved silence of God but the harsher speechlessness of identity contemplating its own narrowing into nothingness.” (McKinney 2004: 47)

I would add: in the passage to (hu)manhood, there certainly are invisible forms of discipline to consider, which oppress individuals on a broad societal scale, encouraging them to censor aspects of themselves and their actions. Yet sense and purpose in life rarely come from outside. Watching and listening to the indifference of the Gerrys' environment, their story therefore seems a warning for too eager a willingness to conform and give up one's own obligations and responsibilities before one's own authentic life.

3.2.3. Summary of the functions of the *tintinnabuli* music in the film

In order to reach my conclusive summary on functions of *tintinnabuli* music in *Gerry*, in this chapter I am first going to probe Randolph Jordan's (2003a, 2003b) analysis of the music in this film. This would also offer a rare possibility to compare my analytic approaches and interpretations of pre-existing *tintinnabuli* music in the film with those of someone else.

In his analysis of *Gerry*, Randolph Jordan (2003a, 2003b) draws attention to stylistic and structural similarities between Pärt's *tintinnabuli* music and cinematography, as well as to their shared content-substance (i.e., possible meanings that can be expressed with the particular compositional means chosen), contributing, above all, to the perceived integrity of the film as an audiovisual composition. In his bearing, both the pre-existing music and cinematography are grounded on "serialist" principles of composition (i.e., no one element dominates another, and all are treated in equal importance) and minimal(ist) expressive means. Both aim at distilling their means of expression to their "most basic components, and then experimenting with what could be accomplished through the exploration of these components" (Jordan 2003b); and the content-substantial accomplishment in both cases, for Jordan, is "an exploration of singularity in the presence of duality" (*ibid.*). Jordan cites the composer's own words about the *tintinnabuli* principle: "it is the rule where the melody and the accompaniment [accompanying voice]... is one. One plus one, it is one – it is not two."¹³⁶ He then finds the counterparts of this idea in the composition of the entire film text [see quote 1 below], in the treatment of sound and image in the film [2], and in viewers' supposed perception of two Gerrys [3]:

[1] "*Gerry* is very much an open form film [in Noël Burch's sense] in the way that it posits dualities that continually alternate between sameness and difference, exploring the ways in which things often kept separate can come to be understood as one and the same." (Jordan 2003b)

[2] "The dance of the two Gerrys around each other for the duration of the film is an experience which definitely allows us to reflect on the choreography of its form and substance, as Van Sant wanted us to do. I like to think of this choreography as a metaphor for cinema itself which must always cross the worlds of sound and image over one another to greater or lesser degrees of unity [...] Thus the film is a meditation on cinema itself [...]" (Jordan 2003a)

[3] "Van Sant presents them, but it is up to us to decide if they should be understood as one, as two, or as a combined metaphor for the dance between separation and unity that puts their simultaneous singularity and plurality constantly into question." (Jordan 2003b)

¹³⁶ The quotation is taken from a conversation between Arvo Pärt and Antony Pitts recorded for BBC Radio 3 at the Royal Academy of Music in London on 29th March 2000, as printed in the liner notes of the Naxos Records release of *Passio* (2003).

Drawing from Hermann Conen's (*1999) essay "White Light" found in the liner notes to the ECM New Series release of CD *Alina*, Jordan declares that, as on the CD, so in the film *Für Alina* and *Spiegel im Spiegel* act as reflections of one another.¹³⁷ In starting to examine how the similarities and differences between the two pieces relate to their usage in *Gerry*, he states:

"Their similarities are grounded in the *tintinnabuli* principle, which is relevant to the way that the film seeks to maintain a unity between form and substance, the two *Gerrys*, and, as being discussed right now, sound and image. The differences in the two pieces as outlined by Conen are also echoed in the film as part of this integration between music and visuals, neither accompanying the other but both existing as parallel explorations of the same things." (Jordan 2003b)

What starts out as an attempt to interpret both the similarities and differences between the two *tintinnabuli* pieces in the film nevertheless turns into an examination of their differences. Thereby, not surprisingly, Jordan is primarily bound to plot level interpretations,¹³⁸ i.e., to interpreting music on the grounds of what action is simultaneously depicted in its immanent context. Yet contrary to what would be very common in analysing film music on the plot level, Jordan does not dwell on the possible emotional expressions which each piece could communicate and/or evoke. In fact, in his analysis, the word "emotion" comes up only once:

"As the film progresses, the initial togetherness of our heroes gives way to longer instances of separation as they scout individually for a way out of the desert. Their emotional separation also grows stronger throughout the film as their mental states begin to deteriorate. *Für Alina*, the second piece of music, arrives just as they try to

¹³⁷ Conen (*1999): "Pärt establishes a link here [on CD *Alina*] between two works embodying, on a higher level, the fundamental traits of the "tintinnabuli style" – creating music by concentrating on an indispensable core of material. [...] Although closely related to *Spiegel im Spiegel* through the "tintinnabuli style", when directly juxtaposed *Für Alina* exhibits strong dissimilarities. [Yet:] The more one listens for the essential principle of Pärt's poetics – that even the most minimal means suffice to effect a difference – the more these dissimilarities are thrown into relief. That major turns to minor and a duo becomes a solo are only of secondary significance; the key distinction in the overall concept is the divergent way of dealing with time. Unlike the stringent *Spiegel im Spiegel*, *Für Alina* has no fixed meter or tempo. [...] For the present CD, Pärt has selected two phases of [pianist Alexander] Malter's several-hour "improvisation" and inserted them between the three interpretations of *Spiegel im Spiegel*. [...] A system of mirror reflections serves to present the same thing in an ever new light and in its abundance of colours. From this perspective, *Spiegel im Spiegel* is not merely a link in a formal series but itself functions as a musical prism, enabling the colours of *Für Alina* to emerge and shine forth."

¹³⁸ It is my claim that, as in *Heaven*, so too in *Gerry*, the differences between *Spiegel im Spiegel* and *Für Alina* manifest themselves on the plot level, while their similarity becomes revealed on what I have termed the level of secondary narration (i.e., authorial level, conceptual perspective). Yet it is the similarities between *Spiegel im Spiegel* and *Für Alina* – somewhat unexpected, judging by their surface (cf. *Conen 1999, also Chapter 2) – that fascinate me the most; and I will return to discussing these below.

retrace their steps up to this point. After a bit of brainstorming on the matter, the two are presented in shots that emphasize their isolation from one another more than at any other time in the film. Damon's Gerry is shown sitting alone, which then cuts to Affleck's Gerry standing awkwardly in a wide shot that suggests his own aloneness in the desert. He is then shown seated as the camera moves 360 degrees around him, followed by a 360 degree pan of the empty desert landscape, Damon's Gerry nowhere to be seen. These shots emphasize the idea of one, as does the music here. Not only is *Für Alina* a solo piano piece, it is structured such that two notes are always played in unison, simultaneously emphasizing their duality and singularity." (Jordan 2003b)

I find it truly remarkable that *Für Alina* is not considered here to contribute to the perception of isolation and aloneness, but instead to "the idea of one" (or perhaps the 'idea of One' would even be more precise here)! And I find it remarkable that in his analysis, Jordan manages to totally overlook the pieces' differences in mode (major vs. minor), as if this indeed were not relevant at all. In this last quotation, what he means by "unison" must be understood as "dual pitch" or "dual unity" (cf. Kareda 2003a: 26) in homorhythmic motion. Therefore, although it will not be put into words in his analysis, it does seem that at the same time he thinks of this solo composition as it were also a duet (see below). Yet although in this manner of reasoning on the basis of this "unison duality" as the core principle of *tintinnabuli* technique (i.e., on the basis of complementary interdependence between M- and T-voice)¹³⁹, Jordan could go even further into elaborating the Gerrys' personalities and relationship (which Gerry is which voice, and what would that mean; what is the predetermined rule that determines their existence), he has chosen not to do so.

Drawing from Conen and considering the pieces' difference in temporal rigidity, he finds the use of *Spiegel im Spiegel* and *Für Alina* at their given points in the film very interesting:

"Gerry is surely concerned with temporal indeterminacy; taking a long take aesthetic as it does, the film deliberately juxtaposes the real time feel of this approach with its obvious lapses in time which have our heroes wandering through the desert for two or three days – perhaps. So it is significant that the film begins with the strict though lyrical tempo of *Spiegel im Spiegel* in conjunction with a few very long takes of the initial highway drive suggesting real time. Then, over an hour of screen time later, after we have passed through various ellipses and confusions, and when the identity and perhaps even existence of the characters begins to break down, *Für Alina* is brought in with its temporal ambiguities. It is no accident that the very first notes of the piece are heard in direct conjunction with the first of what I will call the "highway flashback" shots [...] presented in time-lapse, mirroring their discussion which yields conflicting memories of how much time they have been wandering

¹³⁹ See also footnote 112 on page 96.

around. The act of remembering itself can also be understood as a time-lapse where many hours and days are recalled in the space of seconds. These temporal variations and indeterminacies are well positioned in conjunction with the music here. [...] Memories are echoes of the past being recontextualized by the present. Again, *Für Alina*'s structure incorporates this idea of echoes of the past mingling with the present through the use of the pedal, and in so doing is all the more significant a musical choice for this section of the film, strongly suggesting that the two Gerrys are shadowy resonances of each other." (Jordan 2003b)¹⁴⁰

Altogether, *Spiegel im Spiegel* receives less attention in Jordan's analysis than does *Für Alina*. In conjunction with the major mode string and piano duet which opens *Gerry*, he remarks only that: "The opening shots of the film suggest a duet in more ways than one." (*ibid.*) Starting out as a duet of a camera following a car, it instantly acquires another layer as a duet of Gerrys starts unfolding before our eyes.¹⁴¹ Jordan cites Peter Rist (*2003) who has observed that the film's opening shot gives the impression that the camera is the point of view of a following car:

"Normally, in a situation like this, we are meant to experience the view like an invisible observer, but, in this case, I became very aware that I am being put in the position of "travelling," so that when, finally, there is a cut to a reverse angle shot looking at Damon and Affleck (now clearly recognizable) through their car windscreen, I felt cheated that no following car was visible." (*Rist 2003)

Jordan agrees:

"Indeed, the opening shot feels like a dual presence: one car following another. This dual presence is maintained throughout the film, yet Van Sant shifts the way the presence is represented – and this first cut is the primary example of how these shifts occur. Just as the two Gerrys are continually being positioned in ways that bring them together and break them apart, so too does the film regularly posit the audience as an implicit presence only to have that presence removed through cinematic sleight of hand. This is achieved primarily through the cinematography,

¹⁴⁰ "Shadowy resonances" is a phrase coined by Conen (*1999), who discusses the first double-octave low pedal point of *Für Alina*: "An additional element of indeterminacy is introduced by the fact that the pedal point struck at the beginning combines with the other sounds to produce humming overtones and shadowy resonances in the piano." What Jordan has failed to notice, though, is that *Für Alina* lacks this pedal point in *Gerry*.

¹⁴¹ In fact, the discussion on duets on and between the two levels of narration can be taken further than Jordan's. Yet another layer of this play of twos becomes introduced in a scene immediately following the first *Für Alina* cue, where the two Gerrys are shown seated side by side, yet a third figure approaches in the distance, turning out to be Damon's Gerry [G2]. For Jordan, this is "the most overt suggestion of the possibility that one or the other of them may indeed be undertaking this little adventure alone" (Jordan 2003b.). Finally, after the duet of Gerrys has come to an end, or perhaps taken a different shape in a communal body, the survivor will be picked up by a duo of a man and a boy – and then the plot level duet stops: everyone in the car avoid communication or even making eye contact with each other (except for the man's few rear-view glances at Gerry).

which at one moment has us keeping pace with the hiking duo from across some bushes as though we were stalking them, only to have the next shot remove us to a vast distance, peering at them from a decidedly less participatory wide shot encompassing the grandeur of the landscape and their miniscule stature within it. However, [...] the sound also plays a big role in this alternation between audience engagement and distancing.” (Jordan 2003b)

By sound, he means every other sound with the exception of music in the film. Yet it is my opinion that the primary function of *tintinnabuli* music, as a consciously chosen element of textual organization,¹⁴² is also to break audience engagement and to create distance, to offer a sober reflective (not empathetic) look at what is happening on the plot level. In *Gerry*, Pärt’s music has not been called upon for narrative (esp. emotional) cueing in the usual sense of traditional Western film music practice: not to engage the audience in the story, to invite them to bond and identify with the characters, to feel with and for them, not to illustrate the car trip on a delightful afternoon (*Spiegel im Spiegel*) or the hopelessness in boys’ later predicament (*Für Alina*) – at least not primarily. The music is, if it can be said so, far too perfect a complement to the other filmic means of expression (esp. cinematography) by sharing the same ideas of beauty and purity in reduction; and far too neatly positioned in terms of the film’s large-scale form (beginning, golden section, end). Instead, I find *tintinnabuli* music being called upon to provide a very specific point of view to the plot events. What it is and who it represents, is another question.

In his attempt to determine different points of view (see his previous paragraph cited here), Jordan terms the seemingly-diegetic-yet-nondiegetic participant of the first “duet” – technically, for him, the camera’s point of view – to be the “audience as an implicit presence”. In principle I could agree. Due to high degree of distancing evoked by a 11 of the audiovisual means of expression in *Gerry*’s composition (not just cinematography, but also music, other sounds, including speech, and silence; not to mention consciously made narrative shortcomings, e.g., providing no background information for the story and the characters), I find it impossible to ever truly engage in the story, or bond with the characters; yet what I can identify with, engage in, or, submit myself to, in this film, is exactly this point of view. In my previous analytical undertakings I have considered this the “gaze from conceptual perspective”. However, in the artistic universe of *Gerry*, this gaze seems to embody and communicate not only the author’s (filmmaker’s) but the Author’s, not the world-creator’s, but the World-Creator’s all-knowing point of view. Furthermore, this nondiegetic duet partner, appearing at the film’s opening and following the story until the end, is not merely of a visual, but of an audiovisual nature – a conglomerate of at least camerawork, *tintinnabuli* music, and

¹⁴² See footnote 135 on page 122.

silence.¹⁴³ Characterising its essence on the basis of their interaction, I would say that this is a downwards perspective on mundane matters, withdrawn, not enough interested to be judgemental, perhaps slightly melancholic, and, above all, incessant – very similar to, if not the same as, Philippa’s and Filippo’s heaven in *Heaven*.

In fact, a possibility for this camera-mediated gaze (in Jordan’s mind) being issued from an entity other than the audience or Gus Van Sant, can also be seen shining through the following quotation from Jordan – not surprisingly for me, again in connection with musical structures:

“A final note about the music should be made about the importance Pärt places on the simple triad as a foundational structure in music. [...] Pärt explores the concept of the triad in *Für Alina* by having one of the two voices articulate three-note configurations suggesting the ubiquitous triad. The triads here are presented one note at a time, yet the concept of three is always present. This calls to mind the idea of the third mind, that new entity created out of the juxtaposition or crossing over of single elements. This is not unlike [...] suggestion that the conjunction of sound and image must always create a third idea in the audience’s mind out of the simultaneous processing of the two individual elements. This “third idea” is, I believe, present in the film through the interactions of the two Gerries; there seems always to be some third presence there, either through them crossing over one another or in the sense of presence Van Sant’s camera sometimes allows us through its movement and positioning. If we buy into my reasoning that the two Gerries be considered metaphors for the interaction between sound and image in the cinema, then the “third idea” might be that middle ground we occupy between their dance around each other, just as we occupy the middle ground between sound and image and must put the two together before we can understand the totality of the experience cinema offers us.” (Jordan 2003b)

Indeed, as I have already stated, in the film’s *tintinnabuli*-musical sequences there always seems to be a third presence (next to audience and filmmaker; or, plot level protagonists and conceptual narrator). But, as opposed to that which Jordan makes of it, I claim that this film, as an integrated artistic multimedia text, offers many reasons for it to be conceived not merely in the formal way (simply a film-compositional device, “camera’s” point of view), or, bound solely to the real audience, but thematically as well. In fact, there would be no chance for it to be merely of a formal kind since, after all, it is an artistic message we are dealing with, in the case of which the “choice of a particular form of text organization is directly meaningful for the entire quantity of transmitted information.” (Lotman 1973/1981: 67)

¹⁴³ Were Van Sant’s purposes concerned only with composing with similar structures within all his audiovisual expressive means, any music pursuing “serialist” ideals – arguing for a form that treats all its elements as equal and lacks of common (film-)musical hierarchies (esp. between melody and accompaniment) – would have suited him. Yet Van Sant specifically chose *tintinnabuli* music, which has a particular ‘sound’, a particular relationship to silence, and, as I hope to be establishing, features quite a particular paramusical field of connotations.

In conclusion: Randolph Jordan's analysis of the music's functions in *Gerry* can be summarized as the quest for the *tintinnabuli* principle's (i.e., "singularity in the presence of duality") counterparts in the film's formal (technical) and thematic (narrative; mainly, plot level) structure. In Table 3.13, I have taken the liberty to list the decisive *tintinnabuli*-musical structures¹⁴⁴ on which he has grounded his lines of reasoning, along with their indicated counterparts in the film's formal and/or thematic structures. Jordan's exact expressions are in quotation marks. The structural interrelations in this table should be read accordingly: a particular musical structure contributes to the perception of a particular corresponding formal and/or thematic structure in the film; and, *vice versa*.

MUSIC	MUSICAL STRUCTURES	FORMAL AND THEMATIC STRUCTURES OF <i>GERRY</i>
<i>Spiegel im Spiegel</i> :	composition for two: "string and piano duet"	dual presence in point of view: 1) feeling of "one car following another", the former being "the audience [posited] as an implicit presence"; 2) "the duet of our two Geries driving the car"
	"temporal rigidity", "distinct meter", "strict though lyrical tempo"	"a long take aesthetics [...] the real time feel"
	constant circling around a central pitch in M-voice ¹⁴⁵	a central region of thematic attention ("However, [...] Van Sant would have us alternate between the two Geries as occupants of the central region."); also: "camera makes itself known through the way that it presents its subject"

¹⁴⁴ Although "musical structure" is Jordan's choice of words here, it can also be taken in Philip Tagg's sense (cf. Tagg & Clarida 2003/2006: 94–95).

¹⁴⁵ For some reason this correlation has actually been left unvoiced, but in the context of Jordan's discussing *Spiegel im Spiegel* its implicit presence is undeniable. Cf. Jordan (2003b): "As with the opening shot in *Gerry*, the camera makes itself known through the way that it presents its subject. In the 360 degree shots, Van Sant begins by showing the central region, in this case Affleck's Gerry, followed by the perspective embodied by that central region. Perhaps Affleck's Gerry is ground zero, and it is Damon's Gerry that is constantly circling around him. There is a universe in which all the action in the film could be represented in this manner. However, as it stands, Van Sant would have us alternate between the two Geries as occupants of the central region so that we are never quite sure who is coming and who is going, if either." In his analysis Richard Curnutte (2003) also points to the 'circularity' of *Spiegel im Spiegel*, finding its counterpart in the cinematographic composition of the opening scene; and to its 'mirroring quality', finding its counterpart in the two Geries reflexive of each other (*ibid.*). Furthermore, for Curnutte these are more or less the same: "the circular patterns of the film's opening resemble in great detail the circular, mirror-image intonations of the Part recordings." (*ibid.*) Thus 'circularity' (a.k.a 'mirroring quality') definitely is a significant *tintinnabuli*-musical structure.

<i>Für Alina:</i>	composition for one: “piano solo”	“the idea of one”
	dual pitch in homorhythmic motion: “two notes are always played in unison, simultaneously emphasizing their duality and singularity”	“the idea of one”, simultaneous emphasizing of Gerrys’ duality and singularity
	“temporal indeterminacy”, lack of a distinct metre	“temporal ambiguities”: obvious lapses in time, flashbacks
	sustaining pedal allowing for accumulation of overtones: “humming overtones mingling with each other as the piece progresses [...] idea of echoes of the past mingling with the present through the use of the pedal”	Memories/identities as “echoes of the past”, mingling with or being recontextualised by the present; also “strongly suggesting that the two Gerries are shadowy resonances of each other”
	“ubiquitous triad [...] as music’s foundational structure”, “triads here are presented one note at a time, yet the concept of three is always present”	ubiquitous “idea of the third mind [...] present in the film through the interactions of the two Gerries; there seems always to be some third presence there”
Concerning both compositions:	<i>tintinnabuli</i> -principle (dual pitch in homorhythmic motion) • “lack of hierarchy between melody and accompaniment, the two becoming one”	“the way that the film seeks to maintain a unity between form and substance, the two Gerries, and [...] sound and image” • the film “posits dualities that continually alternate between sameness and difference, exploring the ways in which things often kept separate can come to be understood as one and the same” (“the idea of one”)
	minimal musical means of expression: “distillation of music down to its most basic components, and then experimenting with what could be accomplished through the exploration of these components”	minimal cinematic means of expression
	mirroring quality: “the two pieces act as reflections of one another, their differences being the recontextualizations that an echo might undergo after separating from its source, while in some respects remaining true to that source all the while”	“our perception of the two Gerries in the film” (echoes, resonances, reflections)

Table 3.13. A selection of *tintinnabuli*-musical structures and their formal and thematic counterparts in *Gerry* as indicated by Randolph Jordan (2003a, 2003b).

Notice that all these musical structures can be heard by listening to *Spiegel im Spiegel* and *Für Alina*, i.e., these are distinguishable in the ‘sound’ of the music, not only with the help of the score. Whether or not the listeners (incl. filmmakers) are able to verbally label these structures (not to mention label them correctly), is not of importance here. Also, in the case of the filmmakers, i.e., masters of *a u d i o v i s u a l a r t s*, there probably is even no need for *v e r b a l* labeling.

Let us now turn to the similarities of *Spiegel im Spiegel* and *Für Alina*, grounded in the core principle of *tintinnabuli* (i.e., complementary interdependence), which for Jordan (2003b), “is relevant to the way that the film seeks to maintain a unity between form and substance, the two Gerries, and [...] sound and image”. As can be seen in Table 3.13, the similarities between the compositions reveal themselves in correspondence to the thematic/narrative ‘idea of (being) One (and the same)’ as in ‘simultaneity of singularity and duality’; and the relevant *tintinnabuli*-musical structures (concerning both compositions) that contribute to the mediating of these ideas, are ‘dual pitch in homorhythmic motion’ and ‘figurative quality of circling or mirroring’. For some reason, Jordan has grounded an argument of these pieces’ mirroring quality on the composition of a CD (*sic!*) instead of the pieces themselves. Nevertheless, even though that particular quality in *Für Alina* might not be as explicit as it is in *Spiegel im Spiegel* (most notably as a constant circling around a central pitch in the explicit M-voice), its presence cannot be denied. The large-scale form of *Für Alina* does contain mirroring, i.e., lengthening of musical utterances (“phrases”) by one note at a time from two to eight notes (culminating with the one to contain the largest melodic leaps within a “phrase”), which is followed by shortening of utterances by one note at a time back to two notes. This mirroring sequence is framed by an introductory pedal point and a sort of (anti-)cadential formula. Furthermore, in *Gerry*, the Malter 1999a rendition of *Für Alina* has been used, in the case of which the 15-bar-piece will be played through not once but several times. Also, because the music becomes foregrounded in both cues (i.e., it will be given time and space to resound), an attentive listener might actually take notice of the piece’s large-scale form. To this I would like to add that the ‘quality of mirroring’ does not have to be taken so literally. It would also be an efficient descriptor for the *tintinnabuli* music’s specific discoursing mode of repetitiveness, that is, to signify this music’s stating a case and then repeatedly returning to stating its principle again and again.¹⁴⁶ I will return to it in chapter 4.3.

¹⁴⁶ Cf. “In Pärt’s music, what is unknown is summoned from what is known through the natural variance of incantat[i]on—of reciting something over and over—like the casting of spells and the saying of prayers.” (*Giampietro 2004) Or: “The old tradition of sacral music is first and foremost centered on word, [on] following the moderately elevated reciting-tempo of sacral texts. In Arvo Pärt’s music one can perhaps consider this restored suggestive reciting-rhythm to be even more important than the specific compositional system. [...] The model of persuasive, magical recital-speech has found different realisations in musical creations of Pärt’s epigones. Clarity, pronouncedly rhetorical surface, repetitions and moderate tempo of sound events are features that enable pursuance and identification.” (Arujärvi 2001: 113–114)

Also, I would claim the “ubiquitous triad” to be a *tintinnabuli*-musical structure, not merely an attribute of *Für Alina*, as Jordan seems to claim in his analysis. While ‘simultaneity of singularity and duality’ (the essence of ‘dual pitch in homorhythmic motion’) concerns, first and foremost, *tintinnabuli* music’s vertical organisation (synchronic aspect), the ‘quality of ternariness’ becomes revealed in time (diachronic aspect).¹⁴⁷ For Jordan (see Table 3.13) the structural correspondence of the ‘quality of ternariness’ which *tintinnabuli* music simultaneously suggests would be the “third presence”. Formally (composition-technically) this quality’s cinematographic counterpart lies in “the sense of presence Van Sant’s camera sometimes allows us through its movement and positioning” (Jordan 2003b) – or, more broadly, in film-compositional devices that leave the impression of *tintinnabuli* music being positioned “above” *diegesis*. Thematically, judging from Jordan (2003a, 2003b) and Rist (*2003) above, apparently there is room for different interpretations of what this triadic-(bell-like)-sounding “third presence” is, or represents, in *Gerry*. Yet, as already mentioned, I am inclined to consider it similar (if not the same) to the “gazing sphere” in Tom Tykwer’s *Heaven*. This seems all the more logical, as the musical structures of ‘dual pitch in homorhythmic motion’ and ‘figurative quality of circling or mirroring’ can be shown to correspond to the same thematic and/or formal structures, i.e., to “the idea of one” / ‘idea of One’ and “protagonists’ mutual reflexivity”, in *Heaven* as well!

In the light of chapter 3.1, my conclusion of the functions of pre-existing *tintinnabuli* music in *Gerry* then turns out not to be *Gerry*-specific at all. Namely (see page 101): in *Gerry*, the main function of Pärt’s pre-existing *tintinnabuli* music is to offer a specific point of view to the characters and plot events. It is hardly meant to be an empathizing device for the film’s audience, but rather as a means to distance the audience from the emotions of the characters on screen. In other words, every time *Für Alina* and *Spiegel im Spiegel* are heard in the film, it is as if the protagonists and their actions are set into the limelight and presented through a particular emotional-“colour”-filter, emerging through the interaction of image, sound and music. Above all, the incessant look onto them can be described as distanced, withdrawn, non-judgmental, calm, quiet, and perhaps slightly melancholic, yet non-sentimental.

3.3. Conclusions

In this chapter I have presented two examples of analyses of Pärt’s pre-existing *tintinnabuli* music as film music, functioning in the integrated artistic multimedia text. One of my aims has been to demonstrate that Pärt’s *Für Alina* and *Spiegel im Spiegel* have been used with similar narrative purposes both in *Heaven* and *Gerry*. Compositionally, i.e., in terms of the choices of particular forms of text organisation, the

¹⁴⁷ In this line of reasoning, sounding *tintinnabuli* music could actually be claimed to imply the ‘simultaneity of singularity, duality and ternariness’.

occurrence of *tintinnabuli* music (after all, as an element of markedness in film; see page 145) marks the semantic bundles in the film text, which function as explicit embodiment of the authorial/conceptual perspective on the depicted story. Within the sequences with *tintinnabuli* music, the characters and plot events become reflected upon from a specific perspective, the nature or essence of which is mediated by the music in mutual interaction with the other filmic means of expression. In both films the viewer is thus offered a distanced, withdrawn, non-judgemental, calm, quiet, and slightly melancholic gaze upon the story world. To iterate: these adjectives are engendered on the one hand, by the musical attributes of *Für Alina* and *Spiegel im Spiegel*, and on the other, by the way in which the music is set to interact with the other filmic means of expression. Only in this sense, in interaction with the other filmic means of expression, is *tintinnabuli* music doing what any conventional practice film music does: “Conventional practice has made an anchor of background music, such that it dictates what the viewer’s response to the images ought to be.” (Gorbman 1987: 18)

Yet *tintinnabuli* music is not exactly background music in the film. Due to the specific ways of setting this music to interact with the other means of expression in both films – i.e., positioning it “above” *diegesis* through suppressing certain diegetic sounds and consistently pairing the music, first and foremost, with high-angle overheads and long takes (suggestive of timelessness) –, the music is displayed not only as characterising the particular nature of that “third presence”-perspective, but as simultaneously representing that very timeless sphere itself, from which the eye is cast on the characters and their actions. That is to say: the specific ways, common to the both films, of pairing *tintinnabuli* music with the other (marked) visual and/or auditory means of expression as if it were “narratively significant sound” (Gorbman 1987: 77), is the ground for my claim that this “third presence”(-perspective) is not merely compositional-technical device, but also a thematic (i.e., narrative) element. This point of view is not of the characters, nor is it of the author-as-narrator (not to mention one of the audience being outside the textual world). It is one of the “third presence” larger-than-author narrational agency (“godlike in its aloofness”, as Gorbman [2006: 18] would perhaps say). The narrative signification of this “third-presence”(-perspective) could be interpreted in different ways. For example, in the vein of Stef Loy (*s.a.; see page 99), as follows: in the *tintinnabuli*-musical sequences in both films, the viewers are given a possibility to operate not only in concert with the *auteur*, but perhaps even with “The *Auteur*.” Since I find the theological implications in this case inescapable but not necessarily of the most relevant nature, I have preferred a more restrained approach. In my interpretations of both films, the “third presence” represents not so much a divine perspective, but rather a timeless sphere of “archetypes and eternal spiritual values” (Avrutin 1997: 404; see below), which exist beyond time and space, definitive of being human and the life worth living. Common to both *Heaven* and *Gerry*, these include empathy (compassion, goodness, kindness), mercy, and also redemption and salvation through (self-)sacrifice.

Additionally, there are definitely categories of the sacred and transcendental present in this sphere as well. There are two reasons for which I have come to call it the “sphere of beyond”. First, the conspicuous motif of mirroring – also present in *tintinnabuli* music! – in both films, reminded me of a quote from Jurij Lotman:

“The widespread literary mythology of reflections in mirrors and of a world “through the looking glass” can be seen as evolving from archaic beliefs about mirrors as windows into a world beyond.” (Lotman 1981/1994: 381)

Secondly, the significance of silence in both films – also in *tintinnabuli* music! – brought to mind Lilia Avrutin’s (1997) stance made in connection with Dmitry Shostakovich and his music:

“Silence [...] is another modality of magic and a channel for communication with superior powers. Consequently, the “beyond” – a sphere of archetypes and eternal spiritual values – communicates with the living through silence; silence appeals to the sphere of the beyond.” (Avrutin 1997: 404)

Remarkably, at the time Pärt’s pre-existing music is sounding in film, these eternal values tend to be implicit in, or altogether missing from, a particular plot world – they remain beyond the characters’ reach, beyond their understanding. Focusing on the conceptual level of narration, this is to say that every time *tintinnabuli* music is heard in film, it functions as a signifier of this “sphere of beyond” – the music signals and foregrounds this sphere’s existence. Hence it functions as a specific rhetorical construction called “the text within the text” (Lotman 1981/1994).¹⁴⁸ Such a mode of using pre-existing music also resonates with Brown’s idea of “parallel emotional/aesthetic universe” (see page 50) in a sense that

“the music, rather than supporting and/or coloring the visual images and narrative situations, stands as an image in its own right, helping the audience read the film’s other images as such rather than as a replacement for or imitation of objective reality.” (Brown 1994: 240)

In *Heaven* and *Gerry* (and, dare I suggest, in several others films; see Chapter 4), this sphere would be the instance to ethically validate the characters and their actions in a story. Most crucially, it is the ultimate measure against which the question of what it means to be human(e) is weighed.

To conclude: Tykwer and Van Sant (and again, dare I suggest, several other filmmakers; see Chapter 4) have found *tintinnabuli* music suitable for representing this sphere, i.e., for communicating such eternal humane values/ideals. Not only have they thereby similarly perceived/interpreted the paramusical field of *tintinnabuli* music’s connotations (i.e., the associations which its acoustic attributes engender),

¹⁴⁸ “The text within the text is a specific rhetorical construction in which the determining factor in the author’s construction of the text and in the reader’s reception of it is the differential codification of various parts of the text.” (Lotman 1981/1994: 380)

but also made use of similar principles of editing in mediating their own film-narrative meaning. While *Heaven* and *Gerry* can be defined as examples of *auteur* cinema, the next chapter demonstrates that a similarly executed representation of the “sphere of beyond” is not specific to art house productions. Additionally, it will be argued that representing the “sphere of beyond” is not only a characteristic feature of pre-existing *tintinnabuli* music in contemporary film, as other similarly sounding pieces of music successfully fulfill the same function – as do some n o t similarly sounding pieces of music.

4. Ways of worldmaking

“[I]t has been possible recently to discern a certain reluctance to give Hollywood movies, whose story lines veritably seethe with anguish, an underscore bearing any resemblance to the sort of impassioned grief that the on-screen characters clearly have to live through. *American Beauty* ([original music by] Newman, 1999), *Monster’s Ball* ([original music by] Asche & Spencer, 2001) and *The Life of David Gale* ([original music by] Parker, 2003) are three such films: although their visual-verbal narrative is full of pain, injustice, dignity, bitterness, loneliness, etc. ‘against all odds’, their scores are generally conceived in a restrained, ambient vein, tinged by the occasional insertion of subdued accompanimental dissonances.” (Tagg 2004: 17)

Philip Tagg illustrates this tendency with an example taken from near the start of *American Beauty* (Sam Mendes, USA, 1999). We witness a distressful dinner of an estranged family (~0:09:12): a father and husband (played by Kevin Spacey) who has lost his job due to “management restructuring,” his ambitious estate-agent wife (Annette Bening), and their daughter (Thora Birch) amidst teenage confusion – all too involved with themselves to engage with the lives of even their closest ones.

“There is bitter irony and tragedy in this extract, especially when father and daughter try in vain to communicate with each other in the kitchen. It is clear that the latent charge of anguish and unhappiness in this extract is left latent by the music. After the ironic “elevator music” accompanying dinner in the perfectly arranged dining room,¹⁴⁹ a simple minor-key piano melody appropriately emphasises sad nostalgia for an illusorily innocent “Paradise Lost” rather than any desperation or anger at the system that has brainwashed them into believing that a crippling house mortgage, a dinosaur of a family vehicle, and relatively useless consumer fetishes in general, are essential elements for a good life.” (Tagg 2004: 17–18)

As discussed in chapter 1.2.3, music in film can be used effectively to comment upon the plot events by distancing the audience from what is presently seen and heard on screen. Two common types of film-musical comments relevant for this case here are: 1) providing an empathetic emotional dimension to a series of events that has just finished; 2) counterpoint, i.e., being anempathetic to or even contradicting the emotional dimension of the plot events presently seen and heard on screen. As can be deduced from Tagg’s observation above, these two are not mutually exclusive. Ultimately, the distancing by emotionally incongruous music opens up a point of view from the film’s conceptual perspective (authorial level); yet seen from the plot level, seemingly anempathetic music can also imply that what we see

¹⁴⁹ Philip Tagg’s (2004: 18) original footnote: “Peggy Lee singing ‘Bali-Hai’ from *South Pacific*.”

might not be what we ought to grasp (i.e., there is more to the characters and/or plot event at hand), or simply underline another character's/narrator's viewpoint (e.g., a boy next door filming the father and daughter in that kitchen scene of *American Beauty*)¹⁵⁰.

For the present purposes, the passage of Tagg cited at length here is relevant for two reasons. Firstly, the films that have made use of pre-existing *tintinnabuli* compositions tend to disentangle complicated subject matters (e.g., blood feud, holocaust, war, dying of terminal illness, existential identity-searching, etc.), thereby often in a very realistic hard-to-watch way. By and large it seems that *tintinnabuli* music has been found appropriate in films that reflect upon Man's relationship to Eternity, Love, and/or God. In these films someone always is on a metaphorical journey to "the narrow gate that leads to life,"¹⁵¹ struggling with issues of humanity, mortality, dignity. Hence, their plot-level stories are full of pain, injustice, anguish, bitterness, loneliness (as in Tagg's examples above), while on the other hand the recurrent topics among these films are absolution, salvation through some kind of sacrifice, and transcendence (though not necessarily in an ecclesiastical sense).

Secondly, on many occasions I could conclude my analyses of the film-musical functions of Arvo Pärt's pre-existing *Für Alina* with the words of Tagg (2004: 18): "a simple minor-key piano melody appropriately emphasises sad nostalgia for an illusorily innocent "Paradise Lost." What is thereby intriguing is that the all-in-all effect of Thomas Newman's piano music in that short dinner scene of *American Beauty* is nevertheless different from what it might be if this were a scene featuring Pärt's *Für Alina*, for example, in Tykwer's *Heaven* or Van Sant's *Gerry*. The difference lies in the composition of the integrated sound track, i.e., in the ways in which the piano music is ultimately displayed, which, naturally, in an artistic text obtains expressional relevance. Namely, in *American Beauty* the piano music is woven into a context of other sounds that mitigate the anempathetic distancing effect which it could achieve, and hence actually make it more emotionally touching than it otherwise could be. The texture of this passage's integrated sound track is rather thick, and the reverberation only enhances the thickness: the presence of sound is almost palpable, it is very much 'here', not distant. The simple minor-key piano melody is first heard together with the (imitations of) diegetic sounds of night and 'string halo'¹⁵² on the background of a synthesised pedal point consisting of intervals of pure 5ths and

¹⁵⁰ We are also shown the boy next door standing outside and filming the father and daughter through their kitchen window; his point of view is even more enhanced by the playing of the piano music together with the (imitations of) diegetic sounds of night (crickets, distant howl) (see below).

¹⁵¹ The reference is to Jesus' Sermon on the Mount(ain), Matthew 7: 13–14. "13 Enter through the narrow gate. For wide is the gate and broad is the road that leads to destruction, and many enter through it. 14 But small is the gate and narrow the road that leads to life, and only a few find it."

¹⁵² "By 'string halo' is meant the shining or glittering qualities associated with violins or string emulators of the seventies playing chords in long note values and at a higher pitch" (Tagg & Clarida 2003/2006: 170).

8ves – the audio complex connoting open space and coldness/chilliness; yet it shortly gets accompanied by string padding¹⁵³ that lessens the effect of these connotations. While I have (so far) not encountered this kind of music/sound editing in film sequences displaying *Für Alina*, it does occur with *Spiegel im Spiegel* for example in *Mother Night* (Keith Gordon, USA, 1996): in some episodes the accompaniment of strings is added to the piano and violin duet (see also footnote 175 on page 172). Hence I have comparative evidence to propose that without these added sounds (especially the strings!), that is to say, with the emphasis on a transparent texture instead, this little piano melody of Newman in *American Beauty* would be capable of expressing a much more sober, more objective, and emotionally more restrained matter-of-factly point of view to the series of events that has just taken place. While this has understandably not been the filmmaker's aim at this point in *American Beauty*, it brings us back to pre-existing *tintinnabuli* music in contemporary film.

4.1. Mediating the “sphere of beyond”

In the course of my research I have so far seen twenty-five films with Pärt's pre-existing *tintinnabuli* music. These are listed below (sorted by their release date and then alphabetically by title). The first group of fourteen films forms the empirical basis of the present dissertation;¹⁵⁴ the second group serves as a background for comparisons.

Title of film (Director's name, Nation, Year of release): Arvo Pärt's pre-existing composition(s) used (Year)

Mother Night (Keith Gordon, USA, 1996): *Cantus in Memory of Benjamin Britten* (1977), *Fratres* (1977), *Spiegel im Spiegel* (1978), *Tabula rasa* (1977)

Bella Martha (Sandra Nettelbeck, Germany/Austria/Switzerland/Italy, 2001): *Für Alina* (1976)

La chambre des officiers (François Dupeyron, France, 2001): *Für Alina* (1976), *Spiegel im Spiegel* (1978)

Uprising (Jon Avnet, USA, 2001): *Cantus in Memory of Benjamin Britten* (1977), *Fratres* (1977), *Für Alina* (1976), *Tabula rasa* (1977)

¹⁵³ ‘String padding’ – whether it be of the ‘string halo’ or the ‘string wallpaper’ type, or a combination of both – is a sound performed arco and legato, with no pronounced rhythmic figuration, usually by several bowed string instruments (rarely solo). ‘String halo’ was explained in the previous footnote; ‘string wallpaper’ refers to the reasonably consonant mid-register chordal backing which can be characterised by its lack of audible attack and decay and by the relative consistency of its envelope, all frequently enhanced by extra reverb in recording (Tagg & Clarida 2003/2006: 100, 170). The sound is named so “because it pads holes and spaces in the sonic texture” (*ibid.*: 100).

¹⁵⁴ In all the fourteen films that form the empirical basis of this dissertation, there are also other original or pre-existing pieces of music diegetically and/or non-diegetically heard in all films. Except for Godard's experimental short film, all of these are full-length feature films; some are made for TV (*Uprising*, *Wit*), yet most for the cinema screen. There are no commercial Hollywood movies in this selection, although not all films are art house productions either (*Swept Away*, see below).

- Wit (Mike Nichols, USA, 2001): *Spiegel im Spiegel* (1978)
- Gerry (Gus van Sant, USA/Argentina/Jordan, 2002): *Für Alina* (1976), *Spiegel im Spiegel* (1978)
- Heaven (Tom Tykwer, Germany/Italy/USA/France/UK, 2002): *Für Alina* (1976), *Spiegel im Spiegel* (1978), *Variationen zur Gesundung von Arinuschka* (1977)
- Saenghwal ũi palgyõn (*On the Occasion of Remembering the Turning Gate*) (Hong Sang-Soo, South Korea, 2002): *Spiegel im Spiegel* (1978)
- Swept Away (Guy Ritchie, UK/Italy, 2002): *Spiegel im Spiegel* (1978)
- Ten Minutes Older: The Cello / Segment: *Dans le noir du temps* (Jean-Luc Godard, UK/Germany/France, 2002): *Spiegel im Spiegel* (1978)
- Depuis qu'Otar est parti (Julie Bertucelli, France/Belgium, 2003): *Für Alina* (1976), *Spiegel im Spiegel* (1978)
- La petite Lili (Claude Miller, France/Canada, 2004): *Fratres* (1977), *Für Alina* (1976), *Summa* (1977)
- Soldados de Salamina (Fernando Trueba, Spain, 2004): *Cantus in Memory of Benjamin Britten* (1977), *Fratres* (1977), *Spiegel im Spiegel* (1978)
- Le temps qui reste (François Ozon, France, 2005): *Für Alina* (1976), *Symphony no. 3* (1971)
-
- Monanieba (*Repentance*) (Thengiz Abuladze, Georgia/SU, 1984/87): *Tabula rasa* (1977)
- Les amants du Pont-Neuf (Leos Carax, France, 1991): *Cantus in Memory of Benjamin Britten* (1977/80)
- Little Buddha (Bernardo Bertolucci, Italy/France/Liechtenstein/UK, 1993): *Sarah was Ninety Years Old* (1977/90)
- The Insider (Michael Mann, USA, 1999): *Litany* (1994/96)
- The Thin Red Line (Terrence Malick, USA, 1999): *Annum per annum* (1980)
- Lavoura Arcaica (Luiz Fernando Carvalho, Brazil, 2001): *Festina lente* (1988/90), *Stabat mater* (1985)
- The Night Club of Your Dreams: The Making of Moulin Rouge! (Thomas C. Grane, USA, 2001): *Tabula rasa* (1977)
- Japón (Carlos Reygadas, Mexico/Germany/Netherlands/Spain, 2002): *Cantus in Memory of Benjamin Britten* (1977), *Miserere* (1989/92)
- Les invasions barbares (Denys Arcand, Canada/France, 2003): *Wallfahrtslied / Pilgrim's Song* (1984), *Psalom* (1985), *Trisagion* (1992/94)
- Fahrenheit 9/11 (Michael Moore, USA, 2004): *Cantus in Memory of Benjamin Britten* (1977)
- Dead Man's Shoes (Shane Meadows, UK, 2004): *De Profundis* (1980)
-

As previously stated, this dissertation started out with the observation that in a considerable number of films featuring Pärt's pre-existing *tintinnabuli* music, there occur a considerable number of occasions where it has been used with similar compositional (i.e., formal and thematic) functions. The function I have considered the most representative of *tintinnabuli* music as film music is, formally, to signify a

“third presence”-perspective on plot events and, thematically, to represent a narrative category presently defined as the “sphere of beyond” on the basis of analysing Tom Tykwer’s *Heaven* and Gus van Sant’s *Gerry* (see chapter 3.3). Despite this common compositional device the films themselves appear rather different in terms of their plot-level stories or genre (whether feature films, documentaries, experimental films);¹⁵⁵ and the “sphere of beyond” tends to be the patrimony of *tintinnabuli* music regardless of which particular *tintinnabuli* works are chosen for the particular film.¹⁵⁶ As I have therefore suggested, among filmmakers there seems to be a strong intersubjective agreement in perceiving the associations concurrent with *tintinnabuli* music, i.e., its paramusical field of connotation (Tagg 1999). This is to say, filmmakers have found the ‘sound’ of Pärt’s *tintinnabuli* music (i.e., its acoustically perceived attributes) enabling and appropriate for communicating eternal spiritual values which exist beyond time and space. Chapter 5 will offer some insights into the contingencies of this particular musical semiosis.

Yet there is another observation to make which becomes the central point of the present chapter: in addition to consistency in narrative situations where *tintinnabuli* music is introduced in film, similar ways of pairing this music with other filmic

¹⁵⁵ This dissertation’s focus on *Für Alina* and *Spiegel im Spiegel* confines my analytical examples to feature films. Still, I would like to refer the reader at least to the episode from near the start of a documentary *Fahrenheit 9/11* (Michael Moore, USA, 2004), depicting people’s reactions to the collapsed Twin Towers of the World Trade Center against Pärt’s *Cantus in Memory of Benjamin Britten*; and to the last segment in a collection of short films *Ten Minutes Older: The Cello* (UK/Germany/France, 2002), directed by Jean-Luc Godard and entitled *Dans le noir du temps* which is a 10-minute experimental film featuring almost exclusively *Spiegel im Spiegel*.

¹⁵⁶ This dissertation’s focus on *Für Alina* and *Spiegel im Spiegel* prevents me from taking further excursions to other *tintinnabuli* compositions in contemporary film. Nevertheless, to confirm my claim I would at least like to refer the reader to an episode (beginning 1:16:12) in the film *Monanieba* (*Repentance*, Georgia/SU, 1984) by Georgian director Thengiz Abuladze, featuring the second movement, “Silentium”, of Pärt’s *Tabula rasa* (1977; double concerto for 2 violins, string orchestra and prepared piano). We see women at a rail junction where lumber is unloaded from trains; in the reign of terror their husbands and sons, fathers and brothers have been sentenced to deportation to the Far North where the men are forced to work in logging; from the unloaded lumber the women are desperately looking for names scraped onto the logs – the only proof of life they can get from them. Camera mostly looks at the *diegesis* from above; all diegetic sounds are quickly eliminated, so that the sound of people’s steps in the mud and rain, of the logging machines, of dogs barking are totally absent. Secondly, in addition to *Cantus in Memory of Benjamin Britten* in the above-mentioned episode of *Fahrenheit 9/11* (see footnote 155 above) I would like to refer to another example featuring the same composition: namely, to the last shot (beginning 2:00:05) of Carlos Reygadas’ *Japón* (Mexico/Germany/Netherlands/Spain, 2002) – compositionally an homage to Andrei Tarkovsky’s *Жертвоприношение* (*The Sacrifice*, Sweden/UK/France, 1986) – the duration of which is in principle as long as that of *Cantus* (little over 5 minutes). Reygadas has further tied his film to Tarkovsky’s by making use of the same musical composition that is crucial in *The Sacrifice*: the aria “Erbarme dich, mein Gott” from J. S. Bach’s *St. Matthew Passion*. In turn, through Reygadas’ composition a strong intertextual connection becomes established between the music of Pärt and Bach.

means of expression have often been employed. In other words, there also seems to be a strong intersubjective agreement in ways of setting the connotations of *tintinnabuli* music to work in film. These cinematic techniques include: 1) the tendency to pair the *tintinnabuli* music with high-angle overheads, long takes, and dissolves between shots, and/or with manipulating the sound level so that certain diegetic sounds are suppressed while the nondiegetic *tintinnabuli* music sounds; 2) the tendency to display *tintinnabuli* music simultaneously with the marked visual and/or auditory elements as compared to a film's intra-opus norms – in other words, the tendency to display the music in scenes that stand out for their general markedness. As expressed in Introduction and demonstrated in the analyses in Chapter 3, in this research markedness is considered a key to a film text's authorial level (i.e., secondary level of narration, conceptual perspective), allowing in turn for interpreting film music as regarding the total text, not merely the immediate context of one scene. (I will briefly return to this idea below.) The immense importance of this lies in the fact that the substantial similarity of the narrative situations in which *tintinnabuli* music tends to occur in films (by and large, “[implicit] spiritual crisis”; see below), as well as the functional similarity of different pre-existing *tintinnabuli* compositions (to signify and represent the “sphere of beyond”), only becomes explicit (that is, in analytic terms) on the conceptual level of narration. That is to say, only on the level of secondary narration it can be said that, from film to film, Pärt's pre-existing *tintinnabuli* compositions – regardless of their particular instrumental arrangement or differences of rendering – are introduced first and foremost not to illustrate the plot, or “set specific moods and emphasize particular emotions suggested in the narrative [if understood as synonym for plot – KMV]” (Gorbman 1987: 73), but as a means to distance the audience from the emotions on screen and to offer a specific point of view to the characters and plot events from the “sphere of beyond”.

In this chapter I will present evidence to prove that the ways of editing pre-existing *tintinnabuli* music with other visual and auditory means of expression, resulting in the introducing of a narrative/thematic category of the “sphere of beyond”, is not characteristic only of *Heaven* and *Gerry*, and not even only of art house/independent productions (inclined towards “chamber aesthetic”). This is far from the case: even a B movie, for example, *Swept Away* (see Chapter 4.1.3) can “shoot for the stars” (figuratively and literally), whereas succeeding can be a matter of taste. In discussing *Für Alina* and *Spiegel im Spiegel* in the films mentioned below, the bulk of my attention will be focused on the level of secondary narration rather than the plot level.

It was previously said that the films featuring Pärt's *tintinnabuli* compositions appear rather different in terms of their plot-level stories and genre. Nevertheless, in the films that exhibit the described ways of worldmaking, there are some important common denominators. In addition to shared preference of complicated subject matters (see above), it should also be pointed out that among the films that have made use of pre-existing *tintinnabuli* music there are more that value the power of

silence than those that are excessively flooded with music.¹⁵⁷ In films like, for example, *La chambre des officiers* (François Dupeyron, France, 2001), *Soldados de Salamina* (Fernando Trueba, Spain, 2004), or *La petite Lili* (Claude Miller, France/Canada, 2004), which feature numerous *tintinnabuli*-musical cues that are necessarily of short duration, Pärt's music – it seems to me – tends to get chained to the role of empathetic commentator, i.e., illustrator of the plot level (or further yet, a [discrediting] mitigatory device for a realistic depiction of a complicated subject matter). Sooner or later the music will then go unnoticed, and there would be no intrinsic reason for it to be *tintinnabuli* music instead of any other (perhaps similar-sounding) sonic wallpaper. Less music in film, on the other hand, means that there will be more possibilities for it to be heard and attended to.¹⁵⁸ In other words, in films that value the power of silence, introducing a musical cue will never go unnoticed. Furthermore, no matter what music is used, when it suddenly appears in a scene, it functions first and foremost, not merely as a signifier of emotion¹⁵⁹, but, to paraphrase Claudia Gorbman, as a signifier of signification as such – as a signal of “Attention! Something narratively significant is about to come”.¹⁶⁰ Hence less music should also mean more effective means of communication of a point of view from the film's conceptual perspective – the presence of which has been seen as the evidence of text's artistry (see e.g. Lotman 1970/1977).

Nevertheless, even in films of silence not every scene with Pärt's pre-existing *tintinnabuli* music becomes immediately accessible from the conceptual perspective. (From the narrative's point of view that is to say: at first glance not every *tintinnabuli*-musical sequence provides a perspective from the “sphere of beyond”.) As explained before, what really makes the narrative situations presented with *tintinnabuli* music “semantic bundles in the text” (Lotman 1973/1981: 31) that function as

¹⁵⁷ Personally, the experience of watching films that deal with dark and difficult subject matters has shaped my opinion that when it comes to their music – less is more. That is, of course, if the filmmakers' intention is to enable the audience to think along, and not only to dictate how they ought to feel. By “less” I do not only mean a smaller number of musical sequences in film, but also a smaller amount of musical material *per se* – one or two instruments / group(s) of instruments (e.g., strings), one simple melodic theme, preferably in a slow to medium tempo, featuring a transparent texture and a sense of quiet. As can be inferred, Pärt's earliest instrumental *tintinnabuli* compositions perfectly correspond to these (personal) requirements.

¹⁵⁸ Among the fourteen films that form the empirical basis of this dissertation, the one with the smallest number of musical cues is *Saenghwal ūi palgyŏn* (Hong Sang-Soo, South Korea, 2002) which features no non-diegetic music whatsoever until literally one second before the end credits, when *Spiegel im Spiegel* starts playing.

¹⁵⁹ “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.” (Gorbman 1987: 73)

¹⁶⁰ Since feature films generally contain more non-musical sequences than musical ones, all sequences featuring music appear marked – that is, for a film scholar. For a film-music scholar it would presumably be different; therefore I would call the music's all-of-a-sudden appearance the zero degree of markedness, since this is the ground where any discussion on the narrative functions of music in film could start at all.

explicit embodiment of authorial commentary on plot events, is the simultaneous markedness of other filmic means of expression as well. In other words, the scenes that open up the film's conceptual perspective and explicitly frame the interpretation of the "message" of the story told, stand out for their general markedness in the textual treatment of the story. These scenes of general markedness in turn inform other *tintinnabuli*-musical sequences in the film (i.e., the scenes marked by the presence of *tintinnabuli* music, but not featuring visual and/or auditory markedness), making them accessible from the conceptual perspective;¹⁶¹ as well as intertextually influence the interpreting of occurrences of *tintinnabuli* music in other films.

4.1.1. *Wit*: Television film in a fashion of theatrical experience

CAST AND CREDITS. Director: Mike Nichols. Writing credits: Margaret Edson (original play), Emma Thompson, Mike Nichols. Producers: Mike Nichols, Cary Brokaw, Simon Bosanquet, et al. Cinematography: Seamus McGarvey. Film editing: John Bloom. Casting: Leo Davis, Ellen Lewis, Juliet Taylor. Production design: Stuart Wurtzel. Music: Arvo Pärt, Henryk Mikołaj Górecki, Dmitry Shostakovich, Charles Ives. Cast: Emma Thompson (Prof. Vivian Bearing), Christopher Lloyd (Dr. Harvey Kelekian), Eileen Atkins (Prof. Evelyn 'E.M.' Ashford), Jonathan M. Woodward (Dr. Jason Posner), et al. 35 mm, aspect ratio: 1,85:1, 99 min (DVD approx. 95 min), color. Company: HBO Films / Avenue Pictures Productions, USA, 2001. Première: 9 Feb 2001, Berlin International Film Festival.

SYNOPSIS. Vivian Bearing, Ph.D. (Emma Thompson) is a 48-year-old professor of English, specialising in the work of 17th century metaphysical poet John Donne. Although without family or any real friends, she has achieved a level of comfort with herself, as well as her work. With her students she is demanding, and insists that those in attendance rise to her level. She does not suffer fools, or students' academic shortcomings, no matter what their reasons may be. Hers is a scholarly life, and she is secure with her place in it. Yet she has never noticed that her pursuit of excellence has, over the years, turned her aloof, isolated, and emotionally detached from other people.

Then, with the diagnosis of terminal ovarian cancer, her world abruptly changes. With biting humor and wit, Vivian approaches her illness as she would one of Donne's sonnets, vigorously probing and intensely rational. However, over the course of eight months of aggressive high-dose chemotherapy, and several flashbacks to her childhood and teaching years, Vivian undergoes a change in perspectives. She used to pride herself on her strong will and sharp mind; yet she soon discovers intellect does not provide her with any help in what she is going through, and all of the tools with which she has equipped herself to take on the challenges of her life are completely ineffective in the face of this disease. In the research hospital,

¹⁶¹ As explained above, extending to the authorial level in analysing film music is of immense importance in my research, since the nature of the narrative situations in which different pre-existing *tintinnabuli* compositions tend to occur in films, as well as their substantial similarity in music's purpose, will only become explicit on that level.

she goes through a role reversal from being a teacher to a subject being studied. There is little reason to expect that the full-dose of chemotherapy will cure her, but the treatment results will make a significant contribution to medical research. Furthermore, Vivian becomes treated as insensitively as she had treated her students – except for one nurse, the medical staff is distant, detached, and disinterested in Dr. Bearing on a personal level (“Research first, a patient second!”). And as if in her students’ position what she finds herself longing for is human kindness and compassion.

Mike Nichols’ film *Wit* (2001) chronicles the personal awakening of a longtime literary scholar – a “rigid spinster academic” (*Smith 2001), to put it bluntly. Priding herself on her strong will and sharp mind, being determined, demanding, and uncompromising in her work and life, she learns the importance of simple human kindness and compassion when faced with a daunting crisis: the diagnosis of terminal cancer. Based on Margaret Edson’s play (*W;t*, 1995) and filmed rather as a theatrical experience,¹⁶² *Wit* is “a clash between the realities of cold, hard objective science and research, and the delicacies of life and emotion embodied in humanity. Vivian Bearing (played by Emma Thompson) serves as the character through which this struggle is fought out.” (*Sullivan 2006) It is simultaneously a story of a dying woman, but also of coming to terms with what it means to live; hence a story of “fundamental elements and basic needs of humanity” (*Sullivan 2006). By combining concepts of metaphysical poetry and human mortality within the sophisticated mind of a dying scholar, an extraordinary character of fortitude and wit is created. Watching her suffer and lose her dignity, witnessing her growing confusion and fears is not an easy undertaking for the audience. For filmmakers, at the same time, the risk with making a film on such subject matter is becoming overemotional, overdramatic, or melodramatic. *Wit* has managed to avoid that, and I believe the particular choice of soundtrack music has also been of help with avoiding this risk.

The soundtrack of *Wit* includes several pre-existing compositions,¹⁶³ yet the predominant one in the film, occurring in five cues (four within the narrative, and one

¹⁶² *Wit* is directed from the first person perspective of the patient Vivian Bearing (Emma Thompson); most of the action takes place around Vivian’s hospital bed, with Thompson speaking directly to the camera in an overtly theatrical fashion. From time to time Vivian serves as the pseudo-director of her story: for example, when things start to move too slowly, she notices and comments on this fact and jumps the story forward (see e.g. Table 4.2 below). Nevertheless, the theatrical devices are counterbalanced by cinematic ones. “Many sequences are constructed around intense close-ups that heighten their intimacy and impact, while exceptionally adroit editing allows for a seamless blending of [the] past and present in a number of well used flashbacks and imaginary sequences.” (*El Topo) Camera angles are used to show Vivian as continually shrinking throughout the film; the camera often pans out to show her cold, sterile surroundings; colors in the scenes gradually disappear until we are left with little more than shades of gray and blue by the end; etc.

¹⁶³ Dmitry Shostakovich’s String Quartet no. 15, 2nd Movement (“Serenade Adagio”); Henryk Mikołaj Górecki’s Symphony no. 3 (“Symphony of Sorrowful Songs”), 2nd Movement; Charles Ives’s *The Unanswered Question*; and Arvo Pärt’s *Spiegel im Spiegel*.

with the end credits) is Arvo Pärt's *Spiegel im Spiegel*. It is also the only *tintinnabuli* composition featured in this film. As has been noted:

“The filmmakers use and choice of music also impresses. Fragments of four modern classical pieces – including Arvo Part's *Spiegel im Spiegel* and the second movement of Henryk Gorecki's *Symphony of Sorrowful Songs* – repeat over key scenes, adding emotional weight, yet never overwhelming other elements, or pitching the film into outright melodrama.” (*El Topo)

“The use of Arvo Part's ‘Spiegel im Spiegel’ particularly struck a nerve – both poignant and calming in several scenes.” (*LaTulippe 2004)

In what follows I will present short analyses of three selected representative scenes of displaying *tintinnabuli* music in *Wit*. All these scenes are visually marked by being outwardly cinematic in this film of theatrical character.

4.1.1.1. A lesson learned, a lesson missed

The first time we hear *Spiegel im Spiegel* in the film is in a scene (starting in 0:6:27) where ‘death’ as such is discussed at length for the first time in the story, and the word ‘wit’ (the film's title) comes up in the dialogue. In this scene, as a graduate student Vivian discusses her essay on John Donne's *Holy Sonnet* entitled “Death Be Not Proud” with her mentor, Professor E. M. Ashford (played by Eileen Atkins). Ashford is appalled at the fact that Vivian has relied on an edition of Donne, in which “hysterical punctuation”, as Ashford calls it – with inauthentic capital letters, semicolons and exclamation marks –, turns the sonnet into melodrama rather than an easeful transition to the afterlife as Donne would have meant it.

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:06:27	(none)	Vivian knocks on Prof. Ashford's office door and enters. [...]
	0:06:56	(none)	Prof. Ashford: “You have entirely missed the point of the poem, because you've used an edition of the text that is inauthentically punctuated. [...] Do you think that the punctuation of the last line of this sonnet is merely an insignificant detail? [...] “And Death”, capital D, “shall be no more;” semi-colon. “Death,” capital D, comma, “thou shalt die!”, exclamation mark. If you're going for this sort of thing I suggest you take up Shakespeare!”
1	0:08:14	0:08:14 – start of <i>Spiegel im Spiegel</i>	In her hospital room Vivian nods smilingly. Ashford (<i>off-screen</i>): “Gardner's edition of the <i>Holy Sonnets</i> returns to the Westmoreland manuscript source of 1610. Not for sentimental reasons, I assure you, but because Helen Gardner...”

2		(piano + cello, Malter & Schwalke 1999)	Ashford (in hospital room): "... is a scholar. It reads: "And death shall be no more," comma. "Death thou shalt die"... Nothing but a breath, a comma, separates life from life everlasting."
3			Vivian is listening (in hospital room). Ashford (<i>off-screen</i>). "Very simple, really. With the original punctuation restored, death is no longer something..."
4			Ashford (in her office): "... to act out on a stage with exclamation marks. It is a comma. A pause. In this way, the uncompromising way, one learns something from the poem, wouldn't you say?"
5			Young Vivian nods. Ashford (<i>off-screen</i>): "Life, death, soul, God..."
6			Ashford (in her office): "... past, present. Not insuperable barriers. Not semicolons. Just a comma."
7			Young Vivian nods: "Life, death, I see. It's a metaphysical conceit, it's wit."
8			It is as if Ashford becomes impatient. Vivian (<i>off-screen</i>): "I'll go back to the library..." – Ashford: "It is not wit, Miss Bearing, it is truth. The paper's not the point."
9			Vivian in her hospital room: "Isn't it?" – Ashford, very close to her: "Vivian, ..."
10			Ashford in hospital room: "You're a bright young woman. Use your intelligence. Don't go back to the library, go out. Enjoy yourself with friends."
11			Vivian in Ashford's office touches her hair and is in short of words.
12			Vivian, walking on campus (<i>nondiegetic voice-over</i>): "I went outside. It was a warm day. I... There were students on the lawn talking about, well, nothing, laughing. Simple human truth."
13			Vivian alone in her hospital room: "Uncompromising scholarly standards. They're connected. (<i>Looks straight into camera</i>) I just couldn't... I went back to the library. Anyway..."
14			<i>Spiegel im Spiegel</i> fades into the next scene
	0:10:43		– 0:10:45

Table 4.1. *Spiegel im Spiegel* in 0:08:14–0:10:45 of *Wit*. Duration of sequence: 2'31"

This scene switches back and forth between two imagined conditions: Vivian's flashback of herself in Professor E. M. Ashford's office, young and long-haired; and her imagination of watching and listening to Ashford in her own hospital room while herself a bald cancer treatment patient. By combining past and present in a graceful swirl of memory, time is thus halted in this scene.

The reason for presenting an analysis of this sequence is its being a great example of subtlety in editing of nondiegetic *tintinnabuli* music and other sounds, most remarkably the dialogue. We hear the piano and cello version of *Spiegel im Spiegel* (♠Malter & Schwalke 1999); the music unfolds from bar 1 to 27, yet it is prolonged by repetition of the bars 1–11. Ashford's discussion of the last line of Donne's sonnet ("And death shall be no more, / Death thou shalt die") fits beautifully into the first musical "sentence," where the cello's melodic line moves up one step, and then down one step (see Ex. 4.1). Thereby, the word 'die' sounds together with the low pedal note on the piano (bar 6). After the first musical "sentence" (completed in bar 11), *Spiegel im Spiegel* is inconspicuously, with all due respect to musical grammar, cut back to the beginning.

The image displays a musical score for Arvo Pärt's *Spiegel im Spiegel*. It consists of two systems of staves. The first system includes a vocal line (vc) and a piano accompaniment (Piano). The vocal line features a melodic line that rises and then falls, with annotations: "2. 'Life, death...'" and "1. '... Thou shalt die'". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a low pedal point in the left hand. The second system, starting at measure 12, shows the piano accompaniment continuing, with a vocal line that is mostly silent, indicated by a large bracket and a '15' marking above the staff.

Example 4.1. Arvo Pärt, *Spiegel im Spiegel* (bb. 1–21) in 0:08:14–0:10:45 of *Wit*.

As a result, we now hear the low pedal point on the piano (bar 2) simultaneously with Ashford's word "life". Thus a musical bridge is created between these words in the dialogue. What could have prompted this prolongation of the beginning of *Spiegel im Spiegel*? I would suggest the necessity to keep musical (melodic) material at a minimum, in order not to divert any attention from what is being said – prompted in turn by the necessity to keep *tintinnabuli* music present in this scene, while at the same time not perceptibly backgrounded. Since the matter of discussion here is so important for the entire film story, the diegetic speech is fit to the nondiegetic music, so that both have enough time and space to resound. Yet the reason why it is so important to have *tintinnabuli* music in this scene lies in what I have considered its main function in film. This will be discussed in chapter 4.1.1.4. At this point it will suffice to say that, in this scene, a lesson, for Vivian, in standards of scholarship and critical reading is foregrounded; yet there is another one offered, revealed through the elegant transformation in Professor Ashford's character from a demanding, uncompromising scholar into a caring, older friend – a lesson on human warmth Vivian unfortunately misses. And Pärt's *Spiegel im Spiegel* is there to underline that.¹⁶⁴

Another reason to have *Spiegel im Spiegel* in this scene is to create a bridge between it and the film's end, thus allowing for conceptual meanings to emerge. Maria Cizmic writes:

"[T]he final scene depicts Vivian's deceased body exposed from the waist up on her hospital bed. Over this image, Vivian's voice recites John Donne's "Death Be Not Proud." Pärt's *Spiegel im Spiegel* returns in the underscore during the recitation, continuing after the poem's end and playing out over the closing credits. [...] Music of unrelenting smoothness and continuity accompanies Vivian's death. As Vivian recites the last line of Donne's poem, she says, "And death shall be no more, comma, death, thou shalt die." The spoken punctuation recalls a scene remembered earlier in the story, a scene in which Vivian as a young graduate student is taken to task by her advisor for a poor analysis of this very poem. Expounding on the metaphysical implications of punctuation, her professor says to her [...]:

¹⁶⁴ There is another sequence with *Spiegel im Spiegel* in the film with a similar build-up (0:35:07–0:36:37), in which Vivian recalls the very hour of the day when she knew that words would be her life's work. Thus, the music accompanies a very special moment for Vivian as a child with her father, who encourages her delight in words and their intricate meanings. Again, the scene is partly given in flashback (5-year old child, reading a book, at home with her father who is reading a newspaper), and partly imagined (instead of 5-year old child we see a bald grown-up Vivian in her hospital gown acting like 5-year old; she is at home with her father, or her father is with her in the hospital room, reading a newspaper). It is a gentle and quiet musical touch on presenting a delicate emotional matter – not only the closeness between father and daughter, but up to this point the only real closeness (from Vivian's side) we have witnessed between Vivian and any other human being.

Nothing but a breath – a comma – separates life from life everlasting. It is very simple really. With the original punctuation restored, death is no longer something to act out on a stage, with exclamation points. It's a comma, a pause. This way, the *uncompromising* way, one learns something from this poem, wouldn't you say? Life, death. Soul, God. Past, present. Not inseparable barriers, not semicolons, just a comma.

Spiegel im Spiegel performs no barriers, no abrupt changes, shifts, or pauses; this is music of continuity, a sonic experience that, here at the end of the film, highlights the idea that the boundaries between life and death, past and present are not as great as we may think them to be." (Cizmic 2006: 32–33)¹⁶⁵

4.1.1.2. Stillness of time

The reason for the presenting of an analysis of the following sequence is its specific visual markedness. The following scene is actually the next time in the film *Spiegel im Spiegel* is heard. Before this scene, Vivian has just vomited, the nurse has come and measured the emesis and recorded it on a chart. The nurse has noticed that Vivian has had no visitors. This seems to concern her and she lets Vivian know that she is nearby, should Vivian need anything. Before leaving the room the nurse touches her arm ("You just call!"), whereas this gesture comes as truly unexpected for Vivian. The scene with *Spiegel im Spiegel* which then follows, is to function as a pause in action, a halting of plot time: it consists of images of Vivian lying on her bed, and of her room, which slowly dissolve into each other.

¹⁶⁵ Also in Cizmic 2008: 74: "As the film concludes, Vivian's body lies in her hospital bed, the camera zooms out very slowly, and *Spiegel im Spiegel* plays in the underscore. Emma Thompson, who portrays Vivian, recites John Donne's 'Death Be Not Proud' in a voiceover, the music continuing after the poem's end and playing out over the closing credits. As Thompson recites the last line of Donne's poem, she says, 'And death shall be no more, comma, death, thou shalt die.' In speaking the punctuation, she recalls a scene remembered earlier in the film, a scene in which Vivian as a young graduate student is taken to task by her advisor for a poor analysis of this very poem. [...] In this context, *Spiegel im Spiegel*'s [...] unrelenting continuity as Vivian dies and the film ends reinforces *Wit*'s ideas surrounding death and dying: that the boundaries between life and death may not be as great as we may think them to be."

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:27:57		<i>End of last scene:</i> Vivian has covered her face with a wet towel. The nurse: “You just call!”, touches her arm. Vivian seems startled by this gesture. The nurse exits. <i>Dissolve on...</i>
1	0:28:15–	0:28:11 – start of <i>Spiegel im Spiegel</i>	... <i>High-angle shot:</i> Vivian lies on her hospital bed in silence and simply stares ahead into the open space of her room. <i>Dissolve on...</i>
2		(piano + violin, ♣Bezrodny & Spivakov 1999)	... Switched-off TV-set. <i>Dissolve on...</i>
3			... Vivian on her bed. <i>Dissolve on...</i>
4			... <i>Close-up on</i> her nightstand: we see a repro of the same painting (portrait of Saint Sebastian, Christian saint and martyr) that also hung in Prof. Ashford’s office. Vivian (<i>nondiegetic voice-over</i>): “Do not forget that you are seeing the most interesting aspects...” <i>Dissolve on...</i>
5			... Vivian on her bed, at daytime (<i>nondiegetic voice-over</i>): “... of my tenure as an in-patient receiving experimental chemotherapy...” <i>Dissolve on...</i>
6			... Room’s ceiling, the TV is ever off; <i>camera moves to the window.</i> Vivian (<i>nondiegetic voice-over</i>): “... of advanced metastatic ovarian cancer. But as I am a scholar I feel obliged to document what it is like here most of the time between the dramatic climaxes. In truth, it is like this...” <i>Dissolve on...</i>
7			... <i>Look from the window at night.</i> Vivian (<i>nondiegetic voice-over</i>): “You cannot imagine how time can be so still...” <i>Dissolve on...</i>
8			... <i>Camera approaches Vivian on her bed from the window.</i> Vivian (<i>nondiegetic voice-over</i>): “It hangs. It weighs. And yet there is so little of it.” <i>Dissolve on...</i>
9	–0:30:17	end of <i>Spiegel im Spiegel</i> – 0:29:52	... <i>Camera approaches Vivian on bed. High-angle shot, slowly zooming in.</i> Vivian (<i>nondiegetic voice-over</i>): “It goes so slowly. And yet it is so scarce. If I were writing this scene it would last a full 15 minutes. I would lie here and you would sit there. (<i>Then diegetically, looking suddenly straight to the camera:</i>) Not to worry: “Brevity is the soul of wit.” But: (<i>music ends</i>) if you think eight months of cancer treatment is tedious for all of you, consider how it feels to play my part. All right. All right. (<i>Moves her bed to upper position.</i>) Let’s say it’s Friday morning. “Grand rounds” is what they call it. Action!” (<i>Switching lights.</i>)

Table 4.2. *Spiegel im Spiegel* in 0:28:11–0:29:52 of *Wit*. Duration of sequence: 1’41”

The piano and violin version of *Spiegel im Spiegel* (♣Bezrodny & Spivakov 1999) is used here, featuring a slower tempo (MM = ca 71¹⁶⁶) than that of the piano and cello version (♣Malter & Schwalke 1999; MM = ca 89) heard in the previous scene.¹⁶⁷ It makes for a perfect fit, since the scene's theme is "stillness of time", while the flow of day- and nighttimes is at the same time creating an impression of timelessness. The entire sequence is composed of shots slowly dissolving into each other; it is a markedly cinematic sequence in this film of theatrical character, and there are no other similar scene compositions in *Wit*.

In Maria Cizmic's (2006) interpretation, describing the stillness and slowness of hospital life leads Vivian to acknowledge her own mortality and the scarcity of time she has left. *Spiegel im Spiegel* accompanying this monologue makes time/temporality real, palpable:

"The music expresses what the narration cannot encompass. *Spiegel im Spiegel* creates a temporal space that does not build into dramatic climax; instead, it creates a static state of being, simply and slowly circling the through the notes of F major. As Vivian describes her hospital life, the film provides a musical corollary for her temporal experience outside of the film's narrative scope." (Cizmic 2006: 31)

Vivian's voice, heard as a nondiegetical voice-over for most of the scene, is soft, quiet, "exquisitely lyrical [...] without being sentimental" (*James 2001); she speaks calmly, reflectively. Thus her manner of speech conforms to the manner of music – not only in tempo, but also in lack of sentimentality and in emotional restraint,¹⁶⁸ which actually might be of the greatest vantages of *tintinnabuli* music for films that disentangle complicated subject matters. The potential impact of *Wit* might indeed lie in not forcing the spectator to identify and empathise with Vivian through music. Instead, the film manages to set an emotional tone that never feels cheap.¹⁶⁹ Paired with high-angle takes in the beginning and end of this sequence, *Spiegel im Spiegel* (unfolding again from bar 1 to 27) helps to establish the necessary emotional distance, a sober look at plot matters. Also, the all in all effect of this scene is of tranquility and security "between the dramatic climaxes".

¹⁶⁶ Measured by Crystal Metronome (version 1.3.3), Copyright © 2004, MIL Software and Matthew, www.milsoftware.com.

¹⁶⁷ Four out of five cues of *Spiegel im Spiegel* in *Wit* make use of the piano and cello version. This scene is the only time in the film when the piece is heard as a piano and violin duet.

¹⁶⁸ One crucial musical attribute in mediating this feeling, appears to be the violin's lack of vibrato (see also footnote 84 on page 66). That vibrato indeed adds sentimentality can be heard/seen, for example, in an episode of *Mother Night* (beginning 0:31:48) where the protagonist Howard Jr. Campbell's young sister-in-law confesses her love to him. Unlike what it would be in *Wit*, in that particular scene of *Mother Night* the sentimental "colour" is nevertheless perfectly appropriate.

¹⁶⁹ Cf.: "The spot-on choice of musical selections [...] lend[s] the production a spare dignity from which it benefits enormously on the bigscreen" (*Cockrell 2001).

4.1.1.3. *Little allegory of the soul*

Wit's climactic scene also features *Spiegel im Spiegel* which at that point returns after having not been heard for over 40 minutes. In this scene Vivian receives her one visitor: her former mentor, Professor Ashford arrives to find her near the end, and asks if she would like to hear some of John Donne's poetry, but the patient rejects Donne with a groan. So Ashford climbs into bed with her, cradling her head in her lap, and reads from the children's classic *The Runaway Bunny* (by Margaret Wise Brown and Clement Hurd).

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	1:17:30	(none)	The nurse attends Vivian who is lying unconscious on her bed.
1	1:17:40	1:17:49 – start of <i>Spiegel im Spiegel</i> (piano + cello, Malter & Schwalke 1999)	The nurse puts cream on her hands and starts moisturising Vivian's hands.
2	1:17:51		The nurse moisturises Vivian's hands with cream.
3	1:18:00		The nurse moisturises Vivian's hands with cream, and chuckles in recalling of how the young Dr. Jason Posner just exited Vivian's room almost through its glass wall.
4	1:18:12		The nurse moisturises Vivian's hands with cream.
5	1:18:17		The nurse looks at Vivian with a smile. <i>Slow dissolve on...</i>
6	1:18:27		... The hallway. The elderly Prof. Ashford is approaching.
7	1:18:47		Vivian is asleep in her hospital bed.
8	1:18:50		Ashford looks a little startled; she pulls the slide door open and closes it behind her.
9	1:19:09		Being heavily sedated by morphine, Vivian breathes heavily in her sleep-like state.
10	1:19:12		Ashford approaches her (<i>into close-up</i>) and bends down: "Vivian? Vivian?"
11	1:19:28		<i>Close-up</i> : Vivian slowly opens her eyes, with great effort. Ashford (<i>off-screen</i>): "It's Evelyn. Vivian?" – Vivian (<i>onscreen</i>): "Oh, God. Professor Ashford?"
12	1:19:49		<i>Close-up</i> : Ashford looks down on her, shocked. Vivian (<i>off-screen</i>): "Oh, God" – Ashford (<i>onscreen</i>): "I'm in town visiting my great-grandson..."
13	1:19:57		Ashford lays her bags on the bed-side table: "... who is celebrating his fifth birthday. I went to see you in your office and they directed me here. I've been walking all over town (<i>she takes her overcoat off</i>). I'd forgotten how early it gets chilly here." – Vivian (<i>her back turned on us</i>): "I feel so bad." – Ashford bends down to her: "Yes, I know you do. I can see."

14	1:20:31	<i>Close up:</i> Vivian starts to weep.
15	1:20:35	<i>Close up:</i> Ashford: “Oh, dear. Oh, there, there.”
16	1:20:40	<i>Close up:</i> Vivian weeps. Ashford (<i>off-screen</i>): “There, there. Oh, Vivian.”
17	1:20:51	<i>Close up:</i> Ashford: “Vivian...”
18	1:20:54	<i>Close up:</i> Vivian weeps almost silently.
19	1:20:59	Ashford gently strokes her. She looks towards the hallway through the glass door, thinking she probably should not do what she is about to do, yet she...
20	1:21:07	... takes off her shoes, removes supporting part of the hospital bed...
21	1:21:13	... and climbs into bed to hold Vivian who weeps silently.
22	1:21:22	<i>Close-up:</i> Vivian’s head is in Ashford’s shawl skirt. Ashford: “There, there.”
23	1:21:27	<i>Close-up:</i> Ashford: “There, there, Vivian.”
24	1:21:30	<i>Close-up:</i> Vivian sobs. Ashford gently strokes and pats her.
25	1:21:34	Ashford: “It’s a windy day. (<i>Vivian sobs.</i>) Don’t worry, dear. Let’s see. Shall I recite something to you? Would you like that? (<i>Vivian agrees.</i>) I’ll recite something by Donne.” – Vivian silently moans: “No.” – Ashford gently pats her: “Very well.”
26	1:22:03	<i>Close-up:</i> Ashford reaches towards her bags on the bedside table.
27	1:22:08	From the Barnes & Noble bag she takes out a children book: “Let’s see. (<i>Opens the book, starts reading the title page.</i>) “The Runaway Bunny”, by Margaret Wise Brown. Pictures by Clement Hurd...”
28	1:22:26	<i>Close-up of Vivian’s face.</i> Ashford: “... Copyright, 1942. (<i>Vivian reaches her head out to get a better glimpse.</i>) First Harper Trophy Edition, 1972.”
29	1:22:34	<i>Close-up:</i> Ashford turns the page, reads: ““Once there was a little bunny who wanted to run away. So he said to his mother, “I’m running away.””
30	1:22:45	<i>Close-up:</i> The page in a book with an illustration. Ashford: ““If you run away”, said his mother, “I will run after you...””
31	1:22:50	Ashford reads, holding Vivian in her embrace: ““... For you are my little bunny.” (<i>Turns a page.</i>) “If you run after me”, said the little bunny, “I will become a fish in a trout stream and I will swim away from you.” “If you become a fish in a trout stream”, said his mother, “I will become a fisherman, and I will fish for you.””

32	1:23:13		<i>Close-up:</i> Ashford: “Ah, look at that! A little allegory of the soul.”
33	1:23:17		<i>Close-up:</i> Ashford turns a page to a colourful illustration: “Wherever it hides, God will find it.”
34	1:23:22		<i>Close-up:</i> Ashford looks down on her lap...
35	1:23:23		<i>Close-up:</i> ... onto Vivian. Ashford (<i>off-screen</i>): “See, Vivian?”
36	1:23:26		<i>Close-up:</i> Ashford turns a page: ““If you become a fisherman”,...”
37	1:23:30		<i>Close up of</i> Vivian who seems to relax, to calm down. Ashford (<i>off-screen</i>): “...said the little bunny, “I will be a bird and fly away from you.” “If you become a bird and fly away from me”, said his mother, “I will be a tree that you come home to.”” <i>Vivian has fallen asleep.</i>
38	1:23:46		Ashford: “Ah! Very clever.” Turns some more pages. ““Shucks”, said the little bunny, “I might just as well stay where I am and be your little bunny.” And so he did. “Have a carrot”, said the mother bunny.” Ashford closes the book: “Wonderful.”
39	1:24:13		<i>Close-up:</i> Ashford closes the book and looks down on her lap.
40	1:24:15		<i>Close-up:</i> Vivian is asleep, now breathing calmly.
41	1:24:18		<i>Close-up:</i> Ashford looks down on her: “Time to go.”
42	1:24:27		She gently pulls away not to wake Vivian, and climbs down the bed.
43	1:24:33		She slowly takes back her shawl skirt that Vivian has been holding onto.
44	1:24:39		Slowly and quietly she puts the book back to the paper bag. Then bends down to Vivian and...
45	1:24:47		<i>Close-up:</i> ... kisses her bald head. Ashford: ““And flights of angels sing thee to thy rest.””
46	1:25:01		Then slowly bends up, replaces the bed’s supporting part, gathers her belongings and exits the hospital room. (<i>Camera slowly zooms out to a high-angle. Silent sounds of night [crickets] are faintly heard.</i>)
47	1:25:49	end of Spiegel im Spiegel	<i>Close-up:</i> Vivian is sound asleep, breathing deeply and steadily. (<i>Silent sounds of night are faintly heard.</i>)
	1:25:52 –1:26:10	–1:26:10	<i>Beginning of a new scene:</i> Dr. Jason Posner approaches on the hallway, enter Vivian’s room: “Professor Bearing, how you’re feeling today?”

Table 4.3. *Spiegel im Spiegel* in 1:17:49–1:26:10 of *Wit*. Duration of sequence: 8’21”

This is the longest musical cue in the film, unfolding the entire *Spiegel im Spiegel*, except for its last 3 bars (i.e., repetition of the central pitch in the explicit M-voice, and completion of the final central triad in T-voice). Through the music, two scenes become bound in signification as they come to symbolise the Last Sacrament (final anointing, followed by reading a scriptural passage and providing of strength, peace and courage). An “extraordinary counterpoint” (*James 2001) to Vivian’s previous physical, emotional and intellectual solitude, emitting a high cathartic potential, this climactic scene works, I would think, due to the artistic strategy of violation (reversal) of expectations. Up to this point, the film has largely been smart and witty, thus the unexpected emotionality of unexpected turn of events here catches the viewer by surprise. This is achieved not so much through the unexpectedness of Professor Ashford’s visit on the background of nobody having visited Vivian in the hospital, as it is done through Vivian’s miserable condition and Ashford’s tenderness, delicacy, and unproblematic physical closeness to a dying cancer patient as compared to the surrounding medical staff who mostly see Vivian as guinea-pig. Witnessing the aged Ashford climbing into Vivian’s bed, cradling her head in her lap, reading her to sleep, gently stroking her and kissing her bald head goodbye, is quietly shattering. The emotional effect of reading the children’s classic instead of citing Donne cannot be hid from as well. Intellectually touching are also Ashford’s last words to Vivian – those of Shakespeare (the poet of emotions!), not Donne (cf. start of Table 4.1.), from Horatio’s farewell to Hamlet’s death: “Now cracks a noble heart. Good night, sweet Prince: / And flights of angels sing thee to thy rest!” (*Hamlet*, Act V, Scene 2). Furthermore, an intimacy is imposed by this scene of “exquisite sweetness and sorrow” (*Weintraub 2001), which leaves no place to hide for the receptive audience: close-up images prevail, so that every detail becomes foregrounded; time slows down and becomes defined through musical pace (thus, becoming realistic). Compared to this scene’s high emotional charge, the restrained *Spiegel im Spiegel* could easily pass as one of the ‘against all odds’ scores (see Tagg 2004: 17, and page 139 above). The counterbalancing distance that the music is capable of providing is first overruled by pairing it with close-ups and medium shots (leaving no chance to look elsewhere), as well as by foregrounding the dialogue, yet the musical distance becomes restored at least in T4.3:#46 with the slowly ascending zoom out. Here I can recognize the same ‘peering down from a timeless sphere’ as perceived in *Heaven* (esp. the confessing scene, see Table 3.5 in Chapter 3) and *Gerry* before – a distant, non-judgemental, calm, quiet, kind (benevolent, warm), non-sentimental (bracing; Estonian *karge*), brightly sad look onto Vivian, represented by *Spiegel im Spiegel* in mutual interaction with other filmic means of expression.

4.1.1.4. A very short commentary on tintinnabuli music in the film

In *Wit*, *Spiegel im Spiegel* appears as piano and violin duet (♣Bezrodny & Spivakov 1999) in the scene that mediates the nature of timelessness; while the piano and cello version (♣Malter & Schwalke 1999) in slightly faster tempo is heard in three scenes where the “basic needs of humanity” (*Sullivan 2006) become the most foregrounded in the film. These basic needs turn out to be – above all – kindness, compassion, and love.¹⁷⁰ And due to the artistic strategy of telling a story about kindness and compassion through demonstrating arrogance and insensitivity (whether Vivian’s or of other characters), foregrounding these qualities can be seen as the main function of *Spiegel im Spiegel* in *Wit*. In other words, *tintinnabuli* music is called upon to signify or make explicit the humane qualities that might very well be implicit at that particular point in the story where the music sounds. As in *Heaven* and *Gerry* I perceive it as presenting that ‘timeless sphere’ (and/or a gaze from it) that is set up as a mirror to look into and ask oneself what it means to be human.¹⁷¹

4.1.2. *Bella Martha*: European romantic tragicomedy with a gastronomic twist

CAST AND CREDITS. Director: Sandra Nettelbeck. Writing credits: Sandra Nettelbeck. Producers: Karl Baumgartner, Christoph Friedel, et al. Cinematography: Michael Bertl. Film editing: Mona Bräuer. Casting: Heta Mantscheff. Production design: Thomas Freudenthal. Music consultant: Manfred Eicher. Music: Peter Blegvad, Paolo Conte, David Darling, Keith Jarrett, Arvo Pärt, Steven Reich, et al. Cast: Martina Gedeck (Martha Klein), Sergio Castellitto (Mario), Maxime Foerste (Lina Klein, Martha’s niece), August Zirner (Martha’s Therapist), et al. 35 mm, aspect ratio: 1.85:1, 102 min, color. Company: Pandora Film Produktion GmbH / Prisma Film / T&C Film AG / Palomar / Kinowelt Filmproduktion, Germany–Austria–Switzerland–Italy, 2001. Première: 6 Aug 2001, Locarno Film Festival.

¹⁷⁰ Cf.: “Though “Death be not proud” is the central poem in “Wit,” it is another, equally famous Donne line, never spoken in the play or the film, that haunts the work: “No man is an island.” [...] Vivian says she was a research assistant on Ashford’s edition of Donne’s “Devotions Upon Emergent Occasions”; though she does not mention it, that very work includes the line “No man is an island.” Ashford obviously grasped its lesson, while Vivian did not.” (*James 2001) As Donne’s *Devotions Upon Emergent Occasions* (orig. publ. 1624) can be said to reflect a spiritual perception of the essential oneness of life, the use of Pärt’s *tintinnabuli* music, mediating the ‘idea of One’ (see page 194), appears yet more appropriate in *Wit*.

¹⁷¹ For an insightful plot-level reading of *Spiegel im Spiegel* acting as part of *Wit*’s counternarrative, or “as the film’s expression of endurance [...] in the face of pain, illness and death”, see Cizmic 2006.

SYNOPSIS. In a German restaurant, Chef Martha Klein is the undisputed supreme ruler of the kitchen staff and woe to any customer who would dare criticise her cooking. Her life is firmly centered around cooking which takes on an obsessive level with stubborn single-mindedness. Even when she is ordered to take therapy, she still constantly talks about her work and the iron clad control she relishes in her task. All that changes when her sister dies in a car accident, leaving her 8-year old daughter, Lina, unhurt. Martha takes her niece in, at least until Lina's estranged father can be found and contacted. While making enquiries about him, she struggles to care for this stubbornly headstrong child. Lina proves to be a real handful, partly because of grief, but more because the accident would not have happened had she and her mother not been on way to visit Martha. Meanwhile at work, a new chef named Mario is hired on and Martha feels threatened by this unorthodox intruder. The pressures of both her private and work life combine to create a situation that will fundamentally call her attitudes and life choices into question while these interlopers into her life begin to profoundly change it.

In terms of genre, *Bella Martha* would be best described as a conventional romantic drama-comedy.¹⁷² Quite traditionally then the film's soundtrack is compiled mostly of popular music ("lite-jazz saxophonizing", *Phipps 2002; and Italian songs), yet it also includes two cues of Pärt's *Für Alina* (notice the nominal similarity to 'Lina'). In both of these cues the characters and plot events become reflected upon from a conceptual perspective.

4.1.2.1. *To kill a lobster*

After learning of her sister's death, Martha visits her young niece Lina in the hospital. It turns out no one has told Lina about her mother yet and therefore Martha is left with this responsibility. She hardly knows how to talk to a child, not to mention how to tell her about her mother's death. Thus, after the scene in the hospital Martha returns to the restaurant and breaks down in emotion.

¹⁷² Cf.: "Newspapers such as *The New York Times* and *The Los Angeles Times* situated the film within the sub-genre of "international-independent" gastronomic romantic/family tragicomedies. A food-film genre is thus coined. In it, the critics look for the association of food with some typical relational conflict: between genders, fathers and sons, or mothers and daughters. In some cases, the critics praise some everyday, mundane beauty of which the images of food on the screen remind us. *Bella Martha* won its place within this recently conceived cinematic genre, thanks to its glorious food-photography, but also through its stereotyping of gender and national conflict." (Novero 2004: 32)

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:18:24	(none)	Martha enters the kitchen. Her co-workers all sit around one table, eat together and chat. She walks right past them, yet says hello.
1	0:18:37	0:18:40 – start of <i>Für Alina</i> (piano solo, Malter 1999a)	Martha prepares the ordered dishes. <i>Zoom out to show also others at work. Sizzling and other diegetic food-making noises.</i>
2	0:18:47		She wipes off sweat and reads the new orders. Then bends down to a table, overwhelmed with emotion, obviously trying to hold back the tears. (<i>Camera zooms in on her and all diegetic sounds become suppressed before we hear her nondiegetic voice-over [as translated from German]:</i>) “IN THE TANK, A LOBSTER EATS ITSELF SLOWLY FROM THE INSIDE.”
3	0:19:02		She continues preparing the dishes. Martha (<i>nondiegetic voice-over</i>): “YOU HAVE TO WEIGH IT WHEN YOU BUY IT. IF IT IS NOT AS HEAVY...”
4	0:19:11		Her pregnant co-worker is giving her an anxious look. Martha (<i>nondiegetic voice-over</i>): “...AS IT LOOKS”, ...
5	0:19:13		Martha is talking to her (<i>diegetic dialogue is suppressed</i>).
6	0:19:14		One waiter rushes to the kitchen bringing back some plates of food (<i>from the dining hall door a silent gust of diegetic saxophoning enters the kitchen</i>), he turns to Martha. Martha (<i>nondiegetic voice-over</i>): “... IT HAS BEEN...”
7	0:19:17		Martha looks at the waiter confusedly, they exchange a few words. Martha (<i>nondiegetic voice-over</i>): “... IN THE TANK TOO LONG.”
8	0:19:21		The waiter returns to the restaurant with other dishes. Martha (<i>nondiegetic voice-over</i>): “SOME PEOPLE STILL KILL A LOBSTER BY THROWING IT IN BOILING WATER.” Martha breathes heavily, tries to gain composure, and starts preparing a new order. “BUT BY NOW EVERYONE KNOWS...” Her pregnant co-worker takes over cooking. “...THAT FOR THE ANIMAL IT IS THE MOST AGONISING DEATH, BECAUSE IT TAKES SO LONG FOR IT TO DIE.” Suddenly Martha rushes out of the kitchen (<i>Für Alina stops, a gust of diegetic saxophoning is heard again when someone passes a double door to the dining hall</i>) to the room of supplies. (<i>Long take: 29</i>) “THE BEST WAY TO KILL A LOBSTER...”
	0:19:50	(none)	The room of supplies (<i>lighted blue</i>). She sits alone in the dark, head bowed and weeps first silently, then openly. Martha (<i>nondiegetic voice-over</i>): “...IS WITH A WELL-PLACED STAB IN THE NECK. IT IS THE QUICKEST.” <i>Diegetic sounds (weeping) return</i> . Someone opens the door. Martha quickly wipes tears (<i>diegetically</i>): “I’ll be right there.”

Table 4.4. *Für Alina* in 0:18:37–0:19:47 of *Bella Martha*. Duration of sequence: 1’10”

This scene's sound track simultaneously features: 1) diegetic music (jazzy saxophoning in the restaurant's dining hall), sounds and dialogue; and 2) nondiegetic music (*Für Alina*) and a voice-over narrating about the ways of killing a lobster. In this multilayered auditory track all diegetic sounds will quickly be suppressed at the moment when Martha's voice-over starts (congruously with camera's zooming in on Martha), yet the dialogue will not be discontinued or muted. As a result we see and hear Martha diegetically and non-diegetically speaking at the same time. Cecilia No-vero (2004: 32) has interpreted this as follows:

"The voice-overs do characterize Martha's interior language, the only language that clarifies to her (and the audience) the power of the internal contradictions and external circumstances in which she finds herself. The voice-overs are the expression of her split self."

Für Alina begins here altogether without the introductory pedal point – either of the low double-octave, or of the high register with short duration (although it is Malter 1999a recording we hear), i.e., right with the first melodic utterance (bar 2, see Ex. 2.1). The effect is of intimacy, although seemingly no different from if the composition started with the high-register pedal point. On the plot-level *Für Alina* resonates with Martha's sad voice (and *vice versa*) and by being positioned on the same sound level with the voice-over, it also informs us of her internal emotional reality – qualities of sadness, being alone, and elsewhere (in mind, or soul) are also mediated by the music. Nevertheless, I would state that the function of *Für Alina* here is not to inform us of what Martha is feeling; rather on the contrary it provides a distance from the emotions of the character on screen and offers a reflective point of view on the plot events, and on Martha's inner world. As for considering the conceptual perspective, this *tintinnabuli*-musical sequence features auditory markedness, yet not visual markedness. The other *Für Alina* cue in the film (see chapter 4.1.2.2.), however, does feature visual markedness, casting thus light also on the issues raised in the current scene.

4.1.2.2. Reconciliation

The second and last time in the film when *Für Alina* is heard, is right after the scene in which Martha and Lina come to accept each other as they are. That scene also marks the point in the story after which things will soon change for the better for both of them.

As the previous *Für Alina* sequence, this cue consisting of two shots only, also begins without the introductory pedal point. While in the previous scene seven melodic utterances were heard, this time only five will sound (the music is cut after bar 6). The music clearly functions here as a commentary to a series of events that has just finished, as it is first paired (T4.5:#1) with camera's zooming-out ascent evoking a sense of generalisation (i.e., moving from particular to universal). Yet musically, it

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	1:15:19	(none)	Lina has run away, Martha arrives to pick her up from the police station. On their way to her car Martha seems furious; they drive without exchanging a single word. Suddenly, she pulls on the side of the road, exits the car, and vents her emotions – without yelling at Lina.
	1:16:49	(none)	Martha comes back to the car, sitting on the backseat next to Lina: “Don’t ever do that again, you hear? I was so worried about you” – Lina: “I’m sorry.” They have both been crying. Martha then tells Lina that she knows she can never replace her mother but she is trying to do her best to be there for Lina. “I’m starting to forget her”, whispers Lina. Martha hugs her for comfort; they embrace tightly.
1	1:18:19	1:18:24 – start of <i>Für Alina</i>	Martha sits on the front seat, their car pulls back on the road. <i>Camera slowly zooms out and ascends to a high-angle. Slow dissolve on...</i>
2		(piano solo, Malter 1999a) end of <i>Für Alina</i> –1:19:06	... Martha and Lina are asleep, snuggled together in one bed. Martha is awakened by the knock on the door. <i>High-angle take, camera slowly descends on them.</i> She caresses Lina, strokes her hair. The knocking then repeats. <i>Music ends on the changing of shots.</i>
	1:19:06		Martha comes out of the bedroom.

Table 4.5. *Für Alina* in 1:18:24–1:19:06 of *Bella Martha*. Duration of sequence: 42”

is more of a reflective than an emotional (sentimental) commentary. *Für Alina*’s inherent sense of detachment is further enhanced by allowing it space to sound: there is no dialogue in this short episode; although the diegetic sounds will not become suppressed, these are few in number and rather silent; and the music is paired with high-angle takes and a dissolve.

4.1.2.3. A very short commentary on tintinnabuli music in the film

The *tintinnabuli*-musical sequences of *Bella Martha* differ from the film’s other musical sequences in point of view. Unlike other musical selections in the film *Für Alina* does not establish settings and/or inform us of what Martha is feeling (after all, the immediate plot level emotional context of the first *tintinnabuli*-musical cue is of anguish and despair, while on the second case it is clearly not so, even though the same music is heard). Rather, in interaction with other filmic means of expression, *Für Alina* is offered as a non-sentimental commentary to the plot level events, possibly to add a universal dimension to the particular story this film tells.

4.1.3. *Swept Away*: B movie with modest artistic aspirations

CAST AND CREDITS. Director: Guy Ritchie. Writing credits: Guy Ritchie. Producers: Matthew Vaughn, Adam Bohling, David Reid, et al. Cinematography: Alex Barber. Film editing: Eddie Hamilton. Casting: Lucinda Syson. Production design: Russell De Rozario. Original music: Michel Colombier; music: Arvo Pärt, et al. Cast: Madonna (Amber), Adriano Giannini (Giuseppe), Bruce Greenwood (Anthony), Jeanne Tripplehorn (Marina), Elizabeth Banks (Debi), David Thornton (Michael), et al. 35 mm, aspect ratio: 1.85:1, 89 min, color. Company: Screen Gems / Ska Films / CODI SpA, United Kingdom–Italy, 2002. Release date: 11 Oct 2002, USA.

SYNOPSIS. Amber (Madonna) is 40, beautiful, rich, spoiled, and arrogant beyond measure. Nothing makes this woman happy, including her wealthy but passive husband Anthony (Bruce Greenwood), a pharmaceutical kingpin. When Tony takes her on a private cruise from Greece to Italy, Amber is unimpressed at this impromptu no-frills vacation, and takes out her anger on the ship's first mate, Giuseppe (Adriano Giannini). When a storm leaves the two shipwrecked on a deserted island, however, the tables suddenly turn. Nevertheless, the utterly unconvincing love story that follows continues to disappoint until the end of the film.

In this context, a B movie is to be understood as a low-budget commercial film with modest artistic aspirations. *Swept Away*, I am sorry to say, exemplifies painful film experiences. Worse than its artistic shortcomings is the film's lack of any credibility in terms of characters and story, so that most of the viewing experience is simply embarrassing.¹⁷³ Nevertheless, this film suits my present analytic purposes, surprisingly.

While the soundtrack of *Swept Away* mostly features popular music of Mediterranean flavour and some occasional dark-coloured orchestral touches, it also includes *Spiegel im Spiegel* in two sequences. The *tintinnabuli* music provides a remarkable stylistic contrast to the other film musics; so do these sequences' cinematographic techniques and manipulation of sound to those in other film sequences. In other words, the scenes that feature *Spiegel im Spiegel* stand out for their general markedness in *Swept Away*.

4.1.3.1. *Love in paradise*

The film's first sequence with *Spiegel im Spiegel* occurs after the scene where, in the course of a violent physical fight, Giuseppe's and Amber's mutual hatred transforms into irresistible sexual desire, and then into "real love" (I could not resist the quotation marks).

¹⁷³ In an interview to *Slant Magazine*, Gus Van Sant asks the interviewer Ed Gonzalez: "Did you see *Swept Away*? [...] Didn't it play for like two days? [*laughs*] Now that I know that the Arvo Pärt piece was in there, I'm happy that *Swept Away* wasn't a big hit because we [*Gerry*] would have ended up looking like "the film that used the song from the Madonna movie." I didn't think the movie [*Gerry*] was that bad." (*Gonzalez 2003)

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	0:53:53		Giuseppe and Amber engage in a physical fight; he chases her on the beach, they roll down the sand dune. Giuseppe's threat to sexually humiliate her for revenge turns into rough foreplay; she finds herself desiring him, yet when she consents, he refuses to proceed. Not before she has fallen head over heels in love with him, he says: "You're already my slave. I want you as my love slave. [...]" I'm going to be your God! Is that clear?" Giuseppe then rushes off and leaves Amber sobbing on the sand.
1	0:56:59	0:57:00 – start of <i>Spiegel im Spiegel</i> (piano + violin, ♣Bezrodny & Spivakov 1999)	Giuseppe quickly walks across the sand. <i>Slow dissolve on...</i>
2			Amber sitting alone on a stone in the sea, knees under her chin. Sighs. <i>Slow dissolve on...</i>
3			Giuseppe sitting alone on his bed at the hut. Sighs. <i>Slow dissolve on...</i>
4			Amber sitting alone on a stone in the sea, knees under her chin. Bends her head on her knees. <i>Slow dissolve on...</i>
5			Campfire (<i>in slow motion</i>). <i>Slow dissolve on...</i>
6			Amber sitting at the campfire, in the night. <i>Slow dissolve on...</i>
7			Giuseppe lying on her bed, eyes open. <i>Slow dissolve on...</i>
8			Sea, sun rising. <i>Slow dissolve on...</i>
9			The next day: Giuseppe is working on something, Amber slowly approaches him, carrying firewood.
10			Amber, drops the firewood.
11			Giuseppe smirks, continues carving something. Then looks at her.
12			Amber looks at Giuseppe (<i>slow zoom in</i>).
13			Giuseppe looks at her, continues carving.
14			Amber looks as if she is about to cry (<i>slow zoom in</i>), then looks down. Knees, crawls on four feet to Giuseppe and starts kissing his feet. We hear her weeping.
15			Giuseppe apparently grows milder on her.
16			Amber kisses his feet and sobs.
17		Giuseppe seems to enjoy it.	
18		Amber kisses his feet.	
[...]		[...] [more kissing feet and enjoying it]	
23	0:59:16		<i>Slow dissolve on...</i> The sea at sunset. <i>Sound of water. Slow dissolve on...</i>
24			More sea at sunset. <i>Slow dissolve on...</i>

25			VCU: Giuseppe and Amber making love in the hut at night. <i>Slow dissolve on...</i>
26			HA: Giuseppe and Amber making love on the beach at daylight. <i>Slow dissolve on...</i>
27			VCU: Giuseppe and Amber making love in the hut at night (<i>in slow motion</i>) <i>Slow dissolve on...</i>
28			HA: Giuseppe and Amber making love on the beach at daylight. <i>Slow dissolve on...</i>
29			VCU: Giuseppe and Amber making love in the hut at night (<i>in slow motion</i>). <i>Slow dissolve on...</i>
[...]			[...] [more lovemaking in the hut at night and on the beach at daylight; <i>more slow motion, dissolves, multiple exposures, alternation of VCUs and HAs</i>]
39	1:00:00		<i>Slow dissolve on...</i> They are snuggled in each other's arms. Amber is asleep, Giuseppe watches her. <i>Slow dissolve on...</i>
40			The sea at sunset/sunrise.
[...]			[...] [more idyll and happiness; <i>more slow dissolves</i>]
48	1:00:26		Giuseppe drinks from a bottle and, smiles at Amber sunbathing and says (<i>diegetically</i>): "Dear Mrs. Amber, you have never looked so happy on the yacht."
49			Amber on the beach. <i>Slow dissolve on...</i>
50			The sea at sunset. <i>Slow dissolve on...</i>
51	1:00:36		They are snuggled in each other's arms, naked. Amber is asleep; he knocks on her shoulder, repeatedly. Amber: "Peppe, why aren't you sleeping?" – Giuseppe: "You must call me master. Call me master!" – Amber: "I'll call you whatever you want me to call you."
52			Amber: "Just let me go back to sleep." Giuseppe will not let go.
53			Amber: "Stop it!" She laughs. <i>Slow dissolve on...</i>
54			They are walking on the beach, hands around each other in embrace. <i>Slow dissolve on...</i>
55			The sea at sunset.
	1:01:20	end of Spiegel im Spiegel	<i>Start of a new scene:</i> Amber is killing an octopus.
	1:01:22	– 1:01:24	Amber is killing an octopus; Giuseppe approaches her holding a fish he has caught.

Table 4.6. *Spiegel im Spiegel* in 0:57:00–1:01:24 of *Swept Away*. Duration of sequence: 4'24"

As Dennis Harvey (*2002) has said of this sequence with *Spiegel im Spiegel*, the spectator is presumably

“meant to feel “real” emotional development as Amber (in apparent reaction to Giuseppe’s threat, then refusal, to rape her) suddenly grows moist-eyed with *amour*. Several defiantly blissful love-in-paradise montages follow, some set to the sensitive minimalist strains of Estonian composer Arvo Part.”

Still, more than possibly communicating the plot level “real” feelings of protagonists, the music in interaction with other means of expression allows for a distanced reflection of plot events. In terms of cinematography, in these dream-like “blissful love-in-paradise montages”, the slow dissolves and onscreen slow motion prevail, resulting in the effect of stopping time. Most of the time there is no diegetic dialogue heard, and the occasional diegetic sounds are rather sparse. Thus, the slowly unfolding piano and violin duet of the ever-continuous *Spiegel im Spiegel* (faded out after bar 55) is given space and time to overflow this dream-like passage presumably aimed as ode to being one in love. Furthermore, in the beginning of this sequence, the alternating shots of Amber and Giuseppe which dissolve into each other (see T4.6:#1–[5]–7), the protagonists are (forebodingly?) depicted in similar postures, both being still, silent, contemplative, i.e., as one and the same; and in the later love-making part of this sequence, some of the dissolving shots are of such a short duration, that double exposures arise (see T4.6:#25–38) presenting them being one in a timeless realm (cf. quickly alternating shots of daylight and night; and, technically, of high-angle takes and extreme close-ups). Here, a benevolent critic could approve of mediating the ‘idea of One’ and sense of timelessness, or an impression of time standing still in their realm of existence through *Spiegel im Spiegel* and the cinematography.

4.1.3.2. What, no happy ending?

On their deserted island Amber thus finds her true happiness. Alas, having begged Giuseppe not to flag down rescuers, she is nevertheless delivered back to her husband. Yet she is still willing to leave wealth and status behind for true love, and only the watchful spouse’s intervention keeps them apart. Frantic but too late, the hero rushes towards the tearful heroine’s helicopter in a climactic slow-motion shot; yet it is too late (see Table 4.7).

Spiegel im Spiegel starts at the moment in which Giuseppe has taken the returned engagement ring out of the envelope; thus the music creates an instant bridge between this sequence and the “love-in-paradise” one, and hence is capable (through that reminiscence) of making the character’s abandonment, loss, and anguish ever more poignant here. But this plot level function is of course not all there is.

SHOT	TIME	MUSIC	DIALOGUE & ACTION / NOTES ON EXPRESSIVE MEANS
	1:24:26		In her husband's helicopter ready to take off, Amber is still waiting for Giuseppe to come and rescue her. At the same time, arranged by her husband, Giuseppe is delivered an envelope with the returned engagement ring.
	1:24:27		A hotel bellboy approaches with the delivery to Giuseppe.
	1:24:29		Giuseppe is down the pier on a boat, smoking. The bellboy: "I think this is for you, sir."
1	1:24:34	1:24:40 – start of <i>Spiegel im Spiegel</i> (piano + cello, ◀Malter & Schwalke 1999)	CU: Giuseppe takes the envelope: "Who gave you this?" (<i>translated from Italian</i>), rips it open and takes out the ring (<i>music starts</i>). The bellboy: "The blond lady. Mrs. Leighton." – Giuseppe: "That can't be true. Her husband gave it to you."
2			CU: The bellboy: "No sir. It was the lady."
3			CU: Giuseppe: "Where is she?"
4			CU: The bellboy point towards the helicopter on the other pier.
5			CU: Giuseppe turns.
6			CU: Giuseppe is turning.
7			The helicopter, ready to take off.
8			Giuseppe decides to go for it. He runs.
9			CU: Amber cries openly in the helicopter.
10			CU: Her husband's face is turned away, he expresses no emotions.
11			The helicopter, ready to take off (<i>faint diegetic noise</i>).
12			CU: Amber crying.
13			Giuseppe is running down their pier (<i>shot becomes slow-motined and diegetic sounds suppressed</i>)
14			CU: The helicopter slowly takes off.
15			CU: Amber cries.
16			Giuseppe runs (<i>in slow motion</i>).
17			CU: Amber cries.
18			CU: Her husband's motionless face.
19			The helicopter takes off, Giuseppe runs, he is almost there (<i>in slow motion</i>).
20			The helicopter takes off, Giuseppe arrives at the spot (<i>first in slow motion, then in normal</i>).
21			CU: Amber cries.

22			Giuseppe still runs (<i>in slow motion</i>), we see him yelling something.
23			Giuseppe prepares to throw a ring to the air.
24			<i>CU</i> : Giuseppe's hand throws a ring to the air.
24			<i>CU</i> : The ring in the air.
26			Giuseppe shouts something.
27			Giuseppe on the ground, the helicopter in the air.
28			<i>CU</i> : Amber cries.
29			<i>CU</i> : Giuseppe's face.
30			Giuseppe all alone on the empty pier. <i>Slow dissolve on...</i>
31			The helicopter in the air. <i>Slow dissolve on...</i>
32			<i>CU</i> : The ring is falling from the sky...
33			<i>CU</i> : ... into the water. <i>Slow dissolve on...</i>
34			The ring is sinking. <i>Slow dissolve on...</i>
35		end of <i>Spiegel im Spiegel</i> – 1:29:12	Water. The ring keeps slowly sinking. <i>End credits.</i>
	1:28:10		<i>End credits on black screen</i>
			<i>End of film 1:29:24</i>

Table 4.7. *Spiegel im Spiegel* in 1:24:40–1:29:12 of *Swept Away*. Duration of sequence: 4'32"

This sequence makes use of the cello and piano version of *Spiegel im Spiegel* (Malter & Schwalke 1999), which features a slightly faster tempo than the violin and piano duet (MM = ca 89 versus MM = ca 71, respectively). Nevertheless, as in the previous sequence featuring *Spiegel im Spiegel*, time here becomes slowed down once more. Cinematographically it is this time carried out mostly via direct onscreen slow motion (starting at T4.7:#13), although slow dissolves do appear in the sequence's end (T4.7:#30ff). Again, the occasional diegetic sounds (incl. dialogue) are sparse, and at T4.7:#13 all the diegetic sounds will be eliminated altogether. The absence of diegetic sounds will last until the film's end (in T4.7:#22 and #26 we see Giuseppe shouting something, but we cannot hear him); therefore *Spiegel im Spiegel* is once more given time and soundtrack-space to resound. In the end of this film we are once more offered a distanced reflective look on plot events, whether we agree to take it, or not, is another matter.

4.1.3.3. A very short commentary on tintinnabuli music in the film

In *Swept Away*, the sequences with *Spiegel im Spiegel* provide a pause in the plot action, offer a distanced reflective look onto the characters and their actions, and mediate the ‘idea of One’ (here as: two people being one entity through love) and sense of timelessness. While watching the film’s last scene, the compositional bridge between the two *tintinnabuli*-musical sequences brings to mind the former “love-in-paradise”-sequence, the reminiscence of which should make the film’s end more poignant. Yet the emotions will nevertheless be restrained and the distance remains – yet this time, I am afraid, not due to *Spiegel im Spiegel*’s characteristic non-sentimentality, but due to the superficiality of the total story and characters, which deprives the audience of any chance to identify or empathise.

In general, the reason the filmmakers have called upon *Spiegel im Spiegel* in this film seems to be for “artistic aspirations”. Unfortunately even these two artistic sequences with *tintinnabuli* music displaying ways of worldmaking that have proved efficient elsewhere cannot save *Swept Away* from its superficiality.

4.2. Conclusions

In this chapter I have tested and expanded on the observations I had previously established on *tintinnabuli* music in contemporary film. The central point of the current chapter was to present evidence that in addition to consistency in narrative situations where *tintinnabuli* music is introduced in film, similar cinematic techniques of pairing this music with other filmic means of expression have often been employed. The particular films *Wit*, *Bella Martha* and *Swept Away* were selected to demonstrate that it is not only a patrimony of art house/independent productions (like *Heaven* and *Gerry*) to create worlds with *tintinnabuli* music in the above-described ways.

First of all, all film analyses in Chapters 3 and 4 support my claim that pre-existing *tintinnabuli* music tends to be treated as if it were any narratively significant sound in the composition of the film text. In these films, *tintinnabuli* music is never reduced to mere sonic background; and by introducing the music in contexts that stand out for their markedness, from the first *tintinnabuli* sound on in the film, it is often obvious that the music is called upon not only to signify on the plot level (most often: desolation, sadness in the case of *Für Alina*; compassion, empathy in the case of *Spiegel im Spiegel*), but also to mediate narrative meanings from the conceptual perspective.

Let us then summarise on the basis of 17 musical cues discussed at length in this dissertation, how pre-existing *tintinnabuli* music is typically displayed in film.

In *tintinnabuli*-musical sequences the plot time slows down – action stops, time halts. Always nondiegetic, *tintinnabuli* music becomes foregrounded and it has been given time and the necessary sonic space to unfold. That is to say: 1) a musical cue

usually lasts long enough (4–5 minutes is not at all surprising) to make a (concert) musical impact as well; thereby the pre-existing *tintinnabuli* compositions are edited with great respect towards their musical grammar; 2) the sound of *tintinnabuli* music is preferred over other diegetic or nondiegetic sounds in the composition of the “integrated sound track” (Neumeyer 2000). Namely, it is quite usual that:

1. the dynamic level of *tintinnabuli* music is louder than that of non-musical sounds, or other non-musical sounds are altogether absent;
2. in scenes with *tintinnabuli* music, the diegetic dialogue is totally absent, although a voice-over can be used;
3. if there is diegetic dialogue or if a nondiegetic voice-over is heard with *tintinnabuli* music, it is
 - a. highly music-sensitive:
 - i. in general, the speech and music conform in
 1. tempo and rhythm,
 2. articulation, i.e., manner of phrasing and pausing,
 3. musicality/melodicity as such;
 - ii. in particular, for example:
 1. speech is heard in between musical “phrases” where no significant musical events take place;
 2. certain words can be given a musical accent, i.e., underlining by single pitches of the M-voice (e.g., T3.5:#15–16) or the T-voice (e.g., Ex. 4.1);
 - b. and/or the dialogue presents a highly important subject matter in terms of the film’s poetic structure (i.e., artistic trope).

In addition:

4. In terms of cinematography, *tintinnabuli* music is often paired with visual means that most effectively convey an impression of stopping time, and of looking at the *diegesis* from above:
 - a. high-angle overhead (“bird’s eye” or “space cam”) shots:
 - i. steady or slowly spanning;
 - ii. long shots or close-ups;
 - b. (very) long takes which usually feature:
 - i. slow camera spans;
 - ii. little or no on-screen movement;
 - c. (slow) dissolves / double exposures;
 - d. on-screen slow motion;
 - e. any combination of the above.

In mutual interaction with these visual and auditory means of expression, *tintinnabuli* music as film music is capable of eliciting an impression of “third presence”-perspective peering down on the characters, their actions and other plot events. This specific codification gives *tintinnabuli* music more weight than a mere (anempathetic) commentary has (see pages 49–50). Thus I have claimed this “third presence-limelighter” to be not merely a formal-compositional device, but a thematic one as well. That is to say: it is not only the filmmaker’s (author’s) point of view, that the *tintinnabuli*-musical sequences tend to open up; I have claimed that Pärt’s pre-existing *tintinnabuli* compositions create and belong to a sphere of eternal spiritual values or ideals which exist beyond plot time, space and action, and to communicate a point of view from that sphere. I have called this narrative/thematic category the “sphere of beyond”, and have tried to reveal its “authentic essence” in my analyses. On the basis of the film analyses in Chapters 3 and 4, the eternal values of this sphere include humanity/humaneness, empathy, mercy, compassion, goodness/kindness; and there are definitely categories of the sacred, spiritual, and transcendental present in this sphere – though not necessarily in an ecclesiastical sense; rather, it is transcendence and salvation emerging “not in moments of divine grace but rather in moments of human effort.” (Jenkins 2006a)

“It may seem rather paltry in comparison with the direct experience of an all-knowing, all-loving deity who suffuses the universe with a teleologically driven unfolding of divine intent and preordained meaning but it is the best we can hope to actually achieve and perhaps all that there really is. It is salvation of a limited but absolutely necessary kind, salvation that emerges in our feeble, stunted yet indispensable attempts to come to grips with each other.” (*ibid.*)

In short, these are qualities which make humans, the sum of which could be seen in love (esp. *agape*, which in turn can be seen as an embodiment of the ‘idea of One’). The musical gaze cast from this sphere upon the story world is distanced, more or less withdrawn, non-judgemental, calm, quiet, and slightly melancholic, yet non-sentimental. As film music, *tintinnabuli* music often qualifies as an ‘against all odds’ score (see Tagg 2004: 17, and page 139 above) capable of making the complicated plot level matters more poignant.

As soon as *Für Alina* and *Spiegel im Spiegel* appear somehow “arranged” in the film score – whether in purely musical terms (incl. sound effects added at postproduction)¹⁷⁴ or by presenting the music simultaneously with some other music¹⁷⁵ –,

¹⁷⁴ See/listen to, for example, the distorted, darkened *Für Alina* in a short episode 0:49:00–0:49:30 in *Depuis qu’Otar est parti* (Julie Bertucelli, France/Belgium, 2003) of making and developing a false photo of the deceased Otar, as if he were still alive in Paris, in order his aged mother would not learn of his death.

¹⁷⁵ See/listen to, for example, *Spiegel im Spiegel* ‘padded’ with intermittent orchestral touches, prevailing by the strings (yet notice the ‘pastoral/humanistic’ oboe!), in an episode 0:08:34–0:13:46 in *Mother Night* (Keith Gordon, USA, 1996) summarising Howard Jr. Campbell’s life from childhood, through his and his beloved wife’s “Nation of Two”, to meeting his “Blue Fairy Godmother.”

tintinnabuli music does not seem to represent this “third presence”-gaze, although it still might communicate the “sphere of beyond” (again, see below). Also, without the aforementioned cinematographic and sound manipulative techniques, the chances of *tintinnabuli* music mediating that “gaze from the sphere of beyond” are greatly diminished, but not non-existent. First, it will suffice if at least one *tintinnabuli*-musical sequence in the film features these ways of worldmaking,¹⁷⁶ since this sequence will inform all the others (i.e., using the same music in other sequences makes all these sequences compatible in film, i.e., interpretable in the same or very similar terms). Secondly, even the films that do feature pre-existing *tintinnabuli*-music but sidestep the introducing of the “gaze from the sphere of beyond” on the secondary level of narration – should there be one! – will still be informed of the possibility, due to intertextual relations which influence all the texts that we may encounter.¹⁷⁷

4.3. Implications for further research

On the basis of my film analyses, I have for now established that *tintinnabuli* music has been perceived (suitable) to communicate a particularly natured “third presence”-gaze from a transcendental sphere of eternal spiritual values, i.e., to mediate the “sphere of beyond” in film. Now it is time to return to the second question underlying this research: “What musical attributes (in which particular combination) make *Für Alina* and *Spiegel im Spiegel* suitable for expressing those particular meanings?”

In search of “an adequately theorized conception of how music might support, or not support, the meanings ascribed to it” (Cook 2001: 171), I have in previous chapters found more ground to suggest which musical (acoustic) attributes engender the particular perception of that “third-presence”-gaze being distanced, more or less withdrawn, non-judgemental, calm, quiet, and slightly melancholic yet non-sentimental, than to make assumptions on what it is in the ‘sound’ of *tintinnabuli* music that makes this music an appropriate representation of eternal spiritual values of the “sphere of beyond”. Therefore, to discuss musical attributes which contribute to the perception of *tintinnabuli* music expressing/evoking certain spiritual values, it would seem necessary to look beyond the paradigm of research on music-emotion relationships (cf. Chapter 2).

The discussion of decisive musical attributes enabling *tintinnabuli* music to be perceived (suitable) to mediate the “sphere of beyond” constitutes a case of music semiotics proper. Thus references to the works of at least V. Kofi Agawu (esp. 1991),

¹⁷⁶ Quite often this one scene also displays a high cathartic potential.

¹⁷⁷ To be frank, this is also to say that after this point I might not be able to see any film employing Pärt’s pre-existing *tintinnabuli* music in any other way than featuring this implicit narration of eternal spiritual values.

Deryck Cooke (1959), Robert Hatten (esp. 1994, 2004), Raymond Monelle (esp. 2000), Leonard G. Ratner (1980), Gino Stefani (esp. 1987, 1995), and Eero Tarasti (esp. 1979, 1994, 2001, 2002) among others, not to mention Nicholas Cook (esp. 1998, 2001) and Philip Tagg (esp. 1987, 1979/2000, 1991/2000, Tagg & Clarida 2003/2006) cannot be avoided. After having weighed my options to fit the discussion which this question of *tintinnabuli*-musical attributes prompts into the limits of this dissertation, I have decided to present it in the form of implications for further research. In the rest of this chapter, the course this kind of analysis could take will be sketched.

Considering that, as cultural beings, we make sense of music on the basis of other similar music (cf. page 34ff), for further research I would envisage following the methodological course Philip Tagg has established. I find Tagg's research in the field of studies of popular music/musical mass media to present convincing evidence of consistent correspondence (within the broad context of Western musical traditions over the last few centuries) between certain tonal structures and certain paramusical phenomena. Thus I propose the question of *tintinnabuli*-musical attributes contributing to expressing/evoking certain spiritual values to be handled on the basis of two procedures which form the methodological kernel of Tagg's musematic analysis (see e.g. Tagg 1987, Tagg & Clarida 2003/2006: 94–99): 1) interobjective comparison; 2) hypothetical substitution or commutation. In short, this would first mean finding other pieces of music (i.e., interobjective comparison material, IOCM) which: 1) sound similar to the music under analysis (i.e., analysis object, AO) thereby featuring similar musical attributes,¹⁷⁸ which can then be hypothesised as items of musical code (IMC); 2) are perceived (suitable) to communicate a similar paramusical field of connotation (PMFC), i.e., feature common denominators of paramusical connotation.¹⁷⁹ As Tagg adds, the various pieces of interobjective comparison material should be part of the same broad music culture to which the music under analysis

¹⁷⁸ Originally Tagg uses the term 'musical structures'. His conception of what constitutes a musical structure displays strong similarities with Umberto Eco's 'cultural unit' (see and compare Eco 1976: 67): "Although a musical structure may have objective characteristics quantifiable in terms of acoustic physics, our understanding of musical structure here is cultural, i.e., as an identifiable part of a musical continuum that may be referred to or designated in either *constructional* or *receptional* terms [...]. Although a musical structure may or may not have a ready name, we posit that it must be not only audible but also identifiable and (at least approximately) repeatable by members of the same music-making community, and that it must be recognisable as having the same or similar function when it is heard by members of the same community of listeners, even though many members of that community may be not be conscious of either the structure or its effect (if any)." (Tagg & Clarida 2003: 94)

¹⁷⁹ This is to say: "For example, if you observe the minor key as an important trait in the music you are trying to analyse, you will [...] need to establish structural recurrence not so much of the minor key in other pieces of music as of the minor key performed in a certain meter at a certain tempo by certain instruments in a certain way in a certain musical idiom." (Tagg 1999: 36)

belongs, “because the same musical structure (defined constructionally) in two radically different music cultures is very unlikely to connote the same thing in both of them.” (Tagg & Clarida 2003: 96) Therefore:

“Musematic analysis allows the identification of musical signifiers and signifieds on the basis of two types of demonstrable consistency: [1] interobjective or intertextual, in the sense that the same or similar musical structure (designated at this stage of research in constructional terms) are used in different works by different musicians belonging to the same basic music culture; [2] the same or similar paramusical phenomena are linked by different individuals, belonging to the same basic music culture, to the same or similar musical structures.” (Tagg 2004: 2)

Once the semiotic hypothesis is put forward that a particular combination of musical attributes in the AO relates to the common denominator(s) of PMFC(s) found in all the IOCM containing that same, or a very similar, combination of musical attributes, commutation of attributes would then serve as a simple control mechanism for testing the validity of the semiotic deduction.

To start with semiotic hypotheses, the first obvious notion about the “sphere of beyond” which *tintinnabuli* music as film music is perceived to mediate, is its being a distant entity. This notion is evoked partly by the ways of media pairing in film, and partly – undeniably! – by the music’s acoustic attributes (the ‘sound’). Namely, as discussed in chapter 2.2, ‘distance and magnitude in time and space’ are also connotations coming to the fore in the free descriptions of experiencing *Für Alina* and *Spiegel im Spiegel* as concert music (see also footnote 117 on page 101). (Additionally it could be pointed out that *tintinnabuli* music as concert music is often associated with timeless notions like “intense purity”, “luminous beauty”, “spiritual tranquillity”, etc.) Therefore, the *tintinnabuli* compositions *Für Alina* and *Spiegel im Spiegel* must both feature musical attributes that enable to associate this music with meaning categories (or, Verbal-Visual Associations; see Tagg & Clarida 2003) ‘long ago’ (in time), and/or ‘far away’ (in space), and/or ‘somewhere else’ (in mind).¹⁸⁰ In other words, for average listeners’ ears, *tintinnabuli* music features acoustic attributes that we, as cultural beings, have encountered in an array of audiovisual or audio contexts that have aimed to communicate similar meaning categories.

Yet an implicit ideological issue immediately arises here. Namely, the musics these other audiovisual or audio contexts have made use of are mostly certainly tonal and grounded in functional harmony. Hence the musical attributes in my semiotic hypothesis would necessarily be characteristic of that particular paradigm in Western music. Pärt’s *tintinnabuli* music, on the other hand, has been claimed to form a paradigm of its own. As Saale Kareda (2003a: 26) says: “Pärt has created

¹⁸⁰ Since this is a tentative sketch for further research directions, for background and explanations the interested reader is kindly asked to turn to Tagg & Clarida 2003, esp. pp. 307–330 and 442–474.

outside the paradigm of functional harmony, from tonal material a new type of polyphony.” For that reason there are musicologists who claim that Pärt’s *oeuvre* could not be adequately analysed with any methodological means designed for music of the common practice period (Classic-Romantic music), since these could only reveal what *tintinnabuli* music is not.¹⁸¹ Then again, even common practice music cannot pride itself in adopting an all-encompassing methodological system of adequate constructional descriptions (i.e., denoting how music’s structural elements are constructed technically): “For example, while harmonic practices can draw on a whole array of constructional descriptors, vocal timbre, an equally important aspect of expression in our culture, does not.” (Tagg & Clarida 2003/2006: 95)

At this point, my justification for overlooking this ideological concern is approaching the question of decisive musical attributes from the receiver’s end. As is generally the case in this dissertation, I am trying to understand *tintinnabuli* music, above all, in receptional, and not constructional, terms; that is, as it is responded to and used by average listeners (incl. filmmakers and viewers) in contemporary context of Western culture of musical multimedia. While it can be argued that the musical attributes which I am going to propose below do not all-inclusively describe Pärt’s *Für Alina* and *Spiegel im Spiegel* as concert music, I believe these nevertheless describe the compositions as film music. (Maybe the following should be left unexpressed, for the sake of the concerned musicologists, but here it is: in my analytical undertakings, Pärt’s pre-existing *tintinnabuli* compositions used in film soundtracks become handled not so much as Classic-Romantic music, but rather as popular music; and considering their enormous popularity – not only in film, but

¹⁸¹ Cf.: “Tintinnabuli-style of Arvo Pärt (b 1935), which brought him worldwide recognition, has already been around for over a quarter of century, luring listeners with music, which as if mediates information from other levels of consciousness. The controversial simplicity of Pärt’s tintinnabuli-music creates often confusion in authors. One can perceive special radiance and concentration in that music, but mostly reaches to a deadlock while using tools of contemporary music analysis. As a Finnish musicologist Outi Jyrhämä phrased in 1988: “Similarly to music in general as being individual and particular, the same way Pärt’s music is a serious challenge to a musicologist. To define accurately the interrelation of the tradition, and, on the other hand, to represent (envisage) individuality, assumes having an empathical eye and capability of finding new ways to describe new phenomena. The hypotheses of main lineages of music, which are the bases of current research techniques, do not correspond to Pärt’s special mode of the style, which is reduced to the far end. This is why the analyses give quite easily as if negative results: describing what that music does not contain, but nothing about what it contains.” (Kareda 2003a: 24; Jyrhämä cited from weekly newspaper “Sirp ja Vasar” [Sickle and Hammer], 24 Jun 1988). According to Oliver Kautny (2002: 188ff), German music critics (esp. Wolfgang Schreiber, Wolfgang Sandner) were influential in shaping this reception around 1983/84 in the West. 1984 saw the release of ECM CD *Tabula rasa* (New Series 1275) with Wolfgang Sandner’s liner notes, and since it were these words of Sandner the other critics later took over in what became stereotypical descriptions of Pärt and his *tintinnabuli* music, Kautny considers Sandner to be the one to launch the well-known character myth of “Pärt als Mönch.” For a brief analysis of how the album’s visual elements reinforce Sandner’s casting of Pärt as a spiritual mystic whose music offers a religious experience see Cizmic 2008: 64–65.

also in theatre performances and dance [and figure skating] choreographies, not to mention the number of amateur film clips and slideshows in YouTube – that might not even be entirely inappropriate at all.) To turn things around, this is to say that in terms of canonical musicology, there apparently is a current lack of established descriptors for Pärt's musical structures (in Tagg's sense) wherein silence and reverberation seem to be as important as organised sound – at least the lack of constructional descriptions and at least verbal (logogenic) descriptions. On the other hand, my research in the paradigm of film music studies aims to demonstrate that there nevertheless are a number of non-verbal and receptional descriptors to consider.

In this sketch for further research directions, I have preferred to draw from Philip Tagg's and Bob Clarida's (2003) massively impressive and insightful "reference work", instead of looking for actual interobjective comparison materials myself.¹⁸² Accordingly, I would currently suggest *Für Alina*'s and *Spiegel im Spiegel*'s 'long ago'/'ancient'/'timeless' quality to be evoked directly by its

- consonant modal (archaic) sound;
- two-part texture (i.e., dual pitch in homorhythmic motion) that does not depend on whether the number of discoursing bodies is one (solo, as in *Für Alina*) or two (duet, as in *Spiegel im Spiegel*);
- compositional clarity, easy-to-follow musical grammar and syntax;
- small number of musical events / motional stasis, conditioned by focusing on "exploring the ramifications of a single specific musical concept" (*Hillier 2005: 5);
- immutability of discoursing mode, i.e., of rhetorics (see below).

In terms of 'far away in space' (i.e., the feeling of spaciousness) I would suggest the crucial musical attributes to be:

- extremely large registral range;
- scintillating timbre of piano notes in high register (suggestive of 'twinkling') next to the low register pedal point(s);
- ample reverberation, due to

¹⁸² Just to record one example: the piano music of Wlodek Gulgowski (esp. *Illusion I*) has been found suggestive of Pärt's *tintinnabuli* music. See a review of CD *Wlodek Gulgowski: 13 Works for Piano*, Phono Suecia PSCD 065: "At track 7 we hear the work *Illusion I*. [...] I hear... Arvo Pärt! Yes, quite strongly, quite evidently. [...] The sonorities are very much in agreement with some of the more brittle, austere compositions by Pärt, like *Für Alina* or *Spiegel im Spiegel*. They are definitely children of the same intuitive appeasement, the same spiritual, soaring coming-to-terms-with... Yes, beautiful it is! The music is exceedingly introspective, losing itself in a spiral drift inwards... [...] with the peaceful sense of introspection and acceptance" (<http://home.swipnet.se/sonoloco13/phonosuecia/gulgowski.html>, accessed 21 Nov 2008).

- in-composed¹⁸³ (overtonal) reverberation, conditioned by
 - pairing the triadic pitches with linear pitches in a way that a single unchanging tonic triad, actual or (overtonally) implied, is constantly present throughout the music ('quality of ternariness');
 - the use of sustaining pedal allowing for accumulation of overtones;
 - the pauses between melodic utterances to carry the (overtonal) reverb;
- acoustic environment in the actual venue used for recording, and/or electroacoustic amplification;
- slow to medium tempo;
- low sound level, i.e.,
 - quietness;
 - small number of discoursing bodies;
- lack of / very small amount of vibrato in string instrument (signifying also distance in emotional terms; and 'long ago' as performing practice).

The quality of 'somewhere else' in mind – whether associated with meditation, or being lulled – would be evoked by *tintinnabuli* music's

- specific overtone-rich oscillating bell-like sound, inevitably engendering associations of the spiritual or religious kind in Western culture;¹⁸⁴
- music's discoursing mode, i.e., from stating a case and then repeatedly returning to stating it again with only subtle changes, resulting in music's 'figurative quality of circling or mirroring'.

On the one hand the constant repetition engenders a sense of stability and safety; on the other, it is a representative characteristic of yearning (for something/someone) as extramusical activity. After all,

"Most of the connotations which music arouses are based upon similarities which exist between our experience of the materials of music and their organization, on the one hand, and our experience of the non-musical world of concepts, images, objects, qualities, and states of mind, on the other. There is a great deal of evidence, some of it intercultural, which indicates that our experience of musical stimuli is not a separate, special category of experience but that is continuous with and similar to our experiences of other kinds of stimuli." (Meyer 1956: 260)

For the melancholic yet non-sentimental nature of that "third presence"-gaze, it has to be said that while both compositions appear to suggest 'melancholy' (see also chapter 2.2), the concept does not seem to entirely conform in both cases. It would

¹⁸³ That is, the reverberation is not added to a performance at the time of recording (through electronic amplification of sound) or postproduction (e.g., as studio reverb at mixing sessions).

¹⁸⁴ Cf.: "How is it that a simple chord or a two-part texture sounds 'religious'? Perhaps this impression stems from the oscillating, vibrating sound of bells that Pärt repeatedly imitates in his music and that has become a hallmark of his style." (*Schäfer 1999)

be a safe bet to claim that *Für Alina* is more ‘inclined to sadness’ than *Spiegel im Spiegel*. Drawing from Tagg & Clarida (2003), in addition to the minor mode and its lyrical nature, *Für Alina* actually features several musical attributes the listeners (we), as cultural beings, have learned to understand as being expressive of ‘sadness’. These include the highlighted minor second as the first melodic interval (i.e., “the most sad interval”, Gabrielsson & Lindström 2001: 240; see Ex. 2.1) and implicit ‘minor add 9’ sonorities that issue from accumulation of overtones most notably in *Für Alina*’s first, third and the last melodic utterance (thus transforming the linear musical axis into one that is vertical at the same time, i.e., the last complex of accumulating overtones we are left with stems from melodic minor 2nd); also the highlighted minor sixth ascent (this is the largest melodic interval within an utterance) and the subsequent formation of minor key 5 $\bar{7}$ 3 $\bar{2}$ ($\bar{1}$) motif in the beginning of the seventh melodic utterance (bar 8). Considering the limited scope of *Für Alina*’s musical material (as notated in the score) there are in fact too many of these attributes to suggest any other emotional connotations.

Yet ‘sadness’ is not by far the only characteristic of melancholy; so is yearning for something/someone. Furthermore, while its dimension of activity/arousal is undeniably low (i.e., melancholy implies pensiveness or introspection), depending on circumstances ‘melancholy’ could probably be classified both as negatively or positively valenced emotion. For example, ‘nostalgia’ could pass for positively valenced ‘melancholy’. And I would propose ‘nostalgia’ is rather what we are dealing with in *Spiegel im Spiegel*. In this context, that is to say that the figurative quality of *Spiegel im Spiegel* as mirroring (regular and repetitive) seems to override all of its other musical attributes expressive of emotions, resulting in the perception of ‘melancholy’ as ‘nostalgia’, as yearning for something unattainable (long ago, far away, somewhere else), possibly forgotten or dispossessed. (Notice that both *Für Alina* and *Spiegel im Spiegel* have been perceived to be suggestive of ‘dream’ as well.)

While Tagg’s and Clarida’s “compendium of musical effects” (*Moore 2005) has been of great help in disentangling that particular perception of the tintinnabulical “third-presence”-gaze, when it comes to making assumptions on what it is in the ‘sound’ of *tintinnabuli* music that makes this music an appropriate representation of the eternal spiritual values of the “sphere of beyond”, I presently have no “resource books” to turn to. Considering my research so far, then, it seems reasonable to look for interobjective comparison material in other film musics.

After all, signifying and representing the “sphere of beyond” is a function certainly not confined to *tintinnabuli* music in films. Other similarly sounding (i.e., featuring similar musical attributes) and similarly displayed examples of film music (esp. without any further musical/sound arrangements, unlike in *American Beauty*, *Depuis qu’Otar est parti*, or *Mother Night* referenced above), which enable associations with meaning categories ‘long ago / far away / somewhere else’ and ‘melancholy / nostalgia (i.e., yearning for)’ can prove successful in fulfilling the same

function. Thus, for example, in his film *Le temps qui reste* (France, 2005), François Ozon has twice used Valentin Silvestrov's *Postludium* no. 3 for piano and cello in a way that if a commutation test were made with Pärt's *Spiegel im Spiegel*, there would hardly be any difference. On the secondary level of narration, both sequences function as a mirror to look into and ask oneself what it means to live, to be human.

First of these sequences occurs after the protagonist, a young photographer Romain (played by Melvil Poupaud) dying of cancer, has – in his own terms – reconciled with his sister. Once very close in childhood, they have alienated as grown-ups. After making a phone call to her, although standing only couple of steps from her at a playground where she spends time with her children (*music starts ~0:48:25ff*), Romain as if changes his mind about leaving his presence unknown and starts walking towards her sister. At the same time her baby starts crying and while she caresses her, Romain takes a photo of these two and nevertheless walks away.

Since the last fight between Romain and his sister had started over his refusal to photograph her children, taking this photo here and now is his acceptance – but not only of his sister as she is, but also himself. Photography takes on a deeper meaning for Romain when he learns he is going to die. Suddenly, it has another dimension. On the one hand, making, developing, storing and collecting images are all ways of fighting against time, trying to keep it at bay; on the other, he will capture a moment of pure love here in the form of a mother caressing her baby, a love that is currently lacking in his own life.

Whereas this musical sequence features no diegetic dialogue, the diegetic sounds of children playing are constantly present with the music, except for one instant: the moment of Romain's acceptance is composed in a way that for a moment all diegetic sounds become suppressed and only the slow, gentle and melancholy cello and piano duet is heard when he gets his camera and takes this photo.

The second sequence which I would like to refer to, is the film's last scene. Romain, now thin and skinny from his illness, is alone among numerous other people on the beach. Silvestrov's *Postludium* no. 3 starts after he has, figuratively, met and made peace with his inner child (1:11:09). The diegetic sounds will become suppressed (1:11:54ff), high-angle shots will come to prevail, a very long take (62", the film's penultimate shot) shows all people leaving the beach in sunset, except for Romain; and the music flows until the sea's silent murmur submerges it.¹⁸⁵

Not displaying *Spiegel im Spiegel* in these two scenes surprises me, since the film makes use of *Für Alina* from ECM CD *Alina* (as credited in the film's end), which actually features *Spiegel im Spiegel*. Thus, the choice of Silvestrov is like going an extra mile! In interviews, when asked, how he chose the music for film, Ozon has replied:

¹⁸⁵ Notice also the allusion to Tom Tykwer's *Heaven* in the ways of worldmaking in a short episode (~1:00:46) where Romain (in close-up) shaves his head with hair clipper: the diegetic sounds are suppressed and the foregrounded high-register piano music in slow tempo, featuring ample reverberation, is very much reminiscent of *Für Alina* or *Variationen zur Gesundung von Arinuschka*.

“I gravitated towards very pure music with religious undertones: Arvo Part, Silvestrov. In the beginning there isn’t much music, just a little, to enhance the [protagonist’s] childhood moments. But music gradually seeps into the film as Romain reconciles with the world around him. There is something necessarily sacred about Romain’s journey. He’s in a church when he reminisces about his sexual identity. It seemed to me that Romain should confront his feelings about spirituality, the afterlife, and all the metaphysical questions that invariably arise in such a situation.” (Pressroom material for the 58th Cannes International Film Festival 2005, <http://www.François-ozon.com/english/index.html>; accessed 29 Jun 2007)

“I wanted very simple melodies. I didn’t want symphonic music. I wanted something liturgical. So I tried many different musics, and when I found Silvestrov and Arvo Pärt, I thought it was the right way to follow the character, to be with him and not to, how do you say it... Not like in the American movies where, when it’s sad, there is the violin, these kind of things. I had the feeling with this music that it could let the audience have its own feelings and not to push the sentimentality too much. To be more emotional without being sentimental.” (cited from *Eaves 2006)

The musical attributes of ‘long ago / far away / somewhere else’ and ‘melancholy / nostalgia (i.e., yearning for)’ Silvestrov’s *Postludium* no. 3 shares with Pärt’s *Spiegel im Spiegel* (and *Für Alina*) are:

- (mostly) consonant sound with strong a subdominant/modal feel;
- compositional clarity, easy-to-follow musical grammar and syntax;
- small number of musical events (in the excerpt of *Postludium* that sounds within the film);
- immutability of discoursing mode, i.e., of rhetorics (in the excerpt of *Postludium* that sounds within the film);
- music’s figurative quality of ‘floating’¹⁸⁶, possibly ‘circling’;
- reverberation:
 - some in-composed, i.e., conditioned by short melodic utterances separated by pauses to carry the aftersounds;
 - mostly conditioned by the acoustical environment in the actual venue used for recording, and/or electroacoustic amplification (possibly also added at postproduction);
- slow to medium tempo;
- low sound level, i.e.
 - quietness;
 - small number of discoursing bodies;
- lack of / very small amount of vibrato in string instrument (signifying also distance in emotional terms; and ‘long ago’ as performing practice).

¹⁸⁶ Let it be reminded that among the metaphorical descriptions of *Spiegel im Spiegel* as concert music the characteristic quality most often mentioned is “floating” (*Ashby 2000, *Koob 2004, *van Veen 2000 in Appendix 1; see also *Eichler 2005 in Appendix 2).

It could also be argued that the excerpt from Pärt's Symphony no. 3 in *Le temps qui reste* also proves successful in fulfilling the function which I have claimed to be that of his *tintinnabuli* music. Although the excerpt from the very beginning of the Symphony's first movement would actually constitute an appropriate interobjective comparison material for *tintinnabuli* music, this observation brings me to my last point in this chapter.

As expressed, signifying and representing the "sphere of beyond" is a function clearly not confined to *tintinnabuli* music in films. Moreover, the meaning category denoted as "sphere of beyond" is certainly not confined to films with *tintinnabuli* music. Far from it: currently it seems to me that the "sphere of beyond" appears to be a supertextual narrative meaning category in contemporary story-telling – possibly even epochal in Western (post-)post-modern, post-religious, ever-globalising material world of disconnectedness and precarious value systems – which is called upon for confirmation of the validity of integrity, substantiality, etc. in the mundane lives of characters/humans.¹⁸⁷ Thus, on the one hand the non-uniqueness of *tintinnabuli* music in being appropriate for expressing eternal values of the "sphere of beyond" could suggest a film historical tradition of presenting such meaning categories with music that is composed of similar musical attributes and sounds like this one. Further research and collecting of evidence would be needed to explore this implication. On the other hand, as Chadwick Jenkins (2006–2007) has shown, in principle what I have come to call the "sphere of beyond" can also be signified and represented by music that does not sound like Pärt's *tintinnabuli* works. Namely, in analysing Ingmar Bergman's *oeuvre* Jenkins has found that

"... in film after film, Bergman seems to reserve [Johann Sebastian] Bach's music for particularly revealing moments within the narrative structure. Bach's music functions to give access to a rarified atmosphere of revelation and emotional depth; it reveals something previously inaccessible within a character (to him- or herself and to us as the audience). Far more than simple emotional underscoring, Bach's music plays a vital role in several of Bergman's films, partly as a narrator and partly as a character in its own right, its presence intangible and yet palpably felt." (Jenkins 2006a)

The suggestions I have made in this dissertation are remarkably similar. Considering the last sentence, Bach's music being "partly as a narrator" parallels my claim that Pärt's *tintinnabuli* music appears as a "third presence"-limelighter, signifying meaning categories implicit or absent in the immediate plot context; "partly as a character" finds its parallel in Pärt's music being the representation/embodiment of the "sphere of beyond"; its presence is intangible by music's functioning on the level of secondary narration ("above" the *diegesis*); and "palpably felt" by ways of world-

¹⁸⁷ And in this sense I find it very telling that in terms of emotional charge, the scenes with *tintinnabuli* music appear to be filled, above all, with melancholy and nostalgia – as if the confirmation were nevertheless utopic, a kind of wishful thinking.

making, i.e., by having displayed the music in a particular way (see esp. Jenkins's [2007a] analysis of Bach's Violin Concerto in E Major in *Persona*). To bring some more examples of parallels:

"According to Bergman, Bach's music "gives us the profound consolation and quiet that previous generations gained through ritual. Bach supplies a lucid reflection of otherworldliness, a sense of eternity no church can offer today." Bach's secular music retains (perhaps in muted or even sublimated form) the spiritual transcendence of his more overtly religious work; it provides us with a kind of qualified religiosity more suitable to an age of disbelief and radical doubt, disdainful of sacral rites shrouded in gloomy mystery. And yet the sacred as a basic human need underwrites, according to Bergman, all of Bach's music; the religious sublime serves as the indispensable substrate for the expressive human warmth that suffuses this music." (Jenkins 2006a)

"Bach's music represents for Bergman, as he repeatedly claimed that it did, the only access to the luminous other realm, [...] it [holds] some trace of our sacral past and the need for spiritual redemption despite our tenuous hold on religion" (Jenkins 2006b).

"Bach's music [...] is not simply a hermeneutic device (or worse, a compulsive force) that underwrites the meaning of the scene. It offers no emotive mirror in which we can behold unaltered the inner workings of [characters'] soul." (Jenkins 2007a)

"[Bach's] music is always heard within [Bergman's] films in stark contradistinction to a far more corrupt and treacherous realm of existence—that is, the life of the everyday with all of its attendant resentments and regrets, its enmities and lost hopes, its illusions and a pained wish for the release that only death can provide. Bach's music gives us a glimpse [...] into the dominion of the divine (or whatever emaciated notion of divinity can be accepted within Bergman's dark vision). Bach's music is the result of a human act that transcends our degraded humanity; it is the act of looking beyond the vicissitudes of our fraudulent claims to identity to perceive a luminous space of pure being, of acceptance, and of love." (Jenkins 2007b)

"... within Bergman's cinematic world, this particular music encompasses and purifies all of the human desire for love and the inevitability of loss that love entails that the narrative conveys. Bach's music does more than represent; it redeems and it provides solace specifically through its ability to tap into the ennobling possibilities that underwrite human nature. But while this music reveals the heights of human possibility, the promise of wholeness that it conveys always remains beyond the reach of the film's protagonists." (Jenkins 2007b)

The musical compositions Jenkins refers to are the Saraband from the E flat Major Cello Suite (BWV 1010), the Saraband from the D minor Cello Suite (BWV 1008), the Violin Concerto E Major (BWV 1042; I and II movement), and *Goldberg Variations* (BWV 988). Claiming their acoustic similarity to *Für Alina* and *Spiegel im Spiegel* would be a stretch at best. Hence the discussion of common

musical denominators of Pärt's *tintinnabuli* music and Bach's music allowing these to be perceived (suitable) to communicate eternal values of the "sphere of beyond" would presuppose the collecting of further interobjective comparison material that would feature same or very similar PFMCS.

Yet in addition to common musical attributes, there might also be some non-musical common denominators to consider. As Dean Duncan (2003: 138; see also page 38 in this dissertation) has pointed out, the music of J. S. Bach has often been used in films to appear "as an echo of past devotions, and of assurances that justified them." In spite of whether his compositions employed in film are sacred or secular, "Bach has come to mean holiness" (Duncan 2003: 139). For example:

"Ingmar Bergman doesn't distinguish between the secular and sacred Bach, as the entire *oeuvre* signifies for him an unalienated plenitude. [...] Bergman frequently quotes of the legendarily single-minded Bach, who means devotion regardless of musical form and context, and who stands in contrast to the author's modern(ist) fragmentation and alienation." (Duncan 2003: 138, 164)

And now this discussion has shifted from composition to composer: what "has come to mean holiness" is at this point not music anymore, but the composer as a human being, a physical person. As Jenkins (2006a) indeed argues:

"Bach would seem to be a particularly suitable composer for Bergman to employ in his attempts to articulate his simultaneous longing for and denial of the existence of God. A composer with the highest artistic ideals and willing to make great demands on both himself and others in order to achieve those ideals, Bach worked the majority of his career as a composer for the Lutheran church. [...] He was highly disciplined and incredibly productive. [...] [Bergman] too has been admirably productive and part of his attraction to Bach may indeed have derived from the Baroque composer's diligence and devotion to his craft."

To draw parallels once more: just as in film (music) history J. S. Bach has come to represent "holiness, past devotions, and of assurances that justified them", so it is undeniable that part of the filmmaker's attraction to Pärt's *tintinnabuli* music can come from the composer's reputation or character myth (see e.g. Kautny 2002) – a non-musical (or, to be exact, paramusical) attribute. Still, as it is unheard of to value music only by reading the descriptive words in CD liner notes, i.e., without actually listening to music, the ultimate decisive factor for filmmakers nevertheless must be the sounding music itself – even if it reaches a filmmaker's creative consciousness not as concert music but already as a film/theatre/mass media music, i.e., first encountered in and experienced through someone else's audiovisual creation, hence pre-interpreted in a certain way. The latter, as I will briefly discuss in the final chapter of this dissertation, after all increasingly is becoming more and more common a way to meet any music today.

5. Conclusions: Facing the music

On the example of two Arvo Pärt's early instrumental *tintinnabuli* compositions *Für Alina* (1976) and *Spiegel im Spiegel* (1978), this dissertation has explored the paramusical field of connotation of *tintinnabuli* music. In addition to the general mapping of important aspects of musical semiosis in the contemporary context of the Western culture of musical multimedia, among the main aims of this research were:

- 1) To study the aesthetic reception of *tintinnabuli* music as concert music, in order to find out what kind of expressive meanings listeners have perceived *tintinnabuli* music to convey and evoke. This was achieved in Chapter 2 through the content analysis of free descriptions of experiencing *Für Alina* and *Spiegel im Spiegel* as concert music. The free descriptions were collected from the previously published texts of 20 different subjects (see App.1.1 and App.1.2).
- 2) To study the use of Pärt's pre-existing *tintinnabuli* compositions in contemporary film soundtracks, in order to find out what kind of expressive meanings have filmmakers found possible/appropriate to communicate with *tintinnabuli* music. This was achieved through the analyses of films as integrated artistic multimedia texts in Chapters 3 and 4.
- 3) To study the aesthetic reception of *tintinnabuli* music as film music, in order to find out whether there is any difference between how *tintinnabuli* compositions are perceived as concert music, and how these can be experienced as film music. In terms of their aesthetic reception, I was as interested in how other film viewers have experienced Pärt's pre-existing compositions in film contexts as in my own (analytic) response to the films and the music (presumably coinciding to a great extent with the filmmaker's intention). Thus this task was achieved in Chapters 3 and 4 through: 1) the content analysis of 43 free descriptions (see Appendix 2) of experiencing *Für Alina* and *Spiegel im Spiegel* as film music; 2) taking into consideration my own analytical findings; and 3) by intercomparison of the results with free descriptions of *Für Alina* and *Spiegel im Spiegel* as concert music.
- 4) To theorise how *tintinnabuli* music might support the meanings ascribed to it, i.e., what musical attributes make *tintinnabuli* music suitable for expressing/evoking the particular meanings which it can be argued to express/evoke. In the case of analysing *tintinnabuli* music as concert music, this task was

executed in Chapter 2 in the form of music analysis in the paradigm of cognitive studies of musical expression. In the case of analysing *tintinnabuli* music as film music, this task was executed in chapter 4.3 in the sketch form of ‘implications for further research’ in the paradigm of studies of popular music/musical mass media.

Next, I will review the respective results one by one, starting from the first main aim.

First, in addition to recognitions of the opposing expressive properties of *tintinnabuli* music in general,¹⁸⁸ the free descriptions of *Für Alina* and *Spiegel im Spiegel* experienced as concert music also revealed each composition to express/evoke specifically (as opposed to randomly) discrepant emotive content. The ‘tender’ minor mode *Für Alina* was also perceived to express/evoke a quality of ‘cold brightness’ (‘smartness’); or, depending on the listener’s predilection, the ‘terse’, ‘crystalline’ *Für Alina* to express/evoke ‘soothe, delight and sweetness’. The ‘gentle’ and ‘graceful’ major mode *Spiegel im Spiegel* was perceived as “melancholy embrace” and a “sad and simple idyll” – for no reason I could explain at that point in Chapter 2. That prompted me to suggest that there could be: 1) other and/or more complex musical attributes decisive in determining the emotional expression of *Für Alina* and *Spiegel im Spiegel* in addition to those I had drawn from research on music-emotion relationships; 2) other and/or more complex correlations between the musical attributes and (emotive) paramusical structures, than those I had drawn from research on music-emotion relationships. On the other hand, the free descriptions demonstrated remarkable similarities in perceiving both pieces. The prevailing impression of *Für Alina* and *Spiegel im Spiegel* experienced as concert music was of ‘calmness’, ‘tenderness’, and ‘ethereality’; while the time-space relations they evoked were associated both with ‘intimate closeness’ and ‘distance and magnitude in time and space’ – as if something in *Für Alina* and *Spiegel im Spiegel* nevertheless prevented the listener from complete emotional submersion. Additionally, references to ‘religiousness’ were made in the case of both compositions – a fact I found possible to explain also in ways other than the influence of the composer’s character myth or popular/public image on his music.

Secondly, on the basis of my film analyses in Chapters 3 and 4 (in some cases supported by interviews with filmmakers), I established that filmmakers have perceived *tintinnabuli* music suitable to communicate a ‘distanced’, more or less

¹⁸⁸ Cf. Tom Tykwer: “[Pärt’s] music came up during the production phase when director’s assistant Sebastian Fahr played me the new record by Arvo Pärt, “Alina”. I liked it a lot but I was worried that it might make the film too ‘soft’. It was only when we were cutting that I realized that the works by Arvo Pärt, while graceful and tender, are also very strict with regard to organization and structure. That’s exactly what we were aiming at in the film, to make it tender, emotional and human but also give it very clear contours. We noticed that Pärt’s music helped us keep a clear overview and not lose that clarity, which the music in fact intensified.” (*Schultze 2001)

‘withdrawn’, ‘non-judgmental’, ‘calm’, ‘quiet’, and slightly ‘melancholic’ yet ‘non-sentimental’ “third presence”-gaze peering down on the characters, their actions and other plot events from the “sphere of beyond” which consists in ‘eternal spiritual values of integrity and substantiality’ and the authentic essence of which is “the idea of one” (or, the ‘idea of One’; see below). Among these spiritual values that exist beyond time and space, one finds humanity/humaneness (goodness/kindness), empathy, compassion, mercy, love. (The list is not exhaustive.) Moreover, *tintinnabuli* music tends to be presented in films as representing, not only signalling this “sphere of beyond”. As I have demonstrated, this music tends to literally be raised above the plot level by being paired with high-angle overheads, long takes, and dissolves between shots; and/or by manipulating the sound level so that certain diegetic sounds are suppressed while the nondiegetic *tintinnabuli* music sounds. These are perhaps the most efficient visual means of conveying an illusion of stopped time, or of timelessness, and mediating the general impression of distance and calm. Remarkably, at the time of Pärt’s pre-existing music sounding in film, the eternal values represented in this music tend to be implicit in or altogether missing from a particular plot world; they remain beyond the characters’ reach, possibly beyond their understanding. Thus, every time *tintinnabuli* music is heard in film it functions as a signifier of this “sphere of beyond”; hence as a specific rhetorical construction, which Lotman (1981/1994) has termed “the text within the text”. In other words this is also to say: in addition to similar narrative/thematic reasons for introducing *tintinnabuli* music in film, similar ways of pairing this music with other filmic means of expression can be shown to have been employed – regardless of the diverse plots, or film genres, or *tintinnabuli* compositions used.

The argument throughout this dissertation has been that Pärt’s pre-existing *tintinnabuli* music is not – or not primarily – called upon in film to signify on the plot level, but to mediate narrative meanings from the conceptual perspective. That is to say, this music is not introduced only or primarily, for example, to emphasise particular emotions of characters at particular points of time, or to set specific moods suggested by characters’ actions and other events taking place; but to distance the audience from the emotions on screen and to offer a specific reflective point of view to the characters, their actions and plot events (from the “sphere of beyond”). Nevertheless, that does not exclude the possibility of perceiving, interpreting, and/or experiencing *tintinnabuli* music on the plot level, nor to be completely emotionally moved by it. After all, as is the case with any film music, Pärt’s pre-existing *tintinnabuli* compositions simultaneously function on various interpretive levels – “temporal, spatial, dramatic, structural, denotative, connotative” (Gorbman 1987: 22); hence ‘tender’ on one level simultaneously translates into ‘humane’ on the other, and therefore the discrepant emotive content can be simultaneously made use of as well. For example, as Chapter 3 demonstrated, it is just as legitimate to talk about paramusical differences between *Spiegel im Spiegel* and *Für Alina* (and between different renderings of each; see chapter 5.1), as is discussing their similarities. As I already

claimed, the paramusical differences between *Spiegel im Spiegel* and *Für Alina* manifest themselves on the film's plot level, while their simultaneous similarity (based on *tintinnabuli* style) becomes revealed on the level of secondary narration (i.e., authorial level, conceptual perspective). The matter thus lies in the observer's standpoint. What we perceive is a question of one's perceptive abilities and/or decisions; to draw attention to possibilities of broadening these has been my intention in positing this argument of primacy.

Thirdly, in comparing the aesthetic reception of *tintinnabuli* music as concert music and as film music, a remarkably consistent paramusical field of connotation can be indicated. Thereby it is most noteworthy that, while *tintinnabuli* music as concert music elicited more associations of 'religiousness' than as film music, under the latter condition, 'religiousness' seems to transform into or become acquired by 'long ago' (in time), and/or 'far away' (in space), and/or 'somewhere else' (in mind). In other words, *tintinnabuli* music's specific overtonally rich bell-like sound not only raises associations of the spiritual or religious kind in contemporary Western culture of musical multimedia, but also of something unattainable, forgotten, or dispossessed – palpably so. (Musically/musicogenically, then, would it imply that, in the average receptive mind of the contemporary Western culture of musical multimedia, it would be one and the same?¹⁸⁹) Furthermore, the remarkable sense of 'distance' elicited by both *Für Alina* and *Spiegel im Spiegel*, as both concert music and film music, is also emotional. That is to say, the music exhibits a strong non-sentimental quality, which rather calls for the listener's emotional soberness. That said, this quality nevertheless certainly cannot prescribe the refraining from possible complete emotional submersion – not in concert practice; and especially not in films that disentangle complicated subject matters. In the latter case, the 'against all odds' scores have often proved to have the most poignant effect on spectators (although in that case it can hardly be considered complete emotional submersion into music). Other than the sense of 'distance' and in addition to 'calm' and 'quiet', under both conditions, both *Für Alina* and *Spiegel im Spiegel* are generally perceived to express/evoke, above all, 'melancholy' – whether the inclination is towards sadness or nostalgia. In the end of this chapter I will point to one more consistency between the reception of *tintinnabuli* music as concert music and film music which concerns mediating the 'idea of One'.

Fourthly, throughout this research my interest in musical attributes which make *tintinnabuli* music suitable for expressing/evoking the particular meanings it can be argued to express/evoke concerned first and foremost: 1) *tintinnabuli* music as film music; and 2) the particular meanings encompassed in the "third presence"-gaze from the "sphere of beyond". As was clarified in film analyses that meant looking for attributes that would be common to both *Für Alina* and *Spiegel im Spiegel*, i.e.,

¹⁸⁹ Cf.: "No particular connotation is an inevitable product of a given musical organization, since the association of a specific musical organization with a particular referential experience depends upon the beliefs and attitudes of the culture toward the experience." (Meyer 1956: 262)

based on their being exemplifications of *tintinnabuli* style. (See chapter 5.1 for discussion of their idiosyncratic musical attributes.) In this case, structuring *Für Alina* and *Spiegel im Spiegel* on the rather elementary principles of tonal music theory used in research on music-emotion relationships led to an impasse. Nevertheless, approaching the compositions as concert music in the paradigm of studies of music and emotion in Chapter 2 set the necessary ground – there more so because I considered filmmakers in general to be common listeners.

Concerning the musical attributes contributing to the “third presence”-gaze from the “sphere of beyond”, I have found the most enlightening to be the three discussed at the end of chapter 3.2.3, which also allowed for the making of intertextual connections between films: 1) the core principle of *tintinnabuli* technique, i.e., ‘dual pitch in homorhythmic motion’; 2) the discoursing mode of repetitiveness, i.e., ‘figurative quality of circling or mirroring’; and 3) the bell sound (“ubiquitous triad”), i.e., ‘quality of ternariness’. These I would consider decisive on mediating the essence of the “sphere of beyond”, i.e., the ‘idea of (being) one (and the same)’. Other musical attributes sketched in chapter 4.3 (and to a certain extent also those in chapter 2.2) contribute rather to mediating the quality of ‘long ago’ / ‘far away’ / ‘somewhere else’, and the particular emotional inclination (‘melancholy / nostalgia’). My suggestion that filmmakers have been drawn, first and foremost, to the specific immediately recognizable ‘sound’ of *tintinnabuli* music (irrespective of instrumental/vocal timbre) and the associations it engenders – not the characteristic features of particular compositions on the one hand, or the composer’s character myth on the other – therefore seems justified.

In addition to the specific ‘sound’ of *tintinnabuli* music, I would suggest that the charm of this music for filmmakers lies, firstly, in the fact that the musical parameters of *tintinnabuli* compositions tend to remain constant throughout a piece – especially in the early instrumental compositions that are most frequently used in film soundtracks. When the music is slow, and/or features *legato* articulation, and/or has a bright timbre, it will do so throughout the piece; and due to this immutability, the mode and intensity of musical expression do not vary during the course of a piece as well. Thus, ‘invariability’ (of parameters of musical expression, and of discoursing mode) can be considered a decisive *tintinnabuli*-musical attribute, which defines and confines the music’s semantic potential, or the range of possible meanings it could support; and which facilitates being unambiguous in communicating filmic messages (e.g., a specific point of view). Secondly, one of the greatest vantages of *tintinnabuli* music as film music – especially if disentangling complicated subject matters – is its lack of sentimentality, or, its emotional restraint. This (receptional) musical attribute of ‘non-sentimentality’ is extremely efficient in creating distance, as opposed to lulling the spectator into suspension of belief in the fiction (removing barriers to belief, silencing the spectator’s censor, fusing subject to film body; cf. Gorbman 1987: 55, 64). Finally, pragmatic reasons cannot entirely be ruled out. On the one hand, *tintinnabuli* music’s formal features (repetitive patterns, caesuras,

lack of development) make it relatively easy to edit with images and other sounds, while allowing for more creative film-compositional techniques than simply turning the music “on” and “off”. On the other hand, in the contemporary context of the Western culture of musical multimedia, *tintinnabuli* music does function “as part of a cultural shorthand” (Duncan 2003: 138); *tintinnabuli* compositions clearly “do not stand [only] for themselves, but for something else, something which is outside them.” (Mirigliano 1995: 55)

The latter statement causes me to reiterate that not only musical attributes, but also paramusical notions, contribute to supporting the meanings ascribed to music. In the case of *tintinnabuli* music, traditionally, attention is first drawn to how its reception is inevitably immersed with Pärt’s specific character myth or the composer’s unflinching public image, most endorsed by the music industry. Less attention is directed to other paramusical notions, some of which I would consider far more decisive in influencing the reception of *tintinnabuli* music in our contemporary multimedia culture. Namely, in addition to cases where *tintinnabuli* music reaches the consciousness of listeners (incl. filmmakers) as concert music, today there are numerous possibilities for it to be encountered as film/theatre/dance/mass-media music instead. Consequently, the chances of encountering this music as already pre-interpreted (that is, by being displayed by someone in a certain way) are high. The context of reception becomes especially crucial when it is the first time for a person to come across *tintinnabuli* music, since first impressions tend to last. In suggesting that filmmakers have been drawn to the immediately recognisable ‘sound’ of *tintinnabuli* music and the associations it engenders, the latter are certainly not only those elicited by musical attributes, but also those elicited by contexts in which this music has been received. Filmmakers may be charmed and decide upon making use of a particular *tintinnabuli* composition also because, for example, they found this music effective, impressive, memorable, etc., in someone else’s audiovisual creation (or, that they found this audiovisual creation impressive, memorable, etc). Moreover, as I have argued, the modes of reception of *tintinnabuli* music as concert music and film music do not entirely coincide. People who first experience *Spiegel im Spiegel* in, for example, Guy Ritchie’s *Swept Away*, might presumably never associate the music explicitly with ‘religiousness’, nor with the “sphere of beyond”, for that matter; yet they might easily find the music to underline yearning for something unattainable, dispossessed. (Whether this hypothetical group of people would then always, even under conditions of concert music, refer to *Spiegel im Spiegel* as “that song in the Madonna-movie”, which could perhaps lead to further unfortunacies,¹⁹⁰ is another matter – if only slightly.) Then again, people with the background of *tintinnabuli* music as concert music (and/or who have, for example, seen Tom Tykwer’s

¹⁹⁰ Cf.: “Everybody knows Beethoven. He’s the deaf guy, Ludwig van of “A Clockwork Orange” and, of course, the man who wrote three bits of music that almost anybody knows – “Für Elise,” the start of the Fifth Symphony and the tune of the “Ode to Joy.”” (*Sandow 2005)

Heaven, noticed the music, and found the film an “allegory about responsibility, transformation, and transcendence” [*Schumann 2002]) presumably tune in on Gus Van Sant’s *Gerry* in a quite specific state of mind, established even before the beginning of the film itself – that is if they happen to see *Gerry* for the first time on a DVD which plays *Spiegel im Spiegel* on the menu soundtrack.¹⁹¹ (In DVD-culture, by inherence, experiencing a film thus starts way before the first image-sound gets to attune the spectator. Thus DVD-culture has impelled yet another mode of how prior acquaintance with pre-existing music employed in a film might influence one’s experience of the film [see chapter 1.1.2], especially when seen for the first time.) In any case, the paramusical field of connotation expressed/evoked by both musical and paramusical attributes builds in intertextual relationships – or, rather, semiospherically, i.e., in incessant internal and external dialogue between parts and wholes as parts as wholes, subject to shift in time and space. Therefore, what is made of *tintinnabuli* music here and now must be inseparably bound to here and now.

5.1. Main contributions

This dissertation contributes primarily to the fields of musicology and film music studies. Concerning the latter, my aim has been twofold. For one, it has been methodological: in studying pre-existing music in narrative film I have put together and demonstrated a well-defined methodology that has greatly drawn from the Tartu-Moscow School of Semiotics, especially from Jurij Lotman. As my analyses have proved, this methodology allows for more complex treatment of the kind of expressive meanings which pre-existing music communicates in film than it would by reading the music merely on the plot level (in terms of how it corresponds, or does not correspond, to what is presently happening on screen), and/or by interpreting images and speech as actualisers of music’s semantic potential, or music as if reproducing the meanings already inherent in image and speech. In other words, this methodology has enabled me to analyse pre-existing music in narrative film as integrated artistic multimedia text. (This would also be a contribution to film studies: methodology for analysing film text in its audiovisual totality by encompassing the interaction of all filmic means of expression – image, speech [incl. paralinguistic features of verbal text], nondiegetic and diegetic music, natural sounds and noise, special effects [e.g., echo], silence, etc.) Secondly, with the focus on the close reading of individual film texts, I hope the analyses in this dissertation have contributed to the moving of the debate about the integrative function of pre-existing music in film “both forward and deeper” (Powrie & Stilwell 2006: xiv).

From the musicological point of view, the aim of introducing films that have made use of Pärt’s pre-existing *tintinnabuli* music was to:

¹⁹¹ See: *Gerry* (Gus van Sant, 2002). FilmFour Ltd. (USA/Argentina/Jordan). Video Collection International Ltd. DVD (VCD0375), 2004.

- 1) present contexts that could open up alternative ways of analysis and alternative interpretations of *tintinnabuli* music;
- 2) study the experience of sounding music, not (only) the score;
- 3) explore a topic musicological analyses of *tintinnabuli* music generally tend to avoid, i.e., its paramusical field of connotation;
- 4) build a legitimate ground for contemplating upon the spirituality of *tintinnabuli* music, and the expressing of complex meaning categories (e.g., 'sacred', 'transcendent') with music.

In general, the paramusical field of connotation of *tintinnabuli* music is a topic which musicological analyses tend to avoid. Furthermore, analyses of *tintinnabuli* music have traditionally focused on the score, not the experience of 'sound'. Presumably, the notational centrality has prevailed in musicological analyses because the aesthetic perceptions of sounding *tintinnabuli* music tend to exhibit a strong spiritual charge and, for a scholar, the risk of sounding overly poetic or trivial is too high. In the paradigm of canonical music research it therefore seems safer to explicate Pärt's original compositional technique, form and structure of the compositions, etc. As an alternative, the current research suggests that the aspects of Pärt's music which the canonical musicological discourse would rather not touch upon become accessible within the paradigm of film music studies (or, more broadly, studies of musical mass media). Because there seems to be a strong intersubjective agreement among filmmakers to perceive and interpret *tintinnabuli* music in a similar manner, and use on similar occasions in similar situations with a similar purpose, in analysing how Pärt's music is set to interact with other means of expression in film contexts, we acquire valuable data on how this music's emotional content is experienced or what ideational meanings it is perceived (suitable) to express. Therefore, I hope to have shown that the investigating of *tintinnabuli* music in film (and within the paradigm of film music studies) allows one to speak of its paramusical field of connotation in a scholarly, not only a poetical-metaphorical manner.

Additionally, researching *tintinnabuli* music in film has particularly drawn my attention to the difference a performance can make. The advantage of the paradigm of film music studies over performance studies (esp. studies of music as performance through a specific focus on recordings) again lies in the fact that in contest (to use Cook's term) with other filmic means of expression (image, speech, non-musical sounds, silence, etc.), music in film acquires part of their concreteness; hence film contexts allow for exploring not only expressions of emotion, but also those paramusical connotations of *tintinnabuli* music the relation of which to emotion is indirect (e.g., the notion of 'stillness of time' elicited by music). Many filmmakers have made use of different versions of one and the same *tintinnabuli* composition within one film, which has allowed them to communicate subtly different emotional nuances on the film's plot level. Proceeding from cognitive studies of music and emotion (Chapter 2), in analysing films I was fascinated in detecting other

and/or more complex musical attributes contributing to the expressing/evoking of emotive meanings in *tintinnabuli* music. Above I have brought forth the musical attributes common to both *Für Alina* and *Spiegel im Spiegel* (based on their being exemplifications of *tintinnabuli* style), identified and considered relevant in this research: ‘dual pitch in homorhythmic motion,’ ‘figurative repetitive quality of circling or mirroring,’ ‘the bell sound,’ ‘invariability,’ ‘non-sentimentality.’ In connection with differences of performances, I will touch upon some idiosyncratic musical attributes next.

Although already in Chapter 2 my aim was to describe the ‘sound’ of *tintinnabuli* music (e.g., in the case of *Spiegel im Spiegel* I took into consideration different instrumental arrangements relevant for the films under analysis in this dissertation), at that point I did not find the studying of actual recordings necessary. Yet as I quickly learned from film contexts, there appear noticeable perceptual changes in whether the first pedal point of *Für Alina* sounds in the low register (e.g., ♣Malter 1999b) or high register (♣Malter 1999a), and there is no difference between whether it sounds in the high register or is missing altogether as is the case in *Bella Martha*; whether the pedal point is heard only once at the piece’s beginning (e.g., ♣Arden 1995a) or intermittently throughout the piece (e.g., ♣Malter 1999a, 1999b); or, whether the pedal point is played roughly or gently. Thus the pedal point in *Für Alina* as a formal property, can be considered quite a complex musical attribute (or, musical structure, in Tagg’s sense). Additionally, on the background of cognitive studies, the fact that the tempo of performance (whether very slow or rather medium) matters comes as no surprise. Yet in the case of *Spiegel im Spiegel* in the films under analysis in this dissertation, the tempo is inseparable from timbre and registral effect: whenever *Spiegel im Spiegel* is heard in a slower tempo (MM = ca 71), it is the piano and violin version; whenever it occurs in a medium tempo (MM = ca 89), it is the piano and cello duet. (To my knowledge no film so far has featured *Spiegel im Spiegel* as clarinet and piano duet, the tempo of which is even faster: MM = ca 105; not to mention the other versions referred to in footnote 81 on page 64). In turn, the timbre, register and tempo, along with reverberation, are among the main constituents in determining whether at a particular moment in film the embodied sound space of *tintinnabuli* music is empty/reverberant (suggestive of spaciousness and distance) or full/resonant (suggestive of intimacy). As can be seen, all attributes I have brought forth here exhibit degrees of complexity that, I am afraid, places these beyond the reach of empirical investigations in cognitive studies of musical expression.

Notice, though, that while these subtle differences of instrumental arrangement or rendering influence the expressing of different emotional nuances on the film’s plot level, these do not concern the mediating of the “‘third presence’-gaze from the “‘sphere of beyond’” on the secondary level of narration. This evidence of “‘expressional polyphony’” (see page 71) also elucidates the following propositions on *tintinnabuli* music as concert music:

“Music,” says Pärt, “must exist in and of itself ... the mystery must be present, independent of any particular instrument ... the highest value of music lies beyond its mere tone colour.” (cited from *Kähler 2003: 12)

As Paul Hillier says, this statement of Pärt

“mirrors the situation in Renaissance polyphony, where any suitable consort of instruments, ranges permitting, can usually make perfect sense of a given piece of music (and to a certain extent, this is true of baroque music as well). This does not mean that performers and composers were indifferent to the instrumentation – quite the contrary; but the music was designed so that it could function in different ways *without losing its essential qualities*” (Hillier 1997: 202; *italics – KMV*).

Finally it should be mentioned that according to Arvo Pärt’s own words (see e.g. the motto of this dissertation) the very intention behind the *tintinnabuli* style has, from the outset, been to communicate unity, the ‘One’ (German *das Eine*) outside of which everything has no meaning, the perfectness (*Vollkommenheit*) that appears in many guises, while everything that is unimportant falls away. Evidently Pärt has been successful; as this research proves, sounding *tintinnabuli* music can indeed be argued to communicate the ‘idea of One’ – at least as pre-existing film music. Two things are thereby relevant. First, the fact that film contexts enable to make this conclusion about *tintinnabuli* music proves that this cognition is not simply contingent upon the fact the music had once been claimed to do so (a statement endlessly repeated in communication channels of music industry). And, secondly, film contexts demonstrate that the ‘idea of One’ can very well be understood, considered meaningful, and *e x p e r i e n c e d* in other ways than obligatorily in the religious sense.

Kokkuvõte: „Vahendades ‘Üht(sust)’: Arvo Pärdi valmismuusikast filmis“

„Kõik, mida on palju ja mis on mitmekesine, ajab mind vaid segadusse ja ma pean otsima Ühte. Mis see on, see Üks, ja kuidas ma leian ligipääsu tema juurde?“

Arvo Pärt (tsit. *Sandner 1984; e.k. Brauneiss 2004/2005: 159)

„Seda ei saa seletada, seda peab tundma, seda peab tunnetama. Seda peab otsima, seda peab avastama. Peab avastama kõik, peab avastama mitte ainult seda, kuidas seda edasi anda, vaid enne seda peab vist olema vajadus selle järele. Ise peab seda ihaldama, ise tahtma selline olla. Ja muu tuleb siis kõik iseenesest. Siis tekivad kõrvad selle kuulmiseks ja silmad selle nägemiseks.“

Arvo Pärt (tsit. *Randalu 1988: 49)

Arvo Pärdi *tintinnabuli*-stiili esteetika ja vaimse hoiaku põhiline iseloomustaja on algusest peale olnud just see ülaltsiteeritud Üheni taandamise/taandumise püüdlus.¹⁹² Mis on see ‘Üks’ ja mis on see muusikas, on ilmselt määratud jääma tava- ja teaduskeele sõnades haaramatuks, kuigi nii helilooja ise kui ka erinevad *tintinnabuli*-muusikast kirjutajad on püüdnud seda täpsemalt määratleda ka seesuguste nimetustega nagu „alusühitus“, „ürgne ühtsus“, „ühisnimetaja“/„nimetaja 1“, „ühismõõt“, „Algus“, „Allikas“, „algallikas“, „seeme“, „ideaalne tuum“/„tuum [milles] sisaldub Kõik, Mis Olemas On“, „olemise algne kontsentraat“, „Sõna“ (kreeka k. *logos*), „(maailma)seadus“/„olemise üldine seaduspära“, „valem“, „algoritm“, „salaarv“...¹⁹³ Teatud piirini hõlbustavad mõistmist ‘Ühe’ konteksti selgitama pidavad osutused uusplatonismile ja hesühasmile, kuid pelgalt mõistusega, s.o ilma vahetu läbielamiskogemusega ei näi siiski olevat võimalik seda mõistmiskiirile ületada. On selge, et selle kõige tähtsama, silmale nähtamatu ‘Ühe’ olulisimad tunnused on ‘täius’ ja ‘täielikkus’.¹⁹⁴ On ka selge, et see ‘Üks’ puudutab nii *tintinnabuli*-muusika väljendusplaani kui sisuplaani vormi ja substantsi (hjelmlevlikus¹⁹⁵ mõttes); või teisiti väljendudes, ratsionaalset ja metafüüsilist, arvu ja vaimu, struktuurilist ja meelelist (*Arujärv 2006: 70). Ja küllap on paratamatu, et *tintinnabuli*-muusikat hõlmavatel kunstilis-

¹⁹² Vrd: „„Ühe“ ning talle võimalike ligipääsuteede otsimine on kahtlemata *tintinnabuli*-stiili keskne taotlus.“ (Brauneiss 2004/2005: 159)

¹⁹³ Esitatud loetelu aluseks on Kareda 2003b, *Kareda 2005, Normet 1988, *Randalu 1988 ning erinevate autorite tekstid kogumikus Restagno 2004/2005.

¹⁹⁴ Vrd ka: „„Saladus“ ja „tõde“ on Pärdi mõtteviisi tähtsamaid võtmesõnu, veel tähtsam on „vaikus“.“ (Vaitmaa 1991: 22)

¹⁹⁵ Louis Hjelmslev (1899–1965) oli taani lingvist ja semiootik, kelle ideed said aluseks Kopenhaageni lingvistikakoolkonna ning glossemaatilise keeleteooria kujunemisele. Ülevaatliskult Hjelmslevi märkikontseptsiooni kohta vt nt Nöth 1990: 66–71.

poetilistel väljendustel (ilukirjandus/luule, muusika, koreograafia, fotograafia, film jm) on selle ‘Ühe’ suhtes suurem potentsiaal informatiivsuseks kui teaduslik-akadeemilistel. Ehk võiks teadlase „taskulambiga“ (*Kareda 2009: 6) õnnestuda valgustada allikat, millest ammutab helilooja, kunstilis-poeetiliste väljenduste uurimise kaudu? Nii võttes on käesoleva väitekirja teabekanaliks olnud filmikunst.

Rohkem kui 20 kompositsiooni Arvo Pärdi loomingust on viimase paarikümne aasta jooksul kõlanud vähemalt sadakonnas linatõeses, enamik neist *tintinnabuli*-stiili varase ja keskmise (kuni 1990ndad) perioodi¹⁹⁶ instrumentaalteosed. Siinkirjutaja andmetel on enim kasutust leidnud *Spiegel im Spiegel* (1978), *Für Alina* (1976), *Fratres* (1977) ja *Cantus in Memory of Benjamin Britten* (1977). Käesolev doktoritöö „Vahendades ‘Üht(sust)’: Arvo Pärdi valmismuusikast filmis“ uuriski, kuidas on Pärdi *tintinnabuli*-stiilis heliteoseid (s.t olemasolevaid kunstmuusikateoseid) kasutatud filmide muusikatausta kujundamisel, määratlemaks selle muusika retseptiooni filmikunstis ehk saamaks selgust, milliste tähenduste/tähenduskategoriate väljendamiseks on *tintinnabuli*-muusikat sobivaks peetud. Siiski, mõtisklused ‘Ühe’ kui „maailma müsteeriumi tõelise olemuse“ (Lotman 1990: 302) ning selle vahendamise üle pole olnud käesoleva uurimuse otsene eesmärk, vaid sooritatud filmianalüüside kaas- või järelnäht. Selle asemel oli väitekirja esmaseks tõukeks umbmäärane tundmus, et märkimisväärselt mitmed filmitegijad näivad Pärdi *tintinnabuli*-muusikat oma filmides järjekindlalt samal või vähemasti väga sarnasel moel töösse rakendavat – hoolimata konkreetsete filmide süžeeist, žanrist või isegi sellest, millist *tintinnabuli*-kompositsiooni on konkreetsel juhul kasutatud. Töö analüütilise kursi määras küsimus, mida üldiselt peetakse semiootika pärusmaaks: „Kes edastab mida kellele, miks, kuidas ja millise toimega?“¹⁹⁷

¹⁹⁶ Mitmed uurijad (nt Leopold Brauneiss, Paul Hillier) on juhtinud tähelepanu sellele, et Pärdi *tintinnabuli*-stiil pole ammu enam ühtne nähtus, ning et selles tuleks eristada mitut alajaotust. Näiteks Hillier (*2005: 5) näeb selles tänaseks juba üle 30-aastases loomeperioodis kolme etappi: varaseim, mille kujundlikuks analoogiks võiks olla hariliku pliiaatsiga paberile joonistamine (1970ndate teisel poolel ja 1980ndate algul valminud teosed); teine etapp ehk kogutud teadmistepagasi ülekandmine sellisesse meediumisse nagu freskomaal (1980ndate kespaik ja 1990ndate algus); kolmas (1990ndate keskpäigast tänaseni), kus maalitakse õlivärvidega. „Tähtis on aga rõhutada, et selle arengu jooksul pole *tintinnabuli*-stiili põhiline esteetika ja vaimne hoiak kuidagi muutunud.“ (Brauneiss 2004/2005: 221)

¹⁹⁷ “The semiotic \$64,000 question: Why and how is who communicating what to whom and with what effect?” (Tagg 1999: 1). Lisaksin märkuse sõnakasutuse kohta: mis puutub filmimuusika tähendusloomelisse funktsiooni filmis, siis olen tähenduste „edastamise“ (*communicate*) asemel üldjuhul, eriti eesti keeles, eelistanud Nicholas Cooki eeskujul kasutada tegusõna „vahendama“ (*mediate*). See on osutunud vajalikuks rõhutamaks, et (muusikaline) tähendus pole midagi aprioorset olemasolevat, vaid et see luuakse/kerkib esile kommunikatsiooniprotsessis. Ehk nagu kirjutab Cook (1998: 261): „meediumid, nagu muusika, [verbaalsed] tekstid ja liikuvad pildid mitte lihtsalt ei edasta tähendust (*communicate meaning*), vaid osalevad aktiivselt selle konstruktsioonis. Teisisõnu, nad vahendavad seda (*they mediate it*).“

Keskendudes kahe tüüpilise varase *tintinnabuli*-kompositsiooni (*Für Alina* [1976] ja *Spiegel im Spiegel* [1978]) filmilistele rakendustele, väidab käesolev uurimus viie filmi (*Heaven*, rež. Tom Tykwer, 2002; *Gerry*, rež. Gus van Sant, 2002; *Wit*, rež. Mike Nichols, 2001; *Bella Martha*, rež. Sandra Nettelbeck, 2001; *Swept Away*, rež. Guy Ritchie, 2002) analüüsi põhjal (ja toestab väidet näidetega enamatestki filmidest), et Pärdi valmismuusikat kasutatakse ennekõike loomaks üht kindlat tüüpi mentaalset-emotsionaalset ruumi, mida olen parema puudumisel nimetanud „kõrgemate väärtuste maailmaks“ ehk „kõrgemaks väärtusilmaks“. See tähendab, et erinevates filmides on *tintinnabuli*-muusika seotud selliste ajaüleste (ja tegevustiku-üleste) väärtuste või tähenduskategooriate väljendamisega, nagu ‘humaansus’, ‘headus’, ‘empaatia’, ‘suuremeelsus’, mis on põimitud ‘Püha’ (‘sakraalse’) ja ‘transsendentaalsega’ (‘lunastuse’ või ‘ohverduse’ kaudu, ehkki mitte tingimata kiriklikus mõttes), ning mis tunnustena käsitletuna kõik koos kirjeldavad üht kõikehõlmavat ja -liitvat ideed, mida olen otsustanud määratleda ‘armastusena’ (või, konkreetsusvajaduse korral, ‘tingimusteta ligimesearmastusena’ või ka ‘puhta vaimse armastusena kõrgemate vaimsete väärtuste vastu’). Teisisõnu, filmist filmi vahendatakse *tintinnabuli*-muusikaga kõiksust Ühes hoidvat ideed, vaimset-hingelist pidevuspunkti, mis filmikunstis avaneb eespool mainitud kõrgemate väärtuste rõhutamise alusel. Ja avaneb mitte süžee-, vaid autoriteksti (nn loo sõnumi) tasandil. Osaleb ju narratiivse filmi muusika ideaalis samaaegselt kaht tüüpi tähendusloomes: üks neist on seotud jutustatava looga ehk tegevuse vahetu arenguga süžee tasandil; teine autoripoolse käsitlusega jutustatavast loost, autori(te) rõhuasetuste, hinnangutega jm, mis võimaldavad hoomata filmi kandvat ideed või sõnumit (vt ka Maimets 2004: 92–94).¹⁹⁸

Üks käesolevat tööd läbivaid põhjargumente on niisiis, et *tintinnabuli*-muusikat pole filmis rakendatud mitte niivõrd süžee tasandi ilmestamiseks (s.t otseselt süžee tasandi emotsionaalsete hetkede võimendamiseks, valitsevate meeleolude määratlemiseks, tegelaste sisemaailma avamiseks, väljaütlemata mõtete, hinges toimuva väljendamiseks¹⁹⁹), kuivõrd ennekõike selleks, et distantseerida vaatajad süžee tasandil

¹⁹⁸ Oma varasemas uurimistöös olen ka kasutanud operatsioonalseid mõisteid „jutustusesisene“ ja „jutustusülene“ tekstitasand (eriti vt Maimets 2003a). Jutustusesisene tekstitasand ehk süžee tasand on läbinisti seotud jutustatava loo tegelaste, tegevuste, toimuvate sündmustega jms; süžee tasandi kujutamiseviisi kaudu avaneb aga jutustusülel tekstitasandil filmitegijate (autorite) kontseptsioon jutustatavast koos konkreetse loo üldise sõnumiga. Jutustusülene vaatepunkt on loosisest tegelaste jaoks kättesaamatu.

¹⁹⁹ Üldlevinud seisukoha järgi on ju filmimuusika panus filmi eelkõige emotsionaalne, s.t muusika põhifunktsioon filmis on kujundada emotsioone või meeleolusid. [Termineid „meeleolu“ (*mood*) ja „emotsioon“ eristatakse psühholoogias tavaliselt kestuse ja intensiivsuse ning objekti või põhjuse olemasolu alusel: „meelolu“ iseloomustab madal intensiivsus, suhteliselt pikk kestus ja stabiilne püsivus ning objekti või põhjuse puudumine; meeleoluga võrreldes on emotsioonid üsna lühikese kestusega, intensiivsed ning neil on objekt või põhjus.] Sama levinud on filmi psühholoogilisest dimensioonist rääkides rõhutada muusika võimet väljendada tegelaste väljaütlemata mõtteid, seestmist draamat. Fred Karlini (1994: 83) sõnadega: „Muusika suudab öelda, mis t e g e l i k u l t toimub, isegi kui seda pole ekraanil näha.“

toimuvast, vahendamaks autoriteksti tasandil vaatepunkti „kõrgemast väärtusilmast“ tegelastele, nende tegevustele ja teistele süžee tasandi sündmustele. Teisisõnu, mitte illustreerimaks süžee tasandil toimuvat, vaid vahendamaks suhtumist süžee tasandil toimuvasse. See muidugi ei välista filmivaataja jaoks võimalust kogeda *tintinnabuli*-muusikat süžee tasandil – näiteks mõista seda siiski ühe või teise tegelase emotsioone väljendavana ja/või lasta end puhtemotsionaalselt kaasa haarata. Lõpeks, nagu igasugune filmimuusika, töötab ka Pärdi *tintinnabuli*-muusika filmis samaaegselt erinevatel tõlgendustasanditel (*interpretive levels*, Gorbman 1987) – „ajalisel, ruumilisel, dramaatilisel, struktuurilisel, denotatiivsel, konnotatiivsel“ (*ibid.*: 22); seega, mis ühest vaatepunktist filmi muusikale on määratletav „õrnana“, võib mingist teisest vaatepunktist olla samal ajal tõlgendatav „humaansena“ või „eemalolevana“ või „meenutusena“ jne.²⁰⁰

Lisaks kirjeldatud sarnasele kasutuseesmärgile ilmub *tintinnabuli*-muusika mainitud filmides märkimisväärselt sageli ka sarnasel moel (vt alaptk 4.2). Esiteks on üsna tavaline, et *tintinnabuli*-muusika tuuakse filmis esile: erinevalt levinuimast filmimuusikapraktikast antakse *tintinnabuli*-muusikale sõna otseses mõttes aega ja ruumi kõlada (tegevustik peatub, muusikalõik võib kesta minuteid ja/või olla niimoodi tajutud) ning reeglina ei taandu ta dialoogi või muude narratiivselt olulisemate helide taustaks. Teiseks, mainitud filmides ilmub *tintinnabuli*-muusika sageli markeeritud kontekstides, s.t filmis valitsevat väljendusstiili arvestades kompositsioonitehniliselt ebatavalisel viisil.²⁰¹ Sealjuures kalduvad kompositsioonitehnilise markeerituse loomisvõtted olema samasugused. Ühelt poolt tähendab see, et muusika monteerimisel teiste filmiliste väljendusvahenditega (eelkõige pildi ja heliga) kasutatakse pikki ja ülipikki kaadreid, õhuvõtteid jt suure sügavusperspektiiviga võttenurki, ülesulamisi (need kõik on küllap efektiivseimad võtted väljendamaks süžee kärast eemaldumist, aja peatamist/ajatust, rahu); ja/või kasutatakse muusikaga samal ajal kõlavate mittemuusikaliste (diegeetiliste) helide summutamist ning muusikatundlikku (sõna)helimontaaži. Teisalt esitatakse *tintinnabuli*-muusikat filmis spetsiifilise retoorilise konstruktsiooni – „tekst tekstis“ – osana (vt Lotman 1981/1990): autoriteksti tasandilt kajastub *tintinnabuli*-teoste kaudu eespool mainitud ajaüleseid inim(sus)väärtusi kandev vaatepunkt tegelastele ja sündmustikule. Sealjuures on see ennekõike kohut mitte mõistev, pigem empaatiline kui ükskõikne, ehkki küll tagasi- või eemaletõmbunud pilk, mille emotsionaalne hoiak jääb ka helgematel momentidel melanhoalseks. Tasub rõhutada, et määratluse aluseks on ühelt poolt *tintinnabuli*-muusika puhtkõlalised omadused (vt allpool), teisalt viis,

²⁰⁰ Vrd: „Kunstilise süžee spetsiifika, korrates teisel tasandil metafoori spetsiifikat, seisneb selles, et igal süžee-elementil on ühtaegu mitu tähendust, kusjuures ükski neist ei hävita teist isegi siis, kui nad on täiesti vastandlikud. Kuid kuna taoline samaaegsus (sünkroonsus) tekib vaid teatud tasandil, lagunedes teistel tasanditel erinevateks ühetähenduslikeks süsteemideks või olles „ületatud“ mingi abstraktse ühtsusega kõrgemal tasandil, siis võib järeldada, et teksti „kunstilise“ tekib teatud kindlal tasandil – autoriteksti tasandil.“ (Lotman 1990: 127–128)

²⁰¹ Markeeritusteooria rakendamise kohta filmis vt eelkõige Lotman 1973/2004; muusikas eelkõige Hatten 1994 (e.k. Maimets 2001: 1243–1246, Maimets 2003a).

kuidas temaga on filmides ümber käidud. Mainitud filmitehnilised võtted sõna otsestes mõttes tõstavad Pärdi valmismuusika kujutatava „kohale“ ning piiritlevad selgelt tema tähenduspotentsiaali autoriteksti tasandil.

Analüüsitud viie filmi alusel võib niisiis väita, et Pärdi *tintinnabuli*-muusika tähenduspotentsiaal näib filmikunstis olevat võrdlemisi ühtselt realiseeritud. Tähen-dab: *tintinnabuli*-muusikal kui filmimuusikal näib olevat võrdlemisi ühtne ning, vastuvõttu silmas pidades, etteennustatav muusikaväline seosteväli (ingl. k. *paramusical field of connotation*). Väidet toestavad ka tootsud näited enamatest filmidest (nt *Monanieba* [*Patukahetsus*], rež. Thengiz Abuladze, 1984/87; *Japón*, rež. Carlos Reygadas, 2002; *Fahrenheit 9/11*, rež. Michael Moore, 2004; *Le temps qui reste*, rež. François Ozon, 2005; vt ptk 4). Ehkki käesoleva töö empiirilise materjali piiratud hulga tõttu ei saa üldistada, et kõik sadakond filmitegijat on valinud *tintinnabuli*-teoseid oma linateoste muusikalisse kujundusse põhjusel, et nad on tajunud midagi selles muusikas sobilikuna vahendama vaatepunkti „kõrgemast väärtusilmast“, on põhjust pidada seesugust tajureaktsiooni *tintinnabuli*-muusikale küllalt tavapäraseks.

Nimelt, nagu näitas palade *Für Alina* ja *Spiegel im Spiegel* retseptsiooni-analüüs peatükis 2, on ka *tintinnabuli*-muusika kui kunstmuusika puhul võimalik osutada võrdlemisi ühtmoodi mõistetud muusikavälisele seosteväljale, mis on märkimisväärselt ühesugune nende palade filmides avalduva seosteväljaga. Viimast võimaldab järel-dada *tintinnabuli*-muusika kui kunstmuusika sõnameedialise retseptsiooni (vt alaptk 2.1–2.3) võrdlus *tintinnabuli*-muusika kui filmimuusika retseptsiooniga (ptk 3 ja 4). Ainsa olulise retseptsiooni-erinevusena tõstaksin siin esile asjaolu, et *tintinnabuli*-muusika kui kunstmuusika kõla- ehk kuulamiskogemuse kirjeldustes ilmub sagedamini kui filmimuusika kirjeldustes ‘(institutsionaalse) religioossusega’ seostatavaid viiteid (nt *decisive tolling of a church bell*, *Ashby 2000; *bells are heard* [...] *Bach chorale*, *Swed 1995; *chorale-like arches* [...] *meditation chapel* [...] *prayer or the desire for redemption*, *Köchel 1987/1991; *prayer*, *Swan), sellal kui filmides näib *tintinnabuli*-muusika kõlamine pigem tekitavat tunnet(ust) ajalisi-ruumilisi-hingelisi-vaimsest distantsist või distantseeritusest. Veelgi enam – emotsionaalses laengus, mida *tintinnabuli*-muusika selle distantsi suhtes filmides vahendab, on tajutav ilma-jäetus millestki ja/või nostalgiline igatsus millegi järele, mis on justkui aegade jooksul kaduma läinud või unustatud. Niisiis on *tintinnabuli*-muusikas ka filmikontekstides tajutav tagasipöördumissoov ‘Ühe’ juurde. Sealjuures väärrib erilist esiletõstu, et filmikontekstid näitavad võimalust mõista Pärdi „loojakreedo maagilist jälge“²⁰²

²⁰² Nagu kirjutab Evi Arujärv (*2006: 63), on Arvo Pärt „helilooja, kelle loomingu vundamendiks on alandlikkust, suuremeelsust ja isiklikke vaimseid püüdlusi rõhutav religioosete juurtega kreedo (ja omamüüt).“ Ja jätkab osutades, et paraku on sellega kaasnenud asjaolu, et nii mõneski Pärdi loomingu tõlgendavas kirjutises ei otsi „küsimused enam vastuseid, vaid sagedamini üksnes kinnitust või laiendust juba teada olevale. Sest vastused on „õhus“: Pärdi loojakreedo maagiline jälg on küsija teadvuses ja mäng toimub ette antud reeglite kohaselt. Ajuti näib, nagu toimuks dialoog põhimõttel „kirjakohad ja tõlgendused““ (*ibid.*: 65)

(*Arujärv 2006: 65) laiemalt kui religioossuse paradigmat, mis on viimase 25 aasta jooksul olnud omane *tintinnabuli*-muusika retseptioonile Läänes. Nii on käesoleva töö „kõrgema väärtusilma“-kontseptsioon mõeldud üldisemas mõttes tähistama (Üks-)olemist määravaid peamisi tahke.

Olles filmianalüüside alusel (ptk 3 ja 4) selgitanud, et märkimisväärselt mitmed filmitegijad on pidanud *tintinnabuli*-muusikat sobivaks väljendama tähendusi, mis on käesolevas töös seostatud kategooriaga „kõrgem väärtusilm“, huvitas siinkirjutajat küsimus, mis ikkagi paneb erinevaid filmitegijaid sarnaselt tajuma, et *tintinnabuli*-muusika võimaldab just seesuguste nähtuste nagu ‘humaansus’ või ‘Püha’ väljendamist (või on nende väljendamiseks sobiv)? Käesolevat väitekirja lõpetades olen jätkuvalt arvamusel (vt Maimets 2006: 99), et kui filmi valitakse mõni Pärdi olemasolev *tintinnabuli*-teos, tehakse seda eelkõige selle muusika spetsiifilise kõla tõttu (ja, vastavalt, etteennustatavate assotsiatsioonide tõttu, mida too esile kutsub), mitte niivõrd konkreetse kompositsiooni konkreetse iseloomu ega Pärdi „erakliku pühamehena antud meediaimago“ (*Arujärv 2006: 68) tõttu. Et vastus võiks olla ennekõike kõlamuljes, võimaldab oletada ka *tintinnabuli*-muusika kunstmuusikalise ja filmimuusikalise retseptiooni tõenäoliselt sõltumatu ühtsus. Nimelt ei saa Lääne tänast muusikalise massimeedia kultuuri ja selle tarbijat silmas pidades kuidagi öelda, et *tintinnabuli*-muusika kunstmuusikaline olemine kui midagi vähemalt ajaliseltsmast reeglina määraks tema filmimuusikalise pertseptiooni ja retseptiooni. Tänapäeval on üha enam tõenäoline, et *tintinnabuli*-muusikat kogetakse esmalt muusikalise massimeedia kontekstis (filmi, teatrietenduse, [jää]tantsuetenduse jne muusikakujunduses, rääkimata erinevatest Pärdi muusikale tehtud amatöörklippidest näiteks YouTube’is) kui kunstmuusikana. Tänapäevast vastuvõtja (ja eks mingil hetkel ole seda ju ka iga filmitegija, kes hakkab oma filmi muusikat kavandama) ei pruugi *tintinnabuli*-muusikast kui kunstmuusikast eelnevalt teadlikki olla. Selles mõttes on siinkirjutaja vastuvõtjana pigem erand (ja püüdnud käesolevat tööd kirjutades vastavalt ka teadvustada selle võimalikke tagajärgi²⁰³).

Milles seisneb *tintinnabuli*-kõla spetsiifilisus ja kuidas seda kõla(kogemust) atomiseerida, on küsimus, mis nähtavamalt või varjatumalt ühendab peatükke 2.2–4.3. Leopold Brauneiss (2004/2005: 192) täpsustab, et muusikas haarab kõla mõiste kahte aspekti: „kõlavärvi, mille määrab koosseisu valik ja instrumentatsioon, ning mitme heli kooskõla.“ Siiski, lisaks heliloojapoolsetele otsustustele mängivad *tintinnabuli*-muusika puhul suurt rolli ka esituslikud aspektid – alates interpreedi suutlikkusest leida „õiget kõla“ (vt nt Kähler 2004), lõpetades esituskoha ruumiakustiliste eripäradega, mis kas toetavad või ei toeta seda.

Heliloojapoolsetelt vaadatuna pean ma filmitegijaid köitva *tintinnabuli*-kõla all silmas just seda poolust, mis on instrumentatsioonist/tämbriest sõltumatu: see on originaalsest, vertikaalsete kaks-kõlade (Kareda 2003b: 52) kombineerimisel

²⁰³ Näiteks oht jääda analüüside „mida otsid, seda leiad“-printsibi kammitsaisse, kuna tõlgenduslike analüüside puhul määrab tulemused suuresti analüüsija eelhäälestus.

põhinevast kompositsioonimeetodist tulenev eripäraselt ülemheliderikas kellalaadne kõla, mille ajaline korrastus järgib „sisendusjõulise, maagilise kõne mudel[it]“²⁰⁴ (Arujärv 2001: 114). Viimase põhikarakteristikuteks on „selgus, rõhutatud retooriline reljeef, kordused ja kõlasündmuste mõõdukas tempo“ (*ibid.*). Lisaks on filmikunstis enim kasutatud leidnud *tintinnabuli*-teoste iseloomulikuks jooneks muusikaliste parameetrite ning „kõnemudeli“ vähene muutuvus pala kestel (st muusika ongi läbivalt aeglane ja/või särava tämbriga jne). Mainitud kompositsioonitehnilise isearasusega kaasnevalt ei varieeru pala kestuse jooksul ka temas väljenduva idee/emotsiooni tüüp ega intensiivsus – mis võimaldab režissööril omakorda filmis väga täpselt üht konkreetset ideed/emotsiooni väljendada. Ning viimaks: filmikunstis – eriti filmides, mis lahkavad keerulisi, valulisi teemasid (nt inimväarsust ja -väarikust kahtluse alla seadvad ning ebaõigluse, ülekohtu, hüljatusega seotud eksistentsiaalsed identiteediotsingud, raskesse haigusse suremine, holokaust, muud sõjakoledused, omakohus jm) – näib olevat *tintinnabuli*-muusika kui filmimuusika üks suurimaid eeliseid tema mitte-sentimentaalne, kaine emotsionaalsus. See kvaliteet aitab omakorda kaasa ‘distantseerituse’-tunde tekitamisel (vaataja eemaldamisel süžetasandi emotsioonidest), mida olen pidanud *tintinnabuli*-muusika esmaseks funktsiooniks filmis.

Seoses süžee- ja autoriteksti tasandi eristamisega filminarratiivi ehituses tuleb aga ka märkida, et kui autoriteksti tasandil loovad *Für Alina* ja *Spiegel im Spiegel tintinnabuli*-stiili esindajatena mõlemad aja- ja tegevustikuülest „kõrgemat väärtusilma“ ning vahendavad hoiakulist vaatepunkti sealt, siis süžetasandil võivad nad olla välja mängitud ka teineteise komplementaarsete vastanditena (nt filmides *Heaven* ja *Gerry*; vt ptk 3). Puhtmuusikaliselt on ju vastandamisvõimalus täiesti olemas – mõelgem soolopala *Für Alina* (nt Malter 1999b) minoorsele tunnetusele, ajas vabalt kulgemisele ja suurtele registrierinevustele, ning dueti *Spiegel im Spiegel* (nt Bezrodny & Spivakov 1999) mažoorsele tunnetusele, rangele ajastruktuurile ja viiuli astmelisele liikumisele, mis seob klaverigi registrivahetused sujuvamaks. Kuid eriti huvitav on tõik, mis siinkirjutaja jaoks kõigepealt kerkis esile mõlema pala kui kunstmuusika-kompositsiooni sõnaretseptiooni analüüsis. Nimelt: mõlemat pala on kunstmuusikana kirjeldatud vastuolulisi emotsionaalseid tähendusi väljendavana/tekitavana – sealjuures mitte suvaliselt vastuolulisi, vaid järjekindlalt samasuguseid vastuolulisi tähendusi. Nii tajuti „õrna“ (*tender*) minoorset pala *Für Alina* samaaegselt „külmalt kilgendavana“ (seosed ‘talvekülma’, ‘ööpimeduse’, ‘tähesäraga’); või, kuulajaeelistusele vastavalt, tajuti „kristallselget“ (*crystalline*) pala *Für Alina* samaaegselt väljendamas ja/või kuulajas esile kutsumas tunnet(ust) „rahustavast leevendusest, rõõmunaudingust, sulnidusest“ (*soothe, delight, sweetness*). Ning „mahe-dat“ (*gentle*) ja „nõtket“ (*graceful*) mažoorset pala *Spiegel im Spiegel* tajuti pealtnäha

²⁰⁴ Arujärve (2001: 113) sõnusti on lisaks spetsiifilisele kompositsioonisüsteemile Pärdi *tintinnabuli*-muusika üheks peamiseks iseloomustajaks ka „sisendav kõnerütm“, milles nagu taastuks sakraaltekstide lugemisele omane mõõdukalt kõrgendatud kõnetempo.

seletamatutel põhjustel samas ka kui duetipillide „melanhoolset embust“ (*melancholy embrace*) ning „nukrat ja lihtsat idüllit“ (*sad and simple idyll*). Sellegipoolest, kummagi kompositsiooni mainitud sisemise vastuolulisuse ning teisalt kõigi nende vaheliste laadiliste, heliruumiliste ning ajastruktuuri ranguserinevuste juures jääb nii *Für Alina* kui *Spiegel im Spiegel*’i puhul kunstmuusikalises retseptisoonis valdavaks ühtsusmuljeks ikkagi „rahulikkus“ (*calmness*), „õrnus/hellus“ (*tenderness*) ja „taevalikkus/õhulisus“ (*ethereality*). – Olgugi, et muusikas väljendumas tajutavad aegruumilised suhted seostuvad pigem „ulatuvusega ajas ja ruumis“ (*distance and magnitude in time and space*) kui „intiimse lähedusega“ (*intimate closeness*), mis eelmist lauset arvestades oleks ehk enam ootuspärane. Niisiis on *tintinnabuli*-muusikale omasel vastandeid sünteesival kompositsioonitehnilisel kvaliteedil²⁰⁵ tähendus ka muusika sisuplaani jaoks.

Tulles tagasi kunst- ja filmimuusikalise retseptisooni sarnasuse juurde: ka *tintinnabuli*-muusika kui filmimuusika puhul võib rääkida kummagi kompositsiooni väljenduslikust vastuolulisusest, kuid erinevalt kunstmuusikast tuleb siin puhtmuusikaliste omaduste (*musical attributes*) kõrval otseselt arvestada ka mittemuusikalisi omadusi, mis osutuvad tõlgenduses määravaks (nt konkreetne süžeesituatsioon, filmižanr, tekkivad intertekstuaalsed seosed teiste filmidega, filmi vaatamine esimest või mitmendat korda). On ju valmismuusika olemus narratiivses filmis kahetine: ühelt poolt hakkab ta tööle nagu igasugune filmimuusika, täites filmis emotsiooni tähistaja, narratiivi tõlgendusjuhiste, jätkuvus- ja ühtsusloome funktsiooni ning luues koos teiste filmiliste väljendusvahenditega (pilt, kõne/sõna, mittemuusikaline heli, eriefektid, vaikus) narratiivset tähendust (vt Maimets 2003c); teisalt säilitab ta oma olemise kunstmuusikana ning toob teadliku vastuvõtja jaoks filmi kaasa kogu oma olemasoleva tähendus- ja tõlgendusvälja, võimaldades sel moel filmis intertekstuaalsetel tähendustel avaneda. Sellal aga, kui valmismuusika hakkab kaasa mängima teiste filmiliste väljendusvahenditega ja, laiemalt, jutustusega – võttes üle ja luues nende tähendust, ei jäta need omakorda muusikat mõjutamata. Nii võib filmikontekst vahel sundida valmismuusikat endast avaldama tahke, mis on temas küll olemas, kuid ei pruugi kontserdisaalis kunagi ilmsiks tulla – s.t kindlasti mitte esitustes, mis järgivad antud kultuurisituatsioonis kehtivat interpretatsioonikaanonit. (See kinnitab taas, et igasugune tähendus muusikas sõltub kontekstist, kus seda muusikat vastu võetakse.) Nii juhtub siinkirjutaja jaoks näiteks klaveripalaga *Für Alina* filmi „Taevas“ (*Heaven*) algul: pala, mida tavapäraselt iseloomustatakse sõnadega „peaaegu haigettegevvalt habras ning läbipaistev [...] *tintinnabuli*-stiil oma kõige napimal ja lapselikult süütumal kujul“ (*almost painfully wispy and transparent [...] tintinnabuli style at its barest and most childlike*, *Ashby 2000), „vaikne ja kaunis“ (*quiet and beautiful*, *Sandner 1984), „veetlev“ (*delightful*, Hillier 1997: 103), „õrn“ (*tender*, *van

²⁰⁵ Vrd: „Pärt on öelnud *tintinnabuli*-stiili olemust iseloomustades: $1 + 1 = 1$. Seda ideed parafraseerides võiks väita, et $(-1) + (+1) = X$, kusjuures X ei ole 0; -1 [...] ja $+1$ [...] kujutavad endast muusikalise binaarsüsteemi kahte poolust ning X uut sünergeetilist kvaliteeti.“ (Kareda 2003b: 52)

Veen 2000), „tüüne, rahustav [...] sulnis, õhuline“ (*tranquil, soothing [...] sweet, ethereal*, *Swed 1995), „mõtiskleva, unenäolise atmosfääriga“ (*with [...] a meditative, dreamy atmosphere*, *Lubimov 1994), omandab siinkirjutaja jaoks filmi algul järsku suuruse ja kõleduse, mille potentsiaali polnud ta temas enne kunagi teadvustanud. Ruum, mille *Für Alina* „Taevas“ loob, mõjub esimesest hetkest peale tühjalt, ohtlikult, ka kainestavalt: filmi pealkirja ilmudes pala esimene heli, bassiregistris topeltoktavipedaal isegi šokeerib, jättes mulje tohutust võimsusest, isegi võimalikust jõhkruusest, agressiivsusest. Siit edasi võib kõike oodata – ja üks häälesta *Für Alina* vaatajat filmi algul ju *thrillerile*. (Selle kõrval mõjub heliruum, mille filmis „Taevas“ loob *Spiegel im Spiegel*, heatahtlikuna, ühtlase ja turvalisena, lootusrikkana; ehkki emotsionaalselt laengult sellest hoolimata ennekõike siiski – nukrana.²⁰⁶) Seevastu ilma bassihelita kõrges registris alates (nt Malter 1999a; vt nt Tabel 3.4), näib pala mahutavat määratu hulga kurbust – selles pole jälgegi võimalikust jõhkruusest.

Viimane paragrahv näitlikustas ühtlasi, kuidas mõjutab muusika toimimise mõistmist filmis narratiivi struktuurihierarhia tasand, kust analüüsija muusikat vaatleb. Nagu näha, on oluline vahe, kas mõtestada muusikat vahetus süžee kontekstis (nt stseenis) või püüda süžee konteksti näha selle audiovisuaalses terviklikkuses kõrgemalt, s.o autoriteksti tasandilt. Käesoleva töö tarbeks välja töötatud filmianalüüsi meetod ei võimalda mitte ainult mõtestada filmimuusikat tema kunstilises polüfunktsionaalsuses, vaid ka reservatsioonideta käsitleda filmikunsti teost ennast kompleksse audiovisuaalse/multimeedialise tervikuna, milles pildilised, sõnalised, muusikalised, helilised komponendid on omavahel lahutamatu seotud, mõjutavad koostoides üksteist ning on narratiivse tähendusloome potentsiaalilt võrdsed.

Lõpetuseks. Arvo Pärdi *tintinnabuli*-teoste muusikateaduslikud analüüsid keskenduvad tavaliselt ikka struktuurile, mitte kõlakogemusele. Küllap näib turvalisem kirjeldada helilooja originaalset kompositsioonitehnikat kui tema teoste mõju

²⁰⁶ Nagu aga näidatud alapeatüki 3.2.1 algul, ilmutab *Spiegel im Spiegel* filmi „Gerry“ algul endast hoopis teistsuguseid tahke kui filmis „Taevas“. „Gerry“ algul peaaegu puuduvad kõik diegeetilised helid, selles helituses jälgime pala *Spiegel im Spiegel* saatel kaht peaosalist pikalt kulgemas autoga mööda maastikku, mille suursugususes ja kõigutamatus rahu on ülevust. Üldiselt kirjeldatakse pala *Spiegel im Spiegel* selles sissejuhatavas stseenis „kaunina“ (*beautiful*, *Gable 2003, *Curnutte 2003, *Candler), „kirgast selgust kiirgavana“ (*serene*, *Hoberman 2003) ja „rahustavana“ (*tranquilizing*, *Langley), kuid samas on nii mõnedki filmivaatajad kirjeldanud teda ka hoopis kui „sünget“ „elegiat“ (*somber*, *LaSalle 2003; *elegy*, *McCabe), mis pildiga koos mõjub „kurva sümfooniana“ (*a sad symphony*, *Chavel), „võrratult määral leinalisena“ (*superbly mournful*, *Fuchs 2003) ja „painavalt etteadvana“ (*hauntingly prescient*, *Kontogiannis 2003). Viimasel juhul, puhtmuusikaliselt (pealtnäha) ehk põhjendamatutes kirjeldustes, ongi põhjust pöörata tähelepanu mittemuusikalistele asjaoludele, mis hakkavad pala *Spiegel im Spiegel* emotsionaalse tähendusvälja tajumisel filmis kaasa mängima. Antud juhul olen arvanud, et siin osutub eelkõige määravaks, kas vaataja näeb filmi esimest või teist/mitmendat korda (täheb: loo ette teada lõpp mõjutab loo alguse tajumist); samuti võib antud juhul viidata intertekstuaalsete seoste mõjudele (Gus van Santi *Gerry* algus meenutab Stanley Kubricku filmi *The Shining* [UK/USA, 1980] algust, kus näeme küllalt sarnases filmikeeles edastatuna üht perekonda autos kulgemas ülevalt suursugusel maastikul, ning lugu ei lõpe just kenasti).

kuulajale või seada sõnadesse, millist emotsionaalset või ideelist sisu *tintinnabuli*-muusikas väljendumas tajutakse. Tõenäosus, et viimased kipuvad kujunema läheneamiseks „liialdatud ja salapäratsevalt poeetilises kõnes“ (Brauneiss 2004/2005: 158; vrd Kareda 2003: 54), on ilmselt liiga suur. Seevastu püüab käesolev doktoritöö näidata, et Pärdi loomingu uurimine filmikunstis (sealjuures teatud etappides ka filmimuusika analüüsimise vahenditega) pakub väärtuslikku teavet just selle kohta, kuidas *tintinnabuli*-muusikat kõlavana kogetakse ning milliste tähenduskategooriate väljendamiseks sobivaks peetakse – võimaldades rääkida teadustöö standarditega sobitvalt, mitte pelgalt poeetilis-metafoorselt ka *tintinnabuli*-muusika neist tahkudest, mis muusikateadusele seni kättesaamatuks jäänud.

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Appendix 1. Free descriptions of *tintinnabuli* music as concert music

In the following subsections the free descriptions cited in this dissertation are listed alphabetically on the basis of the reporters' name. Indicated in bold are the excerpts quoted in the main part of the text. To begin with, the first two quotes concern *tintinnabuli* music in general.

“Pärt’s music has a quality that listeners try to suggest by calling it “timeless” [...] as a better description than “timeless” of a quality that comes across in much of Pärt’s music, I would suggest a [...] **bright sadness...**” (*Nelson 2002)

“After a creative pause, [Pärt] turned to the music of the Middle Ages, which led him towards a truly personal, almost meditative style. Its principles are formal rigor, simplicity, and harmonic balance. On the surface, one quickly recognizes constellations of scales and triadic figures built on changing but stable patterns, which guarantee a feeling of **tense calm.**” (*Köchel 1987/1991)

App. 1.1. *Für Alina* experienced as concert music

“The two works recorded here [*Für Alina*, *Spiegel im Spiegel*] show Pärt at his simplest and most reductionist: the **almost painfully wispy and transparent** *Für Alina* was in fact the first music Pärt wrote after his years of monk-like withdrawal from composition and study of the great Franco-Flemish masters of the Renaissance. Written in 1976, it is—like Cage’s *4’33*”, La Monte Young’s *Trio for Strings*, and Debussy’s *Pelleas et Melisande*—one of the great steps back from art toward silence, one of the great pendular swings as far away from Wagner and Beethoven and Babbitt as one can go without simply leaving the manuscript paper blank and the stage empty. The music is the barest two-part writing, using only two fingers, less than three octaves of white keys, and a grand total of 66 attacks. This is Pärt’s famed **tintinnabuli style at its barest and most childlike.** [...] Actually the new ECM disc doesn’t even contain *Für Alina* as it is seen in the composer’s score. Pianist Malter improvised on Pärt’s piece for several hours, and then the composer went back and picked two Malter-Alina’s from the tape. The composer doesn’t really indicate rhythm, but I would say Malter pulls the values around such that a sense of tactus is needlessly disrupted. Structure-wise, we don’t get the composer’s own carefully considered “fanning-out” from **the opening two-octave stroke in the bass, a kind of decisive tolling of a church bell.** Instead we hear two pieces that are more disjointed and meandering – and also more prosaic, because they go on too long for the delicacy of their material. (Malter’s first one doesn’t even begin in the bass of the piano as *Für Alina* does.) The liner notes declare that Pärt’s “sounds of indeterminate length literally cry out [sic!] for a free, individual temporal conception”. Hogwash,

I say. I have played *Für Alina* and *Spiegel im Spiegel* in recital several times and confidently say that Part's tiny forms are Mozartean perfection as they stand. They **seem timed as certain multiples of a human breath**. Maybe they are a little like life itself, in that much of their beauty comes from the fact that they end before you know it, but perhaps not necessarily before you would wish." (*Ashby 2000)

"The music of this most recent period is generally characterised by an intense purity and luminous beauty. Though relatively undramatic, even superficially uneventful, especially in its late twentieth-century context, this music is nevertheless strangely compelling [...] his music is imbued with a genuine spiritual **tranquillity**." (*Borg-Wheeler 1994)

"The first seminal note Pärt notated in 1976, after long years of preparation, is the sustained octave in the low bass at the start of the piano piece *Für Alina*. Above it sounds, for the first time, the connection of triadic and melodic notes that characterises the "tintinnabuli style". [...] *Für Alina* has no fixed metre or tempo. In conjunction with the marking "Calm, exalted, listening to one's inner self", the sounds of indeterminate length literally cry out for a free, individual temporal conception. As a further factor, the upper voice is freely composed, though within strict parameters. An additional element of indeterminacy is introduced by the fact that the pedal point struck at the beginning combines with other sounds to produce humming overtones and shadowy resonances in the piano. The flexible scope of this **terse** piano piece [*orig. in German: dieses lapidaren Klavierstücks*], with a duration of barely two minutes, encourages improvisational approach. Alexander Malter emphasises this sense of freedom, his style of playing **seemingly transcending time** [*orig. in German: durch ein gewissermaßen "endloses" Spiel*]." (*Conen 1999)

"The marking of the score to *Für Alina* is "calm, sublime, listening into oneself"; the performer is invited to play as if picking out something recalled from long ago. And indeed, **there is in this music a strong sense of the distant past**. The right hand's melody consists of unmeasured phrases that sound like Gregorian chant, while the left hand's note-by-note accompaniment suggests organum, a way of singing along with chant that has a history going back 1,000 years, to the beginnings of Western musical notation. **This tiny piano piece**, occupying just two pages and easily playable by a beginner, thus **summons echoes from across a millennium**.

Yet it is by no means medieval pastiche, contrary to Pärt's detractors. The scale of *Für Alina* is not one of the classified church modes but B minor, and the left hand's part—what a medieval musician might want to call the *vox organalis*—does not follow eleventh-century rules of voice leading but keeps, with just one exception, to the notes of the B minor chord. Since these notes are, more or less, overtones of the bass B hovering in the background, and since the pedal is all the time bringing forward resonances, **the left hand persistently creates a twinkling effect**. What is evoked here is not so much singing as hearing—not the chanting of monks in some Romanesque abbey church but rather the way the ear will glide up and down in listening to the spectrum of a great bell, as Pärt himself seems to have recognized in calling what he had discovered here, in *Für Alina*, his "tintinnabuli style." A composition about listening, *Für Alina* belongs firmly to its own period, alongside the

works of contemporaries far closer to the norms of Modernism, like György Ligeti, Helmut Lachenmann and Luigi Nono. As with them, its attitude to the past, straining for some echo, is that of the dispossessed. [...]

This strange and beautiful record [*Alina*], demonstrating Pärt's gift for achieving a simplicity that, for all its echoes, has never quite been heard this way before, contrasts with such other recent works as *Miserere* for soloists, choir and instrumental ensemble (1989), *Litany* for soloists, choir and chamber orchestra (1994) and the eighty-minute-plus *Kanon Pokajanen* for unaccompanied choir (1997). In these scores for large ensembles it is as if the composer has mistaken absence for presence. **Pure consonance, which in *Für Alina* and *Tabula rasa* stood for a kind of Arctic emptiness**, is now supposed to act as radiance. Sacred chant is not a distant prospect but re-enacted; sacred words ram back into the music a rhetoric it had blissfully surrendered. Melodic motifs that earlier hovered in exquisite neutrality are now given conventional expressive values, as tokens of joy or, more often, grief, distress and lostness. Where moments of pristine loveliness remain, as in *Como cierva sedienta* for soprano, choir and orchestra (1998), they are flanked by things brutal or banal. Harmonic gestures that were once fresh are used over and over again. From the elegant shadows of his first "tintinnabuli" pieces Pärt now tries to build a church, if a church of the abandoned." (*Griffiths 2006)

"The tintinnabuli style was announced **with characteristic tranquillity** in a tender piano solo: *Für Alina* (For Alina). [...] It also exemplifies that quality, which distinguishes so many tintinnabuli pieces, of sounding both ancient and fresh at the same time." (Hillier 1997: 87)

"Another work built on the diatonic scale is the set of six short *Variations* for piano 'on the recovery to health of Arinushka'. This added another piano piece to the previous year's *Für Alina*, though as yet these two **delightful** miniatures are the only works for solo piano in tintinnabuli style." (Hillier 1997: 103)

"Simplicity in Pärt, never has a connotation of "health" or boastful vitality; rather, it signifies a nameless sorrow and steadfast irreconcilability with the world as it is. The little piano piece [*orig. in German: das kleine Klavierstück*] "*Für Alina*" (1976) is, no doubt, a very personally motivated composition in which one can imagine the delicately drawn portrait of the girl to whom it is dedicated. (Pärt deals somewhat more obviously with programmatic content in his piano variations of the previous year, "*Zur Gesundung von Arinuschka*" ("For Arinushka, upon regaining her health")." (*Jungheinrich 1992)

"*Für Alina* (1976) is [...] a sort of **intimate** 'home music' **with a simple, crystalline, two-part texture and a meditative, dreamy atmosphere.**" (*Lubimov 1994)

"This recital covers a lot of ground in 55 minutes – there's a world of difference between Pärt's **gentle** tintinnabulation and Ustvolskaya's *Espressivissimo* (not to mention her *fortississimo*) – but David Arden handles everything beautifully. It would be easy to degenerate into banging in this music, but Arden's tone is always rounded and musical, and each of these relatively short pieces makes its point." (*Raymond 1995),

“Unlike Mr. Kresnik’s musical anonymity, the score Mr. Neumeier has fashioned is terrific. The prelude to Wagner’s “Parsifal” is heard near the beginning, and its opening section has a reprise toward the end, in the “Echo” section. Arvo Pärt’s haunting “Für Alina,” for solo piano, is played twice. But the rest is all John Adams, a bountiful earbox full. It dovetails beautifully with the Wagner and Pärt, and serves the drama admirably.” (*Rockwell 2006)

“Returning to the CD has served to confirm my central criticism that ‘the original two-minute piece is merely repeated with slight variations to phraseology and register, with a more liberal use of the opening pedal point.’ The purported ‘improvisatory’ element – which by definition involves an act of spontaneous creation – I found to be entirely lacking. Rather than engaging with this point Mr Lake descends to making petty *ad hominem* remarks. The two selected phases of *Für Alina* tell us no more about the composer that cannot be gleaned from the **crystalline beauty** of the original (as heard on ECM New Series 1377).” (*Quinn 2001)

“Arvo Pärt remained silent once again until in 1976 he published a small piano piece, *For Alina*,—a simple composition of extreme high and low notes, open intervals and pedal notes—a **quiet and beautiful** [*orig. in German: ruhige und schöne*] piece of music.” (*Sandner 1984)

“Arvo Pärt is a living national treasure to Estonia, and this album reveals such intimate access to his faith, sadness, and humility. Structured in five parts, [CD] *Alina* is a simple, chilling invocation of heartfelt desire comprised of only two movements that alternate with subtle variation. [...] In contrast [*to* “Spiegel im Spiegel”] the two movements of “Für Alina” leave a little room for structured improvisation, as the top note in each chord is left for the performer to, as Pärt puts it, “explore within themselves.” Thus, Alexander Malter deserves special recognition **for breathing such mournful sweetness into these passages through every fingertip; every delicate cluster of notes shines like a distant star through a wintery black night.** [...] Frequent ECM producer Manfred Eicher calls upon his usual strengths, by letting the instruments speak for themselves in the right acoustical settings — less is certainly more, and the stark beauty of *Alina* comes partly from what we hear between the notes: such a rich and gorgeous silence. This is perhaps one of Pärt’s finest releases on compact disc, though one of his quietest. These are the tears of ghosts.” (*Swan)

“**The first notes** [...] are **tranquil, soothing.** [...] [a] sterling example of Pärt’s power over a single note. [...] **The bells are heard in the sweet, ethereal Für Alina (For Alina), which falls somewhere between the character of a minimalist Bach chorale and a lullaby.** In the score, Pärt asks that music be “still”, “elevated” and that the performer “listen inside himself.”” (*Swed 1995)

“*Tillukeses klaveripalas “Aliinale” kujundab terviku cantus’e ülilihntne rütmistruktuur, lisaks väike kinnitus.*” [“The integral whole of the tiny piano piece “For Alina” is shaped by the extremely straightforward rhythmic structure of *cantus* [M-voice], plus a small affirmation.”] (Vaitmaa 1988: 42)

“The tension of this CD is what a composer can create with many notes as in Ten Holt and with hardly any notes as in Pärt. The playing direction for *Für Alina* is marked ‘calm, exalted, listening to one’s inner self.’ This **tender** solo piano work, written in 1976, is regarded as Pärt’s first piece in his new tintinnabula style and we hear his characteristic low drones with triadic harmonies floating in the high register in free time. The piece was written originally as a gift for a young Estonian girl who was on her own in London. Wit ‘Für Alina’ Pärt has often said since, he began to find his voice as a composer” (*van Veen 2000).

App. 1.2. *Spiegel im Spiegel* experienced as concert music

“*Spiegel im Spiegel*” dates from two years later [of “Für Alina”], and is a similar **evanescent meditation** for piano and violin, with the string instrument melody **floating** in longer note values above a slow and gently cycled white-note ostinato in the piano. The astonishing thing is that both pieces hold such a wealth of reticent emotion and musicality that the music is – unlike your wall-to-wall Windham Hill vacuousness, say – impossible to ignore. [...] Spivakov and Bezrodny play *Spiegel im Spiegel* beautifully. The piece is dedicated to the violinist, who moves into and out of rests with tremendous sensitivity and knows just how to **float** each note without forcing his part into an overarching line, a conventional “melody”. Similar praise for Schwalke, though his instrument somehow sounds like a gut-strung gamba from time to time. But I don’t want to hear either of these simple pieces several times on one disc, and – this seems philistine to say of the dedicatee, but there it is – the piece is hauled out to some ten minutes when the score indicates a less self-conscious and to my ears more appropriate timing of 7:30. Just another way the disc makes too much out of too little.” (*Ashby 2000)

“*Spiegel im Spiegel* (1978), for violin and piano, is constructed from the most basic elements, which here **produce an effect of childlike innocence.**” (*Borg-Wheeler 1994)

“As the title *Spiegel im Spiegel* is a precise description of what happens in a piece, we would do well to call the compositional means to mind. The part for the stringed instrument is itself already constructed as a mirror: the phrases it plays – each one successively adding one more note of the scale – always return, by steps or jumps, to the mirror axis, the central A. The piano mirrors the violin part twice over with pure F-major triads, once at close range above it, but also with a layer of alternately higher and lower pitches recreating on a larger scale the narrower tonal space traversed by the violin. The piano also confirms the melody notes of the violin with parallel thirds and octaves. All of the mirror images which allow three further voices to unfold from the core voice are stringently developed; not a single note is arbitrary. Thus **the masterfully serene interpretations** [*orig. in German: souverän gelassenen Interpretationen*] of Vladimir Spivakov (to whom the work is dedicated) with Sergej Bezrodny and Dietmar Schwalke with Alexander Malter **transfigure the familiar tonality into a new, ethereal world** [*orig. in German: entsteht [...] eine neue lichte Welt im unvertrauten Dur*]. And yet, thanks to the wonderful unpredictability of its

methodical development, the music brings to mind the saying that stridency is the source of true joy.” (*Conen 1999)

“The Estonian composer Arvo Pärt is best known today for his “mystical Minimalism,” which fuses the hallmarks of the Minimalist idiom (repetition, harmonic simplicity) with a deep sense of spiritual yearning. His “Spiegel im Spiegel” (“Mirror in the Mirror,” 1978), for example, **charted paths to transcendence** with the most basic musical materials: a piano outlining the notes of major triads, a violin, a viola or a cello moving slowly up and down the scale. A post9/11 film at the International Center for Photography used the work, cycling it behind images of New Yorkers in distress, as if to provide a balm for shattered nerves, a hushed veil of primal sound to tug one gently away from worldly sorrow.” (*Eichler 2004)

“Eicher and ECM remained faithful to him [Pärt], bringing out a new disc every two or three years, usually centered on a big recent religious piece, with the wonderful exception of *Alina* (1999), which goes back to the earliest “tintinnabuli” compositions: three performances of the **luminous and slow** *Spiegel im Spiegel* (Mirror in the Mirror) for violin or cello with piano, interspersed with two segments from a protracted improvisation by Russian pianist Alexander Malter on *Für Alina*.” (*Griffiths 2006)

“The first of [*the pieces to be discussed*] is the **exquisite** *Spiegel im Spiegel* (mirror in the mirror) for violin²⁰⁷ and piano, which was the last work that Pärt completed before leaving Estonia.” (Hillier 1997: 174)

“... *Spiegel im Spiegel* for violin (here for violoncello) and piano, written in 1978, illustrates [Pärt’s] creative principles: above a permanent flow of chords on the piano, the cello unfolds a cantilena in long note values, which grows out of succinct steps. **This cantilena spins out sweeping, chorale-like arches and spreads itself out more and more. It thus gives rise to a new architectonic configuration which, like a meditation chapel, stimulates reflection, prayer or the desire for redemption.**” (*Köchel 1987/1991)

“The final work is *Spiegel im Spiegel* (Mirror in a Mirror), **a sad and simple idyll** for violin and piano. Written in 1978, it is part of the initial gush of compositions cast in his own new-found “tintinnabulist” approach to music. Like so much of it, this piece achieves its considerable effect with the simplest of means: **long-breathed**, single-step phrases from the violin, **floating** over triadic broken chords from the piano. Its **dreamy aura** is rather reminiscent of Satie.” (*Koob 2004).

Spiegel im Spiegel “is the last work Pärt completed in Estonia before emigrating to the West. (Is it just hindsight that recognises a hint of valediction?) Its title acknowledges **the spirals of inner reflections** generated by the material, at once rudimentary yet achingly to the point. Here, **languorous and incantatory**, is the *tintinnabuli* style at its most rarefied and abstract; **music in all senses of the word ‘timeless’**.

²⁰⁷ Paul Hillier’s (1997: 174) original footnote: “The string part can also be played down an octave by cello.”

And, paradoxically, if the means deployed is self-evidently 'pared to the bone', this is nonetheless **a work whose humble aspirations cast their gaze on eternity.**" (*Riley 2004)

"The opening **lullaby** of "Spiegel im Spiegel" is a **gentle and melancholy embrace** between Sergej Bezrodny on piano and Vladimir Spivakov on violin, **where every note steps gracefully forward, as if ascending a fragile staircase.** [...] Malter stays on for the middle section of "Spiegel im Spiegel" and, with violoncello from Dietmar Schwalke, adds a more somber deliberateness to the piece that pianist Bezrodny shies away from in his performances (tracks one and five), instead **opting for restrained tenderness.** The disc closes much in the same way it opens: **as if a prayer of deepest longing were just whispered into the still air.**" (*Swan)

"Arvo Pärt's **beautiful meditative** musical triads. We stumbled across Spiegel im Spiegel a few days ago... we were listening to KDFC, our local classical music station, when this beautiful, **repetitive, hypnotic piano-and-violin** piece came on. We were entranced. It was like listening to the Pachelbel Canon for the first time, only even more relaxing." (*Zeichick 2008)

Appendix 2. Free descriptions of *tintinnabuli* music as film music

In the following subsections the free descriptions cited in this dissertation are grouped by films and listed alphabetically on the basis of the reporters' name. Indicated in bold are the excerpts concerning music quoted in the main part of the text. Additionally, I have taken the liberty to add some corrective notes to some descriptions. In the case of *Bella Martha* (Sandra Nettelbeck, Germany/Austria/Switzerland/Italy, 2001), I am sorry to report of having found no references to Arvo Pärt's *tintinnabuli* music.

App. 2.1. *Tintinnabuli* music experienced in *Heaven* (Tom Tykwer, Germany/Italy/USA/France/UK, 2002)

"This is another movie that relies on long drawn out scenes saying very little underscored by **piano music to make it more surreal**. [...] Someone needs to convince directors that long scenes with twelve angles that say very little with piano music playing over the top isn't great art... it is tired." (*Anonymous commentary 2005)

"The **music and cinematography are adequate** [...]." (*Berardinelli 2002)

"The suspense of the last moments of this film is unrelenting and only at this point can the music take our full attention. Single notes played on the piano, simple, understated, evocative, which had been playing for some time but so seamlessly a part of the overall artistry of this film that they were unobtrusive." (*Carruthers 2002) [In fact, there is no piano heard in neither the last musical cue nor at the end of the film. – KMV]

"Tykwer lends the film's first half a tone that recalls Kieslowski's first *Decalogue* episode (perhaps because Arvo Part's score recalls Kieslowski composer Preisner's work)." (*Clifford)

"The "space cam" technique, already used to such brilliant effect in *The Princess and the Warrior*, enhances the ethereal nature of this flight from reality. So too does the **erie** music of Estonian composer Arvo Pärt, which plays a similarly **portal role** to Ligeti's piano refrain in Kubrick's *Eyes Wide Shut*. As always in Tykwer's world, intervals of silence can be as eloquent as any amount of music or sound effects." (*Cowie)

"Tom Tykwer's 2002 film "Heaven," a thriller-turned-fairy-tale about two fugitive lovers, offers ravishing aerial views of Turin, Italy, and of the Tuscan countryside. As the camera passes over rooftops and, later, rolling hills, a tranquil feeling of distance sets in; even the most frenetic motion, when viewed from above, becomes a peaceful

study of lines and muted colors. [...] The visuals are exquisite, but the floating, oceanic sensation they achieve owes just as much to the **spare, luminous** music chosen for the film. It is the 1976 work “Für Alina,” by the Estonian composer Arvo Pärt.” (*Eichler 2005) [*The reference is made to Für Alina only, yet the film also features two other compositions by Pärt. – KMV*]

“What *Heaven* does best is display Tykwer’s talent for matching image to sound, and whereas *Run Lola Run* is driven by a throbbing urban techno-beat, *Heaven* is layered with angelic orchestral arrangements that **underscore the film’s meditative qualities.**” (*Jardine) [*I have presumed the “angelic orchestral arrangements” refer to Spiegel im Spiegel. – KMV*]

“Throughout the drama, the prison escape and subsequent shooting, there is a **sense of timelessness**: there are no hysterics, and everything happens calmly and without panic. Even the music is subdued and muted (Tykwer has written only a couple of the pieces this time) and there are some scenes that stand out for their stark silence and the lack of music.” (*Keller)

“It’s almost as if *Heaven* were a rough draft of a Kieslowski film. The **spare** music resembles Zbigniew Preisner’s scores for *Three Colors* and *The Decalogue* [...]” (*Lybarger 2002)

“... it’s not until you see [Tykwer’s] other films that you understand what makes him a good heir to Kieslowski. In Tykwer’s movies, fate has real power. His [*films*] music is **relentless and fatalistic, driving to some divinely-determined conclusion, yet unobtrusive and unshowy.**” (*Mapes)

“If someone had said there were parallels between Kieslowski and Tykwer before I saw *Heaven*, I might have scoffed at the suggestion, but both filmmakers love getting down to stories about fate and love. In fact, *Heaven* often feels like more of a Kieslowski film than a Tykwer film. If anything, Tykwer is a master at creating tension through repetitive and droning music (a lot of which he composes himself), as well as startling compositions (cinematographer Frank Griebe returns as Tykwer’s collaborator).” (*Popick 2002)

“Slow camera pans and a **wonderful** score (additional music written by Tykwer himself) bring a warm reminiscence [of Kieslowski’s work].” (*Tooze)

“Krzysztof Kieslowski’s vision has been wonderfully adapted by Tom Tykwer. And it is such a quintessentially Tykwer film that it’s surprising he didn’t write it himself. As with all his films, it is beautiful to look at, and the soundtrack is **awesome** (his group Pale 3 contributing with a few tracks).” (*Wilson)

“Against a **hauntingly simple** cello and piano duet, Filippo absolves her: “I love you.”” (Yacowar 2003: 48) [*In fact, in both Spiegel im Spiegel cues of Heaven we hear the duet performed by piano and violin. – KMV*]

App. 2.2. *Tintinnabuli* music experienced in *Gerry* (Gus van Sant, USA/Argentina/Jordan, 2002)

“Besides the cinematography by Harris Savides, the most impressive aspect of *Gerry* is its **sense of quiet**. Though the soundtrack does incorporate music by Arvo Part and an array of disorienting effects, it is a film that understands the power of silence.” (*Anderson 2003)

“The film opens with a **hauntingly beautiful** piece of music by Arvo Part, called ‘Spiegel im Spiegel’ (Also heard in 2002’s masterpiece film ‘Heaven’ by Tom Tykwer), as a car winds its way along a desert road.” (*Candler)

“The first lines of dialogue are not spoken it seems like until the first fifteen minutes. We watch a car drive down the lost and lonely highway. Van Sant composes not only long shots of this happening but creates a **sad symphony** with his soundtrack music.” (*Chavel)

“Arvo Part’s **beautiful, lilting** piano and violin piece, “Spiegel Im Spiegel”, from the album *Alina*, has been used in numerous films of late (Tom Tykwer’s *Heaven*, Mike Nichols’ *Wit*), but never with the urgency and importance as in the opening frames of *Gerry*. The piece which, within the context of the album it resides on, is a self-reflexive rumination of the various intonations and cadences of form, is almost hypnotically seductive. It taunts and teases with its rises and falls, its repetitive notes. It dances circles around itself, only to find its way back to where it began. Shril strums of the violin strings echo softly over the luminous, warm piano piece.” (Curnutte 2003)

“The movie opens with a long, long shot of a car by itself on a desert road: Sometimes the camera is right on its tail, sometimes it drifts back a bit, sometimes it stays at a fixed distance. Rocks go by. Hillocks go by. Mountains go by. The music, a **scratchy violin and a piano, is like an endless loop**. (The score is by the **hypnotic** Estonian composer Arvo Pärt.) As the minutes pass, you get the feeling you’re in for a lot of real-time filmmaking. You don’t know the half of it.” (*Edelstein 2003)

“The film begins with only the **cadenced** music of Arvo Part and the long-sustained image of two young men driving to orientate us.” (*Erke 2003)

“**Bringing a melancholic tone** to the film is composer Arvo Part [pro *Part – KMV*] who brings an **atmospheric**, piano score to the film along with earthy, ominous textures to the film itself where it plays well to the film’s minimalist style.” (*Flores 2004/2008) [*The reference is made to Für Alina only, yet the film also features Spiegel im Spiegel. – KMV*]

“The camera first picks up their dusty Mercedes driving along an infinite highway. With Arvo Pärt’s **superbly mournful** “Spiegel im Spiegel” on the soundtrack, the car keeps erratic distance from the camera, at times far ahead and at others, just in front.” (*Fuchs 2003)

“The film opens with a blue screen, shown for about three seconds too long. Then a shot of a car traveling down a two-lane highway. Arvo Part’s **beautiful** song “Spiegel Im Spiegel” plays. More of the car... more of the song... more of the car... more of the song. Soon, you start wondering when the damn shot and the damn song are going to end. Ladies and gentlemen, this is “Gerry.”” (*Gable 2003)

“Accompanied by Arvo Pärt’s **remarkable** “Spiegel im Spiegel” [...] Van Sant’s camera follows a car as it travels down a desolate desert highway. [...] Though this was a guerrilla shoot, audio levels are excellent and dialogue sounds every bit as **ethereal** as Arvo Part’s music.” (*Gonzalez 2003)

“Part of the film’s joy is the **fascinating** sound scape – although Arvo Pärt’s **hypnotic minimalist** music is sure to drive you nuts eventually.” (*Groenewegen 2003)

“The dreamy opening is designed to prank audience expectations. For six minutes or so, the two principals, Matt Damon and Casey Affleck, drive along an otherwise unpopulated highway somewhere out West. The background music is **serene**, the light drops like liquid honey on the dirty windshield, and despite a few reverse-angle shots, the movement is soothingly continuous.” (*Hoberman 2003)

“The film’s meditative mood is established at the beginning by Arvo Pärt’s “Spiegel im Spiegel,” a **spare, brooding** piece for piano and violin that is fast becoming a movie soundtrack cliché, having been used to telegraph instant profundity by Tom Tykwer in “Heaven” and Mike Nichols in his HBO adaptation of Margaret Edson’s play “Wit.”” (*Holden 2003)

“The opening sequence commences with Damon and Affleck (both calling each other Gerry throughout the film) quietly driving on the highway. Proceeding with the perceptible ambiance of two unwitting casket dwellers, the long sequence is furnished with Arvo Part’s **hauntingly prescient** piano piece “Spiegel im Spiegel.”” (*Kontogiannis 2003)

“The first scene sets the measure and the tone of *Gerry*. Casey Affleck and Matt Damon [...] drive on an interstate through the desert as they are accompanied by **tranquilizing** music.” (*Langley)

“Van Sant fills the screen with landscape shots of mountains, of the setting sun, of the desert at night. And he underscores it with the sounds of trudging footsteps and of a **somber and pretty** piano and violin piece that’s like something out of Lili Boulanger.” (*LaSalle 2003) [*The reference is made to Spiegel im Spiegel only, yet the film also features Für Alina. No above-mentioned diegetic sounds are heard simultaneously with Spiegel im Spiegel.* – *KMV*]

“The tone is set in the opening scene; a car driving down a two-lane desert highway as a **sparse elegy** plays on the soundtrack.” (*McCabe 2003)

“The movie that *Gerry* reminded me of, however, has nothing to do with the desert. Rather, it’s Bela Tarr’s masterpiece *Werckmeister Harmonies*, which takes place in a Hungarian village. But *Gerry*, which is openly indebted to Tarr, has a similar rhythm

– a slowness that requires tremendous patience of its audience – and a desire to plum the meaning of life. There’s even a scene – a tight close-up of two men as they walk quickly, their feet creating an urgent rhythm – that’s straight out of *Werckmeister*. And the soundtrack in *Gerry*, based on the music of Arvo Part, is wonderfully reminiscent of Mihaly Vig’s score in *Werckmeister*.” (*Parks 2003)

“This is a very quiet film, almost a silent film, being in the middle of the desert and all, with the only noises the **quietly ethereal** music of Estonian minimalist composer Arvo Part, light wind and distant thunder, footsteps, the protagonists’ huffing and puffing, and occasional dialogue.” (*Puccio 2003)

“The spare use of music (Arvo Part’s **minimalist** piano and string scales) and omnipresence of wind and rocks overwhelms the soundtrack so much that dialogue comes as a shock and a relief; [...]” (*Ralston). [*The reference is made to Spiegel im Spiegel only, yet the film also features Für Alina.* – KMV]

“This is a very minimalist film. There is no back story. You never find out why they are out in the desert, or what “the thing” that they are trying to reach is. It’s not even clear if their names really are Gerry, or if that is a nickname. There is very little character development along the course of the film. The two lost people hardly talk throughout the movie, and background music is used very **sparsely**.” (*Sinnott 2003)

“The film is primarily comprised of long scenes featuring Damon and Affleck walking silently through rocky ravines and dusty plains interspersed with time-lapse images of ominous cloud formations engulfing the sky. What little dialogue is spoken is both cryptic and banal [...]. With its haunting visuals (the five-minute opening sequence from behind, and then inside, a driving car is spellbinding) and eclectic soundtrack (a collage of Arvo Pärt’s “Spiegel im Spiegel,” swirling ambient sounds, and the crunching sound of footsteps), the film leaves itself open to endless interpretations.” (*Schager 2003) [*The reference is made to Spiegel im Spiegel only, yet the film also features Für Alina.* – KMV]

““Gerry” was photographed by Harris Savides in Argentina and around Death Valley in California and the Great Salt Lake in Utah, as if it were a shoot for *National Geographic*. The stunning desert vistas with the speeded up camera movements playing tricks with the constantly changing white clouds and Arvo Pärt’s “Spiegel im Spiegel,” a **maudlin** piece for piano and violin, establish a sobering meditative mood.” (*Schwartz 2003)

“The music, while **lovely and evocative** and precisely chosen, is sparsely used.” (*Theobald 2005)

“People have been quick to pick up on Van Sant’s stated influences, directors Bela Tarr, Andrei Tarkovsky, and Chantal Ackerman, and have isolated the tendency to shoot in extreme long takes, emphasize real time, and with reduced plot. But an equally important formal element that Van Sant has borrowed from these great auteurs, notably Tarr and Tarkovsky, is their use of sound. Like these directors, Van

Sant's soundscape, beyond Arvo Pärt's **contemplative** piano and violin motif, are sounds whose sources are impossible to pin down. Whistling high winds, thunder, cascading or careening water, industrial grinding, [...] are sounds heard at key moments in the film." (Totaro 2003) [*The reference is made to Spiegel im Spiegel only, yet the film also features Für Alina. – KMV*]

App. 2.3. *Tintinnabuli* music experienced in *Wit* (Mike Nichols, USA, 2001)

"The filmmakers use and choice of music also impresses. Fragments of four modern classical pieces – including Arvo Part's *Spiegel im Spiegel* and the second movement of Henryk Gorecki's *Symphony of Sorrowful Songs* – repeat over key scenes, adding emotional weight, yet never overwhelming other elements, or pitching the film into outright melodrama." (*El Topo)

"With a film that deals with the heady existential poetry of Renaissance poet, John Donne (1572–1631) – in particular his *Holy Sonnets*, the most familiar being "Death Be Not Proud" – an easy and logical route for music selection would be towards music of the Renaissance, perhaps heavy on the harpsichord or lute. From working with Mike [*Nichols*] during the final editing process, it became clear that the film needed a different musical approach. **The use of Arvo Part's 'Spiegel im Spiegel' particularly struck a nerve – both poignant and calming in several scenes.**" (*LaTulippe 2004)

"Tech credits are first rate, with production designer Stuart Wurtzel's quartet of stark and sterile hospital sets utterly convincing (pic was shot at London's Pinewood Studios). **The spot-on choice of musical selections** also evoke a plaintive theatrical punctuation, **lending the production a spare dignity from which it benefits enormously** on the bigscreen and will survive intact in tube shrinkage." (*Cockrell 2001)

App. 2.4. *Tintinnabuli* music experienced in *Swept Away* (Guy Ritchie, UK/Italy, 2002)

[Guy Ritchie's *Swept Away* is a remake of Lina Wertmüller's *Travolti da un insolito destino nell'azzurro mare d'agosto* (1974). – KMV] "Ritchie has boasted that his screenplay shades the heroine's transition from harpie to helpmate. But that's not how it plays: While Wertmüller's characters worked on their own terms as broad archetypes, here we're **meant to feel "real" emotional development as Amber (in apparent reaction to Giuseppe's threat, then refusal, to rape her) suddenly grows moist-eyed with amour. Several defiantly blissful love-in-paradise montages follow, some set to the sensitive minimalist strains of Estonian composer Arvo Part.**" (*Harvey 2002)