How can a contemporary composer use film to enhance music?

Phil Davison

Scores, Audio-Visual Materials and Exegesis
Submitted in fulfilment of the requirements of the degree of
Doctor of Musical Arts
University of Otago,
Dunedin,
New Zealand

Volume 1: Exegesis

This page intentionally left blank

HOW TO READ THIS DOCUMENT

This document is presented to clarify and contextualize the research that constitutes this DMA portfolio. The research is presented in two volumes. Volume I (this document) describes the theoretical background and concepts that underpin the research as well as describing the creative projects. Volume II contains scores that were used in the creation of some of the works referred to in this document (note that some of the works in this portfolio do not have scores).

This document is presented as both hard copy and as a PDF. The text in both documents is identical, however the PDF version has audio and video files embedded in it, and these can be played by clicking on the embedded files. To access these file in the PDF you will need to view the PDF in Adobe Acrobat or another PDF reader that supports rich content (i.e. not Preview).

For use with the hard copy version, the audio and video files are supplied on a USB flash drive, and are in folders that relate to each chapter for easy reference.

The centrepieces of this portfolio are three large-scale works. All of these will be best viewed on a large screen television. *Dealin' with the Devil,* in particular, will benefit from being watched all the way through in a single session ***before reading the relevant chapter*** (5.3) in this document. These files are supplied as DVD discs as well as on a USB flash drive.

In addition there are several audio-only CDs included as appendices. The files on these discs are also duplicated on the USB flash drive.

The last appendix is a glossary of film terminology.

This page intentionally left blank

ABSTRACT

There is a body of literature on music in film, and some analytical writing on music video, but almost no writing that approaches the subject from the point of view of how the film might support the music. My research question is, therefore, how can moving images help a composer to communicate music to an audience?

To resolve this question I first analysed a number of key music/film works and formulated a hypothesis that there are five modes where film can support music. These are by

- First Mode: creating an ambience conducive to the appreciation of music
- Second Mode: using filmic tools such as editing and camerawork to emphasise musical elements
- Third Mode: supplying context about the work and its creation
- Fourth Mode: embedding the music in a format that facilitates the music's appreciation
- Fifth Mode: embedding the music into the narrative structure of the film.

To explore this hypothesis I created three music/film artworks that utilised the techniques above. These were a video installation, a film that creates a supportive ambience for a set of piano nocturnes, and a feature length music documentary that features a number of music videos.

In the conclusion I will state that through these works I have shown that these five modes do indeed enable film to support music.

Acknowledgements

There are many people who deserve thanks for all the help I have received during the time I have worked on this project, but the first vote of thanks must go to Ralph Bennett Eades, who taught me a great deal, and whose death inspired much of the creative work associated with this project.

My supervisors, Anthony Ritchie and Jeremy Mayall also need to be acknowledged for their thorough critiques and prompt answers to my questions.

Many musicians have contributed their time also: Jim Strang, Hamish Fyfe, Rob Waddell, Tom McGrath, Pamela Seccombe, John Dodd, Alan Starret, Craig Monk and Anna Bowen all gave unselfishly of their time and skills. Thanks are due to the filmmakers who also contributed their efforts; most notably Sue Marshall, but also Philip Schlupp, Anna Wilde, Andis Kavalieris, Alexis Kasvalieris, Petra Paignton, Sophie Davison and Dylan Anderson. Thanks are also due to Gretta Wallace for proofreading assistance.

My family deserve endless thanks for their constant support and occasional encouragement.

Lastly, no creative work is possible without standing on the shoulders of giants such as Rahsaan Roland Kirk, Howlin' Wolf, Tom Waits, Jean-Luc Goddard, Jan Svankmajer, Arve Henriksen, the Blind Boys of Alabama, Les Blank, Douglas Lilburn, Blind Willie Johnson, Olivier Messiaen, Ornette Coleman, Mac Rebennack, the Rev. Richard Penniman, and many others.

Table of Contents

Online Audio-Visual Materials

Films

Dealin' with the Devil (password required: Gospel)
https://vimeo.com/224444419

Boiler Point (password required: Gospel)
https://vimeo.com/244408544

Twenty Nocturnes (password required: Gospel)
https://vimeo.com/244411915

(see also the table on page 75 that provides links to individual nocturnes)

Spotify

Son of Dust
https://open.spotify.com/album/0hPU6ksKAzEjm6OuWbAWrd

Grit
https://open.spotify.com/album/1Ju2lpaNwYOOVxpOBJrwZC

Audio-Visual Materials (in Volume 2)

Audio CDs

- Phil Davison: *Twenty Nocturnes* (First Iteration)
- Dr. Marigaux: *Snake Oil*
- Dr. Marigaux: *Son of Dust*
- Dr. Marigaux: *Grit*

DVDs

- *Boiler Point / Twenty Nocturnes* (second iteration)
- *Dealin' with the Devil*

Audio-Visual Materials on USB Flash Drive (in Volume 2)

Accompanying this document is a USB Flash Drive that contains all of the audio and video files referred to. The audio and video files from the CDs and DVDs mentioned above are duplicated on this drive.

The folder structure is presented below

- audio_only (folder)
    - grit (folder containing audio files)
    - son of_dust (folder containing audio files)
    - snake_oil (folder containing audio files)
    - twenty_nocturnes-1st_iteration (folder containing audio files)
- examples (folder)
    - chapter_5-2.2 (folder)
        - 1st_midnight.mp3
        - 2nd_midnight.mp3
        - 1st_night_in_hospital.mp3
        - 2nd_hospital_at_night.mp3
    - chapter_5-4-3d (folder)
        - hieronymous.mp4
    - chapter_5-5-3a (folder)
        - hazel_marigaux_draft.mp4
    - chapter_5-5-4 (folder)
        - dust.mp4
        - planting_skip_james.mp4
    - chapter_5-4-6b (folder)
        - why.mp4
- films (folder)
    - boiler_point.mov
    - dealin_with_the_devil.m4v
    - twenty_nocturnes.mov
- pdf (folder)
    - pd_exegesis_vol1.pdf (this document)
    - pd_exegesis_vol2.pdf

Table of Figures

Table of Tables

1. Introduction

This DMA research looks at how film can support music, enabling the listener/viewer to engage more deeply with the music. To this end, I have produced a number of creative works that explore the relationship between music and film. These are:

- *Boiler Point:* An installation combining imagery and music created with saxophone and electric instruments.
- *Twenty Nocturnes:* A set of short films based on twenty short piano pieces.
- *Dealin' with the Devil:* A feature-length documentary film that includes blues and rock music videos, and a concert video featuring gospel vocals, string quintet, and choir.

These creative works are supported by an exegesis (this document) as well as formative works contained in the appendices.

This study is not concerned with music that supports film, other than in a brief discussion of film music in the literature review.

1.1. Definitions

A complete glossary of technical terms used in this document can be found at the end of this document. This section includes definitions of terms that I will use in specific ways that may need clarification for the reader.

Video – As opposed to audio, I use *video* to refer to the visual elements of a film.

Film – Once this term referred to the celluloid medium that contained the images and sound, however today "films" are almost entirely shot on digital video, and I use the term to refer to the combination of sound, image, and narrative that we expect in the cinema or on television.

Music video – I use this term to refer to the particular genre of short film made to support popular music.

Film music – non-diegetic background music as it is used in mainstream film.

1.2. Structure

This exegesis involves six main chapters:

1. Introduction
2. Literature Review
3. Analysis of Video in Relation to Music: Since there is little academic writing on the subject of music video that is informed by professional practice I will undertake my own analysis of a number of representative music videos.
4. Supportive Modes: From the analysis in Chapter 3, I will draw some hypotheses on how film can best support music.
5. Description of Projects: Overview and programme notes on the creative works in the portfolio
6. Results and Conclusions: In the Results and Conclusion sections, I will evaluate the degree to which the extra-musical elements enhance the music in my portfolio.

In addition, there are also references (Chapter 7), references and appendices (Chapter 8). The final appendix is a glossary of film terminology.

1.3. Personal Musical Background

I have a background in blues and jazz as well as "classical" composition, having studied composition at Auckland and Waikato universities, and frequently performed in blues and jazz idioms.

I spent three years (1987~1990) as the assistant to Australian sculptor Robert Klippel, who has been a significant influence on my compositional development. Klippel had a very clear sense of sharpening one's intuition to understand when one element of an artwork works, or does not work, with another, and much that I learned from him is applicable to music and film.

Klippel used an approach that was consciously related to Zen. I have also studied the Zen-related Japanese martial art of *iaido* for thirty-five years and Zen is another influence on my work, not only in the obviously quiet pieces, such as *Twenty Nocturnes*, but also in the improvisatory and intuitive approach used in other works.

Afro-American music has always 'spoken' to me, and much of my music is inspired by the rough timbres and dramatic intensity of Delta blues.

1.4. Compositional Aims and Methods

At its core, my music is fundamentally intuitive. My background with Klippel and Zen has been very useful in shaping intuitive choices. Improvisation holds a key place in my compositional practice and functions as a result of hours of practice and preparation. As Larson points out, it must be recognised that improvisation is neither easier nor faster than composition using notation: "To associate tradition, training, and constraint with composition (and innovation, talent, and freedom with improvisation) also seems misleading… the reverse is more appropriate. The real-time pressures of improvisation require more reliance on tradition, training, and clear constraints than do those of composition" (2008, p. 272, 273). Intuition and improvisation can be ephemeral and amorphous qualities in the sense that they are necessarily neither fixed nor completely predictable. Yet, in my opinion, the qualities that make the finest music in any genre are ephemeral and amorphous. To quote Eric Dolphy (1964) "When you hear music, after it's over, it's gone in the air. You can never capture it again." (heard at the end of Dolpy's *Last Date* album).

Cohen (2012, pp. 16, 37-53) suggests that the role of the composer is often excessively privileged since composing is an intellectual activity, while performance is perceived as more corporeal. Benson negotiates a winding path discussing what exactly is the core identity of a piece of music, and asserts that "the activities we call "composing" and "performing" are essentially improvisational in nature, even though improvisation takes many different forms in each activity" (p.2). He argues that all music, even 'classical' music governed by the *werktreue* ethos, is to some extent improvised in performance: every performance involves some degree of interpretation, and the distinction of what is composed compared to improvised is surprisingly messy. As Malone and Stricklin point out (2003, p. 42), much of the composition of blues happens when the piece is actually performed.

My approach to music is fundamentally eclectic. I tend to move between genres, as is evident in the creative component in this portfolio. As Meehan points out, this is not unusual in New Zealand (2016, pp. 130-132).

1.4.1. Sound Recording as a Compositional Tool and Process

The choice and precise control of timbre is central to my composition, and notation-based composition is a poor method for precise control of timbre. For this reason, I have documented music in sound recordings and films. The scores in the portfolio should be regarded as tools rather than completed works. The score is not "the music".

Sound recording post-production has had a prominent role as a compositional tool in jazz and blues. This is abundantly clear in Miles Davis' electric period[1] recordings, where Davis and producer Teo Macero made full use of recording studio technology to craft the finished music in a manner reminiscent of the editing processes of electro-acoustic composers such as Lilburn or Schaeffer (Freeman 2007, pp. 28-36). Studio technology can be used for considerable compositional shaping of even the most traditional blues music: for example, Skip James' *Devil Got my Woman* recorded by Maynard Solomon in 1967 is essentially a product of the recording studio (Calt 1994, p. 329) with seamless editing of multiple takes, yet sounds very much like a "natural" performance.

Recording also allows for multiple takes, for example, the two very different versions of *Come on in my Kitchen* recorded on the same day by Robert Johnson (Wald 2004, pp. 142-144) or the multiple takes involved in the recording of *Sympathy for the Devil* by the Rolling Stones (Richards, p. 252). Just as a "classical" composer might refine and revise a score, the recording studio allows for the same development of a composition by the composer-performer, the final document being a sound recording rather than a score.

All of the works in the portfolio are indebted to the recording process. The *Twenty Nocturnes* began as a series of semi-improvised recordings that were later notated and then performed by a professional pianist. *Boiler Point* is entirely a product of experimentation and manipulation in the recording studio. The rock pieces in *Dealin' with the Devil* were created using a typical rock process of composing in the studio[2], and even the gospel concert, which comes through a conventional score-rehearsal-performance process, has been shaped by post-production techniques. In my work the line between electro-acoustic and instrumental composition is frequently blurred.

---

[1] Davis' electric period could be defined as being from 1968 onwards, but I use the term here to refer to the body of work typified by *In a Silent way, Bitches Brew* and *On the Corner.*

[2] For a very clear description of rock recording practice see Richards (2010, pp. 302-310). Richards describes the process of composing the material for *Exile on Main Street* as one where composing consisted of coming up with the core idea for a song and treating that as "ammunition" for further development in the recording process.

1.4.2. Compositional Goals in this Portfolio

The original goals for this project concerned the creation of virtual musicians inspired by Hewlett and Albarn's *Gorillaz* project, but utilising wider range of music. Musically, I was interested in exploring methods of composition that retained and employed aspects of spontaneity. In terms of harmonic language, I have always used whatever language seemed to serve the music, rather than creating music to explore harmonic ideas. The music in the portfolio ranges from conventional rock/blues harmony, through modal jazz to free tonality.

However, the process of creating the music for this portfolio was interrupted by the death of my friend and mentor, blues composer/performer Ralph Bennett-Eades.

Smith (1992) has suggested that blues goes beyond being just a genre of music, but is also a state of mind, in the same sense that we associate "romantic" with music, literature, and a way of living (p. 41). Ralph undoubtedly lived a blues life: he rarely lived in one place for long, he drank hard and played harder, he found humour in adversity.

The concept that would not leave me alone was that, now that Ralph was gone, it was up to me to bring more 'Ralph-ish-ness' into the world; I was now required to carry the torch, as it were, for a way of being.

Ralph's passing caused a shift in the goals for the portfolio, pushing it towards blues and gospel inspired idioms. The first pieces in the portfolio, *Twenty Nocturnes* and *Boiler Point* are not blues, but as Weisethaunet (2001, p. 109) points out, blues performance may be stripped of blues forms or structures, and yet remain 'blue' in spirit.

1.4.3. Aspects of Performance in Relation to Blues Inspired Music:

Since I have limited technical ability as a guitarist, I needed to be ingenious as a composer to compensate for my limited technical skill. Fortunately, I am not the first person to tread this path: neither Son House nor Big Joe Williams were, in my opinion, more technically skilled than me, yet both managed to create lasting bodies of music[3]. I consciously sought an alternative method of playing guitar and found that if I moved from a fingerpicking approach to hammering the strings with an alternating pattern of thumb vs. fingers I was able to get a percussive sound

[3] See Bloomfield for a description of Big Joe Williams guitar and life styles and Gioia (2008 p. 80-82) for comments on Son House's technical abilities.

based on rhythms of syncopated semiquavers. The approach is used on *Stones, Walk a Mile* and audible on many of the songs on *Son of Dust.*[4]

1.4.3.a. Irregular Structures

Many early twentieth century blues artists used irregular structures resulting in asymmetrical forms (e.g. Robert Johnson's frequent use of a single bar of 7/8 or 5/8 in 4/4 songs[5]). In my performances, I deliberately extend and contract sections as a musical device[6].

As Weisethaunet (2001, p. 112) says, "in the mind of the blues performer there is no such thing as a twelve- or six-bar harmonic pattern: forms and patterns are internalised." Extending the time one stays on the subdominant or dominant chord creates tension, which can be resolved with the expected change. See 5.3.5c for an example of this in the performance of *Stones.*

To again echo the thoughts of Weisethaunet (2001) and Smith (1992) examining blues through the lens of western music leads to a false impression of the music. For example, the essence of *In the Garden*[7] is ultra-rubato tempo and asymmetric phrasing: tools that seem natural in context, yet quite extreme if subjected to analysis in western terms.

1.4.3.b. Unorthodox Pitch Usage

I have never favoured harmonic concepts that are derived from intellectual concepts such as serial or tone-clock techniques: such methods seem to represent a more intellectualised, rational mindset than I am comfortable with in creative work.

Weisethaunet (2001, p. 99) says that blues uses a harmonic language that is apparent only from an emic point of view, essentially asserting that performers understand exactly what they are doing, even if their performances and compositions do fit into western analytical structures well, and describes a method where multiple harmonic concepts overlap. The distinction here is actually one of process: a theoretically inclined composer might start with a harmonic structure, whereas the approach that I use, which is essentially what Weisethaunet describes, is to jump into the music, using theoretical concepts to inform

---

[4] See 5.5.5c and the appended disc (or files on the USB flash drive). *Walk a Mile* can be seen in *Dealin' with the Devil* at 1:19:35.

[5] See the transcription of Johnson's work by Billman (1999). Almost every song has multiple time signature changes.

[6] For example, see the performance of *Stones* in the gospel concert (discussed in 5.3.5c)

[7] *In the Garden* can be found in *Dealin' with the Devil* at 1:16:20

decisions after the fact. I find, for example, that knowledge of how to resolve a dissonance is useful when a burst of spontaneous creativity has led me to a musical dead end.

As a limited guitarist, I needed to find methods to create an interesting pitch palette that did not require extensive learning of new chord shapes. Using keys such as C# in standard tuning allows dissonant open strings to sound which can create interesting harmonic textures. Using substitute chords also helps create interesting results. For example, in *Stones* (See 5.3.5c) D#7add m9 (a chord that is easier to play than it is to describe) is substituted for the subdominant chord in the key of C#: a chord that contains many of the same notes as the F# major triad or F#7 one would expect, yet providing a different root movement.

I have also used unorthodox tunings[8]. Aside from standard tuning, "Vestapol" and "Spanish" tunings in D or G (or transpositions to E or A), other tunings can open doors to new harmonic ideas. In particular 'cross note' open D minor (DADFAD) allows interesting chords to be obtained from standard chord shapes. In Figure 1-1, a standard E shape becomes a half-diminished chord over the fourth, and, at right, the standard C shape produces an augmented chord with an added 9th.

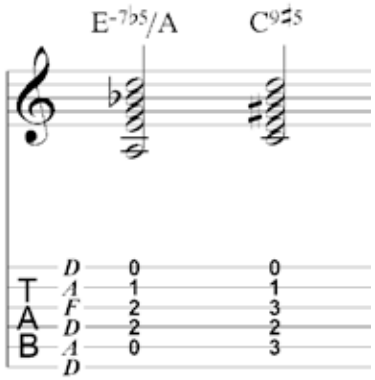


Figure 1-1 Standard Fingering Guitar Chords in Open D Minor

Using a conventional chord shape with an unconventional tuning allows the performer to utilize muscle memory of previously learned chord shapes, making for music that is

[8] Keith Richards says about open tunings: "You change one string and suddenly you have a whole new universe under your fingers… as if your piano was turned upside down so the black notes were white and the white notes were black. So you have to retune your mind as well as the guitar… You're out of the realm of normal music. You're up the Limpopo with Yellow Jack." (Richards p. 243)

easy to compose, learn, and remember, yet produces interesting harmonies.

The use of standard tuning fingerings in the 'wrong' tuning yields a small number of very interesting chords: it is a small palette for composing, but the colours are all ones that I like, and the combination of usable muscle memory and strange sounding chords is very stimulating creatively. I call this approach the "D Minor Sandbox". *Planting Skip James* and *Wild Geese* use this method.

In the first recordings of *Twenty Nocturnes* I used an approach that combines subconscious muscle memory with conscious strategic thinking to arrive at interesting pitch choices. This is described in more detail in 5.2.1.

Although I work across genres and utilise a wide variety of techniques, blues remains at the heart of my composition, even though this is sometimes on an emotional rather than explicit level.

In chapter five I will integrate the discussion of compositional methods above with the music and films that have been created as the creative component of this research.

2. Literature Review

This chapter deals with the academic literature on the subject of music video, and helps to place my own creative and analytical work in context. I will begin with the area of film music, and show why it is less relevant to this research (2.2). 2.3 covers the fundamentals of the relationship between audio and video with particular emphasis on the writing of Chion. YouTube and music video is covered in 2.4 with particular emphasis on Gabrielli's writing. There are brief discussions on writing relating to virtual musicians (2.5) stagecraft (2.6) and music documentary films (2.7) before the chapter concludes with some observations (2.8).

2.1. Occuralcantrism

Issues concerning occularcentrism are surprisingly complex, and beyond the scope of this research, other than to point out that humans tend to prioritize visual information over audio. See Goldstein for a discussion of human visual and auditory perception (p. 43).

Chion points out (1994 p.xxvi) the way that we tend to more readily acknowledge the role of vision in "viewing" film and television productions, lamenting that we ignore the important role of audio. The visual system uses more brain 'hardware' than the other senses (Jay 1993 p. 6, Goldstein p.43). It is worth noting that almost the entire chapter on perception in Goldstein's *Cognitive Psychology* text book concerns visual perception only[9]. For a discussion of the immersive possibilities of visual cinema see Jay's discussion of Metz' theories (p. 465~169).

However the issue of ocularcentrism is more complex and subtle than this. Tension is evident not only between video and audio, but also between those senses and language and cognition, all of which are intertwined (Jay p.9).

2.2. Film Music

Film music – music made in support of film – is significantly different to the areas covered in my own research. Gorbman (1987) describes seven principles of film music which provide a succinct summary (p.72):

[9] There are two short sections on perception of speech, focusing on the interrelationship between language and cognition.

1. Invisibility: the technical apparatus of non-diegetic music must not be visible.
2. "Inaudibility": Music is not meant to be heard consciously. As such, it should subordinate itself to dialogue, to visuals – i.e., to the primary vehicle of the narrative.
3. Signifier of emotion: Soundtrack music may set specific moods and emphasize particular emotions suggested in the narrative, but first and foremost, it is a signifier of emotion itself.
4. Narrative cueing:

– Referential/narrative: music gives referential and narrative cues, e.g. indicating point of view, supplying formal demarcations, and establishing setting and characters.

– Connotative: music "interprets" and "illustrates" narrative events.

5. Continuity: music provides formal and rhythmic continuity – between shots, in transitions between scenes, by filling gaps.
6. Unity: via repetition and variation of musical material and instrumentation, music aids in the construction of formal and narrative unity.
7. Breaking the Rules: A given film score may violate any of the principles above, providing the violation is at the service of the other principles.

We can see here the difference between film music and situations where images support music. Gorbman's first two principles are obviously inappropriate: there is no reason to hide the image of the production of the music, and music must certainly not be inaudible.

However Gorbman's fifth and sixth points are relevant: music provides seamless continuity, allowing the video editor to cut with much more freedom than would be possible under Hollywood continuity rules[10].

Since this research is concerned with areas where music is, or could be, dominant, and the principles that govern film music are significantly different, further discussion in this exegesis will not be concerned with film music.

---

[10] For example, jump cuts and camera continuity errors (the 180° rule) are not nearly as problematic in music video as in narrative cinema. Indeed, jump cuts are a popular technique in rock videos.

2.3. Fundamentals of the Relationship Between Audio and Video

Probably the most frequently cited book on the subject of the relationship of sound to film is Michel Chion's *Audio Vision: Sound on Screen* (1994). Chion provides a vocabulary for describing the interaction of the two worlds of audio and vision, and Chion's vocabulary will be used extensively in this exegesis.

Chion describes *Materializing Sound Indices* (MSI) as the index of the extent to which some timbres pull us into the corporeal world of the music (1994, p. 114). Western music favours sound that has an MSI that divorces the sound from the material (pure, perfect sound) whereas African (and Afro-American) musical culture privileges sound that references the material of the instrument – the rough timbres favoured in African instruments and voices, and by extension the rougher sound of blues and rock saxophone, compared with "classical" saxophone. A slightly out of tune piano has a high MSI, and will seem more diegetic, since it references a real instrument, whereas a perfectly tuned piano is more likely to be read as non-diegetic "pit music"[11].

Chion's comments on music video are especially relevant, despite their age. "The video here no longer touts itself as the essential ingredient; no longer stage centre, it's more like an unexpected gift… The rapid succession of shots creates a sensation of visual polyphony and even of simultaneity, even as we see only a single image at a time" [1994, p. 166].

Chion draws our attention to *visual micro-rhythms:* rapid movements on the images surface – smoke, ripples, film grain and rain. This is a device that may be used instead of sound to temporalize a static image (1994, p. 16).

Another of Chion's key terms is *syncresis*[12]*,* from a combination of synchronism and synthesis. (1994, pp. 63-65). This refers to the impact formed by having audio events occur at exactly the same time as they do in the video. Syncresis is everywhere in sound films, in Foley and lip-synched dialogue. Chion says: "Habit has led us to consider this phenomenon "natural" and devoid of cinematic interest. But let us rediscover it." (1994, p. 65).

Chion builds on Schaeffer's work to present three modes of listening: *causal listening* (listening to a sound to gain

---

[11] See also Cohen (2012 pp. 37-53) for a detailed discussion of how more corporeal music (high MSI) is dismissed by commentators who favour a more intellectual, Hegelian, approach.

[12] Sometimes spelled 'synchresis' by other authors.

information as its cause or source), *Semantic listening* (interpreting language), and *reduced listening* (listening to the qualities of sound itself, independent of cause or meaning (1994, pp. 25-32).

Coulter (2007, 2010) has attempted to expand Chion's work on syncresis, contrasting abstract-vs.-referential video in one two-dimensional plane, with a second plane that makes the same two-dimensional graph for events where the sound and video come from different sources (we might call this an asyncretic plane).

Another way Coulter has expanded Chion's work is to contrast the *acousmatic* mode (listening to audio as you would to music only) with the *audiovisual* mode (sound with images) (2007, 2010). His concern is that simply adding video information to music does not automatically create a richer experience, and that taking the listener/viewer from the acousmatic mode to the audiovisual will degrade, or at least alter, the appreciation of the music. Coulter suggests that Talsma *et al.* (2007) are correct in asserting that visual elements can enhance perception of the combined audio-visual object only in situations were the elements are referential (as opposed to abstract): music is most enhanced when both visual and auditory stimulus can be constructed into a single coherent audiovisual object.

However the main point made by Talsma *et. al.* (2005, 2007) is that audiovisual stimulus is integrated better when the viewer/listener is paying attention to the stimulus as opposed to being distracted by another task and this is clearly common sense: if you listen closely to music you are more likely to appreciate it than if you are in an environment filled with distraction. One issue, which will be discussed in 4.4, is how a composer can encourage suitable environments to maximise appreciation of their music.

Coulter advocates the idea of a "slow switch": the transition between audiovisual and acousmatic modes can be gradual, and there is a transition phase that can be exploited. I explore this slow switch method in *Twenty Nocturnes* and *Boiler Point.*

2.4. Music Video and YouTube

The most obvious area where music dominates image is music video, and music video has been crucial to the development of an aesthetic of dealing with the relationship of music and video (Korsgaard 2013, p. 517).

Establishing a clear definition of music video is difficult[13] and perhaps the best definition is the reflexive definition offered by Vernallis: "a relation of sound and image that we recognise as [music video]." (2013b)

Although there are notable exceptions, such as Ron Fricke's *Baraka,* most music video deals with 'popular' music, leaving open the question of how the techniques developed by those working in this idiom could be applied to other idioms.

Much writing on music video is problematic in that it refers to the genre as it appeared on MTV during the 1980s and 1990s, before the rise of YouTube, and is concerned with MTV as a medium (for example, see Williams (2003)). Such writing is at least partially obsolete[14]. Korsgaard (2013, p. 501) describes the pattern of academic interest in music video as booming in the 1990s followed by a decline in academic interest.

Vernallis[15], points out that, unlike in film, music video editing can draw attention to itself (2001, p. 22). "Music video's disjunctive editing keeps us with the ever-changing surface of the song." Non-continuity edits can create rhythmic emphasis (p. 23). In fact, Hollywood continuity edits are frequently used in music videos, but are frequently unnoticed by academic commentators, since the mainstay of good editing is the ability to disguise a cut and many people without film editing experience fail to notice a well placed cut[16]. The work in my portfolio makes good use of disjunctive (as well as continuity) editing, and I use jump cuts in the manner that Vernallis describes (for example, see table 5-7)

---

[13] For an in-depth discussion of what might be considered a definition of music video see Korsgaard (2013, p. 507)

[14] See Hearsum and Inglis (2013, pp. 483-487) for a history of YouTube.

[15] Vernallis' earlier writing is perceptive, but her more recent *Unruly Media* is problematic. Not only are there frequent minor factual errors (such as incorrect song titles) but she does not appear to understand how YouTube works, mistakenly regarding it as a monolithic entity rather than an algorithmic search engine that is different for every viewer. When she tells us of her liking for *Theremin Cat* it reveals a lot about her viewing habits since YouTube suggests videos based on viewers past viewing habits. Vernallis suggests that *Badgers* is a typical YouTube clip (2013b p. 128), but not on *my* YouTube.

[16] Vernallis (in the Kindest Cut, 2001) appears to miss continuity edits (and also lists the song title incorrectly) in her discussion of *The Unforgiven* (p.34). Gabrielli (2010, p. 104) in her discussion of *Star Guitar* states that the video has no cuts, yet it does have cuts made using Hollywood continuity codes.

Vernalis also describes the use of imagery to depict the structural elements of music (2004, pp. 156-173) as well as providing interesting commentary on the use of settings, lyrics and performers, however her writing is plagued by inaccuracies. See for example Vernallis' description of *Thriller* (2004, p. 170). Vernallis makes much of the change in instrumentation from keyboard bass to "a live bass player and guitar" and all the dancers' costumes changing to red when they break into joyous dance in the third chorus. In fact the video uses a keyboard bass throughout, there is no significant guitar playing, the chorus dancers never wear red, and the dancers dance just as joyously in all three choruses.

Giulia Gabrielli (2010, p. 91) observes that many music videos are made in a manner where "the two elements [music and image] are used without any mutual regard", with only the occasional lip synch to tie them together. Gabrielli goes on to describe the five 'duties' of the image to the music in a music video:

- To paraphrase the verbal text of the song, for example in REM's *Nightswimming* (directed by Jem Cohen) we have images of people swimming at night.
- To facilitate understanding of the lyrics. For example, Konersman's *Sign o' the Times* video for Prince consists entirely and only of the text of the lyrics.
- To create a further reading perspective of the song, including music where the lyrics are vestigial or absent.
- To direct the expressivity of the song by creating a specific guiding atmosphere, for example Glazer's *Rabbit in your Headlights* video for UNKLE.
- Images create matches within different parts of the song (syncresis): matches created when we hear a guitar and see a guitar being played and also cuts placed to reinforce important musical gestures.

She juxtaposes this with the two 'duties' of the music to the image, concepts largely lifted from Chion:

- The music binds the images together, providing links across cuts.
- The music provides a framework for determining the choice and location of visual elements.

Recurring images can be linked to specific musical elements as *visual leitmotif.* For example a visual element that recurs at the start of each chorus of a song, or when

certain lyrics occur, will draw attention to the structure of the music (for example, see table 5-7).

2.5. Stage Personae and Virtual Musicians

Auslander (2004, pp. 6-7) begins with outlining three levels of personality: the real person, their performance persona, and the character the performer may adopt in a given song. For example, David Jones changed his name to David Bowie and adopted the personality of David Bowie, the rock star. In addition to that, there are the characters of Bowie's invention – Ziggy Stardust, the Thin White Duke, and so forth. The film *Dealin' with the Devil*, discussed in 5.3, deals in part with the creation of a performance persona.

Peverini (2004) considers that music videos can be engaged in a multi-textual process offering the viewer the illusion of being part of the secret logic of the successful construction of the star, with references to fictitious production processes where the conflict between the star and the music industry can be staged. "The aim is no longer to be perfect, but appear to be 'authentic.' Paradoxically this is achieved by unveiling the effects of a physical or digital manipulation towards such a 'perfection.' An example of a fictitious musician described by Peverini is Robert Hales' *Smiley Faces* video for Gnarls Barkley[17], which Peverini asserts succeeds in constructing a false authenticity: the performers are shown as participants in seminal events in the development of popular music, yet their participation is obviously false (the performers are shown in events that range from the 1920s to the 1980s, yet they do not change appearance).

Gaskell (2004, p. 30) points out that instrumental music is often problematic for the video producer in that the lack of a lead singer leads to a lack of a focal point in the video.

In my work, I created the character Dr. Marigaux, who exemplifies Auslander's levels of personality and has a manufactured authenticity such as that described by Peverini. Dr. Marigaux also provides a focal point, helping to address Gaskell's concerns.

2.6. Stagecraft

Wapnick *et al.* have described a series of experiments that demonstrate the effect of physical attractiveness and deportment on audience reactions to music. Tsay (2013) has shed more light on this phenomenon, demonstrating that visual impressions are even more important than

[17] https://www.youtube.com/watch?v=0c9nB3Odcq0

sound in an audience's evaluation of music. In a surprising experiment, Tsay showed that audiences were best able to identify the winners of chamber music competitions by looking at video alone, and that when able to hear as well as see the performance, the experiment subjects were less able to identify the winner, i.e. hearing decreased their ability to evaluate the performance.

Researchers such as Gillespie (1997), Thompson *et al* (2005) Broughton and Stevens (2009) and Schutz and Lipscomb (2007) have demonstrated that physical gestures directly influence the perception of sound, confirming that gestures of performers can change the way the music sounds to the audience. Therefore I have worked on the physical gesture in my performance, and I hope this portfolio will demonstrate that the delivery plays an integral part in my music.

2.7. Music Focused Documentary Feature Films

The subset of documentaries on musical subjects has garnered only a little academic interest (Baker 2014, p. 58). Furthermore, academic analysis of these films is concentrated on the works as films, not as modes of transmitting music[18].

Baker (2011) provides a comprehensive overview of the rockumentary genre, critiquing in particular Wooton (1995), Radwan (1996), Romney (1995) and Beattie (2005). However, all these writers approach the study from a film rather than a musical perspective. Donelley (2013) contrasts concert films with music documentaries, asserting that concert films are made by 'technicians' as a 'fan product' while documentaries are made by 'film-makers' and have 'wider audience interest'. There are a few films that challenge Donelley's binary dichotomy: for example, *Woodstock* and *The Last Waltz* are both concert films that use significant documentary elements. Tony Gatlif's *Latcho Drom,* is a film where the documentary narrative is conveyed through a series of musical performances, and combines elements of both documentary and concert genres. The majority of documentary films about music use only fragments of the music that they refer to, whereas concert films include more complete performances. This is developed further in 3.5.

[18] For example, see Duffett and Hackett's analysis of the Jayanti's documentary about Phil Spector. Even though they do address music, the dramatic nature of the subject's celebrity and trial for murder overwhelms the commentary on the use of music.

2.8. Observations

The points made by Chion, Schaeffer and Coulter are all valid, and add a great deal to our understanding of how we listen, however they fail to describe the listening mode that I will describe as *transportation.* I use this term to describe the experience that people have when listening to music that they find the most impactful. The experience of transportation is highly subjective, varies from person to person, and the same person might have different experiences with different genres of music. Some people might never experience transportation at all. Since transportation is so subjective and variable it does not respond well to research. However I assert that being transported by music is a very important, perhaps the most important, aspect of music.

It seems to me that there is a specific mode for listening to music, which is not described by Chion, Sheaffer or Coulter. The challenge for a composer is to get the audience in an environment that is conducive to this mode of listening. This might be a quiet, intimate setting for a recital of clavichord music, or by utilising extreme volume and surrounding the audience with dancing fans in a heavy metal concert, or possibly by using film: the subject of this project.

There is little academic literature on practical aspects of music video or material written by people with practical experience as filmmakers (Baker 2011, p. 58). Therefore, in Chapter 3, I will present my own analysis of some key works. The findings from this analysis informs my own creative work, which is described in chapter 5.

3. Analysis of Video in Relation to Music

In this chapter I will look at the key tools at the disposal of the filmmaker in relation to music video. In 3.1 I will deal with the average shot length (ASL) in music videos. I will look at the shot sizes and camera work in Janis Joplin's Monterey Pop Festival performance (3.2). Then I will look at the relationship between narrative and video, and how narrative can overwhelm video in Spike Jonze' *Electrobank* (3.3). I will use Michael Jackson's *Thriller* as a case study to bring many of these ideas together and to posit the concepts of the *movement-oriented cut* contrasted with the *pulse-oriented cut* (3.4). The chapter will conclude with a look at musical documentary films (3.5).

3.1. Editing and ASL

One of the key tools in the editing of music video is the number and frequency of cuts, which can also be described as the average (i.e. mean) length of each shot (ASL)[19]. Since its first description by Salt (1974), ASL has become a useful tool for analysing film. While other data sets such as the mode or median are useful in the analysis of feature films (Bordwell, n.d.), the short length of music video means that the mean ASL is usually a sufficient tool. In my opinion, the best way to describe the distribution of cuts is to use musical terms such as tempo and rhythm[20].

Valdellos et. al. (2016) make the point that the ASL of the most popular videos is half that of what they describe as the most 'creative'. Vedellos et al. determined popularity by YouTube views and creativity by ratings on IMDb. It might seem that attributing a numerical value to such a subjective value as creativity is perhaps not credible in terms of science, but by utilising crowd sources the value is at least the subjective impression of a large number of people.

. They suggest that while a fast cutting rate grabs the viewers' attention directly, a more sophisticated visual style requires a longer ASL to be appreciated.

[19] Shot length and frequency of cuts are essentially two ways of describing the same phenomena: the more cuts there are in a film of the same length, the shorter each shot will be.

[20] In the case of 'rhythm' and 'tempo' I will use the terms in the strict musical sense. In my experience, many non-musical editors use the terms interchangeably.

Table 3-1 Table of ASLs of Selected Music Videos

Year	Title	URL	Duration (seconds)	Shots	ASL
1966	These Boots Were Made for Walking (Nancy Sinatra)	https://www.youtube.com/watch?v=SbyAZQ45uww	149	9	16.6
1967	I'm a Believer (The Monkees)	https://www.youtube.com/watch?v=gv2MLlZKarM	154	69	2.2
1969	Son of a Preacher Man (Dusty Springfield)	https://www.youtube.com/watch?v=dp4339EbVn8	145	7	20.7
2001	19-2000 (Gorillaz)	https://www.youtube.com/watch?v=WXR-bCF5dbM	235	63	3.7
2011	Son of a Preacher Man (Dolly Parton)	https://www.youtube.com/watch?v=o4HwiPFaIrI	145	28	5.2
2011	Dub of a Preacher Man (Skylarkin & KTel)	https://www.youtube.com/watch?v=WiNxw4YBLSs	244	75	3.3
2016	Sorry (Beyoncé)	https://www.youtube.com/watch?v=QxsmWxxouIM	265	103	2.2

In Table 3-1 we see the ASLs of a selection of music videos from 1966 to 2016. Dusty Springfield's *Son of a Preacher Man (Dusty Springfield, 2008)*, recorded around 1969, uses slow, smooth camera movements. With an ASL of 20.7 seconds, the cutting tempo is slow. The cutting rhythm follows broader musical phrases, with as many as eight bars in a single shot.

By contrast, Dolly Parton's version of the same song from around 2011, has an ASL of 5.2 seconds, with frequent use made of what we might describe as *antiphonal cutting:* cuts from Parton to the horn section to mimic the antiphonal musical phrasing[21]. Although the camera moves and performances are similar, Parton's performance seems more exciting due to the faster cutting tempo.

[21] We might define antiphonal cutting as a sequence of cuts from one performer to another, and then back to the first (and so forth) in a manner that reflects antiphonal musical phrasing.

The 1966 video for Nancy Sinatra's *These Boots are Made for Walkin'* (Hazlewood), has only two more cuts than Springfield's *Son of a Preacher Man's* 7, however individual beats are marked by the movement of the dancers, and in particular the dancers' boots. In this video we can see that the energy of the music is conveyed through on-screen action rather than editing.

The Monkees' *I'm a Believer* (Kirchner et al.1967) is an example of fast cutting used to accentuate the music. In addition to cuts, there are frequent whip pans and, in general, the camera work is very mobile. The cuts are used to mark melodic phrasing and we can also see antiphonal cutting. This video has an ASL as short as many more recent videos such as Beyonce's *Sorry, s*howing that rapid cutting is not entirely a recent development. It may well be that The Monkees, a manufactured band intended for TV performance, may have been an outlier, a product of a very visually aware production team, and that most productions from that period had longer ASLs. However the The Monkees were a mainstream and popular act and their videos show what was possible, both technically and conceptually in the late 1960s.

The editing in *I'm a Believer* uses what I will describe as *melodic cuts.* These are cuts based on the melodic contours of the music. In music that features phrases played on different instruments, this will often mean that each cut will reveal the instrument that is now being played. Thus we might describe *antiphonal cutting* as a subgroup of melodic cutting. The opening of *I'm a Believer* (although it uses whip pans rather than cuts) provides a good example of this: we hear and see the organ phrase, and we whip to the guitar in time to hear it played, and whip to the singer in time to see him sing. Although the cuts (or whip pans) follow the instruments that we hear, they also follow the melodic gestures in the music. During the section around 0:50 ~ 1:00 the instrumentation does not change but cuts are still placed to indicate each phrase with different angles on the singer.

By contrast, in Rumpus Animation's animated video for Count Skylarkin's and Harvey K-Tel's dub remix of *Son of a Preacher Man* (Countskylarkin, 2011), almost all the cuts are on the first beat of the bar. The characters in the video also move to each beat, and as the video progresses, we have more characters (hence more movement) in each shot. The somewhat predictable cutting rhythm suits music built around a strong dance floor pulse.

The Gorillaz and Beyoncé clips are added to the table to allow for comparison with typical recent music videos.

From this analysis, we can see two significant strategies for use in music video.

- The cutting rhythm can be used to accentuate the musical rhythm and song structure as seen in The Monkees' and Skylarkin clips. Cutting tempo can be used to create a more exciting or a more atmospheric effect, as we can see contrasting the Parton and Springfield clips.
- On-screen movement can be used in a syncretic manner to mimic and reinforce musical rhythms as seen in the Sinatra and Skylarkin clips.

We can see that editing is a key element of the music films described above, and the analysis presented here informs the editing choices made in the music sections of *Dealin' with the Devil.*

3.2. Shot Sizes and Camerawork: Janis Joplin at Monterey

Shot sizes and camera work are significant factors in the enhancement of my creative works. In this section, I will use Pennebaker's film of the 1967 Monterey Pop festival to demonstrate key principles. The film is one of the first rock concert movies and one that codified many of the strategies in representing music performance in non-fiction film (Baker 2014, p. 246; Stapleton 2011, p. 49). The film is significant especially in that it largely foregoes the approximation of vantage points of the original spectators[22] in favour of points-of-view unavailable to anyone other than the filmmaker and film audience (Baker 2011, p. 163).

Table 3-2 describes the shots used in Janis Joplin's performance of *Ball and Chain*[23]*.* The bar numbers in the table below are counted from the start of the vocals at 0:55.

[22] To appreciate the importance of this shift, compare Pennebaker's film with Binder's *The T.A.M.I. Show* (1964).

[23] The analysis is based on the YouTube clip that excerpts the performance: https://www.youtube.com/watch?v=Bld_-7gzJ-o.

Table 3-2 Camerawork in Ball and Chain

Bars	Comments
Intro	Shots of the band during guitar solo
1~12	Although Joplin appears in a choker CU, most of her face is obscured by hair during the first 12 bar chorus. The other main shot utilised here is a shot from behind her that shows the size of the crowd[24].
13~24	As the music intensifies, the camera moves to a tight ECU (Figure 3-1), and this time we see Joplin's face more clearly. During the second line of the verse we see Joplin's feet stomping in time with the music, before cutting back to an even tighter ECU of her face.
25~36	Mostly we see an ECU of Joplin's emotive face, but there are also shots of Joplin's legs stomping in time.
37~48	At the start of this section we see a CU of a woman in the audience. This shot "crosses the line" in that she is looking left to right, the same direction that Joplin faces. This shot is held for around six bars, and the woman watches Joplin's performance with a rapt expression. The remainder of this chorus is an ECU on Joplin's face.
49~60	The section begins with a mid-shot of Joplin from the front, followed by a wide shot from behind her. These shots show the extent to which Joplin's whole body is given over to emotional gesture. For the second half of this chorus we return to the ECU, which shows the most intense emotion yet. The climax of the performance comes at this point, alternating between the tight ECU and the frontal mid shot.
Conclusion	As the band finishes off the song, we see Joplin step away from the mic, and then we return to the CU of the woman in the audience who mouths "Oh, wow!" We see a wide shot of the audience from the correct side of the line (looking right to left), and then we see Joplin running off the stage. At first glance Joplin appears to be running off stage, overcome with emotion, but a closer look shows that she is smiling, and just before the sequence ends she gives a girlish skip, that would seem to indicate that she is happy with her performance.

[24] See Baker (2011 p. 185) for a discussion of the importance of this type of shot in *Woodstock.*

The camerawork throughout Joplin's performance is hand held, and uses telephoto lenses. The use of hand-held cameras was likely necessitated by the need to have the ability to rapidly reframe to follow the on-stage action and telephoto lenses would have been required to allow the cameras to record the action without intruding into the performers' space on the stage. Holding an unstabilised camera with a long lens necessarily results in jittery, nervous movement in the frame, and this is often utilised in narrative film for more intense scenes where the cinematographer wants to convey intense emotion (Brown, p. 216). While the unstabilised camera was probably determined by the requirements of filming a live performance with 1960s technology, the result is camera movement that reinforces the emotional content of the performance.

Figure 3-1 ECU from Ball and Chain

In dramatic film, shot sizes are often used to convey emotion – tighter framing indicates more intense emotion, and an ECU of an actor's face, especially a tight choker CU, is the most intense shot choice available, since to go any tighter (to an ECU of only an eye, for example) does not allow the entire face to be seen, and such a tight shot introduces an element of mystery that mitigates against the raw emotion. In his description of hyper-embodiment and fetishising of the body, Hawkins (2013, pp.466-481) has described close up shots in video as "adding a high dose of emotional value, escorting us into the music by the act of singing," yet the choker shot of Joplin in this video (Figure 3-1) is far closer than the CUs in the Rihanna and Lennox performances described by Hawkins. As Balázs (1972, p. 270) says "the emotion produced in a human being and demonstrated in close-up of a face can enhance

the power of the piece of music in our eyes far more than any decibels."

The editing of the performance is also sympathetic. The first chorus shows Joplin either from behind or with her hair obscuring her face, helping to restrain the intensity at the start of the performance so that the emotion can build through the entire clip. Cuts seem well placed to emphasise the gestures in the music.

Wider shots are employed when Joplin is making larger gestures. If Joplin was making large gestures with her body, we would see more movement of her head in the ECUs, therefore we can deduce firstly that the wider shots are employed only for the larger movements, and secondly, that Joplin does not use a great deal of whole-body gesture. Cohen (2012, pp. 69-88) has described depictions of whole body movement as being associated with crude and vulgar imagery, drawing attention to CUs of Elvis Presley used to avoid showing his gyrating hips and shaking legs on television[25].

The large crowd and the CUs of the admiring woman in the audience also validate Joplin's performance. The value of the shots of the woman are increased when we learn that she is in fact "Mama" Cass Elliot from The Mamas and the Papas. At the time, Elliot was more famous than Joplin, and therefore the shot is in effect a celebrity endorsement. This also makes sense of the shot crossing the line – Mama Cass is a fellow performer, scheduled to perform later that day, and so is watching Joplin from the side, not out with the audience[26].

Compare this film with Joplin's performance of *To Love Somebody* recorded on the Dick Cavette Show in 1969[27]. Here the performance, especially as it reaches the climax, sounds just as intense as *Ball and Chain,* yet it does not *seem* nearly as intense. In this video we have smooth TV studio camera work, and most of the shots are wide shots of the whole band. The few close-ups are much looser than those employed in *Ball and Chain.*

---

[25] Choen (2012) describes Presley's 1956 performance on the *Ed Sullivan Show* where camera operators were instructed to frame Presley from the waist up, and asserts that Presley's brooding eyes and sensuous mouth depicted everything that his hips might have conveyed.

[26] Although at the actual festival, the Mamas and Papas set was after Joplin's, they perform *California Dreamin'* as the first concert item in the film, so viewers watching the entire film rather than just the single YouTube clip, are aware of Elliot's identity.

[27] https://www.youtube.com/watch?v=fkGUt4QYc08

Therefore:

- ECUs can be used to add intensity
- The camera movement resulting from unstabilised telephoto lenses can also add intensity.
- Wider shots are needed to show whole-body gestures.
- Shot size and choice can be used in the editing stage to structure a performance.

The analysis presented in this section informs camera choices made in the shooting of the concert sequence in *Dealin' with the Devil,* where I instructed some of the camera operators to use unstabilised telephoto lenses and to get choker CU shots (see 5.4.5f).

3.3. Narrative Overwhelming Music: *Elektrobank.*

In the video Elektrobank made by Spike Jonze for the Chemical Brothers[28], we see a video that seems to overwhelm the music. The video uses a narrative about a teenage gymnast[29] and uses a gymnastics competition as the mode of conflict.

The video opens with a narrative section that shows the heroine entering the competition arena and seeing the performance of a rival. The music begins at 1:27. There is only one point of syncresis in the entire clip: at 1:55 the heroine lands from a jump emphasising a significant musical gesture. Apart from that, there is no attempt to link the video to the music.

The music video has been well received: Gonzalez (2003) describes it as Jonze's greatest work, and describes in favourable terms the techniques that Jonze has used to heighten the drama in such a concise form.

However, I find that the strongest points of the film in terms of short form storytelling are precisely points that detract from the power of the music. In the film, we see an older man who cheers the heroine on – presumably her father. He is balding and looks a little desperate. Next to him is a girl who could be the heroine's younger sister. At 4:20 an older woman, more glamorous than the father, enters on the arm of a younger, handsome man. When the heroine mouths "Mom!" it is confirmed that this is her mother with her new boyfriend. From this we can deduce a lot about the family background of the heroine. The shots

[28] https://www.youtube.com/watch?v=mZrAlA31RUs

[29] Played by Jonze's then future wife Sofia Coppola who was actually in her mid-20s.

are short, but they are telling us a clear story and inviting us to put it together. However the concentration required to do so draws us away from the music. The lack of any syncresis further allows our attention to wander into speculation of the heroine's back-story.

Although the video functions well as a short film, in terms of Gabrielli's duties (see 2.3), as an example of video-supporting-music it fails entirely in every way[30]. It fails to give us a deeper reading of the music (rather it gives us an independent secondary story), the atmosphere created seems to have nothing to do with the music, and there is almost no syncresis.

Furthermore, the music appears to be diegetic: the brief section of the heroine's rival's routine has classical music that we might expect to be more typical for a gymnastic routine, and starting the Chemical Brothers' music at the moment the heroine begins her routine relegates the music to being merely an unusual choice of gymnastic routine music.

Some might consider the marriage of high-energy rhythmic dance music to a dance routine to be an appropriate choice, how ever the lack of synchresis fails to emphasize the musical pulse, and the narrative aspects (cutaways to the hero's coach, parents and rival) undermine the pure power of the music.

In this case, we have a textbook example of how *not* to make a film serve the music, and we can elucidate some key points:

- The emotional atmosphere created by the film must be congruent with the music.
- Syncresis is important to tie the music and video together.
- If there are no lyrics the remaining duties are more important.
- A strong narrative can push the role of the music into the background. Film narrative and music can work together, but care needs to be taken to ensure that the music and narrative are working in harmony.
- Unless performers are visible, diegetic music may be problematic.

[30] Although admittedly, as an instrumental track it was never possible to paraphrase or facilitate the understanding of the lyrics.

3.4. Onscreen Action Mimics Music: *Thriller*

In this section, I will use *Thriller* to demonstrate the use of editing techniques and the use of narrative structure in music video. These concepts will be further developed in chapters four and five. John Landis[31]' video for Michael Jackson's *Thriller* is one of the most significant music videos (Castanheira 2017, p. 216) and has influential choreography by Michael Peters[32]. Mercer (1993, pp.93-107) has provided a detailed theoretical analysis of the film, however, in this analysis, I will take a more practical approach. I will first (3.4.1) look at the musical structure and how the album version differs from the video version. In Section 3.4.2 I will look at the main dance sequence shot by shot, and in 3.4.3 I will analyse a short section frame-by-frame to draw conclusions on the precise location, type, and distribution of the edits. In 3.4.4 I will point out how the analysis contributes to the exegesis as a whole.

I shall refer to Jackson's character as Michael, and his companion, played by Ola Ray, as Ola.

3.4.1. Musical Structure

The music in the music video was extensively edited. The bridge ("Night creatures call and the dead start to walk in their masquerade" at 2:45) is entirely omitted, and the album version's verse/chorus structure is radically revised.

We might characterise the album version structure as being A-B-A-B-C-A-B-B-D, an elaboration on the standard Motown pattern of A-B-A-B-C-B (Davidson and Heartwood 1996, p. 8).

---

[31] Landis had previously directed *The Blues Brothers* and *American Werewolf in London*, a music film and a horror film, so was an obvious choice to direct the video.

[32] Peters used similar choreography in Jackson's previous video, *Beat It.* Similar choreography can be found in many (perhaps most) R&B and Rap videos made in the 1990s through the first decade of the 2000s.

Table 3-3 Thriller *Structure – Album Version*

Time beginning	Section	Lyric
0:00	Instrumental and sound effect introduction	
0:58	1st verse	It's close to midnight…
1:30	Chorus	'cause this is Thriller…
1:56	2nd verse	You hear the door slam…
2:27	Chorus	'cause this is Thriller…
2:46	Bridge	Night creatures call and the dead start to walk…
3:06	3rd Verse	They're out to get you
3:38	Chorus	That this is Thriller…
4:00	Chorus	'cause this is Thriller…
4:18	Instrumental break	
4:25	Rap	Darkness falls across the land…
4:55	Instrumental	
5:16	Rap	The foulest stench…

Table 3-4 Thriller *Structure – Video Version*

4:15	Introduction	(dialogue) "it's only a movie…"
4:42	1st Verse	It's close to midnight…
5:15	2nd Verse	You hear the door slam…
5:50	3rd Verse	They're out to get you
6:22	Instrumental	
6:31	Rap	Darkness falls across the land…
7:02	Instrumental	
7:33	Rap	The foulest stench
8:04	Music stops	
8:28	Instrumental	Dance sequence
9:40	Chorus	'cause this is Thriller…
10:17	Chorus	'cause this is Thriller…
10:37	House sequence	
11:46	Living room scene	Dialogue "What's the problem?"
12:22	Chorus	'cause this is Thriller…
13:00	Chorus	'cause this is Thriller…
13:17	Instrumental	
13:42	End	

Many of the detailed production touches audible in the album version have been stripped out in the video version. Long sections, from 6:22 to 9:40 (especially the sequence beginning at 8:28), feature very little other than a stripped-down loop-like repetitive rhythm track. The structure is A-A-A-B-B-C-C-C-C-C. In purely musical terms this appears to be an overly simple structure, however I will show that this structure allows for more elaborate narrative and visual elements.

Video can support music, but the support is not unconditional. Here the music has been re-cut to work better with the video. In my portfolio, the music has been constructed from the start with a view to having a video element.

3.4.2. Film Structure

The opening section of the video appears to have been inspired by the 1957 film *I was a Teenage Werewolf* (Fowler, 1957) in particular, but also 1950s B movies in general. This section features pastiche "scary" music by Leonard Bernstein. At 3:15 Jackson's character effortlessly knocks a tree down in a manner that is reminiscent of the sort of action we might expect from an Ed Wood film.

The film cuts to a cinema, showing Michael and Ola as patrons: we have been watching a film within a film. Not until 4:16 does the *Thriller* bass line enter, as the two characters leave the cinema. As they walk down the road, Ola's steps mark the minim beat of the first two verses. Michael dances around her, with movements that illustrate the vocal line: using stiff-legged movement for "freeze" and drawing a rectangle with his hands to indicate "screen". The music here is repetitive and there is no narrative development, creating an opportunity for Jackson's skill as a performer to be foregrounded. Landis said, "The scene with Michael and Ola… we did it like four or five times, just to establish the beat, so that if Ola kept the beat we could always come back to it. And Michael was left pretty much alone… nobody moves like Michael Jackson, and that energy and excitement… I wanted that electricity" (Kramer, 2002). We can note that to foreground one element (in this case Jackson's performance) other elements (narrative and music) needed to be suppressed.

At 6:23, Michael and Ola begin walking faster, past the graveyard, each step marking a crochet beat. We hear Vincent Price's voice, another nod to B horror films, recite a "rap" as corpses begin to climb out of graves and tombs. At 7:33 a zombie crawls out of a manhole in a shot that is almost identical to a shot from Jackson's previous video *Beat It,* also choreographed by Peters. The music is a looped section of the verse backing track.

The music stops, and the zombies surround Michael and Ola. We have not heard the main section of the song yet, and it will not make for a successful music video if the star is eaten by zombies before the chorus, so the suspense here is not so much born of involvement with the plot, but rather a question of how the film will manage to conform to genre expectations, given that it appears to have 'painted itself into a corner.'

Ola turns from Michael for a moment, and (at 8:24) when she looks back, he has been transformed into a zombie. We see a mass choreography sequence with Michael at the head of a triangular formation of zombies, all dancing in unison (Shot 1 in Appendix 3a). There are around eighteen

or twenty zombies in the group. The music is a repetition of the verse bass line, augmented with audible Foley sounds of the dancers' feet sliding on the pavement and hand claps. This sequence lasts until 9:40: more than a minute of the same short bass pattern illustrated with mass choreography in unison.

At 9:40, Michael turns to face the camera, without zombie makeup, and sings the chorus while dancing in front of the zombies. In some shots Michael is dancing solo with the zombies dancing in unison behind him; in others he appears in the familiar triangle formation at the head of the zombies, dancing in unison with them. In delaying the chorus until 9:40, Landis creates significant tension by delaying the most memorable section of the song, which is released when Michael begins to sing[33].

At 10:35, we see Ola running towards a creepy house, pursued by zombies. The following scene is strongly reminiscent of Romero's *Night of the Living Dead (1968).* Figure 3-2 shows frame grabs from Romero's film; 3-3 from *Thriller.* The similarities here are striking: in one pair of shots we see zombies approaching the house from a very similar angle, in the second we see zombie hand grabbing a screaming woman by the hair. In referencing Romero's film, Landis is referencing a movie that was (and is) genuinely disturbing, and far grimmer in tone than Fowler's teen-oriented film, thus escalating the tension.

[33] It may be that today, now that this video has so deeply entered popular culture, the expectation of the chorus is stronger than when the video was first released. However, even in 1983, mass market exposure of the recording would have ensured that most of the target audience would be familiar with the album version.

Figure 3-2 Night of the Living Dead *frame grabs*

Figure 3-3 Thriller *frame grabs*

As zombies burst into the house, cornering her, we cut to an ordinary living room where the story is revealed as a nightmare. As they leave the room, at 11:57, Michael turns back to the camera and we see he has werewolf eyes.

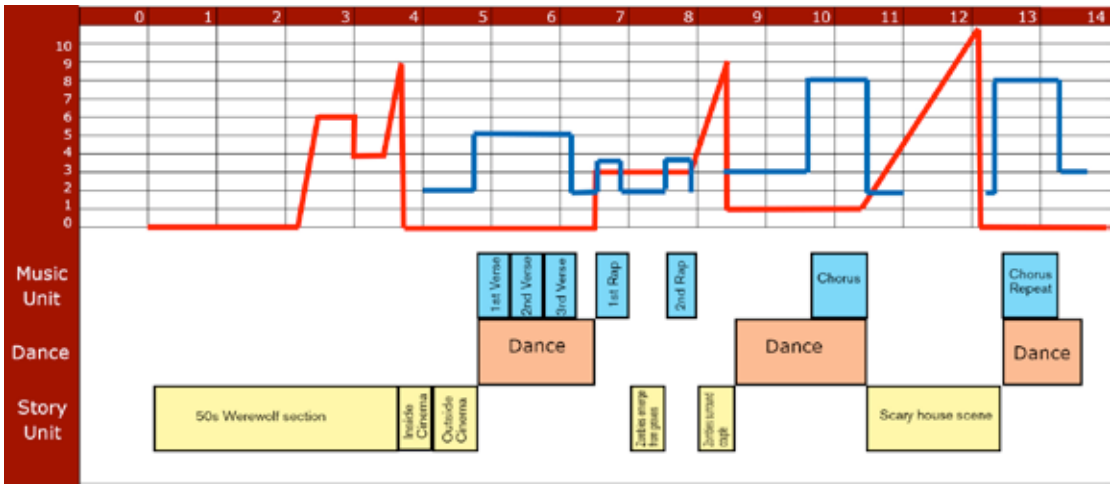
At 12:03, the music returns with the bass line of the verse, as we see a long zoom into a still image of Michael's face and the beginning of the end credits. The mass choreography that we have already seen is repeated at 12:22. At 13:17 we see some additional zombies dancing in the graveyard under the final copyright notices and disclaimer. The video ends at 13:42. However, if we discount the repeated section at the end, the video effectively stops at 12:03.

In table 3-5, time is indicated in minutes at the top. The blue rectangles indicate sung sections, the orange rectangles indicate dance sections, and the yellow rectangles indicate narrative sections. The red line is a subjective index of scariness. Although subjective , this is no more so than Eisenstein's graph of movement in the film *Alexander Nevsky* reprinted in Cook (1998 p. 59). When the red line is along the bottom it indicates sections

where the narrative is calm, and higher values indicate greater tension For example, soon after the two minute mark the tension escalates as Michael transforms into a werewolf. At three minutes the tension decreases – Ola is running away from Michael (i.e. not in immediate danger) and Bernstein's "scary music" decreases in tension. Just before four minutes Michael is about to grab Ola (tension rises) when we realise we are watching a film (tension evaporates).

The blue line represents the arc of musical complexity (higher values are represent greater complexity). A level of 2 is given to the background loop-like repeated synthesiser bass line, a level of five for the sung verses, which add a vocal line to the previous backing. Since Price's rap delivery is less syncopated than Jackson's singing, I have assigned those sections a value of 3.5. The main dance over the verse backing adds the percussive effects of rhythmic Foley, so it is assigned a value of 3. The chorus sections are significantly more elaborate, and so are assigned a value of 8. Since much of the music is made of short repeated fragments, this 'arc' is composed of flat lines.

Table 3-5 Thriller *Structure of Music and Narrative Compared*



With the material graphed, we can better see how the piece is structured to juxtapose narrative and musical elements. There are three spikes in scariness framing two musical sections (ignoring the reprise under the end credits after twelve minutes). The music and dance sections do not compete with the scary scenes, and the scary scenes lend structure to the music and dance sections. The increasing scariness gives the film an overall narrative structure that helps to maintain viewer involvement.

In *Thriller*'s structure, the narrative frames the music, rather than competing with it. In the first four minutes, the narrative sets up the verse that Michael begins to sing at

4:16, the narrative is actually carried by the music during the verses and Vincent Price's raps, and the narrative is paused during the main dance sequence (9:40-10:35). Not only is the film structured to maintain viewer interest by increasing complexity and jeopardy for Ola, but the narrative is also crafted to either be carried through the music or to be paused during the music[34]. This type of structure is employed in *Dealin' with the Devil* (5.3.6a).

So far we have looked at Thriller on a macro scale, but if we look closer, and then closer still, we can see useful details concerning the way individual edits are crafted.

3.4.3. Editing

In this section, I will use Thriller to demonstrate editing techniques that I will describe as the *pulse-motivated cut* and the *movement-oriented cut.* The analysis that the section below is based on is presented in full in Appendix 3.

I define a pulse-oriented cut as one where the cut marks the beat, and occurs precisely on the beat. A movement-oriented cut is where the cut happens slightly before or after the beat, and the beat is marked by on-screen action, such as a dancer's movements. As we have seen in *These Boots Were Made For Walkin'* (3.1) it is possible for dancer's movements to be the primary indicator of musical rhythm, but in *Thriller* the editing is more subtle.

At the start of the video the cuts do not occur on strong musical points and relate more to the actions of the dancers than to the music. As the video progresses the shots are shorter, and the cuts are more often just before either the first or third beat in the bar. The cuts, at a casual glance, appear to mark the beat, however, when examined closely, it can be seen that the cuts are usually just before or after the beat[35]. This allows the dancers' movements to mark the beat, and so these are movement-oriented cuts.

Towards the end of the video we notice that some cuts are made precisely on the beat, i.e. pulse-oriented cuts. As the video progresses the cutting tempo increases and the proportion of pulse-oriented cuts increases.

---

[34] Equally well we could say that the music frames the narrative: the key point is that neither music nor narrative get in each other's way.

[35] In many cases cuts appear to be on the beat, and it is only through examining the video frame-by-frame against the audio waveform, that it becomes apparent how prevalent movement-oriented cutting is. It is important to note that unless appropriate software is used, this may not be visible. 'Long GOP' video compression, that is used in DVDs and files compressed for the internet streaming, groups frames together, so that, for example, using the frame advance button on a remote control moves the video ahead by around six frames, rather than frame-by-frame.

In any cut there is a complete change of the image: every pixel on the screen is completely different. When a beat is marked by a movement, not only is most of the image unchanged, but even the moving elements are seen moving to their destination through a logical trajectory rather than the sudden change presented to our eyes in a cut. Therefore we might say that a pulse-oriented cut marks the beat more strongly than a movement-oriented cut. In *Thriller* this is bourne out by the greater use of pulse-oriented cuts towards the end of the video thus driving the more intense sections of the music more strongly.

In fact, given that the song structure has been flattened out considerably by the use of a long looped section for the dance and the structural changes described in 3.4.1, we can say that the editing of the video provides much of the forward momentum of the song in the film. The music and video have an interdependent relationship.

In shot 25 there are four zombies present, but the dance moves of the second from the right are more dynamic and literally eye-catching. Even though the shot lasts for a relatively long two-and-a-half bars, we don't really have time to register the dancers with less funky moves. This demonstrates that judicious use of more skilled dancers can increase the overall impact of the entire group.

It is notable how few different camera angles there are, and how similar the angles are. There are no shots from the right or rear of the dancers. This suggests that the video was shot as a document of a live performance in front of perhaps four cameras[36].

3.4.4. *Thriller* Conclusions

In Thriller we can see that:

- the film has been structured to provide increasing complexity in the music, increasing tension in the narrative,
- the video runs through several distinct but related sections which helps maintain viewer interest,
- the film has been structured so that when one element is foregrounded other elements are pulled back or made repetitive,
- we have clear examples of the deployment of pulse- and movement-oriented cuts.

[36] Quincy Jones has stated there were ten cameras present (Galloway, 2015), but this is not borne out by the evidence of the video, unless many of the cameras were in close to identical positions.

These points will be further explored in the creative works, especially *Dealin' with the Devil* (see chapter 5).

3.5. Music Oriented Documentary Film

Following on from 2.7, in this section, I will discuss the overall features of the music documentary genre as it relates to this research. A core observation of mine is that many music documentaries For example, *Keith Richards: Under the Influence* and *Gimmie Danger,* feature only small fragments of music – they are films about musicians rather than music films. Concert films, such as *Stop Making Sense* present music, often with little context, whereas music oriented documentary films often present context with little music. The film in this portfolio, *Dealin' with the Devil* aims to present both music and context.

Although there are exceptions, music-oriented documentary feature films tend to run on average for 100 minutes while concert films sometimes run significantly longer[37].

While documentaries of mainstream artists have an established audience, the format also has the ability to enable obscure artists to reach larger audiences. Certainly *Searching For Sugarman*[38] has made many people familiar with the work of Rodriguez[39], who was essentially unknown to mainstream US audiences at the time of the film's release. However, while the film presents an engaging narrative which follows the filmmakers' search for the titular character, and provides ample context for Rodriguez' music, it presents only fragments of his music. This is a film about the musician, not a film that presents his music.

Maysles and Zwerin's *Gimmie Shelter* is overshadowed by the on-screen murder at the end of the film creating a hybrid film with elements of documentary footage, concert footage, and concert footage that is also documentary (the film of the murder). The musicians' performances immediately before the murder seem to be unconvincing: the performance frequently stops, the mix is poor, and

---

[37] See Appendix 2 for a detailed discussion on the lengths of music documentaries and concert films.

[38] Other examples would include *The Devil and Daniel Johnston* and *The Possibilities are Endless* about Edwyn Collins.

[39] For discussion on the impact of the film on Sixto Rodriguez' career see the official Rodriguez web site (http://sugarman.org) and the following Rolling Stone article:

http://www.rollingstone.com/music/news/rodriguez-10-things-you-dont-know-about-the-searching-for-sugar-man-star-20130328

musicians sound tense. However this serves to reinforce the narrative – the narrative is about the murder we are about to see, and the tense, sub-standard musical performance only serves to heighten the narrative. This concert-documentary places the quality of the musical performance secondary to the narrative concerning the murder.

There are some exceptions to the dichotomy between documentary and concert film. *The Last Waltz* for example, is a concert film that is intercut with interview sections that provide context for the music. In *Latcho Drom* the narrative of the film is carried mainly through the music performances: the film consists of musical performances intercut with short depictions of the participants' every day lives. This film is at once a collection of musical performances and a documentary about the Romani people.

We can see that there are concert films that feature only the concert, such as *Stop Making Sense,* and at the other end of the spectrum are films that feature little music performance (*Gimme Danger* and *Sugarman*). In the centre we have the exceptional films that might be more to one side or another. It should be noted that the majority of films lie at the extremes of this polarity.

Hypothetically, a music documentary could include uninterrupted performances if those performances carried the narrative rather than interrupting it. The challenge, therefore, is to construct a music documentary that provides context as well as presenting the music in the most supportive setting. In this respect we can perhaps employ the principles that make *Thriller (see 3.4)* more successful in presenting music than *Electrobank (see 3.3).*

Therefore:

- music and narrative need to be synchronised so that each supports the other;
- the narrative needs to supply context to enhance audience understanding of the music;
- the duration should be around one hundred minutes (i.e. between 80 and 120 minutes). See Appendix 2 for a detailed discussion on the lengths of music documentaries and concert films.

This will be further developed in 4.5. In 5.3.6a I will discuss in detail the relationship between narrative and music in *Dealin' with the Devil.*

3.6. Conclusions for Chapter 3

Key tools available for the music video editor are the ASL, melodic and antiphonal cuts, pulse-oriented cuts, and movement-oriented cuts. Shot sizes are also crucial, with CUs providing the most intimate and direct emotion, while wider shots allow more of the performers' body movements to be seen. Narrative can compromise or enhance the appreciation of music, either creating a layer of meaning that distracts from the music *(Elektrobank),* or creating a setting and ambience where the music can thrive *(Thriller).* There are tensions between significant use of music and the narrative of the film, and I hypothesize that these can be overcome by directly relating the music to the narrative.

These concepts underpin the modes I will describe in the next section and are core guides in the creative works described in Chapter 5.

4. Supportive Modes

Taking the material presented above in chapters two and three we can now build a hypothesis as to how film can support music. I suggest that there are five modes of support:

First Mode: Ambient Video (4.1)

Second Mode: Filmic Tools (4.2)

Third Mode: Context (4.3)

Fourth Mode: Format (4.4)

Fifth Mode: Narrative (4.5)

I will explore these modes in the creative works described in Chapter 5. Most of these modes build on the ideas presented in Chapters 2 and 3, however the material relating to the Fourth Mode is new, and therefore will require more detailed description.

4.1. First Mode: Ambient Video:

By keeping video information to a minimum, and providing only ambient imagery, we can set an emotional tone and control ambience, allowing the audience to invest wholly in the music. I believe the absence of narrative can prevent the video overwhelming the video (as we saw in *Electrobank* in 3.3), allowing the video to create an ambience that enhances the music. An interesting example of this mode is Sigur Ros' *Route One* [40]. The video here takes the form of a truck-mounted camera driving along the road that circumnavigates Iceland to gently evolving music based on a single song. The music video is 24 hours long, and unfolds in real time. It poses a question as to how to interact with the video – I cannot imagine sitting down to watch it from beginning to end, but I have used the video to create an ambience, and as a sort of virtual tourism. The sheer duration of the project demands alternative approaches to engaging with it.

Use of this mode is explored in *Boiler Point* and *Twenty Nocturnes.*

[40] https://www.youtube.com/watch?v=G54tllj-SKI.

4.2. Second Mode: Filmic Tools:

There is a range of tools available to the filmmaker to craft video to support music, as discussed in 3.1 (ASL), 3.2 (Shot sizes) and 3.4 (editing and narrative).

4.3. Third Mode: Context.

By providing information about the origins or methods of a piece of music we can more easily involve the audience in the music. For example, imagine a hypothetical Ken Burns style video introduction to Messiaen's *Quartet for the End of Time:* archival footage of France in the 1940s, still photos of Messiaen, Hitler, POW camps, and a spoken word audio track that placed the work in a historical apocalyptic context. I believe this could greatly enhance a subsequent listening experience.

4.4. Fourth Mode: Format.

By careful use of format, we can encourage listener/viewers to engage in the work in the manner and sequence that it was intended.

The way people engage with recorded music has changed greatly in the last decade. In the earlier 20th century, recorded music was either programmed on radio or presented in the form of individual 78RPM discs. Wald (2009 p. 185) describes how the term "album" is a semantic carry over from book-like bound sets of 78RPM records, but also points out how fragile the comparison is. Columbia's 1945 Frank Sinatra album had no recordings: it was a set of empty sleeves that the owner could fill with any recordings they chose. The connection to Sinatra was only in that his picture was on the cover. The development of the Long Player record not only allowed for longer pieces of music but also encouraged people to play albums from beginning to end. This allowed musicians to explore longer forms (Wald 2009 p 183-185), and allowed the development of the concept album. (Shute 2013, p. 11).

These developments have been somewhat undone by music streaming services such as Spotify and Pandora. Figure 4-1 shows the Spotify artist page for Anthony Ritchie. The fifth item, the first "popular" link to *Coming To It* drops the listener into the second movement of the work, following that with the third movement of the *Flute Concerto,* which is followed by the second movement. Although *Stations: Symphony No.4* and other works are available to be listened to in order, the format does not encourage this. This format works better for established artists with extensive catalogues of three-minute pop

songs: searching for the Rolling Stones or Michael Jackson will take the listener straight to a page of the artists' greatest hits.

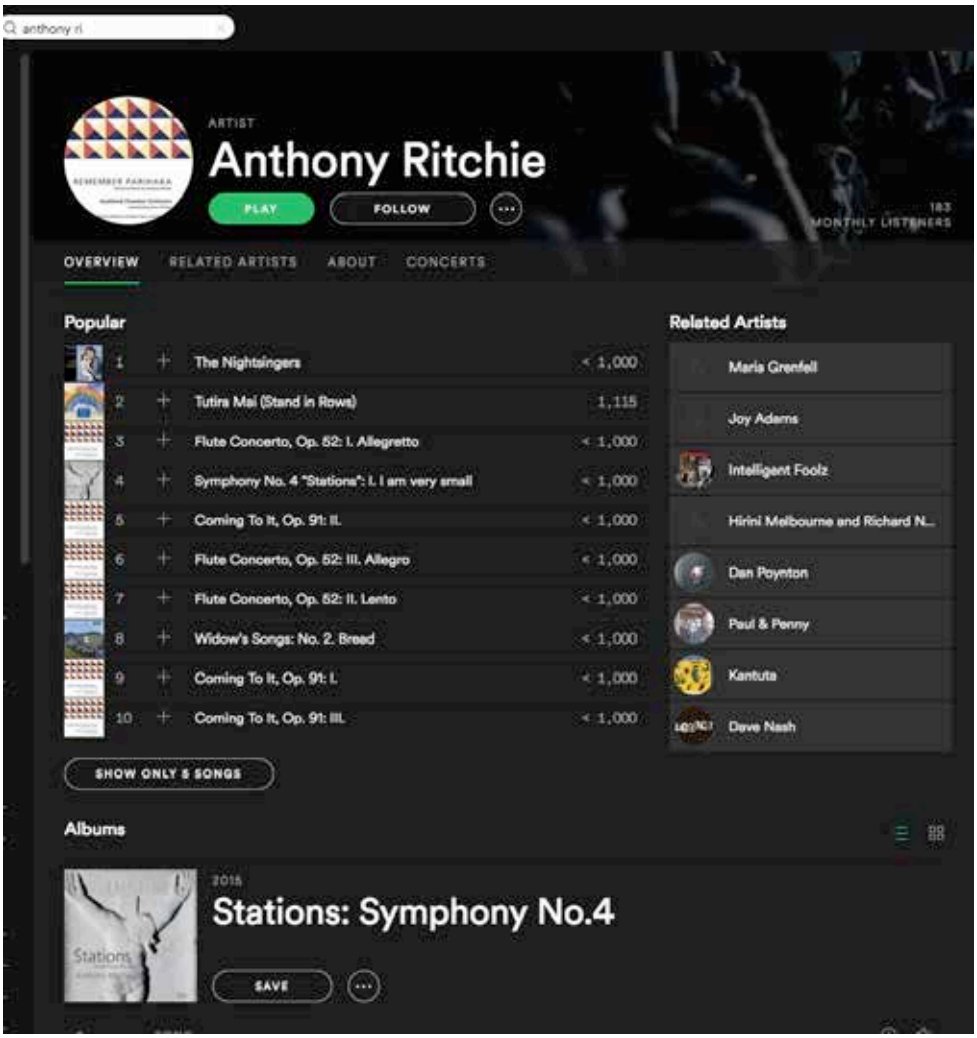


Figure 4-1 Spotify Artist Page for Anthony Ritchie

YouTube and Spotify both allow the listener/viewer to select a playlist created by fans (or by the artist) that do permit the playing of complete albums, and increasingly one can find entire albums posted to YouTube as single files. However, the default setting for YouTube is to play the selected piece and then automatically follow that with a choice based on a combination of popularity and the listener/viewers previous choices.

The format itself affects the way music is perceived: the medium of delivery has significant impact on the perception of the music. McLuhan's (1964, pp.7-23) statement that the medium *is* the message could not be

truer than in the contemporary delivery of recorded music[41].

Presenting music in a feature-length film should encourage an optimum listening experience, so long as the film supports rather than overwhelms the music. The format encourages the viewer/listener to experience the music in situations such as a theatre or quiet living room where the viewer/listener has decided to set aside time to engage with a longer production that involves sight as well as sound: the format itself encourages a viewing/listening environment more amenable to the music.

4.5. Fifth Mode: Narrative.

Films such as *Amadeus* or *Immortal Beloved* are narrative films that present music, although usually the music is often abbreviated to fit the narrative needs of the film[42]. Documentary films also inevitably employ narrative. As Cohen (2012, p. 110) points out, documentary filmmakers try to "mould messy events into neat narratives, and verbal testimony accomplishes this better than music and images. Pursuing a story, however, the filmmaker can lose sight of the value of performances."

By incorporating music video into the narrative of a music documentary film, so that the music *is* the narrative rather than a distraction to the narrative, it should be possible to include longer music performances without disrupting the film's narrative.

In the portfolio of creative works associated with this research, I have explored the First mode (Ambient Video) in *Boiler Point* and *Twenty Nocturnes.* The second mode (Filmic Tools) is demonstrated in the music video sections of *Dealin' With the Devil.* The third mode (Context) is explored in the interview sections of *Dealin' with the Devil.* The fourth mode is demonstrated through the formats of all the works in the creative portfolio. Lastly, the fifth mode (Narrative) is explored in the way the music sections are integrated into the narrative of *Dealin' with the Devil.*

---

[41] One issue that goes beyond the scope of this project is the lower quality of contemporary listening devices. The use of convenient playback devices such as phones and laptops means that people often experience far lower quality audio than consumers in the later twentieth century. The lack of low frequency response of these devices can mean that the music might sound very different to the way the composer or producer intended.

[42] For example, note the heavily abridged renditions of Mozart's *Magic Flute* and Beethoven's ninth symphony in the films cited.

The next chapter will deal with the creative works and describe how these modes are utilised.

5. Description of Projects

In this chapter, I will present descriptions of three individual projects. The projects were created during the period December 2014 to August 2017.

Table 5-1 maps the creative process timeline. I frequently worked on multiple projects simultaneously. Where the process of composing was very different (for example the blues recordings for *Son of Dust* contrasting with the notation-based composing for the *Nocturnes)* this approach allowed me to take a break from one project for a few days and return to it with fresh ears. Where I was working on video and music simultaneously I found that each strand influenced the other. The video produced for the *Nocturnes* in 2017 profited a great deal from the experience of preparing video for other projects. *Dr. Marigaux's Amazing Gospel String Band* began as a separate project but was absorbed into *Dealin' with the Devil,* and became a major component of the film. It is presented with it's own column for clarity.

5.1. *Boiler Point*

Boiler Point is a studio-created work of electronic music that is intended as part of an audio-video installation. The music is created on both conventional instruments as well as instruments that I created specifically for this work.

As described below in 5.1.3b, the compositional process was an example of studio-created electronic music. Melodic elements were developed through multiple takes of saxophone or guitar recording, which were then combined into the final melodic structure. This allows not only the precise documentation of the timbre and phrasing but also allows for a spontaneous feel.

The goal of the piece is to create an immersive video environment. Rogers' (2013, pp.156-162) description of Bill Viola's *Five Angels for the Millennium* was inspirational: 'Visitors frequently sit on the floor of this audiovisual simulacrum, thoroughly sutured into the slow temporal trajectory so different from the hectic London streets outside.'

The piece explores the use of video with minimal syncresis, but with a wide range of both visual and musical hues.

Table 5-1 DMA Project Timeline

	Boiler Point		Twenty Nocturnes		Dealin' with the Devil		Dr. Marigaux's Amazing Gospel String Band	
Dec 2014					Dealin' with the Devil Music	Dealin' with the Devil Video		
Jan 2015			Twenty Nocturnes Music					
Apr 2015								
Jul 2015								
Oct 2015	Boiler Point Music							
Jan 2016							Dr. Marigaux's Amazing Gospel String Band Music	
			Twenty Nocturnes Music					
				Twenty Nocturnes Video				
Apr 2016								
Jul 2016		Boiler Point Video						
Oct 2016								
Jan 2017								
								Dr. Marigaux's Amazing Gospel String Band Video
Apr 2017								
				Twenty Nocturnes Video				
Jul 2017								
Aug 2017								

In this section, I will first put forward an overview of the entire piece (5.1.1), describe the special instruments used (5.1.2), and then describe each piece in detail (5.1.3). Following this, I will describe the video materials and how they support the music (5.1.4), the use of the piece in an installation (5.1.5), and a discussion on the effectiveness of the work (5.1.6). In the discussion section for *Twenty Nocturnes* (5.2.6.) I will compare the use of video in both films.

5.1.1. *Boiler Point* Overview

This piece is a music/video art installation inspired by the Otago Harbour. The video shows the Otago harbour, in particular the water in the harbour (rather than the surrounding land), and was shot from Boiler Point near Port Chalmers.

The piece is structured so it can work as a single piece played from beginning to end, or as a looped composition where the piece begins again as soon as it is finished and the audience can enter and leave at any time.

The first draft of the piece featured baritone saxophone against a static harmonic background[43]. I found this beautiful, but gloomy, and I imagined that in an installation environment the total effect could be oppressive. To address that I added more instrumental colour and more rhythmic drive.

The individual sections (and durations) are:

1. Night (3:35)
2. Interlude 1 (1:25)
3. Patterning (6:10
4. Interlude 2 (1:30)
5. Safmarine (5:05)
6. Interlude 3 (1:50)
7. Sunlight Reflections (5:15)
8. Interlude 4 (2:45)
9. Evening (4:49)
10. Coda (1:31)

[43] *Night, 'Patterning'* and *Evening* are sections that were part of the first draft.

Table 5-2 Overall Structure of Boiler Point

Movements			Interludes		
Non-metrical	Night	Calm, arrhythmic, non-metrical	Interlude 1	Abstract	Abstract
	Patterning	Calm, arrhythmic, non-metrical	Interlude 2	Less abstract	
	Safmarine	Begins calm, becomes more rhythmic	Interlude 3	Fragmentary quotes	
Metrical	Sunlight Reflections	Rhythmic, metrical	Interlude 4	Direct quote	Concrete
Non-metrical	Evening	Calm, arrhythmic, non-metrical	Coda	Abstract	Abstract

As seen in Table 5-2, the piece is constructed from two streams: *movements*, longer pieces, and *interludes,* short pieces that come between the movements. Each stream has its own arc. The movements start as calm non-metric pieces, become more metrical, and then return to non-metrical. The interludes start as abstractions, gradually coalescing into a recognisable melody, before returning to abstraction.

The arch form is asymmetrical, with the apex of each arch being more towards the end. I feel this asymmetric arch fits better with the way people listen to music: the audience does not see the arch from an external viewpoint, but experiences it as a journey through time. This means that the second half of a symmetrical arch can feel slow.

5.1.1.a. Movements

The arc for the main sections is formed by bookending rhythmic guitar-oriented pieces between non-metrical explorations of a melodic idea on the baritone saxophone. See Tables 5-2 and 5-3. The individual movements are discussed individually below in 5.1.3.

5.1.1.b. Interludes

The interludes, outlined in Table 5-2, are all constructed from the same instrumentation:

- Lead kowhai guitar track (described in 5.1.2)
- Second kowhai guitar track that plays a countermelody
- Rhodes piano backing that reinforces the harmonies and provides a bass texture.

The interludes represent a series of movements towards 'Interlude 4', which is a rendition of the hymn *Dark was the Night* written by Thomas Haweis (1732~1820), the most famous version of which is by Blind Willie Johnson (1897~1945)[44]. The first three interludes, and 'Coda' are abstractions of elements of this spiritual, leading to 'Interlude 4', which states the melody clearly[45]. The score in Figure 5-1 sets out my basic arrangement of *Dark Was the Night*.

[44] Also recorded by the Kronos Quartet and by Ry Cooder in his soundtrack to the film *Paris Texas.*

[45] Haweis' hymn is represented in many hymn books, but there is considerable variation in the melody, leading me to suspect that the hymn is a folk tune, and that Haweis is merely lucky to have been credited as its composer, or that, since he composed it, it has become a folk tune. The version of the melody that I use is based on Johnson's version.

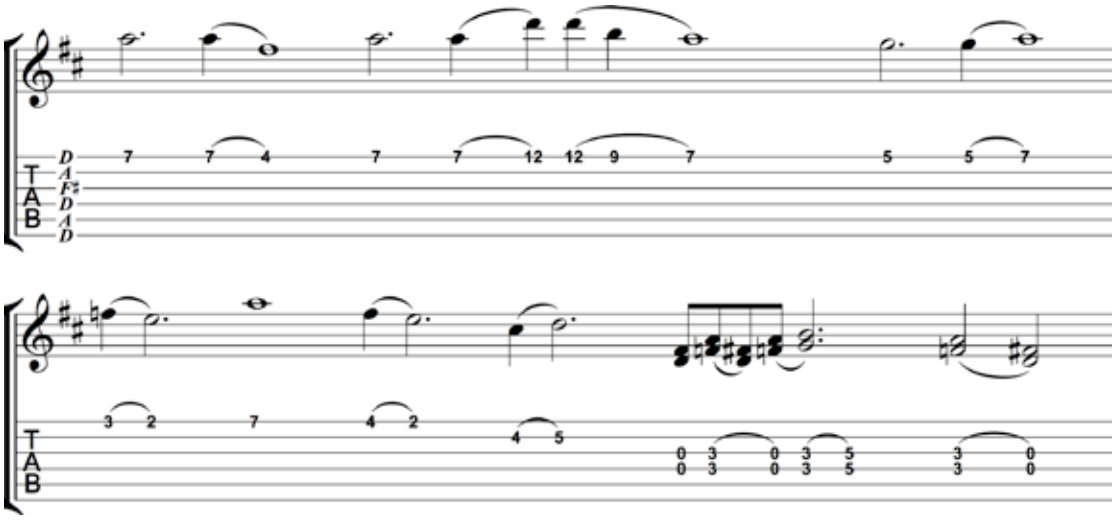


Figure 5-1 Dark was the Night: *Basic Arrangement for Slide Guitar*

The 'Coda' was the first piece to be recorded, followed by 'Interlude 2'. In recording '2', I heard a similarity to *Dark was the Night,* and so recorded a version of that ('Interlude 4'). Then, realising that the set would work well as a progression towards *Dark Was the Night,* I created '3', an abstracted version of '4'. Lastly '1' was created from 'Coda' (as described below in Section 5.1.3i).

5.1.2. Instruments

Boiler Point features several instruments of my own design and construction, two of which, the Sympathetic Resonance Machine and Kowhai Guitar, were designed and constructed specifically for the piece.

The Sympathetic Resonance Machine (Figure 5-2) consists of an old piano with the mechanism removed entirely, so that only the harp and soundboard remains. The instrument is recorded via microphone and two piezo pickups on the soundboard. The instrument is tuned in thirds, rather than the chromatic scale[46] . This means that if the strings are strummed a chord is produced, not unlike a giant autoharp, and that it is easier to target a string with a specific pitch. The instrument also strongly picks up sounds from around it, and can actually function as a microphone itself via the piezo pickups.

In practical use, even though I have a collection of beaters to use on it, I have found the most effective means of

[46] For example the strings intended to play C, C# and D are all tuned to C; D#, E and F are all tuned to D#. This involved considerable thought so that the strings were tuned in a balance of major and minor thirds in a way such that over the entire reach of the instrument all twelve tones could be obtained.

playing is to stroke the strings with my bare hands. Stroking the strings horizontally produces a triadic chord. Shorter strokes produce simple triads, and longer strokes more complex chords with sevenths, ninths, elevenths and so on. Stroking the strings vertically produces pitches from string noise – faster strokes being higher pitched. Good results can be had from circular movements that combine horizontal and vertical movements.

Figure 5-2 Sympathetic Resonance Machine

The Kowhai fretless guitar was inspired by the pedal steel guitar playing of Daniel Lanois: I constructed the instrument to replicate the sound of a pedal steel guitar on an instrument that can be played in the 'Spanish' position[47]. Kowhai, being very hard wood, coupled with the single piece neck and body construction, makes for an instrument that has the distinctive long sustain of the pedal steel. It has a high action, which, together with the fretless fingerboard, eliminates noise from the slide accidentally touching frets. It is used with a volume pedal to obtain a pedal steel-like attack.

[47] The conventional guitar position is known as the "Spanish" position, contrasted with the horizontal Hawaiian or lap position. It would have been easy to make a lap-style guitar, but I found it very difficult to adapt to the 'upside down' playing position.

Figure 5-3 Top: Headless Bass Guitar; middle: Kowhai Fretless Guitar; bottom: Electric 'Cello d'Amore

The Headless Bass Guitar is made from a small piece of Jarrah. This wood is usually too heavy for use in a bass, but the headless design allows a smaller-than-usual body. Jarrah, being very hard and dense produces an especially rich, full sound.

The Electric 'Cello d'Amore is a solid body electric cello with sympathetic resonating strings, and is used in 'Evening'.

The Egmond Guitar, which is used in 'Sunlight Reflections', is a modified mass-produced flat top guitar made in the 1960s. The guitar top features ladder bracing which has allowed the installation of two humbucking pickups (the pickups fit between the braces whereas the more usual Martin style bracing would need to be cut). The sound produced is very deep and percussive, and the instrument is very useful in creating rhythmic passages.

The ensemble is rounded out with a conventional electric guitar (played both normally and with a bow), baritone saxophone, Rhodes electric piano, clavinet, and a tricone resonator guitar.

As can be seen in Table 5-3, the piece is structured so that the saxophone-oriented pieces provide bookends.

Table 5-3 Instruments used in Boiler Point

	Night	Interlude 1	Patterning	Interlude 2	Safmarine	Interlude 3	Sunlight Reflections	Interlude 4	Evening	Coda
Kowhai Guitar		two tracks		two tracks		two tracks		two tracks		two tracks
Rhodes Piano										
Baritone Saxophone										
Headless Bass										
Sympathetic Resonance Machine										
Electric Guitar							two tracks			
Bowed Electric Guitar										
Resonator Guitar										
Egmond Guitar										
Clavinet										
Electric Cello d'Amore										

5.1.3. Description of Individual Pieces in *Boiler Point*

The individual pieces are described in detail below, in the sequence they appear.

5.1.3.a. 'Night'

This piece is an exploration of a melodic idea on the saxophone against a calm backdrop from the Sympathetic Resonance Machine. The melodic phrasing is all drawn from the opening statement, which might be termed a *seed phrase* (discussed in more detail in 5.1.3c). The background textures sound quite industrial, referencing the industrial nature of the subject location. When presented in an installation with the piece looped, 'Night' comes between the last and first interludes.

5.1.3.b. 'Interlude 1'

'Interlude 1' and 'Coda' are the same recording with the guitar parts reversed: the guitar sound files are reversed, but the processing, including reverb and delay, is forwards. Combined with the Rhodes track, which is unchanged from 'Coda', the result is a semi-reversed track, which works well to bookend the pieces. *'Interlude 1'* is the semi-reversed track since the phrase at the end (originally the start) leads into the next piece well, whereas the non-reversed version has more sense of conclusion, and so works better as the coda. The backward attack on the guitar is reminiscent of whalesong[48].

5.1.3.c. 'Patterning'

This piece stems from a seed phrase that is repeated and elaborated in an additive manner (essentially like *The Twelve Days of Christmas).* A seed phrase generates another seed phrase, which in turn can be used for additive processes. Eventually, a set of ideas emerge that link together to form a structure not unlike an Indian *rag.*

The piece is in the Phrygian mode in the key of D. The initial seed phrase is the high E♭ heard at the opening,

---

[48] My friends tell me there is a possibility that the Southern Right Whale could return to Otago Harbour. I am told that, if this were to happen, on a quiet night I might be able to stand on my doorstep and hear not only ruru, but also whalesong emanating from the harbour. The possibility that this might happen is probably remote, but I am inspired by the thought.

which is then repeated. This is followed with a statement of the mode running up to the E♭.

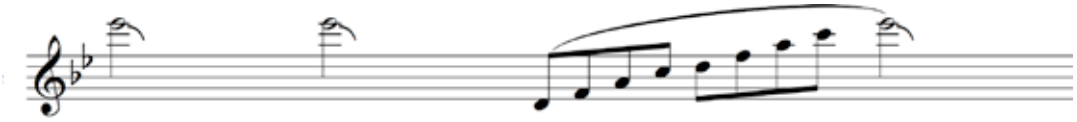


Figure 5-4 Opening of 'Patterning'

At mark A (Figure. 5-6) the run extends only to the dominant, leading to a short improvisation emphasising the 6th degree of the scale.

The passage near mark B is beginning a descending version of the scale, with the notes held for longer values. The descending version of the scale is complete at mark C. If we add sections B and C to the first complete rising statement we can build a *rag* that might look like Figure 5-5.

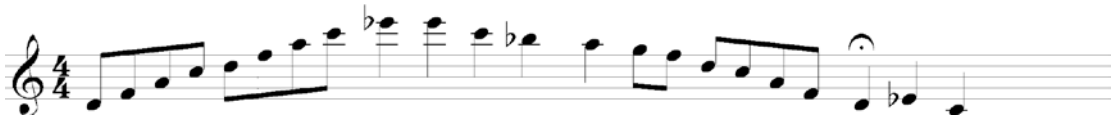


Figure 5-5 'Patterning' Rag

This can then become a structure for the remaining improvisation, to be used loosely in the manner of Indian Classical music: the *rag* provides not only a pitch set but also melodic information. The backing functions in a broadly similar way to a *tamboura*.

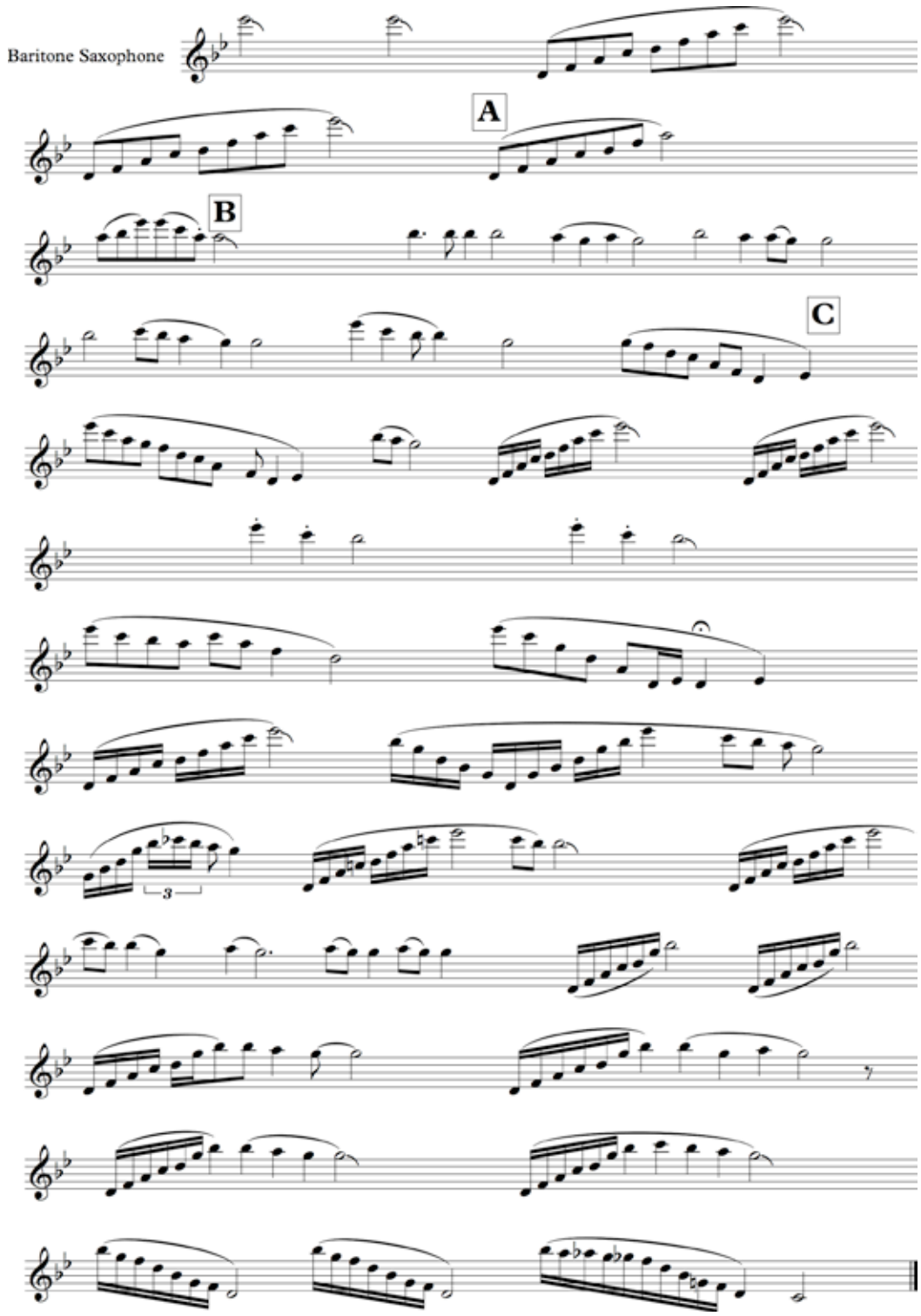


Figure 5-6 'Patterning' Transcription

(Note that this is not a score for performance, just a transcription of the melody for analysis purposes)

With the exception of the chromatic phrase at the end, the pitches are constrained to the mode[49]. The final C plays out something like a surprise ending in that it is a pitch that has not previously been accented in the piece, bringing the piece to rest in a way that implies that the piece was in fact in C Dorian.

The composing/recording process was to first prepare backing tracks, and then record multiple takes of saxophone solo, in this case, nine takes. As each take was recorded, successful ideas were retained and less successful ideas discarded. The successful ideas were only retained as loose memories: I did not listen to each take, but used only my recollection of the previous takes. I have often noticed how actors, when able to review their performance from take to take can produce stilted performances as they try to re-create "good bits" from previous takes. In this case, the final performance is constructed mostly from the eighth take, with a few phrases from the seventh and ninth.

This description sounds more analytical than my experience composing it. The *rag* that I have described feels like physical sensation: the fingerings take on a cumulative feel, and through hours of practice the *rag* seems to acquire a proprioceptive physicality. Constructing of these pieces felt kinetic, as if accessing cumulative proprioceptive sensations was the guide to the *rag.* This approach facilitated spontaneity in the actual playing/composing of the pieces, balanced with a more analytic approach in the editing/mixing stage.

5.1.3.d. 'Interlude 2'

This interlude is based on the first two notes of *Dark was the 'Night'* (see 5.1.1a). The foreground guitar plays an alternating two-note phrase, with a swell pedal to remove the attack. The two notes are embellished by sliding around the pitches. The background guitar makes swooping semi-pitched gestures with a backwards delay effect applied. The Rhodes track is drawn from the phrase in Figure 5-7.

[49] The scores in this document are for analysis purposes only. The transcriptions are not considered to be scores for performance: the sound recording is the performance, and it is not intended that anyone should try and recreate these performances. Accordingly there are minimal dynamic or expressive indications.

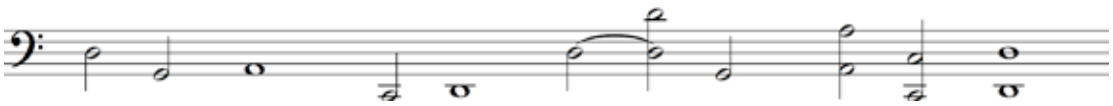


Figure 5-7 Core Idea of Rhodes Piano Bass Line in 'Interlude 2'

5.1.3.e. 'Safmarine'

When shooting video for the suite, focussing intently on ensuring the camera was set up perfectly, I gradually became aware of a rhythmic thumping noise behind me. Turning around I was surprised to see a giant container ship passing me, only a short distance away. This experience provided the inspiration for this piece.

The piece opens with swell-pedalled guitar chords that relate to the foreground guitar phrase from 'Interlude 2'.

The melody is played on a resonator guitar and is based on simple pentatonic phrases. This instrument has an extreme reverberation applied, which sounds like a sort of choral haze and functions as an independent voice.

The Egmond guitar is used to provide rhythmic propulsion and is faded in gradually, becoming audible only after we see the ship. This track is connected, in my mind, to the stern of the ship, where the propellers (propulsion devices) are.

5.1.3.f. 'Interlude 3'

This piece is an abstraction of 'Interlude 4'. Although composed/recorded after 'Interlude 4', in this position it presages #4. The transcription in Figure 5-8 is approximate only, and includes only the main pitched elements.

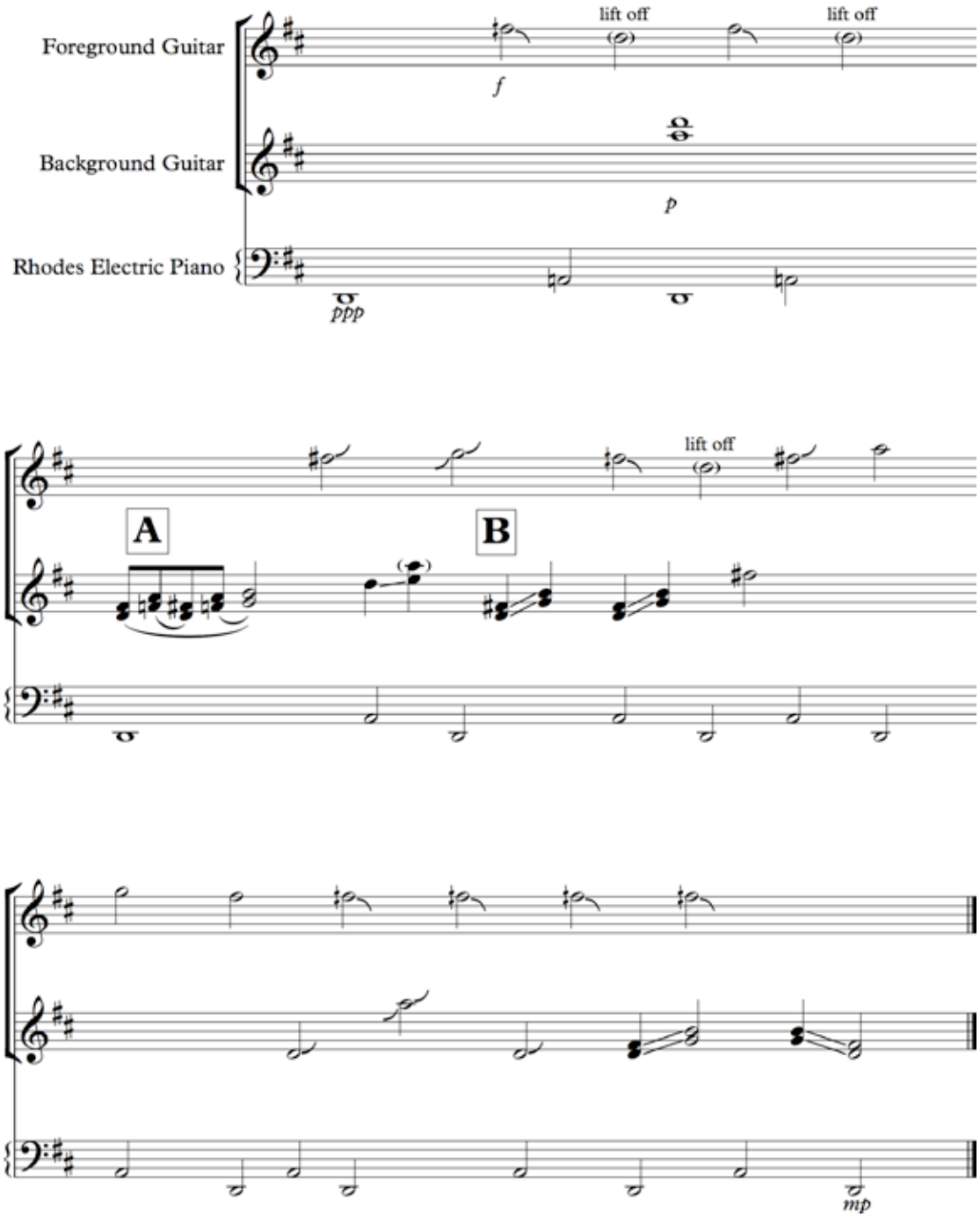


Figure 5-8 'Interlude 3' Transcription

We might characterise the structure as being A B A_1, roughly equating to each of the three systems above. The initial falling seed phrase (top system) requires a contrasting rising response (second system) before returning to the original falling motif (bottom system).

The opening note, and its fall to D, was conceived of as the last part of the opening gesture of 'Interlude 4', a sort of summing up and presaging of that gesture in a single note. This then becomes a seed phrase. The G at the start of the last system seems to reference the G that starts the third phrase in 'Interlude 4'.

The phrase marked A is based on the first part of the phrase Johnson uses as a bridge in *Dark was the Night* (heard complete in 'Interlude 4' – see also 5.1.1a). Here the phrase is blurred, but should still be recognisable. The phrase at B is a further blurring and abstracting of the same phrase. The Rhodes part is a continuation of the alternating two-note motif from 'Interlude 2'.

5.1.3.g. 'Sunlight Reflections'

The goal of this piece was to continue and develop the rhythmic propulsion introduced in 'Safmarine'.

Over a background provided by the sympathetic resonance machine, the Egmond guitar lays down a rhythmic groove. A second track, played on a conventional Stratocaster electric guitar embellishes the basic groove and provides rhythmic emphasis. The Rhodes provides a harmonic anchor and a simple bass line. To add variety and prevent the piece being too static, a clavinet is introduced half way through.

5.1.3.h. 'Interlude 4'

As stated above, this interlude is an arrangement of *Dark was the Night.* In recording this piece I first recorded one guitar track, and then recorded a second track, which weaves in and out of synch with the first; in places reinforcing the melody, in others providing a counter-melody. The Rhodes, which also weaves in and out of synch, was used to add some clarity to the harmony and to reinforce the quaver passage at the end. The melody is played three times, but the interweaving of the two guitar parts avoids any exact repetition.

5.1.3.i. 'Evening'

As the last movement in the suite, this piece provides the bookend to 'Night' and 'Patterning' (or the return to saxophone oriented pieces if the piece is looped). Unlike the static harmony of 'Night' and 'Patterning', this one uses an alternating two-chord pattern, recalling the patterns used in 'Interlude 2' and 'Safmarine'.

I created a bed using the sympathetic resonance machine, bowed electric guitar, and the pickup on the resonating strings of the electric 'cello d'amore. The bowed electric guitar and 'cello d'amore produce lighter, brighter sonorities that complement the inherently darker sound produced on the larger strings of the Sympathetic Resonance Machine.

The saxophone melody is constructed, like 'Patterning', from the initial seed phrase, which is introduced, extended, and inverted; however the tension and release possibilities of the two-chord bass line are far greater, and allow for moments such as the ones at 29:40 and 30:35 where the saxophone melody can find resolution on the changing bass note. The upward movement of the bass line also provides a good springboard for the saxophone to increase tension, such as at 30:05 and 31:10.

5.1.3.j. 'Coda'

Even though this was the first of the interlude set to be composed/recorded it seems to function well as a piece that sums up all that has gone before. The piece also functions as a bridge into 'Night' when the piece is presented in an installation with the film looped.

The first two notes recall the two-note motifs that are to be found in 'Interlude 2' and 'Safmarine'. Although this motif is not repeated, it functions as a seed phrase, and the idea of those two notes seems to characterise the remainder of the piece. The bass part played on the Rhodes recalls the two-chord bass part of 'Evening'.

5.1.3.k. Use of Video

Boiler Point is intended as an installation work using three screens, looped so that the piece begins again as soon as it finishes. The work is not limited to rectangular rooms and was installed as part of the Vogel Street Party (described in 5.1.5)

In the original concept (Figure 5-9), the room should have chairs that face the front, and video is projected on the walls in front and to the sides of the viewers from three

ceiling mounted projectors. The main screen, in front of the viewers, has a single shot for each section. The side screens have video footage that is intended as ambience (and are discussed in 5.1.3.l).

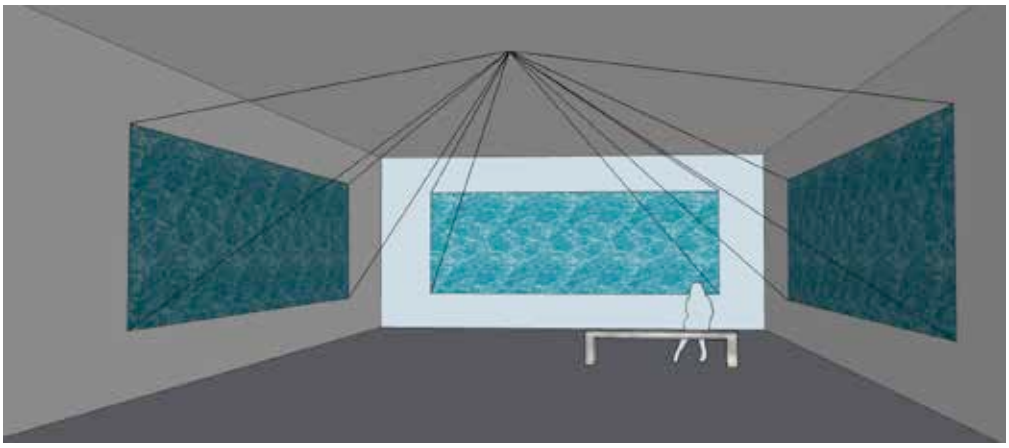


Figure 5-9 Boiler Point: *Screen Layout for the Original Concept*

In Table 5-4 I have set out a shot-by-shot commentary on how the main screen video relates to the music and the aesthetic choices involved. In each case, the video provides visual microrhythms and an ambience that is intended to encourage the audience to engage with the music.

Table 5-4 Imagery for Boiler Point

Night 0:00~1:25 	The video shows Boiler Point from a distance at night, and is also used in *Twenty Nocturnes.* The reflections on the water provide subtle microrhythms.
Interlude 1 0:00~1:25 	The video is a shot of gentle waves splashing over rocks, but the clip has been turned upside down, so the rocks are at the top of the screen, and the top of the screen has been darkened. The intended impression is that the video implies an impression of underwater-ness. The shot is inverted to match the semi-reversed music (as described in 5.1.3a) .

Patterning 1:25~7:35 	In this shot, the wind is more active on the area at the top of the frame, so that section has a rougher texture and there is constant interplay between the top and bottom textures.
Interlude 2 7:35~9:05 	This image was inspired by the Peter Anderson painting *54 Degrees South* which hangs in the University of Otago Library. By this point I intend that the viewer/listener will have realized that there will be few, if any events in the videos.
Safmarine 9:05~14:10 	Across a wide shot of the harbour, at 14:30 a large container ship slowly progresses across the screen. I intend the previous shots to set up an expectation that the video will have little or no obvious action, making the appearance of the ship surprising. With the slow and predictable motion of the ship, I intend that, even with this large distraction, the viewer is drawn back to the patterns that appear in the foreground waves.

Interlude 3 14:10 ~16:00 	A line bisects the frame diagonally. At first there seems to be no movement, but slowly tiny raindrops and ripples become visible and provide subtle microrythms. I used a diagonal composition to compensate for the very static video since diagonal lines are inherently active and dynamic. Freeman describes diagonal lines as having "an unresolved and unstable position; [as if] in the process of falling" (2007, p. 76).
Sunlight Reflections 16:00~21:15 	This video is composed of two shots. At first we see gentle waves with specular highlights and the occasional duck. As the piece progresses a second shot, a CU of water reflecting a pink sunset is faded in until it obscures the first shot. Both images feature fast microrhythms that match the music.
Interlude 4 21:15~24:00 	An ornamental anchor frames a view of the harbour. The shot is very static; the only movement being the microrhythms of the waves In this shot rain on the lens has given a mottled look to the video, which I find quite appealing.

Evening 24:00~28:49 	A shag sits on a marker post. Like the previous shot, the blue colour reinforces the mood of the music. At 27:15 the bird flies away, but attentive viewers may notice that it reappears in the water: the bird is hunting for fish, diving and resurfacing throughout the remainder of the video.
Coda 28:49~30:20 	In the final shot we see the shot from 'Interlude 1' un-inverted, mimicking the semi-reversed treatment of the music (see 5.1.3b and 5.3.1j).

5.1.3.l. Side Screens

The side screens have similar shots to the main screen, although there are no obvious events such as ships passing. The side screens are independently looped at durations shorter than the main screen (fifteen and twenty minutes) so that in an installation the three screens are constantly changing relationship. The music is synched to the main screen. My intention for the side screens was to provide an enveloping space so the audience was surrounded by imagery. However, when the piece was installed as part of the Vogel St Party (5.1.6) the side screens created additional spaces for the audience to explore and interact with, and functioned in quite a different way to the original concept. The slide screen videos are not included with this project since they require a multi-screen viewing installation, and the core of the film is carried on the main screen.

5.1.4. Colour Warmth

There is also a structure implied by the colour of the video. In this film the imagery is mostly static, save for subtle

microrhythms, however the colour palette does change. Warmer and cooler colours, as the terms suggest, are associated with warmer and cooler temperatures (Hurkman 2007, p. 133). Brown describes the importance of colour control in cinematography as being able to "reach people at a gut level… a powerful tool in creating visual sub-text" (2012, p. 228). However in academic literature regarding the relationship between sound stimuli and colour there is little agreement on the role of hue[50].

The effect of colour warmth is subtle. As Brown states the effect is at 'gut level' and is often not consciously apparent. Interestingly, in the same paragraph, Brown describes the use of colour control as being similar to the usual use of music in filmmaking: Brown sees colour as a supplier of subtext, the usual role for music in film, and just as frequently operates on a subliminal level.

In the Table 5-5 I have taken a colour swatch from each video segment that represents the average tones of that clip[51]. Each colour swatch is then measured to obtain its 'b' value in the 'Lab' colour model[52]. The 'b' value represents the polarity between yellow and blue and therefore can function as an approximate value to indicate warmth or coolness of a colour[53].

---

[50] See Giannakis and Smith (2001 p. 162-164) for a summary of the work Barrass, Caivano and Pagham. Note that in none of the studies is there any agreement on the role of hue in relationship to sound. Giannakis and Smith have described a relationship between colour and sound, however while their study showed a relationship between colours and the pitch and loudness of individual sounds their study was not able to assess less tangible qualities such as emotion, and was limited to single sounds rather than the more complex sound arrays we find in music.

[51] An area of around an eighth of the frame taken from a typical position was blurred until an average value of the pixels was attained.

[52] The b value of the Lab colour model, where L is Luma, a is red-green and b is yellow-blue provides a simple numeric value of colour warmth. Higher values are warmer, negative values are cooler, and 0 represents greyscale.

[53] Nakamura et al constructed a much more complex model than the simple 'b' value that I have used that incorporated lightness and saturation as well as hue to produce a more accurate numerical description of the warmth of a colour, however the simple model that I have used is much easier to use and can produce useful results.

Table 5-5 Hue in Boiler Point

	Night	Interlude 1	Patterning	Interlude 2	Safmarine	Interlude 3	Sunlight Reflections	Interlude 4	Evening	Coda
Colour swatch										
Lab b value	-1	-14	17	-11	25	-14	-25~29	-13	-10	-12

From there, we can graph the relative warmth of each section of *Boiler Point.* In the graph below the vertical axis depicts the warmth of each scene, while the horizontal axis depicts time. Within each shot the yellow values are fairly constant, with the exception of 'Sunlight Reflections', which changes quite significantly from beginning to end. The graph compares the first draft (blue) with the final version (red).

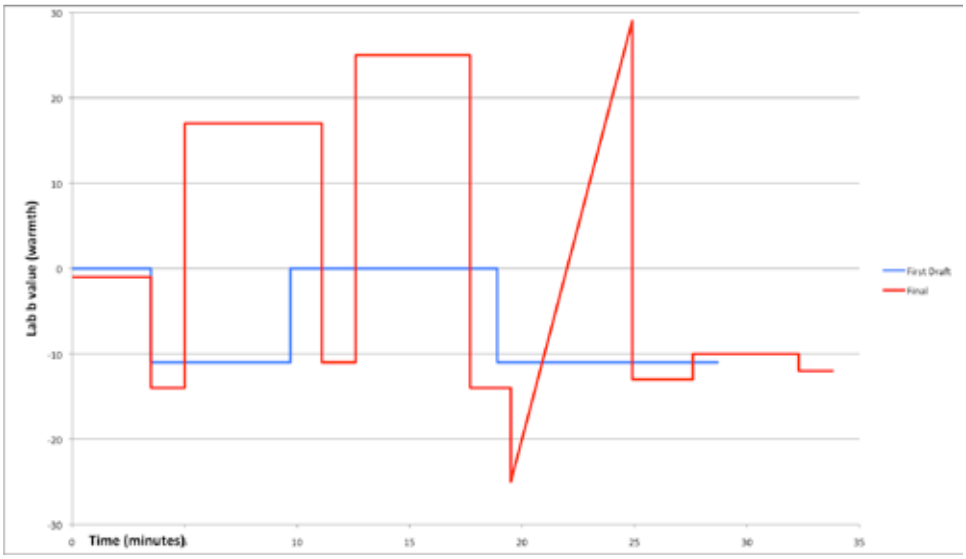


Figure 5-10 Changes in Hue Over Time in Boiler Point

As I described in 5.1.1, I thought the first version of this piece was too gloomy, and might create an oppressive installation environment. Searching for more optimistic music caused (and was caused by) warmer video choices. The key result is that the suite runs through a greater range of emotions than it did in my first plans, which is reflected in the wider range of 'b' or warmth values in the chart above.

It would be an oversimplification to assert that measuring the warmth of an image could create an index of emotion.

Xin et. al. provide a comprehensive overview to research on quantifying colour emotions. Exact relationships between hue and emotion are difficult to prescribe: Hurkman, Freeman and Brown all state the emotional importance of colour, but are reluctant to categorise specific colour choices, other than a general impression of warmth or coolness. Nonetheless, we can see from the material in this section that the warmth or coolness of an image can be measured numerically, and that measurement can be applied as an analytical tool. Since many other factors influence the emotional effect of video it would be simplistic to rely on this tool alone, but it illustrates the significance of the warmth value in imagery. I think that a narrow range of warmth values might well reflect a narrow range of emotion, which might suit some films and not others. In this case, the original narrow range prompted a search for greater variety in both music and video.

5.1.5. Installation at the Vogel St Party

Boiler Point was installed during the 2016 Dunedin Vogel Street Party,[54] one of sixteen art installations at the event. Since the room available was different to my original concept of a rectangular gallery space I needed to rework my concept, and being able to observe an audience interacting with it provided some useful insights.

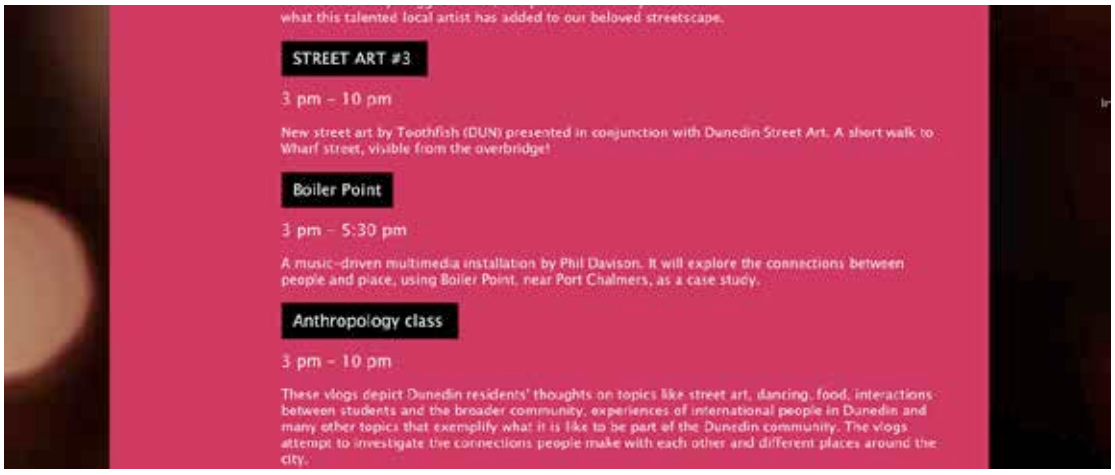


Figure 5-11 Vogel Street Party Publicity

The Vogel Street Party celebrates Dunedin's warehouse district and makes a feature of the many buildings that are in different stages of renovation. The installations have to make do with the spaces that are available and this meant that *Boiler Point* needed to be installed in an area that was quite different to the original plan (described in 5.1.4).

[54] http://www.vogelstparty.nz

There was a lot of activity, with three music stages hosting seventy-nine acts as well as numerous other activities. People tend to wander through the event, stopping at each installation for only a few minutes, since there is so much to see, rather than engaging with works in a more contemplative manner, as they might in an art gallery.

The spaces available to me had several problems: there were large windows, rooms that were unusual shapes, and mounting projectors on the ceilings was impossible. Furthermore, since much of the event was held during daylight hours, only some walls were dark enough for the projected image to be visible.

To overcome these issues I decided to embrace the unusual space, rather than resist it. I positioned the projectors on the floor and made a feature of the different planes of the walls. This meant that the installation was spread through several areas and people could explore and find the different screens. The only way that people could get to see the images properly was to walk in the path of the projected images, thus their own shadows became part of the installation. This allowed and encouraged people to interact with the installation in that their own shadows became part of the artwork. The effect of this is discussed below and 6.4.

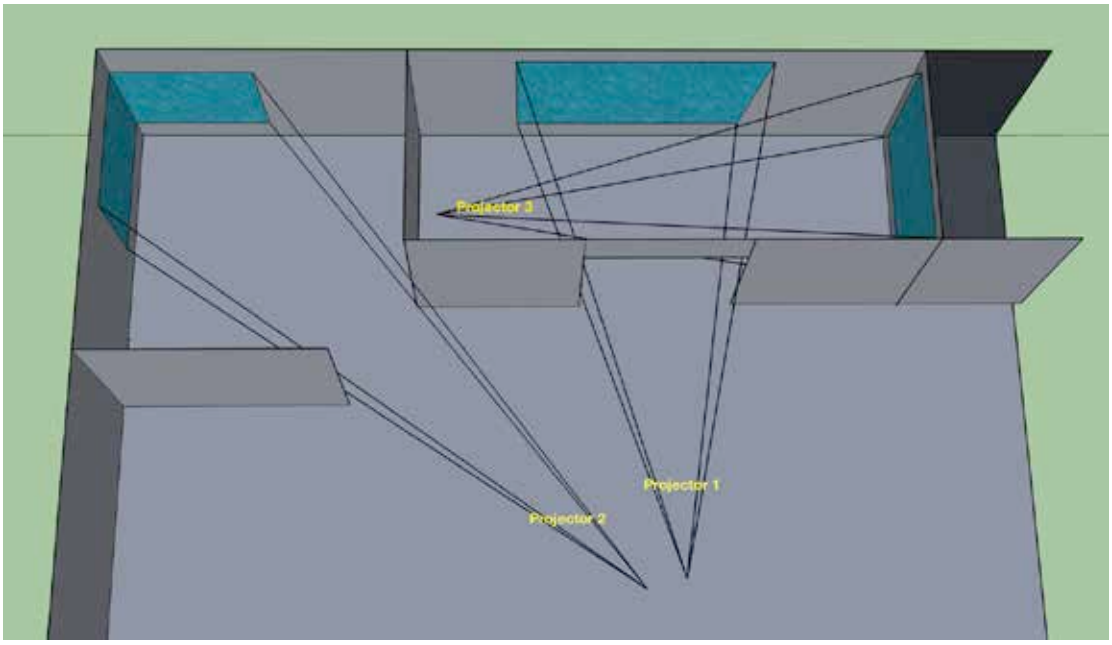


Figure 5-12 Screen Layout for Boiler Point *at Vogel St. Party*

Projector 1 carried the main image and was positioned so that it projected through an open doorway into a darkened room. Projector two (left screen) was screened into a corner, meaning that the image was rectangular only if one stood behind the projector, and acquired interesting

distortions from other angles. The image from projector three (right screen) was most visible from inside the room where it was located, meaning that the audience was required to cast their shadow on the image from Projector 1 to see it best (as in the photo below).

Figure 5-13 Boiler Point *at the Vogel St. Party*

Figure 5-14 Boiler Point *at the Vogel St. Party*

There were consequences from these choices that provided insights. With the viewers interacting with the video, there was more activity within the imagery, and people were interested in their own shadows, trying to work out where the projectors were. This seemed to enhance the appeal of the installation but drew attention away from the music; increasing the overall success at the expense of the music.

With so many other events competing for their attention, people tended to spend five or ten minutes interacting with the video, rather than the video encouraging people to pause and listen to the music. I feel that if the installation was in a space that did encourage contemplation, such as a gallery, the experience for viewers would be quite different. Nonetheless, most people seemed to enjoy the installation and many people commented positively not only on the video, but also on the music.

This provides a valuable reminder of how the circumstances that surround an artwork can strongly influence the way the audience interacts with it.

5.1.6. Discussion

Coulter (2007) describes the relationship between the audiovisual mode (paying attention to both audio and video) and the acousmatic (Chion's concept of an audio-only listening experience). Coulter asserts that there is a transitory point between modes that he describes as a "slow switch"(p.9).

The static, unchanging nature of the video in *Boiler Point*, mostly populated only with microrhythms, is intended to require very little cognitive involvement from the viewer/listener and allows the audio to become the main focus of attention. However, my own viewing experience is that my attention switches back and forth between the video and the music, repeatedly experiencing Coulter's "slow switch".

My hypothesis is that, when visuals are presented that offer just a little information, our cognitive faculties are engaged, but not overwhelmed. I suggest that in this state, we are more receptive to music. The cognitive mind observes the patterns in the water, wonders about the scene in the video; and all the while our emotional self can receive the music more easily.

One final point worth observing is that the video and music in this piece were created interdependently. Musical choices affected the video, and choices made in the video production shaped the final outcome of the music. I feel that the music would be less successful had I not made the video. My experience in creating this work has led me to believe that musical film projects profit a great deal if the works are created interdependently: the works are created in an environment where the creative choices in one discipline are able to affect the other (as opposed to making the music first and fitting the film to it or vice versa).

5.2. *Twenty Nocturnes*

The goal in making these pieces was to make a set of spare, calm pieces that would fit with comparable video. I imagined music where each note was audible and each note counted. I began working on the pieces at night, when I would sit at the piano, improvising and experimenting while my family slept, and the house was silent except for the occasional *ruru* (owl) or train passing. I would play individual notes loudly, with the sustain pedal down, and listen to the sympathetic resonances in the instrument. I developed a Zen inspired approach to the piano that was based on the quiet, calm mood that these late night sessions seemed to induce. The result is music that is spare and sparse, with isolated notes that are allowed to decay very slowly. Since this approach began at night, these pieces were always associated, in my mind, with the night, and therefore *Nocturnes* seemed to be an obvious title.

I began by recording a set of half-composed, half-improvised piano pieces (the first iteration, 5.2.1). These pieces were then notated and re-recorded by a professional pianist (the second iteration, 5.3.2). Lastly, video was added to the music to make the final film (5.2.3). In the discussion below I will first describe in more detail the processes and then analyse four representative pieces in more detail (Sections 5.2.4a, b, c, d). Finally, in 5.2.5 I will draw some conclusions from the process.

5.2.1. First Iteration

To begin the project I spent two days recording myself playing piano using a method somewhere between composition and improvisation. The border between these two terms is unclear: Larson (2008) concludes that the line between improvisation and composition is hopelessly fuzzy. “Some improvisations are best regarded as compositions... Some compositions are best regarded as recorded improvisations… I suspect that all enduring music is created by improvisation, whether or not it is recorded in notation” (p.273). Bailey (1993) provides an overview on improvisation, but see especially pp. 140-141 on the distinction (or lack of) between improvisation and composition. Nettl (1998) describes the relationship between academic writers and improvisation and also (2015, pp70-72) the problems inherent in attempting to distinguish between the concepts of improvisation and composition: “Should we not then speak perhaps of rapid and slow composition rather than of composition juxtaposed to improvisation?”

To prepare for the recording session I spent hours improvising on a piano, noting what sorts of approaches

succeeded and what failed. My goal here was to build up a physical, non-conscious, sense of the relationship between my hands and the keyboard. From there it became possible to compose with minimal interference from my conscious mind.

During the recording, I experimented until I came up with an idea, rehearsed it, and then recorded until I had a satisfactory take. Therefore it could be said that I was composing the pieces and then documenting the compositions with an audio recording. Some pieces are based on a Zen *koan*[55] approach: if I play this gesture (a koan question), what other gesture can possibly follow it and be perfect?

This approach utilises muscle memory in a creative way. The preparatory stage involves loading muscle memories which can then be accessed during the recording phase. This is only possible because of my limited keyboard skills: as a saxophone player I find that my muscle memory is dominated by scales and arpeggios, and this is very useful, even essential, for jazz improvisation. By contrast, my piano muscle memory seems empty, and open to input. I am also aware of heuristics that are at work: my hands seem to know how to find consonant and dissonant shapes at will and I have no trouble avoiding shapes such as major triads which would be inappropriate for the music.

The process of performing like this feels not unlike the process of docking a large ship using only an engine room telegraph. The ship's captain (conscious mind) is only capable of sending imprecise messages to the engine room (subconscious), yet if the captain leaves the bridge and tries to operate the engine room directly, disaster awaits. When performing these pieces my 'engine room telegraph' was limited to parameters such as more or less tension/dissonance and general ideas on speed and dynamics.

In this my martial arts background has been useful. Martial arts, like music, is a balancing act between conscious and subconscious control. I can almost feel my subconscious mind directing my fingers to the next note. It has taken some effort to learn how to operate on a conscious level without disturbing the flow. This is very

---

[55] A simple definition of Zen koan is not possible, and in-depth discussion is beyond the scope of this document. Suffice to say that koan are unanswerable questions used as a teaching tool in Zen practice notably by the Rinzai sect. A well known example is "What is the sound of one hand clapping?"

similar to the process described by Herrigal in *Zen in the Art of Archery (1953)*.

Unfortunately this method is resistant to intellectual discussion. Fundamentally the moment of creation is a subconscious event, which is, to a varying degree, then supported by conscious decisions. Since we are necessarily unaware of the literally subconscious genesis, it is difficult to exactly describe inspiration, and our conscious mind prefers to discuss logical concepts. McGilchrist (2009) describes this in terms of brain hemispheres. Since language is predominantly a left hemisphere function we unable to accurately describe right hemisphere processes. Gazzaniga and LeDoux (1978 p.147~9) and Panskepp (2003 p.10) have described the tendency of the left hemisphere to confabulate what it does not know, leading us to a situation where what our own minds tells us about creativity cannot be trusted. In the end I feel that the best advice on this matter comes from Paul Reps (1971 p.12) who points out that while words may convey the flesh and bones of Zen, the marrow is not language-able.

Nonetheless, when conscious and subconscious processes work in harmony we produce our best work. The first iteration of the *Nocturnes* represents an intuitive, subconscious approach, while the second iteration is a conscious-mind re-working of the same material. See also the discussion on *Where the Sea Meets the Sky* from *Dealin' with the Devil* (5.3.5d) for discussion of conscious processes augmenting subconscious inspiration.

When recording I used an audio compressor to amplify the sustained section of the piano sound more than the attack and made extensive use of the sustaining pedal to emphasize the sympathetic resonances.

The recordings made on those days have been compiled into a fifty-nine minute CD[56] that is included as an appended disc.

5.2.2. Second Iteration

For the second version, I notated these pieces so they could be performed by pianist Tom McGrath. This allowed me to write music that I cannot personally play: more hand-independent rhythmic music and more use of extremely soft dynamics. The process of notating the pieces was also one of recomposing them. The choices I made when playing the pieces were not always the ones that I felt were right for the notated version. Sometimes the music I improvised seemed to lose its vitality and purpose when

[56] The first iteration can be heard on the appended disc *Phil Davison: 20 Nocturnes*, and also as audio files on the USB flash drive.

notated, and there were other solutions that seemed more appropriate for a notated score. 'Bemsha Sonata', for example, seemed to lose all its quirky flavour when notated, and so was been deleted from the Second Iteration, and replaced by 'Rain'.

The order of the pieces has been further refined in the second iteration, with the quieter and most spare pieces at the beginning and end of the cycle and the more intense pieces in the middle.

The first draft of the scores was conventionally notated, with as much dynamic information as is usual in a contemporary score. However, when reviewing the scores, I realized that there was too much information in the scores.

I recalled the advice of Judith Weston regarding working with actors (1999, p. 16). As a film director, I am always careful how much information I give an actor. I will never tell an actor to say a line in a particular way, but will rather work with the actor to enable them to find their own way to craft a natural performance. If an actor's performance seems stale, I will sometimes ask the actor to paraphrase the lines in the script to generate more vitality and veracity. In a musical performance, this would be equivalent to asking the performer to improvise their way through a passage. The more completely notated a score is, the more the temptation is for the performer to play exactly what is written. Effectively, a thoroughly notated score is an example of 'result direction'[57], or, even worse, a line reading[58].

It seems to me that the lessons actors have learned from the Stanislavski *Method* and the work of The Actors' Studio[59] are relevant to music, and I believe the best performers actually do work in this way. However, in musical contexts, we do not foreground such issues as much as in film acting.

Accordingly, I revised the scores and removed as much of the information as possible. The reason for this was to force the performer to find their own path to the music,

---

[57] 'Result direction' is Weston's term for a film director asking an actor for a specific result, such as making a scene funnier or more creepy. Weston asserts that result direction inevitably leads to stilted performances.

[58] A line reading is when the director reads a line to an actor exactly as they want it performed. Weston asserts this inevitably causes a stilted performance.

[59] The 'Method' pioneered by Stanislavski and others, and associated with The Actors' Studio is an approach to acting that stresses sincere and emotionally expressive performances.

and thus to create a more fresh and spontaneous performance[60].

Figure 5-15 shows the first system of the first draft of 'The Road I'

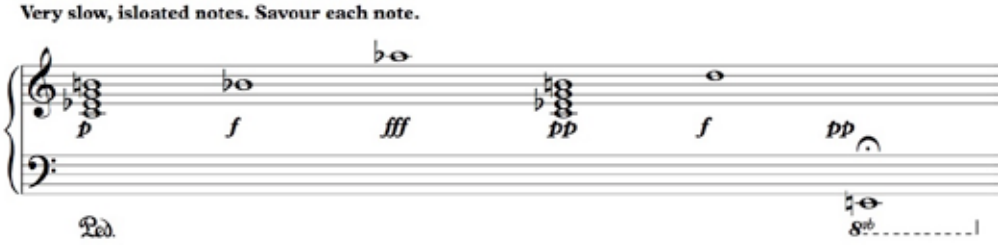


Figure 5-15 'The Road I' First Draft

By contrast, Figure 5-16 shows the first system of the same piece with the performance indications removed.

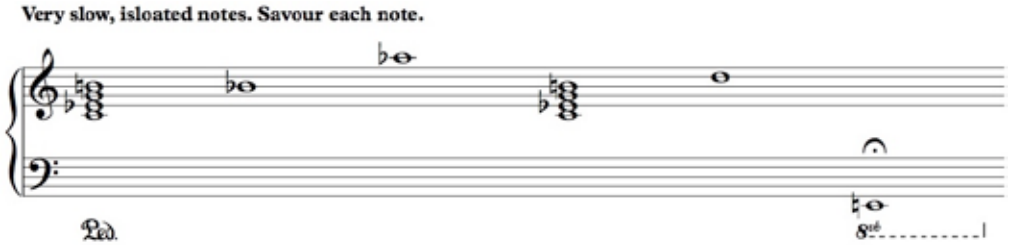


Figure 5-16 'The Road I' Final Draft

Audio Examples

Click to play if using Adobe Acrobat to read this document.

If using a different reader or hard copy please access the files on the USB flash drive.

Midnight (first iteration)

Midnight (second iteration)

Night in Hospital (first iteration)

Hospital at Night (second iteration)

The scores used to record the pieces are presented in the second volume of this exegesis, along with the first version, which contains more performance information.

To record the second iteration, I sat beside McGrath and directed him as I would an actor. I avoided directly indicating how a section should be played, but focussed on trying to get him to feel the pieces from the inside.

[60] Admittedly, some composers and performers work successfully with more notated scores. In these pieces, however, I found that minimal notation worked well to realise the goals I had set for myself in these pieces. Different music might require, and benefit, from more complete notation.

Even if we are to use Benson's definition of improvisation (2003, pp.26-29), which is very broad and includes interpretation of a score, it seems that it is not possible to describe the second iteration as improvised in any way since McGrath played from a written score and I guided McGrath through the process of interpretation.

Comparing the two iterations, I feel that the second iteration, with its cleaner and more professional touch, is better suited to the video. This version is presented as a film (i.e. video file).

However, I think my recordings (the first iteration) are just as successful, although different. The first iteration has greater emotional depth, more interesting MSI, and also some very appealing quirky qualities. This is presented as an audio-only CD. Examples of pieces from both iterations are presented at left in the PDF version of this document (or can be found in the "examples" folder on the USB flash drive).

5.2.3. Video

I intended to pair the music with video that had no explicit narrative. I was inspired by Edward Hopper's paintings, which often imply a narrative without stating it and often seem to suggest that something nasty is about to, or has just occurred. I did not want a narrative as explicit as that used in *Electrobank* (3.3) but imagery that had a narrative quality.

I explored Dunedin at night, looking for places that seemed to have an emotional resonance. I experimented with a number of approaches including manipulated, time-lapsed and moving camera work before settling on very simple locked down shots with minimal post-production. I looked for situations where there was some movement in the frame, and where possible suitable visual microrhythms. The lack of light made capturing good quality images difficult: often shots were marred by video noise[61], which produced a harsh microrhythm that did not fit the music.

As I added the video clips I established a palindromic sequence, with most pieces at the start paired with a similar clip towards the end. I did not set out to construct a palindromic sequence, but the order arose organically. 'Midnight' seemed to naturally fit as the centrepiece, and grouping it with other videos collected on rainy nights on

[61] Video noise refers to unwanted artefacts in the image often seen in video shot in poor light, usually seen as flickering 'static' in the mid tones. This is the video equivalent of audio noise such as tape hiss.

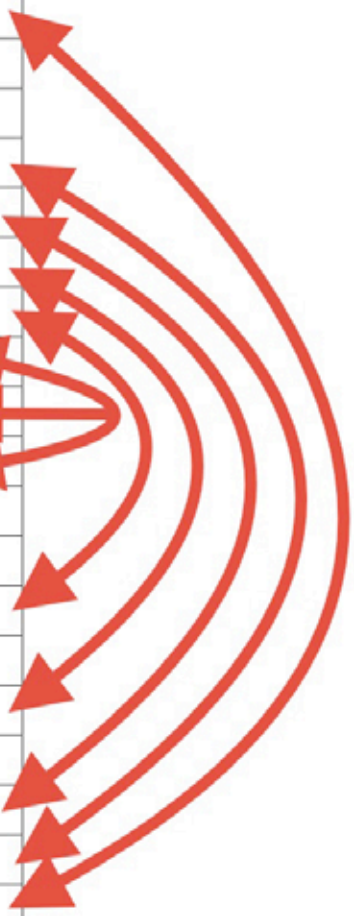
Dunedin's George St. also seemed a good fit. From there, the two 'The Road' videos and the two 'Gabriel's Trumpet' videos pulled many of the other pieces into a palindromic form. The music is ordered so that the second half of the cycle has the two rhythmic pieces, and pieces that are on average shorter. Since audiences experience a work in time, travelling along an arch rather than appreciating an arch as a theoretical concept from the side, it seems to me necessary to provide more interest in the second half.

Once the music tracks were paired with video it seemed that the music had a new identity, and it became necessary to change some of the titles to reflect this (see, for example, the comments about the change of title in 5.2.4a).

The chart below sets out the first iteration titles next to the new titles, which reflect the video. The arrows in the chart show the palindromic matches between the films. The chart shows my thinking with regard to the track sequence, however there are more correspondences than these: for example, concrete under sodium light has a particular look, unifying several videos, and we could also note the graphic match between 'Quiet Night' and 'Motorway II'.

Table 5-6 Palindromic Structure of Twenty Nocturnes

Track	Original title	Title in finished film
1	Islands	The Road I
2	A Still Night	Glow Worms
3	Clarity	Millipede
4	Crash Site	Motorway I
5	Falling I	Nighthawks
6	Dark Clouds	Quiet Night
7	Gabriel's Trumpet I	Gabriel's Trumpet I
8	Dawn	Pekapeka
9	Crepuscule	Window Shopping
10	Midnight	Midnight
11	Waves in the Lake	Waves in the Lake
12	Driving at Night	Cave Weta
13	Gabriel's Trumpet II	Gabriel's Trumpet II
14	Floating Away	Motorway II
15	Falling II	Owls
16	Rain	Rain
17	Nightfishing	Nightfishing
18	Stones	The Bridge
19	Falling III	The Road II
20	Night in Hospital	Hospital at Night



When pairing the video pieces with the music, I aimed for as many points of syncresis as much as possible. I used video shots that were usually around seven minutes long and chose images that had a combination of stillness and movement, such as street scenes with the occasional car passing. By carefully analysing the video I was usually able to find a relationship that produced several points of syncresis.

The score also contains instructions on how to present the pieces as a live performance with projected video. This will lose some of the precise syncresis in the film, but this might be compensated for with the immediacy of the live performance.

When viewing the completed pieces I find my mind wanders between exploring the image and listening to the music: a good example of Coulter's "slow switch" described in Section 2.2. Title slides in between each nocturne provide a guide as to how far through the cycle the

audience is, providing a sense of temporal place that allows the audience to pace their attention.

This pieces can be viewed here:

1 The Road I	https://vimeo.com/288644183
2 Glow Worms	https://vimeo.com/288643927
3 Millipede	https://vimeo.com/288644431
4 Motorway I	https://vimeo.com/288644838
5 Nighthawks	https://vimeo.com/288645153
6 Quiet Night	https://vimeo.com/288645402
7 Gabriel's Trumpet I	https://vimeo.com/288645581
8 Pekapeka	https://vimeo.com/288645811
9 Window Shopping	https://vimeo.com/288645982
10 Midnight	https://vimeo.com/288646230
11 Waves in the Lake	https://vimeo.com/288646361
12 Cave Weta	https://vimeo.com/288646608
13 Gabriel's Trumpet II	https://vimeo.com/288646813
14 Motorway II	https://vimeo.com/288646966
15 Owls	https://vimeo.com/288647126
16 Rain	https://vimeo.com/288647279
17 Nightfishing	https://vimeo.com/288647444
18 The Bridge	https://vimeo.com/288647629
19 The Road II	https://vimeo.com/288647739
20 Hospital at Night	https://vimeo.com/288647915

5.2.4. Four Nocturnes in Detail

Below I will look in detail at a four of the *Nocturnes*.

5.2.4.a. 'The Road I'

I composed this piece with pencil and paper during the preparation period and then recorded it in the first iteration by reading from the handwritten score. Originally I titled it 'Islands in the Fog' since the isolated notes and chords were intended to represent the islands in Otago harbour as they look from my house on a foggy day. However, the piece seemed to work very well against the video I shot of State Highway 88 just north of Port Chalmers (see Figure 5-17) and this led me to change the title.

Figure 5-17 Frame Grab from 'The Road I'

I particularly liked the *film noir* look to the image, and the vestigial narrative implied by the journeys the cars and their unseen occupants might be on. The video is synched to the sudden lens flare we see when one car sets its light on full beam. Due to a synchronicity of syncresis, matching the video at that point creates several other points of syncresis.

The piece makes use of a minor chord with a raised 7^{th}, which returns throughout the cycle, and is something of a harmonic signature of the cycle.

In the score below the thick red lines indicate the passage of cars, and the downward arrow indicates the precise point of syncresis. The red elements are not part of the performer's score, and are only intended to make my analysis clear. The red elements refer to the system directly beneath them.

The notes on each system are laid out so that the graphical space between notes approximates the temporal relationships.

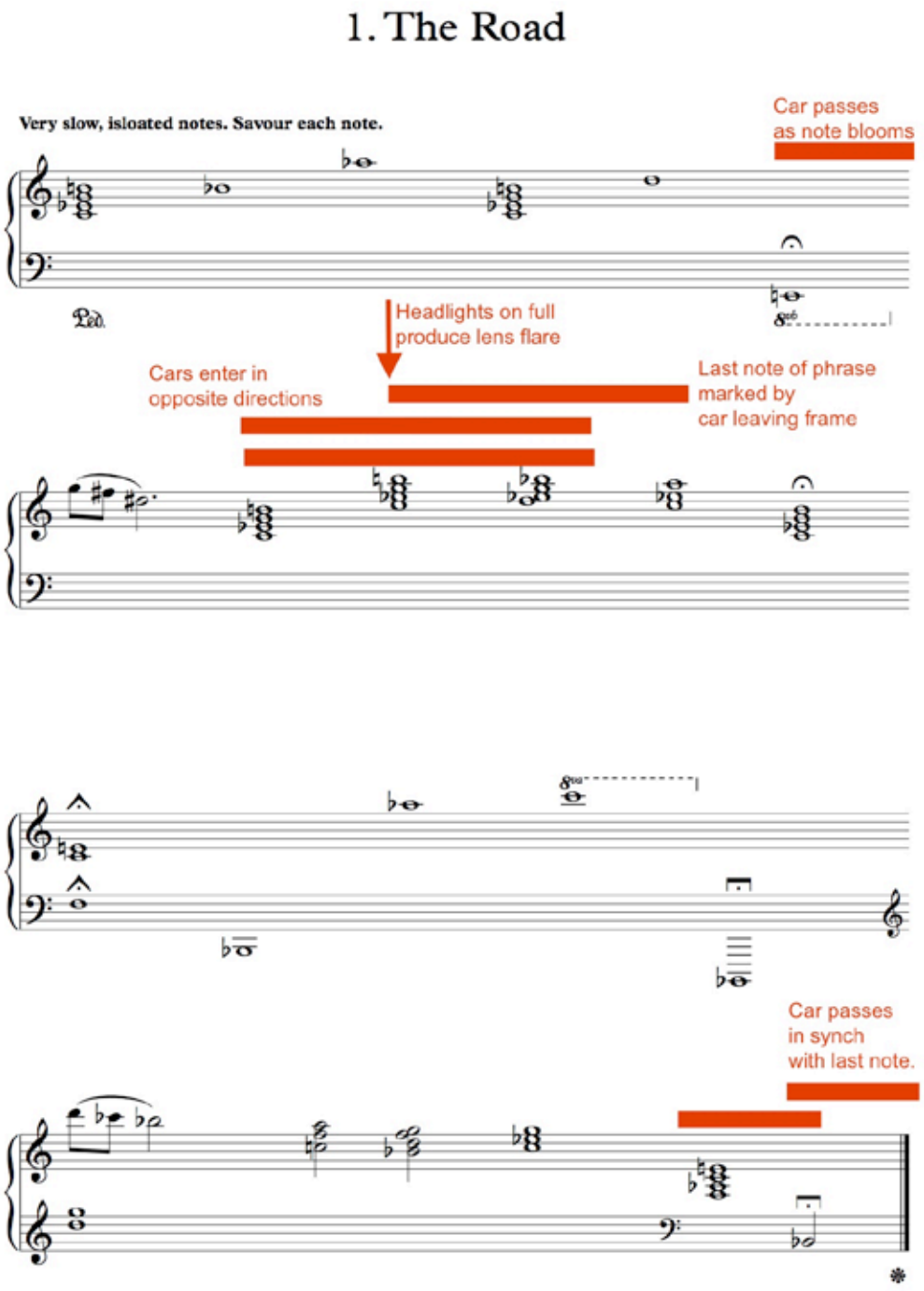


Figure 5-18 'The Road I' Score

5.2.4.b. 'Midnight'

I was drawn to the seated shop mannequin who seemed to look longingly out the window in a manner that seemed to resonate with the music. With a wide-angle lens I was able to have a static frame on the right, and considerable movement in the background on the left.

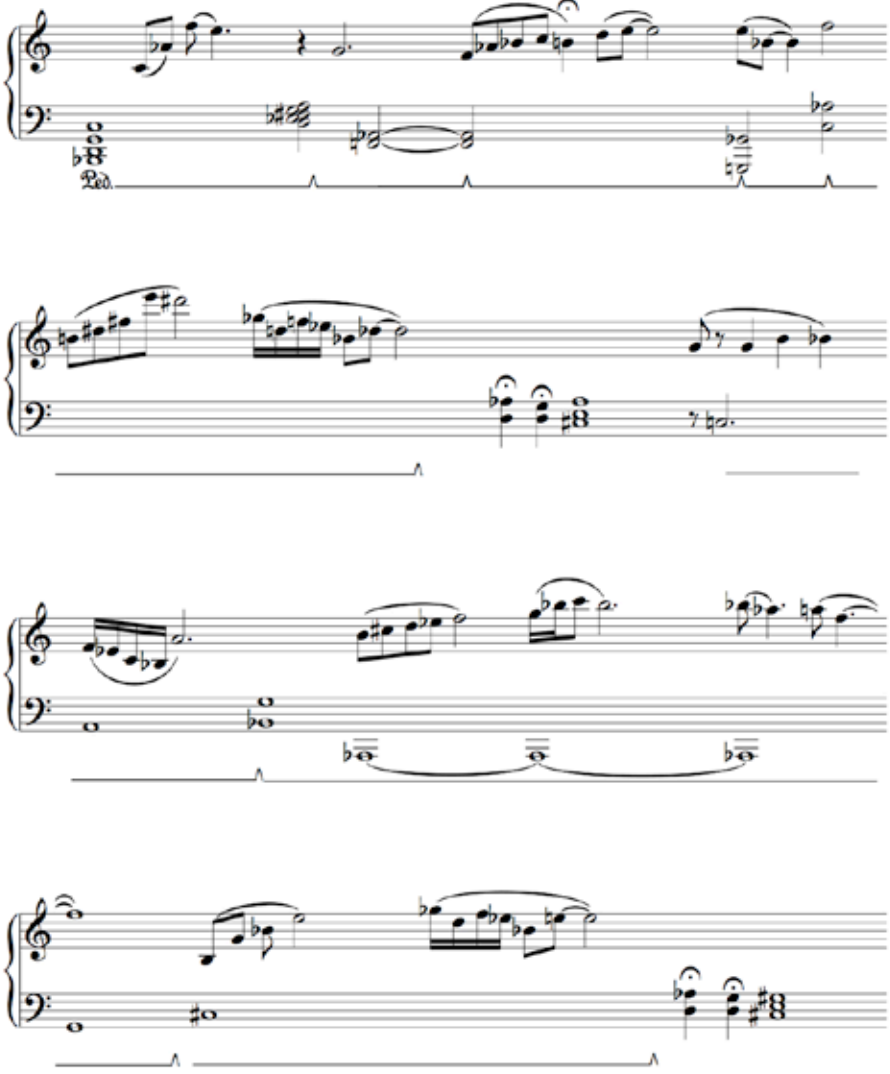
Figure 5-19 Frame Grab from 'Midnight'

For syncresis I aligned the final chord to the woman who walks past as that chord sounds. With that point in synch, the group of people who cross the road (in Figure 5-19) are matched with the group of sextuplets at the top of the second page. The other people who walk past also seem well timed with the music.

This may seem that I was merely fortunate in the alignment of sound and video, however the alignment was part of a process. The first videos that I shot for this project were not much longer than the pieces of music and this is too short. I found it impossible to get any moments of synchresis: if I aligned the video at an optimal point I would find that the video did not extend to the start (or finish) of the music. Through trial and error I developed the policy of making every shot seven to ten minutes long (which seems a very long time when standing still on a cold dark night!). This allowed me to experiment with multiple alignments until I found a good match with the most interesting moments of sychresis. The finished film often seems to be a product of synchronicity, yet a great deal of time and care was used in the evaluation and matching of the video to the music. What is not visible is the huge amount of video that I needed to shoot for this project to get video that matches the music well.

10. Midnight

Slow, Monk-like.
Play quavers and semiquavers quicker, long notes slower.



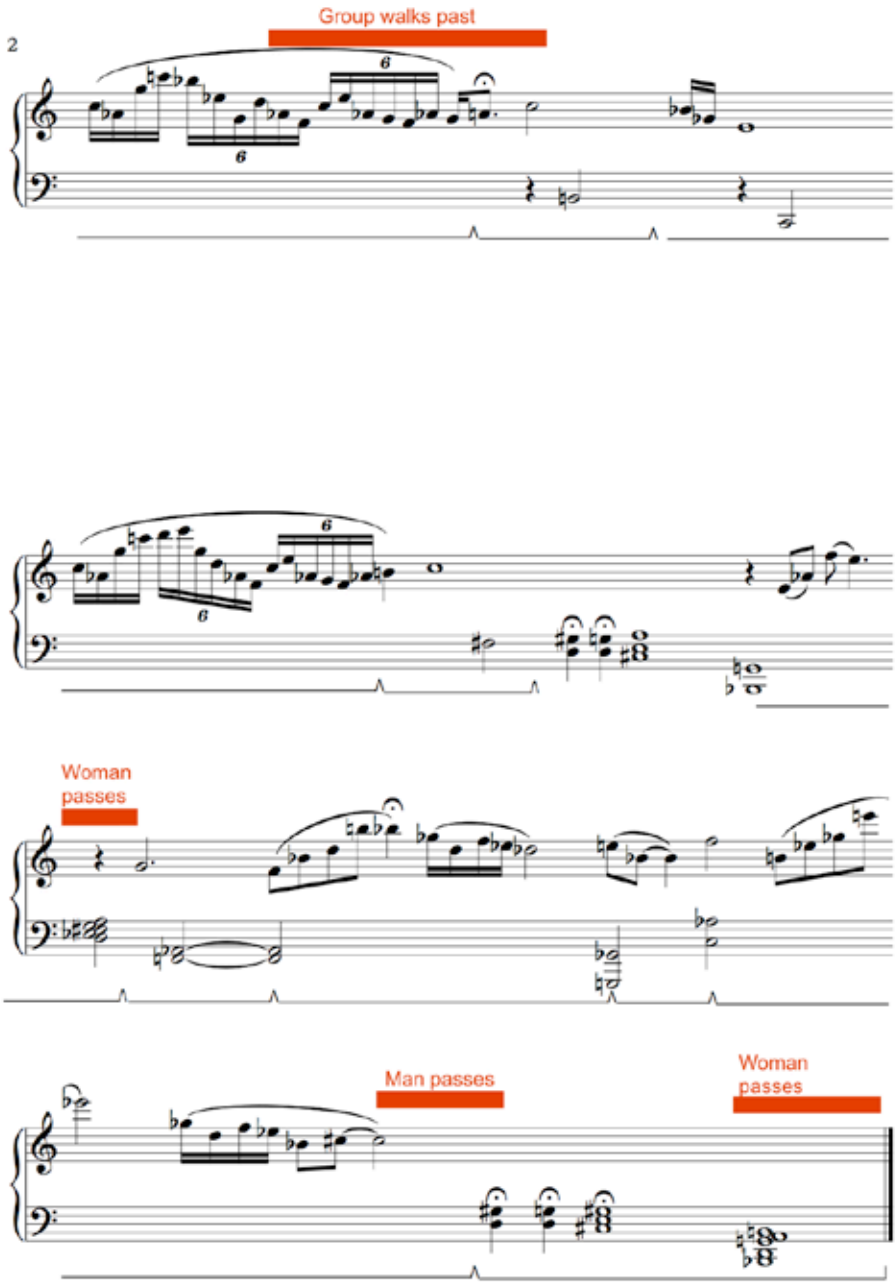


Figure 5-20 'Midnight' Score

'Midnight' is inspired by Thelonious Monk's *'Round Midnight,* and roughly follows the melodic contours of Monk's tune, however I have distorted Monk's melody to the point that it is only just recognisable.

Midnight compared with 'Round Midnight

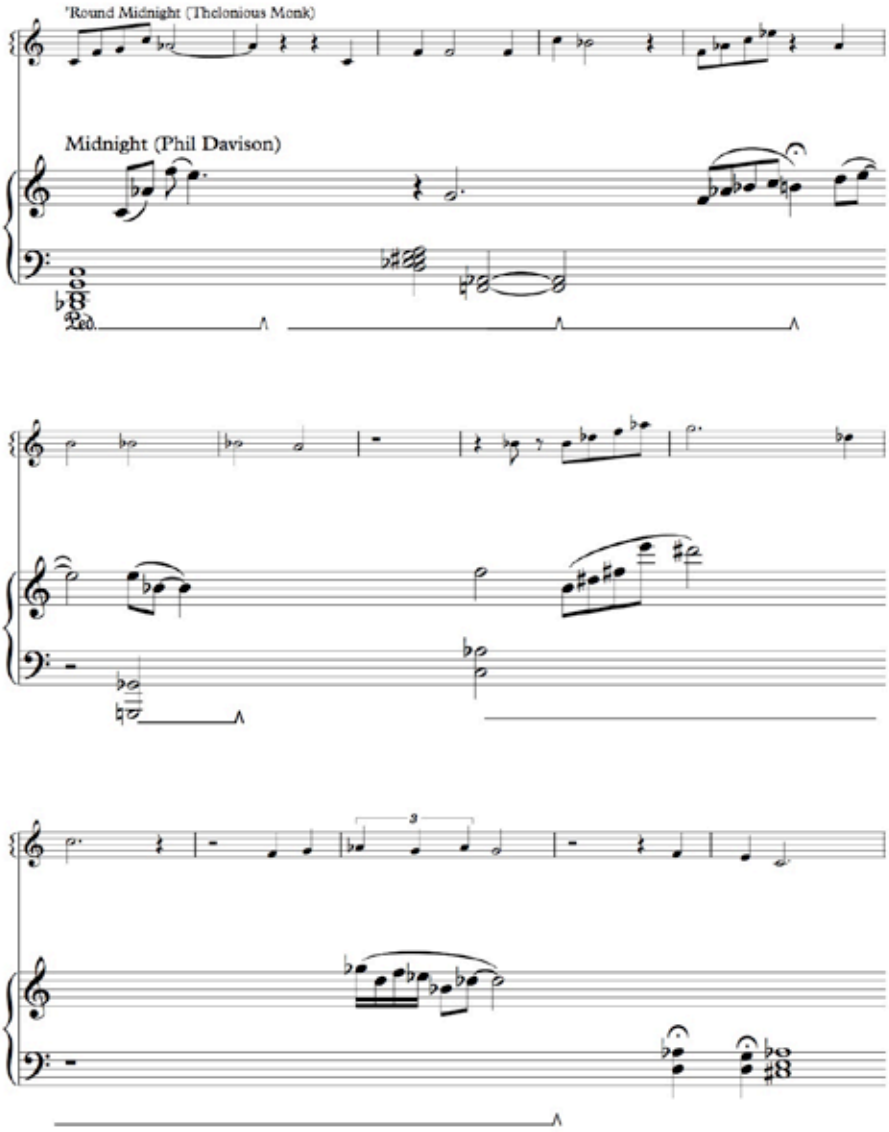


Figure 5-21 'Midnight' compared to 'Round Midnight

In Figure 5-20 we can see Monk's *'Round Midnight* on the top stave, with 'Midnight', spaced to match the top stave, beneath[62]. The broad contour follows Monk's tune, but the actual notes are dissimilar. Like Monk's tune, mine has two similar statements (A Sections) and a contrasting bridge (B, marked by the sextuplets), before concluding with another variation on the A section. The transcription of Monk's '*Round Midnight* is derived from my loose transcription of Miles Davis' 1955 recording. See Benson (p.153) for a discussion of how the authorship of the tune is complex: Cootie Williams, Dizzy Gillespie and Miles Davis all recorded the tune with embellishments, which Monk subsequently incorporated into his performances. Subsequent performers, including myself, have also altered the melody as they see fit and the actual melody is now somewhat amorphous, yet nonetheless recognizable. The piece has become a sort of 20th century folk music. 'Midnight' pushes this process further, to the point where I consider it to be an original composition.

5.2.4.c. 'Nightfishing'

'Nightfishing' was inspired by a still photo that I took some years ago (Figure 5-22).

Figure 5-22 Inspiration for 'Nightfishing'

The piece is in ABA form. The A sections use a motivic line that goes down into the depths, like a fisherman's sinker, with four contrasting quiet chords for the B section.

---

[62] The transcription of Monk's '*Round Midnight* is derived from my loose transcription of Miles Davis' 1955 recording.

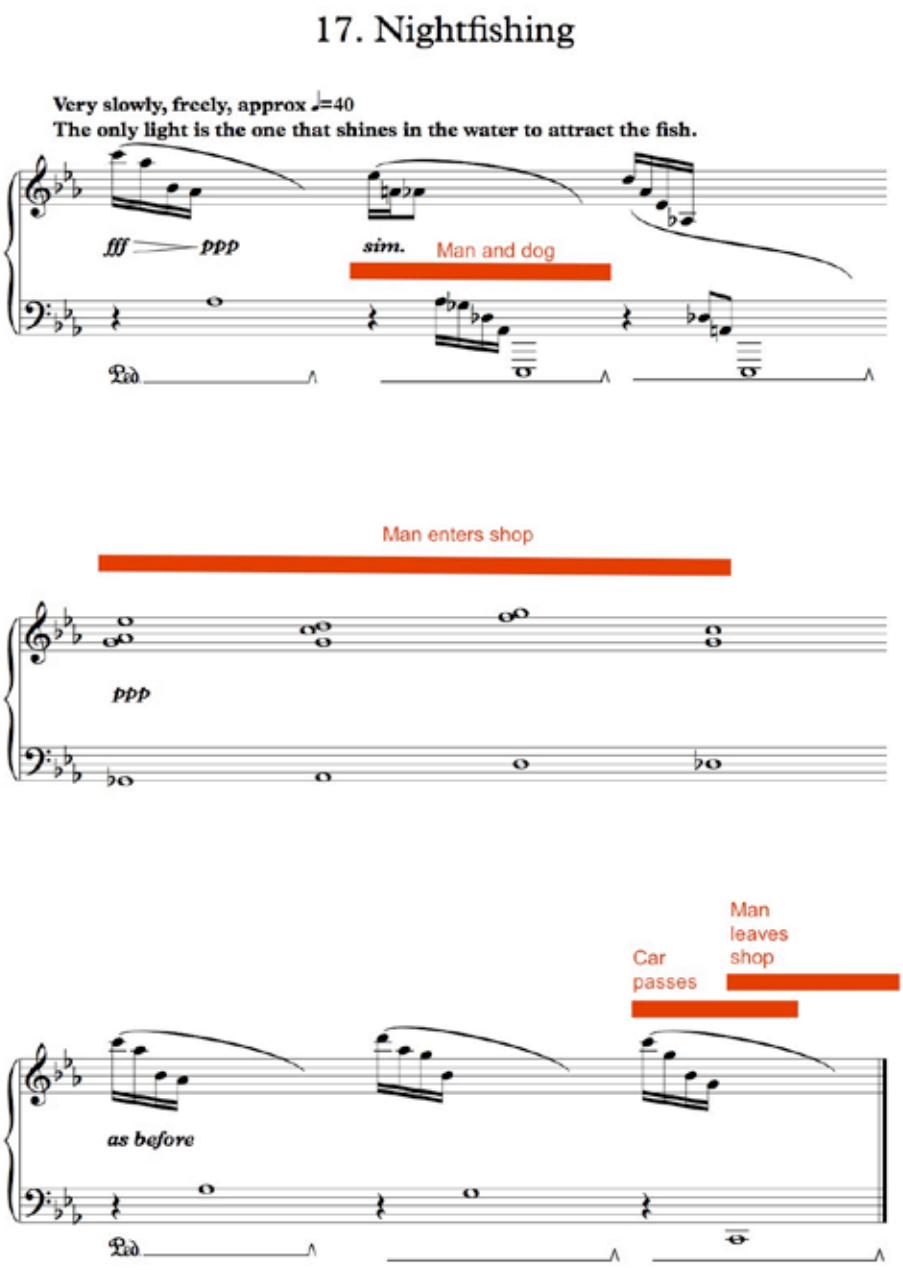


Figure 5-23 'Nightfishing' Score

Figure 5-24 Frame grab from 'Nightfishing'

In some way I felt the music from the fishes' point of view, hence the "image" on the score referring to the only light being the one that lures the fish. However when I was collecting video I made the clip of the Port Fish Supply (Figure 5-24), which seemed to be a modern, urban, version of fishing at night. This made the "image" on the score rather surreal, but I liked the strange resonance and left it.

The video in 'Nightfishing' tells a simple narrative: a man walks with his dog, goes into the shop, and leaves with his dinner. However, beyond this there are several points that I think help the Hopper-ish vestigial narrative. Who is he buying fish and chips for? Does he live alone? Does he have a family? Or perhaps there are a group of drunk friends at his house? For that matter we have the people sitting at the left of the shop window: a rather rugged looking Chinese man and a boy. Is the man the owner of the shop, relaxing with his son while his wife works? Perhaps he is a Hong Kong hit man who has retired to Port Chalmers for the calm and obscurity of a fast food shop, but now finds his new life boring?

5.2.4.d. 'The Bridge'

Originally called 'Stones', because the spare procession of chords sounded like stones in a river, I changed the name in response to the video image.

There is only one point of syncresis in the clip, when the cyclists pass. Although they pass early in the piece (the cyclists passed not long after I started recording, and there were no other passers-by), the image is very strong graphically, and has very effective microrhythms in the reflections on the water.

Figure 5-25 Frame grab from 'Stones'

Musically, the piece consists of four isolated chords that repeat seven times with slight variations. To make the progression plain, each system contains one cycle of the progression, and having the chords spaced widely serves to graphically indicate the slow pace.

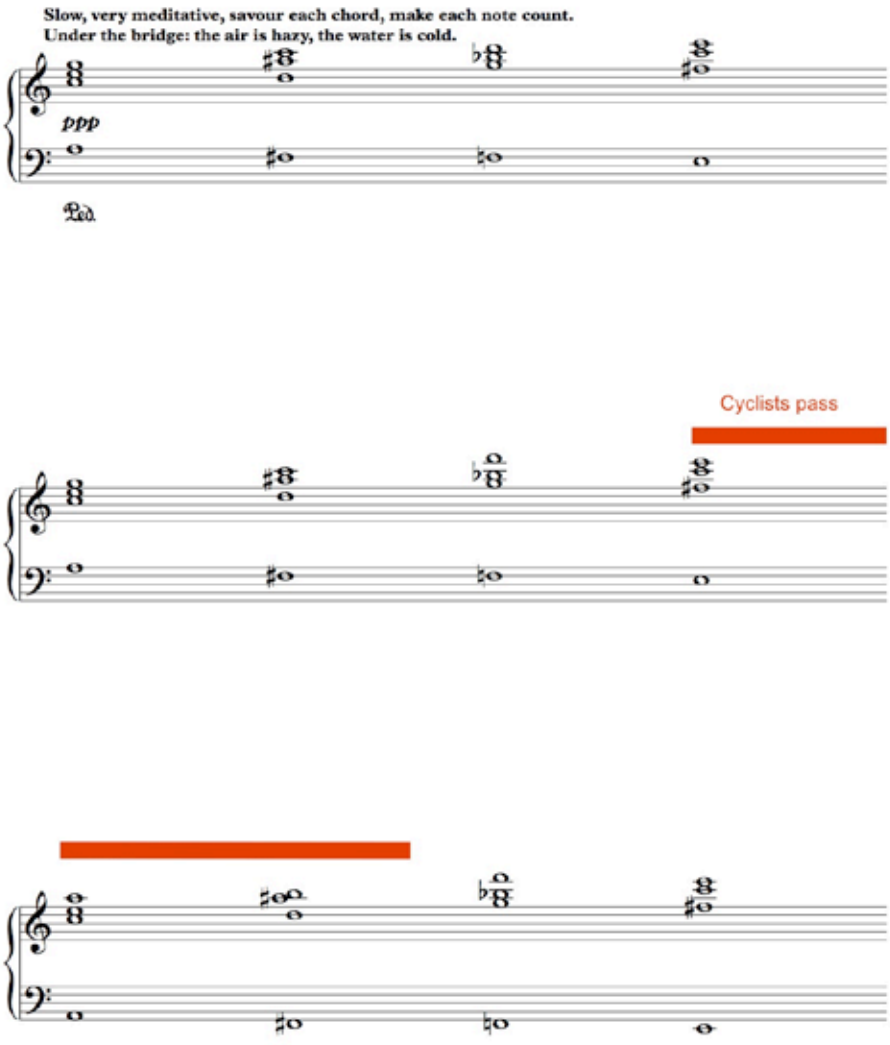
The first system states the chords, which could be described:

Am7 D7#5/F# Gm7/F F#ø

Each subsequent system makes a slight variation on the chords of the previous, so that the progression evolves, and becomes more dissonant. The bass part does not change except that in the third and fourth system the bass part moves down an octave, while the sixth system has the bass part an octave higher.

In the last system the piece returns to more consonant voicings and concludes on an open-sounding A/E.

18. The Bridge



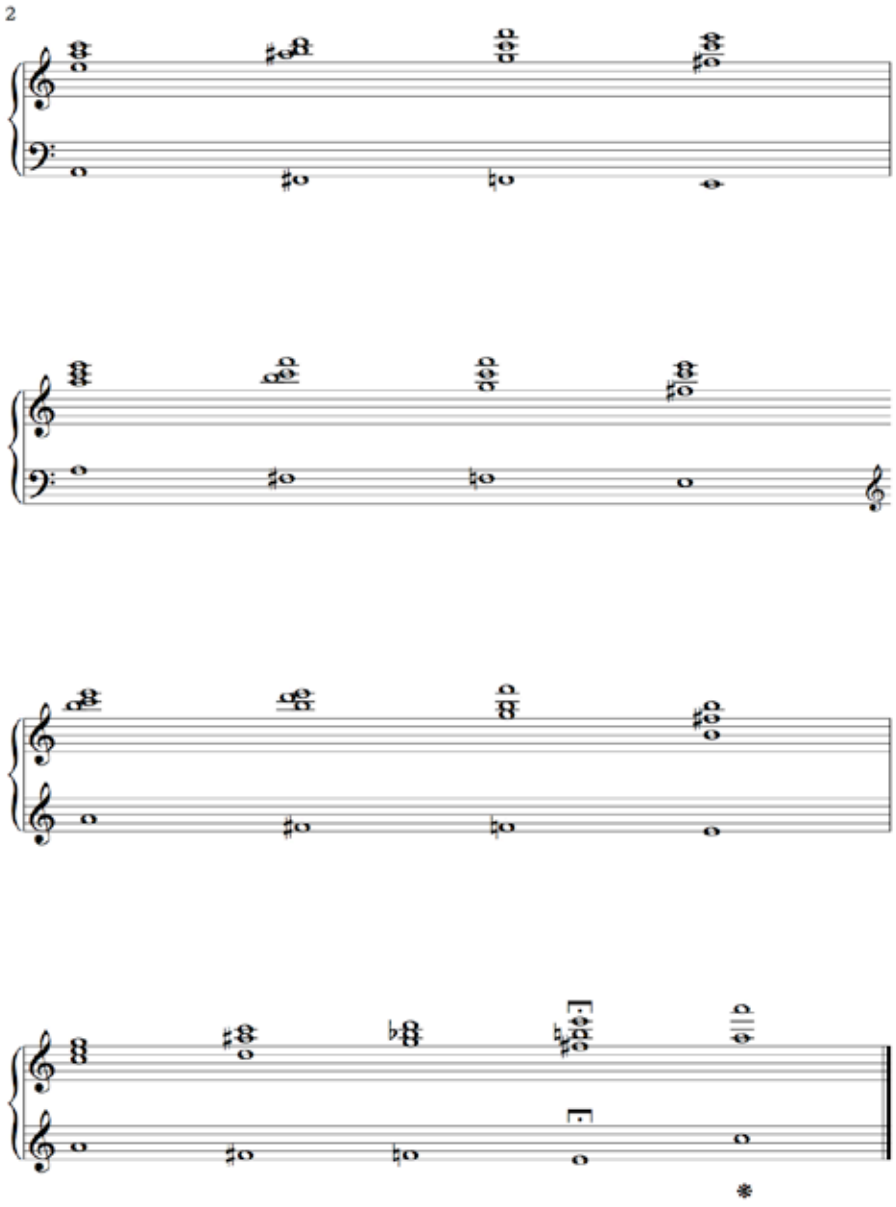


Figure 5-26 'The Bridge' Score

5.2.5. *Twenty Nocturnes:* Discussion

These conclusions are based on my own observations of the works and are necessarily subjective.

Syncresis

In these films, the music is joined to the video with only a relatively few points of syncresis, yet this appears to be enough to weld the two together. Especially important is the clear point of syncresis as the car switches its headlights to full in 'The Road I', since this sets up an expectation that the music and video are linked.

Visual Microrhythms

I found the quality of the microrhythms to be very important. Video noise[63] produced an edgy quality that -

As prginaldid not sit well with the calm music, whereas the microrhythms produced by rain or waves are more successful. Not only do the microrhythms materialise the video as Chion suggests (see 2.2), but they communicate with the viewer that they are indeed watching video (as opposed to a still image), which is important here since many of the images have little movement.

Narrative

Whereas *Elektrobank* provides a narrative that distracts from the music, in these films the narrative is so vestigial that the music becomes dominant. I find when viewing the films that my mind wanders from the music to exploring the images, in the manner described by Coulter (2007, 2010) as a 'slow switch.'

Comparison with *Boiler Point*

The two suites of music work quite differently. *Boiler Point* uses a wide variety of both musical and video hue, compared to the spare and monochromatic *Nocturnes. Boiler Point* is more reliant on the First Supportive mode (Ambient Video – see 4.1), and therefore seems to need an installation with large screens to more effectively control the ambience. The spare, sparse, nature of the *Nocturnes* allows for greater possibilities of syncresis, which ties the music and video together; while the more dense music in *Boiler Point* does not facilitate this so well.

As shown in Table 5-1, the video for the *Nocturnes* was the last video completed in this portfolio, and has profited from the experience of in the other works.

Use of Second Supportive Mode

Use of the Second Supportive Mode cannot be avoided. As

---

[63] Video noise refers to unwanted artefacts in the image often seen in video shot in poor light, usually seen as flickering 'static' in the mid tones. This is the video equivalent of audio noise such as tape hiss.

soon as one picks up a camera choices are made – what kind of camera and lens? What method of camera support will be used? Frequently the available equipment makes the decision for the filmmaker: if the filmmaker's only camera is a smart phone, the decision of what lens and camera to use has already been made.

In these pieces I first used an $f4$ wide angle lens, but, due to the low light conditions, the images were often noisy, leading to unpleasant visual microrythms. This led me to change to a prime $f1.7$ 50mm lens – a lens that allowed more light to pass through, so producing images that were less noisy, with a trade off that required me to use a particular focal length that was not my first choice. Compromises due to technical issues are frequent in filmmaking, and the skill of the filmmaker lies in making the best choices out of a limited range. Likewise, the choice to use a locked-down tripod mounted shot, while seeming obvious in retrospect, came only after several experiments with moving cameras that produced poor results.

When second mode parameters are handled well they become invisible to the viewer. Poor camerawork and editing are conspicuous, and can jolt the viewer out of the experience. When these parameters are handled well the viewer can be immersed in the experience more seamlessly. From my professional and teaching experience, viewers do not usually notice, for example, how well dialogue is recorded in a well-produced film: they pay attention to the content rather than the technical quality. However if the sound is badly recorded it is plainly apparent.

Conclusion

A key point here is that all music is not equally able to be supported by video: some music responds better to video than other music. Film can indeed enhance the experience of music, but the level of this enhancement can vary depending on the many factors outlined above.

For future creative endeavours, the point to note is that the more interdependent the production of the music and video is – the more that the video and music are constructed to suit each other – the more likely the film will support the music and thus the more likely the combined work is to achieve its aesthetic goals.

5.3. *Dealin' with the Devil*

The film *Dealin' with the Devil* explores the use of a music documentary film to support music using all the supportive modes described in Chapter 4. This is described below in section 5.3.1.

This film presents key works from three albums of my music, all created during the course of my DMA study:

- *Snake Oil* – an album of saxophone-dominated instrumental R&B described in 5.3.2
- *Grit* – an album of R&B or rock songs performed by Dr. Marigaux and backing band Highway 88 described in 5.3.3
- *Son of Dust* – an album of guitar, vocal and saxophone blues described in 5.3.4

The entire albums appear as appendices since all the work on them was formative to the music that appears in the film, and in some cases the evolution of the pieces is audible in different versions of the songs.

The film climaxes with film of a concert titled *Dr. Marigaux's Amazing Gospel String Band,* which presents music for a gospel vocalist, string band and choir, and is discussed in 5.3.5[64].

In 5.3.6, I will demonstrate how the music is integrated into the narrative.

A table listing each scene together with the timecode and music compositions can be found in Appendix 4.

In 2015 a close friend of mine, blues singer and composer Ralph Bennett-Eades, died. The film *Dealin' with the Devil* became a personal working through of my feelings regarding Ralph's life and death. I also feel Ralph's presence in many places in this portfolio of work. 'Night in Hospital' from the *Twenty Nocturnes* is modelled on the background sounds I heard in late night phone calls from Ralph on his hospice bed[65], and the sombre tones of the *Nocturnes* and *Boiler Point* relate to my grief at his passing. The songs in *Grit* and *Son of Dust* use approaches to

---

[64] The film also includes other musical materials. *Connie Lays it Down* is from my 2012 album *Straight, Bent, and Uncut. Embryonic Blues* is a music video I produced for Ralph Bennett -Eades, and is Ralph's composition. *I Wanna Rock* was composed and performed by Ralph and I together in 1993 using his lyrics. *Thank You for Lovin' Me* was composed and performed by Ralph shortly before his death.

[65] These background sounds can be heard in the section of *Dealin' with the Devil* beginning at 1:03:27 since this audio was recorded on Ralph's hospice bed.

composing I learned from Ralph, and many of the songs relate directly to Ralph's life and death.

Shortly before Ralph died, he converted to Christianity and renounced blues. As he became more reliant on morphine for pain relief he became convinced that if he promised to only sing gospel, as opposed to blues, God would miraculously cure him. I promised to perform gospel with him, and it was that promise that led to me perform the gospel concert that is the climax of the film. These events form the narrative spine for *Dealin' with the Devil.*

5.3.1. Supportive modes in Dealin' with the Devil

In *Dealin' with the Devil* the film is intended to enhance the music using the supportive modes described in Chapter 4, and described below.

- *First Mode – Ambient Video:* although this is not as obvious a strategy as seen in the *Nocturnes* and *Boiler Point,* the film does create an ambience through colour grading (for example, see 5.3.4b). The film uses different styles of animation to break up the 'talking head' sections. The use of changing visual styles is itself a style; one that seems fragmented and rough[66].
- *Second Mode – Filmic Tools:* the film contains music video sections where the video reinforces the musical pulse and structures. This is discussed below in sections dealing with several exemplary music videos.
- *Third Mode – Context:* the film provides historical and personal context that is intended to enhance the viewers' ability to understand the music.
- *Fourth Mode – Format:* being a feature-length film encourages listener/viewer to encounter the music in the best terms. Ideally the film is viewed in a cinema, but even viewing in a living room where time has been set aside to watch an extended work allows for focussed attention. This is in contrast to an audio-only recording, which might be listened to with less concentration or a short YouTube clip video, which is likely to be encountered on a low quality device.
- *Fifth Mode – Narrative:* most significantly in terms of this exegesis, the music is embedded in the narrative structure so that the music in places carries the narrative. This is discussed in greater depth in 5.3.6 below.

---

[66] I have used this approach before in my films *Betaville* (1999) and *Kung Fu Vampire Killers* (2004).

I chose the documentary format since it is very clear supplier of context (third mode), and can also be a container for music video sections, which highlight the use of filmic tools (second mode). A documentary also has a narrative arc (fifth mode) and a format that encourages focussed attention (fourth mode) making it an ideal vehicle for this project. It would also be possible to present the same story as a dramatic feature film, however this has the disadvantage in that the third mode (context), while just as present, would not as clearly visible, and issues of verisimilitude might arise. Furthermore, a dramatic feature film would have required a budget far larger than was available.

I will now discuss each of the components of *Dealin' with the Devil*, showing how they contribute to the overall project.

5.3.2. *Snake Oil* and *Dr. Marigaux's Snake Oil Medicine Show*

This project was intended to be a web series called *Dr. Marigaux's Snake Oil Medicine Show*. It began as an experiment in creating a virtual persona and band, and was inspired by Hewitt's and Albarn's *Gorillaz* project[67]. This resulted in an album of music and a ten-minute animated short film. Material from this film is spread through the first thirty minutes of *Dealin' with the Devil.*

5.3.2.a. *Snake Oil:* Music

I began by composing and recording an album of instrumental R&B music. On most tracks the rhythm section consists of two electric guitars, Fender-Rhodes electric piano, upright piano, Hammond B3 organ, bass, drums and percussion. The organ, bass, and electric piano are MIDI simulations available in Logic, recorded from a keyboard input[68]. This is overlaid with four baritone saxophone tracks and sometimes an additional alto saxophone. My original idea was to use a saxophone section with baritone, tenor and alto saxophones, but discovered that the baritone-only saxophone section had a grittier, raunchier timbre that was more satisfying.

---

[67] See Ceri Levy's 2008 documentary *Bananaz* for an in depth study of the Gorillaz project.

[68] In comparing the Logic emulations to recordings of Hammond B3 and vintage Rhodes piano in the Albany Street studios I found the emulations to be either indistinguishable from, or superior to, the recordings made using the real instruments. Although a B3 played through a Leslie cabinet sounds very impressive in person, by the time it has been recorded the effect of the rotating Leslie speaker is lost, and the emulation offers more control, not only of the sound in that it can emulate worn tone wheels, but also in that, responding to MIDI, any faults in my keyboard playing can be repaired.

The recording and composing processes were conflated. I would develop a concept for a piece in broad terms and then develop a bass line against a metronome-like simple drum beat. From there I added layers, each subsequent layer defining the composition further.

5.3.2.b. *Snake Oil:* Video

Originally I intended to make a web series of animated videos, but as I developed *Dealin' with the Devil,* the web series was subsumed into the documentary project. The materials that were finished consisted of a narrative section that introduces a music video. This music video appears in the *Dealin' with the Devil* at 27:20.

The music on *Snake Oil* is a reconstruction of an imagined form of R&B; an image of an image, or a simulation (in the Baudrillard[69] sense). The examples of musical simulations cited by Scott (2005, p. 129), Ellington's "jungle music" and Hollywood cowboy music[70], reference imagined images of cultures that never existed. Likewise, *Snake Oil* references an image of instrumental rhythm'n'blues[71] rather than an actual music. Because of this dislocation, there is no image inherent in the music and I needed to create the visual concept from scratch.

The opening section of the original short film creates a narrative, which sets up a music video performance of Dr. Marigaux playing with a group of aliens. The video satisfies the relevant items of Gabrielli's duties (see2.3): it directs a further reading perspective of the song, creates a specific guiding atmosphere, and creates syncresis.

---

[69] For a quick definition of Baudillard's 'simulation' see Van Loon (2008, p.152). For a more in-depth discussion see Baudrillard (1993)

[70] For a detailed discussion of Hollywood cowboy music and other music that refers to mythic spaces see Doyle (2005).

[71] There are examples of instrumental R&B, notably the work of Booker T and the MGs and Bill Doggett, but there is not to my knowledge any music exactly like *Snake Oil.* Yet the album is quite retro in feel: it is based on an imagined sub-genre that never actually existed.

Figure 5-27 Frame Grab from Snake Oil

However I felt that the music section seemed too long, and I was concerned that it might not sustain viewers' interest. To remedy this I divided it into two sub-sections, separated by a humorous interlude in an alien spacecraft.

Recalling the video of Janis Joplin discussed in 3.1, much of the emotion of Joplins's performance comes from being able to see her face in tight CU. In my animation, Dr. Marigaux's eyes are hidden by sunglasses and, even if they were not hidden, drawing enough detail to render his face properly would have taken a prohibitively long time. It may well be the case that the intensity of Joplin's performance comers from being so close to her face that the viewer gets an impression of immediacy and intimacy of being in close contact to a real human being (even though recording was made decades ago). Conceivably this effect would be entirely missing in any kind of animation: the appeal of animation lies in part in the stylized version it presents of reality which is quite different to the direct emotional appeal of Pennebaker's Joplin video.

One effect of the animation style is that the use of solid colours seems to remove the *materializing* effect of the textures we see in live action video. I use the term *materializing* here to recall Chion's concept of Materializing Sound Indices (see 2.2). The textures we see in live action materialize, or make concrete, the image in the same way that imperfections in sound can materialize audio, and the absence of these seems to remove a certain impact from the image. For example, if we were to imagine a completely realistic *Road Runner* cartoon, where the misfortunes visited upon the coyote were depicted in graphic detail the effect would probably be more horrific than humorous: the humour is enabled through the

stylized nature of the cartoon, and the lack of materializing texture.

I have received many favourable comments on the YouTube video clip, however I found the process of making an interesting video for this music using animation very difficult, and could not conceive of a way to extend the process to the remainder of the album.

5.3.2.c. *Snake Oil:* Discussion

It is significant how important the emotion that appears on the human face is in music video. Conceivably I could have used a different design for Marigaux's character – if he did not have sunglasses, and a saxophone in his mouth, his face would have a lot more expressive potential. By comparison, note how much more expressive the face of Marigaux's daughter Sam is in the narrative section of the video: with eyes, eyebrows and a mouth to animate the potential for expressivity is much greater. Marigaux's puppet has fewer elements that can be moved to show expression. However even with a redesigned puppet I think it would never have been possible to generate the emotional immediacy seen in Pennebaker's Joplin video (or in some of the shots from the gospel concert that will be described in 5.3.5h). From my experience working on this production I have formed the conclusion that animation, lacking the verisimilitude of video, creates a distance from bitter emotions; that animation can emphasise some emotions better than others[72].

5.3.3. *Grit*

In this section, I will first discuss the overall album and then I will discuss in detail two tracks, *Hazel & Marigaux* (5.3.3a) and *Hieronymus* (5.3.3d), and their videos (5.3.3b and 5.3.3e).

The use of a fictional character opens up surprising doors. Composer/producer/guitarist Daniel Lanois says "There are times when something takes over, and I become this other person… This can be an interesting experience since I get to sit on the sidelines and watch the angry guy work" (p. 33). As described in the film, I found that, unlike me, Marigaux can sing. I have never been able to sing well in

---

[72] It could be agued that some animation deals with dark and bitter themes, Takahata's *Grave of the Fireflies,* for example. It would be a worthwhile project for future research to explore the differences between Takahata's anime film and the two live action version of the same story. However I suspect that the enduring popularity of Takahata's film lies in the emotional remove created by animation in such a grim tale.

any genre and I was somewhat surprised to discover Marigaux's singing ability. Possibly this is because Marigaux is more extroverted than I am. When I am 'in character', I can be (i.e. he is) more confident and outrageous. Sometimes I stutter a little; Marigaux never stutters.

I formed a band with Hamish Fyfe (baritone saxophone), Jim Strang (drums) and Rob Waddell (bass) and myself (i.e. Marigaux) on baritone saxophone, vocals and keyboards to record *Grit*. The music was mostly composed on guitar and then taught to the band orally/aurally, notated only as lyrics and chords. Since the band developed a performance practice based on our previous experiences in rock bands, comprehensive organisation was not needed. The roles of the instruments was especially clear since the band consisted only of bass, drums, saxophones and vocals. Further composition was done in the studio: after the core tracks were laid down I overdubbed horn section and keyboard parts. The band subsequently learnt these for live performances. Scores are not provided for these works since notation never formed part of the construction of the music and cannot convey the detail that is captured in the audio/video recordings. Complete notation might provide an illusion of a 'correct' version of the song that does not exist: when playing live the songs are reinterpreted at each performance[73].

5.3.3.a. *Hazel & Marigaux:* Music

I had never written songs in the rock or blues genre, however, as I describe in the film (at 30:30), I began composing while returning from Ralph's wake with a guitar that I inherited from him. *Hazel & Marigaux* uses characters derived from Ralph's guitar (named 'Hazel') and my saxophone ('King Marigaux' brand). The characters are used as proxies to tell the story of my relationship with Ralph. The song 'arrived' in a motel room, as described in the film.

A draft version, performed a few days later, can be seen and heard below. I expanded the draft version with a third verse and reworked it for the instrumentation of the band to make the version that is heard on *Grit.*

---

[73] The album has been released by dunedinmusic.com and is available on Spotify, iTunes, Apple Music and YouTube. A limited run of physical CDs has sold out.

The draft version can be played in the PDF version of this document, and is also available on the USB Flash Drive.

In Adobe Acrobat reader click to play (alternately the file appears in the examples folder of the USB flash drive).

Hazel and Marigaux

Ah, Hazel and Marigaux, they used to like to go out at night
And they'd get all dressed up in their best clothes
And Hazel would put on her high… heel… shoes
And they'd go out and they'd get blind drunk
They'd fall over, and they would laugh themselves sick!

And Marigaux would say Hazel… Hazel… Hazel…
Where you wanna go?
Where you wanna go?

Hazel was a singer, not really with a golden voice
But she had a certain sense of authority.
Even when she was blind drunk
In her high… heel… shoes…
Laughing herself sick!

And Marigaux would say Hazel… Hazel… Hazel…
Where you wanna go?
Where you wanna go?

One day Hazel ended up in hospital
The took away her high… heel… shoes…
And they wouldn't let her get blind drunk
But the doctors gave her plenty of good drugs anyway
And she laughed herself sick

And Marigaux said Hazel… Hazel… Hazel…
Where you gonna go?
Where you gonna go?

The song is a personal statement of grief. Ralph and I had often been out, dressed up and 'blind drunk,' and I would allow him to choose our destination, asking, "Where you wanna go?" However the third verse relates to Ralph's time in the hospice, where drunken behaviour was out of the question, but he could have as much morphine as he needed. He often spoke to me of his fear of going to hell when he died, so the line in the last chorus changes slightly to "Where you gonna go?" (i.e. to heaven or hell).

Figure 5-28 Hazel 'wearing' Ralph's shoes

The "high… heel… shoes" are a cryptic reference to Ralph's winklepicker shoes and in particular the photo (at left). I had just taken a publicity shot of him, and at his suggestion, I took this image of Hazel (the guitar) 'wearing' his shoes.

Performed live, I am able to extemporise, embellish and extend the lyrics. The verses are of indeterminate length, with the lyric '"laughed themselves/herself sick" functioning as cue for the band to know that the chorus is next.

5.3.3.b. *Hazel and Marigaux:* Video

Since the song has an important narrative function in *Dealin' with the Devil,* it required a video. I used the set and puppets that I had already drawn for the Snake Oil video but I only animated the first verse, since I knew that the overall structure of the film would probably contraindicate using the entire song and I was aware of the issues I had faced with *Snake Oil*.

Figure 5-29 Frame Grab from Hazel & Marigaux

The movement of the alien saxophone section provides syncresis. I accidentally entered an incorrect coordinate, which meant that Marigaux's body distorts as he sings the word "high" (see figure 5-29). Since this seemed to humorously imply the colloquial use of the word, I left this in. Although this video does not paraphrase the lyrics directly, it fulfils Gabrielli's other duties (see 2.3): it creates a further reading of the song, it directs expressivity, creates syncresis, and the contextual introduction in the film creates understanding of the lyrics.

Since only the first verse appears in the film, a deeper reading is available to those who listen to the audio track or see a live performance after having viewed the film. With an awareness of the narrative from *Dealin' with the Devil,* the listener should be able to unpack the metaphor of the lyrics in the last verse more easily. A similar example of this technique can be seen in Coppola's *Apocalypse Now* (1979), where opening sequence of the film[74] features The Doors performing *The End.* The song is evocative of the period, and the lyrics loosely match the action of the sequence. However the lyrics at the end of The Doors' song ('The killer awoke before dawn…' etc), which do *not* appear in the film[75], describe very precisely the action in the closing sequence. If one views the film before hearing the music, an enhanced reading of the music is possible the first time one hears the complete lyrics. In this, we can see

[74] https://vimeo.com/116336220

[75] The instrumental section of The Doors' song does appear at the end of the film, and the lyrics matching the action are not used.

that the film supports the music by providing context that is even valid independently to the film's screening.

I am reminded of Auslander's comments concerning multiple levels of personality (see 2.4). In this music video I am present: the song concerns matters of import to me and it is my voice that does the singing and I do most of the saxophone playing. Yet there is also my invented persona: the voice that sings is really as much his as mine, and Marigaux really does seem to be a separate character to me. Finally, Marigaux is a character within his own song (and in other songs on the album, for example in *Tapanui Flu* or *Mangaweka Bridge*, Marigaux takes on the role of first-person protagonist).

5.3.3.c. *Hieronymous:* Music

When Ralph was lying on his deathbed in a hospice in New Plymouth he would phone me every day. Sometimes the phone calls were normal chats, but frequently he would be consumed with terror at the thought of being damned to hell for his misdeeds. As his pain medication increased he became more and more delusional, and frequently his phone calls became descriptions of the horrors that awaited him in hell. I could not help but recall a conversation we had had a year previously where Ralph expressed his admiration for the Renaissance painter Hieronymous Bosch and I realised that his visions were derived from the painter's works. *Hieronymous* relates to these visions of hell.

Hieronymous

G-/B♭ D7/A, C-/A♭ G-

Hieronymous, Hieronymous
Hieronymous Bosch
He painted hellscapes
And Earthly delights
He had people moving from left to right
But always at the right side
There was a hellscape
With demons, torture, the stuff of night…
mares

[CHORUS]

D7 C#7
He was a fantasist / and a pessimist.

D7 C#7
He saw how people were / And he didn't like it

D7 C#7
Didn't like it / Not one bit.

Hieronymous, Hieronymous
Hieronymous Bosch
He painted Death and the Miser
And the Haywain triptych
The Operation
Of the Stone
The ascent of the Blessed
And the fall of the damned

5.3.3.d. *Hieronymous:* Video

The video for the song is comprised of 2.5D[76] animations of Bosch's work intercut with live video footage of Dr. Marigaux lip-synching against a black background. The video makes frequent use of jump cuts and editing to create syncresis, and fulfils all of Gabrielli's duties (see 2.3).

Although the animation is possibly the most obvious aspect of the video, I would like to draw attention to the editing. There are seventy-six shots in the video, which has a duration of 145 seconds, making for an ASL of 1.9 seconds.

[76] 2.5D: two-dimensional images manipulated in three-dimensional space. The resulting imagery is clearly comprised of flat cutouts, yet has some of the aspects of 3D imagery.

Furthermore, there are twenty shots in the first minute of video making for an ASL of 3.0 seconds, contrasted with thirty-nine shots in the last minute (ASL of 1.53 seconds). The decrease in ASL is intended to increase tension.

In Table 5-7, the names of some of Bosch's paintings have been abbreviated:

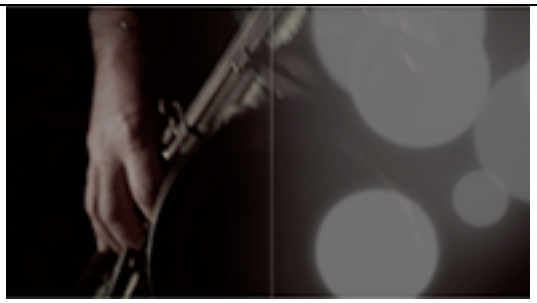
- *GoED: Garden of Earthly Delights*
- *LJ: Last Judgement*
- *ToSA: The Temptation of St. Anthony*

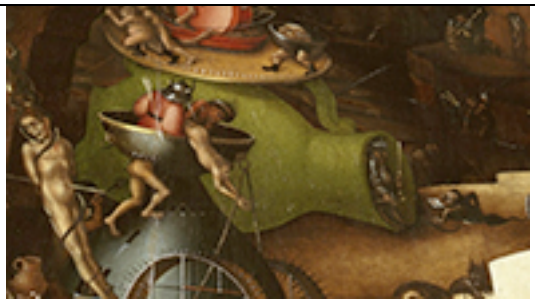
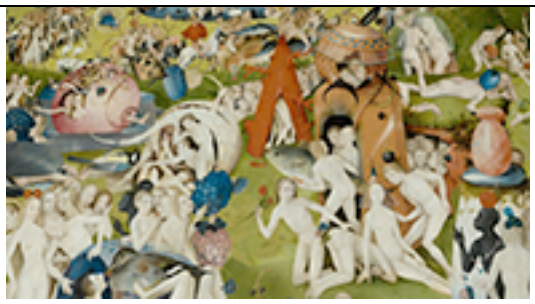
Where transitions are used the time of the cut is measured at the centre of the transition[77].

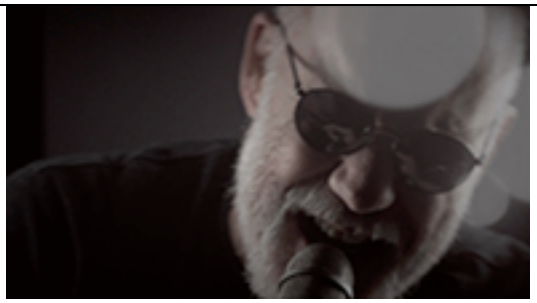
Table 5-7 Hieronymous: *Shot-by-Shot*

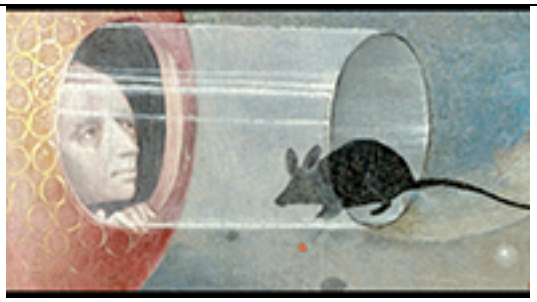
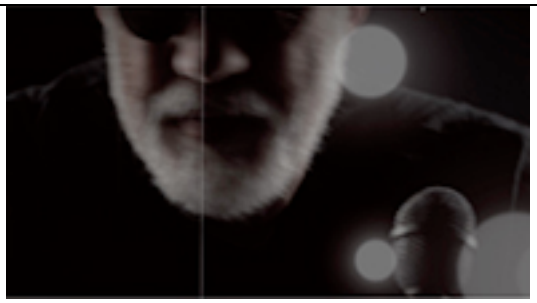
	Time	Image	Function
1	0:00		*GoED:* wide shot, craning up. The shot lasts one bar, and the cut out is on the first beat of the next bar. The shot serves as a broad introduction, and covers a period where the only audio is bass and drums.
2	0:03		*LJ:* This shot covers the next bar, and provides a darker image, representing the contrast between two Bosh sets of imagery: the righteous and the damned.
3	0:05		Bagpipes *(GoED):* this shot arrives at the same time as we hear the saxophone entry. The movement of the bagpipes mimics the sound of the saxophones.

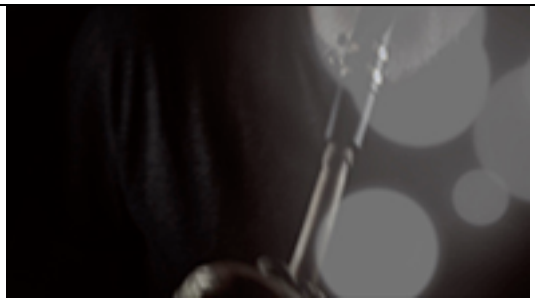
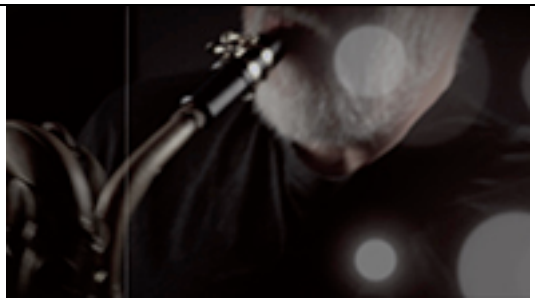
[77] Frame grabs and timing are from the stand-alone video on the USB Flash Drive (which is identical to the version used in the film *Dealin' with the Devil* except for the opening titles)

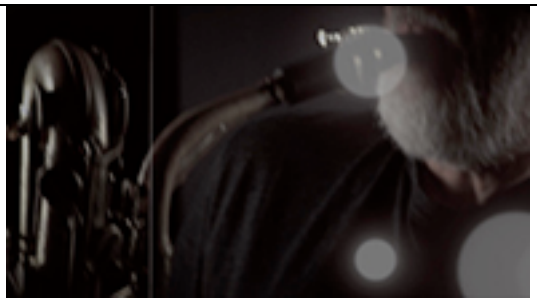
4	0:09		Adam and Eve *(LJ):* Jesus pulls Eve away from Adam. The painting is intended to show Eve created by God from Adam's rib, however it looks as if Jesus is pulling Eve away from Adam while castigating her for fornication. The movement is timed to a saxophone gesture.
5	0:11		Saxophone CU matches the sound of the saxophone.
6	0:16		*ToSA:* the end of the shot is placed to reinforce the conclusion of the saxophone phrase. The upward camera movement finds resolution in a calm image of a sky-ship, whereas the downward movement of the saxophone phrase goes to a harmonic resolution. The contrary motion of the video and musical lines has an effect not unlike contrary motion in musical counterpoint.
7	0:19		Marigaux CU: the lip synch is poor towards the end of the shot (creating tension), however this is resolved in the next shot (release).

8	0:23		Marigaux CU (jump cut): the jump cut adds a roughness and vitality to the video. The camera movement at the start of the second shot helps to mask the jump cut, mitigating the effect.
9	0:25		*LJ:* a fast moving camera with perspective distortion.
10	0:28		Marigaux CU
11	0:29		Marigaux CU (jump cut). The cut is carried by similar motion on both sides of the cut. The cut serves to emphasise the word “Bosch”.
12	0:31		*LJ:* depicting lyric “hellscapes”.
13	0:35		*GoED:* depicting lyric “Earthly Delights”.

14	0:38		Marigaux CU
15	0:42		*LJ:* depicting lyric “right side”.
16	0:46		Marigaux CU: the cut emphasises the word ‘hellscape”.
17	0:49		*LJ:* depicting lyrics about demons and torture.
18	0:52		Marigaux CU: the cut emphasises the words ‘night…mares”.
19	0:57		*GoED*

20	1:00		Bird-headed monster bites down, causing birds to fly out of victim's rectum (to syncretic effect with saxophone gesture).
21	1:01		Man fondles indifferent woman depicting lyric "fantasist".
22	1:05		Rat runs towards man's face illustrating the word "pessimist".
23	1:06		Marigaux CU
24	1:07		*LJ* tracking shot depicting "he didn't like it"
25	1:13		Marigaux CU

26	1:15		Saxophone CU to mark start of sax solo.
27	1:16		Bagpipes move in time to horn section gesture
28	1:18		Saxophone CU
29	1:20		Saxophone CU (jump cut). The cut is carried by musical continuity, and the movement of the saxophone is congruous with the music.
30	1:21		Rapid track in on *ToSA* reinforces saxophone gesture.
31	1:24		Demons carry St Anthony across *LJ.* The cut matches the second and third saxophone phrases, and the presence of the saint provides a thematic link between this shot and 36.

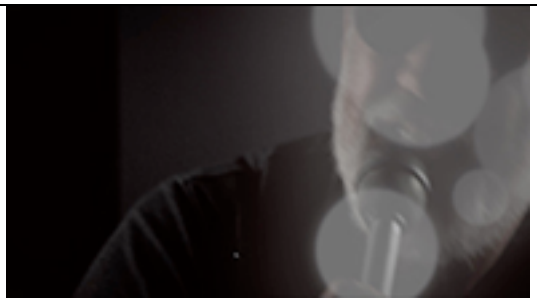
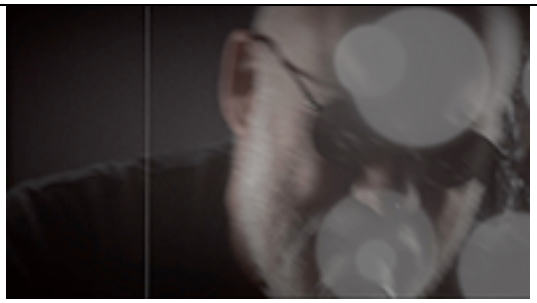
32	1:27		Marigaux CU playing sax
33	1:29		Bagpipes mimic horn section line
34	1:31		Saxophone CU
35	1:33		Saxophone CU (jump cut). The saxophone movement matches the musical gesture, emphasising the high note.
36	1:37		Demons carry St Anthony across *GoED.*
37	1:40		*GoED:* The cut emphasises a saxophone gesture.

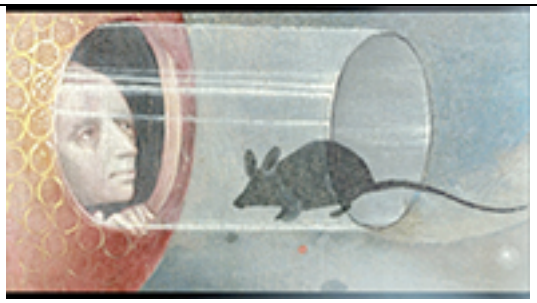
38	1:47		Saxophone CU
39	1:48		Marigaux CU (jump cut). The video cuts back to Marigaux for the first word of the second verse.
40	1:50		GoED
41	1:54		Marigaux CU. The jump cuts that follow emphasise musical gestures.
42	1:55		Saxophone CU (jump cut)
43	1:56		Marigaux CU (jump cut)

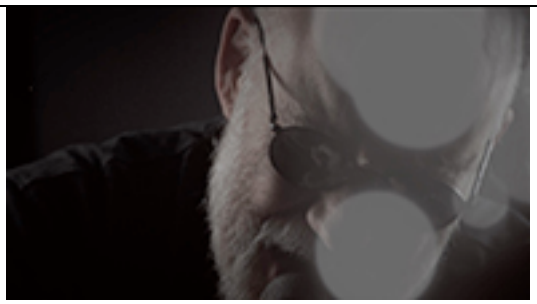
44	1:57		Marigaux CU (jump cut): the rapid series of jump cuts above creates tension as we enter the second verse – a sort of video 'turnaround.'
45	1:58		*ToSA:* the cut serves to emphasise the word "Bosch".
46	2:01		The image of *Death and the Miser* to emphasises the lyric "Death and the Miser".
47	2:02		Marigaux CU
48	2:03		Saxophone CU to emphasise horn call and response pattern
49	2:04		Marigaux CU

50	2:06		Saxophone CU to emphasise horn call and response pattern.
51	2:07		Marigaux CU
52	2:08		This shot of the *Operation of the Stone* is held for as long as possible (around two seconds) since it is a particularly effective animation. The shot depicts the painting in the lyric.
53	2:11		GoED.
54	2:12		The *Ascent of the Blessed* mimics the rising motion from the end of the previous shot, and depicts the lyric.
55	2:14		Marigaux CU

56	2:18		Downwards crane from *LJ* to indicate the "fall of the damned".
57	2:19		Marigaux CU
58	2:21		Marigaux CU (jump cut). The jump cut serves to increase tension as we enter the final chorus.
59	2:21		Repeat of shots 20, 21, and 22 emphasise musical form at the start of the chorus: an example of visual leitmotif (see 2.3)
60	2:22		
61	2:25		

62	2:26		Marigaux CU
63	2:28		Marigaux CU (jump cut)
64	2:28		Marigaux CU (jump cut). These two very rapid jump cuts raise tension before the end, and mimic saxophone musical gestures.
65	2:29		*LJ* tracking shot
66	2:33		Marigaux CU
67	2:35		Saxophone CU. The cut emphasises the word “bit”.

68	2:36		Marigaux CU
69	2:39		Repeat of shot 4
70	2:40		*ToSA* recalls shot 6
71	2:41		Marigaux CU
72	2:42		Repeat of shot 22
73	2:43		Repeat of shot 3

74	2:44		Marigaux CU
75	2:46		End credits
	2:25		End

5.3.3.e. ***Hieronymous:*** **Discussion:**

It will be noted from the table above that cuts have been used to emphasise words and musical gestures. Placing a cut immediately before a word or musical gesture is intended to draw the viewers' attention to the new subject – effectively the new subject is thrust suddenly into the viewers' vision as if the editor were shouting "Hey, look at *this!"* For example the cuts at 2:07:21 and 2:12:23 suddenly present the viewer with a new image emphasising the lyrics for The "Operation of the Stone" and "The Ascent of the Blessed".

In classical Hollywood continuity editing, shots are organised to present a seamless flow. For example if we see a man reaching for a bottle in one shot, and then cut to a close-up of his hand grabbing the bottle the shift from one shot to the next will not be jarring, and many people will probably not notice the cut. However if we cut from a shot of the man standing to a shot of him drinking the change will be jarring, as he appears to 'jump' from one position to the next. In a jump cut, one image completely replaces another without the mitigation of continuity practice.

Jump cuts are very intense moments, usually avoided in conventional practice. However, since the use of the device in the films of the French New Wave[78], jump cuts are gradually becoming more acceptable. All of the jump cuts in this video are not only mitigated by the continuity of the audio track[79]: the seamless flow of the audio helps to make the cuts less intense. However they have a function in emphasising elements of the video since the cuts are placed to emphasize musical gestures, and I believe this is

[78] In particular Goddard's 1960 *A bout de soufflé* is often cited as an example of jump cuts in a French New Wave film (Bordwell and Thompson (1990 pp. 234-236))

[79] Gabrielli's first duty of the music to the film is that the music binds the images together, providing links across cuts.

also mitigating the suddenness of the cuts. I believe this video demonstrates how this technique can be used to emphasize individual musical gestures. Poor placement of jump cuts can look amateurish, but I feel that the use of the technique here adds energy and vitality to the video.

This video also illustrates the use of repeated video elements to indicate the structure of the song. Note how the repetition of shots 20, 21 and 22 at 2:21:15 reinforces the return to the chorus of the song.

5.3.4. *Son of Dust*

In this section, I will discuss two of the tracks from the album *Son of Dust* that have music video sections in *Dealin' with the Devil.* 5.3.4a and 5.3.4c deal with the musical elements whereas 5.3.4b and 5.3.4d deal with the video, and 5.3.4e presents a discussion. During the process of mixing *Grit,* I began work on an album of solo guitar and vocal traditional blues, titled *Dust,* which was intended to be an exercise to allow me to connect to the roots of the music I was interested in: a learning experience rather than a creative exploration[80].

However, as I worked on it, I was creatively inspired and it became an album of mainly original tunes[81] and was re-titled *Son of Dust.* Events in daily life prompted ideas for songs. One morning I awoke from a dream about a friend's house sliding into the sea, which became the source of *House Fallen Down.* Visiting Taranaki sparked *The Land That Time Forgot:* a combination of the B movie of that name with my observation that Taranaki often seems to be twenty years behind the rest of the world. [82]

5.3.4.a. *Planting Skip James:* Music

Reading Calt's (1994) biography of Skip James I was struck by the similarities of James' and Ralph's final days. Both

---

[80] Songs that I was working on for this project included *Somebody's Been Borrowing that Stuff* (Big Joe Williams), *Help Me* (Sonny Boy Williamson), *Little Laura* (Sleepy John Estes), *Dark was the Night* (Blind Willie Johnson), *Little Rain* and *Baby What You Want Me to Do* (Jimmy Reed), *Love in Vain, Stones in my Passway* and *Crossroads* (Robert Johnson), *Death Letter* (Son House), *Evil* (Howlin' Wolf) *Ball and Chain* (Big Mama Thornton) *Devil Got My Woman* (Skip James) and *Catfish Blues* (trad).

[81] The revised title references B movie sequels such as *Son of Frankenstein,* in addition to being a poetic phrase in its own right.

[82] The album has been released by dunedinmusic.com and is available on Spotify, iTunes, Apple Music and YouTube.

believed they had a deal with God that they might be spared if they renounced blues and took up Gospel. *Planting* is derived from Calt's account of James' funeral.

The song uses the *D Minor Sandbox* method described in 1.4.2b. This is especially appropriate since open D minor ("cross note") was James' preferred tuning (Calt 1994, p. 92).

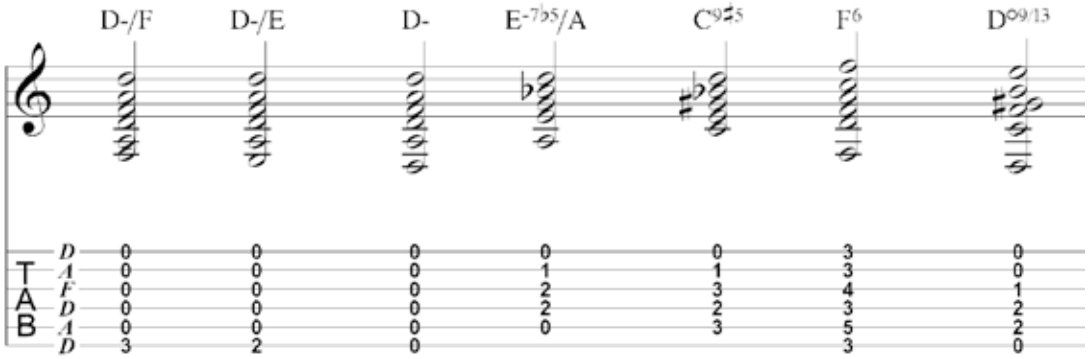


Figure 5-30 Chords used in Planting Skip James

Planting Skip James

D-/F D-/E D- D-/F D-/E D-
He couldn't live on air puddings / Not in this serpents' nest

E-7♭5/A D-/F D-/E D-
And they said it was the age of preparation / When we laid him down to rest

C9#5 D- D°9/13 D-
He got cancer where you don't talk about / And they had to cut it off

C9#5 D- D°9/13 D-
He blamed a girl in Tunica / said she put a hoodoo on him when he ran off

F6
It was nineteen sixty-nine,

D- D°9/13 D-
and the football players waved at the man who played the blues

F6
The got him in the ground in the morning, twenty after eleven

D- D°9/13 D-
Don't take long to plant ya

And it was a barrel of crabs
And it was a serpent's nest
And Elder Jackson said it was the age of preparation
When we laid him down to rest.

Well, they sent him home to die
And he said if it pleased the lord he would stop playing blues
But scorpions were eating him form the inside
He could see them in his stool

It was nineteen sixty-nine
And seven cars follow the hearse of the man who played the blues

They got him in the ground in the morning, twenty after eleven
Before lunch

And he couldn't live on air puddings
Not in this serpents' nest
And Elder Jackson said it was the age of preparation
When they laid him down to rest

5.3.4.b. *Planting Skip James:* Video

Figure 5-31 Frame Grab from Planting Skip James

The video was shot in an abandoned house. It is a live performance, and as such is slightly different to the version on the album (unlike *Stones* and *Catfish,* which use the audio from the video shoots, and *Hotel, Picnic,* and *Dust* which are lip-synched). The video was shot with three cameras, one wide locked down (as in the image above), one shooting upwards from the floor, and the other shooting CUs. With multiple angles, it is possible to cut between the different angles to emphasize the musical structures.

The colour grade is quite strong. The blacks have been darkened, the contrast increased, and saturation has been lowered to give a gritty, almost black-and-white look with a slight sepia cast. The location was chosen for the absence of bright colours with the intention of creating a look that seemed to reference the 1930s without being explicitly nostalgic. While the sepia cast could imply a sweet nostalgia, the high contrast and deep blacks are intended to suggest something darker.

As will be discussed further in 5.3.6b, the video that appears in *Dealin' with the Devil* is an excerpt, and the full video clip can be seen on the USB Flash Drive.

5.3.4.c. 5.3.4c *Dust:* Music

Dust is based on Genesis 3:19, although my personal memories of that passage are bound up in the Catholic Ash

Wednesday service, where the priest uses the ash to draw a cross on the supplicant's head while saying the words (when I was a child) "Remember, man, that thou art dust, and unto dust thou shalt return." As a child, I was surprised at the candour of the priest in saying such words and I enjoyed the morbid nature of the service.

The piece is modelled on typical performance practice of gospel-oriented slide guitar in open D or 'Vestapol' tuning[83] as used by artists such as Blind Willie Johnson or Fred McDowell (see Feldmann 2012 for a detailed description of this performance style). Typically the melody is carried mostly on the top two strings. A bass line played by the right thumb plucking the 6th, 5th or 4th string, supplies rhythmic drive. Strings that are not being used at any one moment can be brushed to provide a drone effect. The vocal line is a close paraphrase of the melody played on the top strings.

Figure 5-32 is a skeletal representation of the piece. I have not notated every gesture but rather tried to convey the essential melodic and structural elements. These notated elements do not represent the entire composition, and the composition is completed in performance.

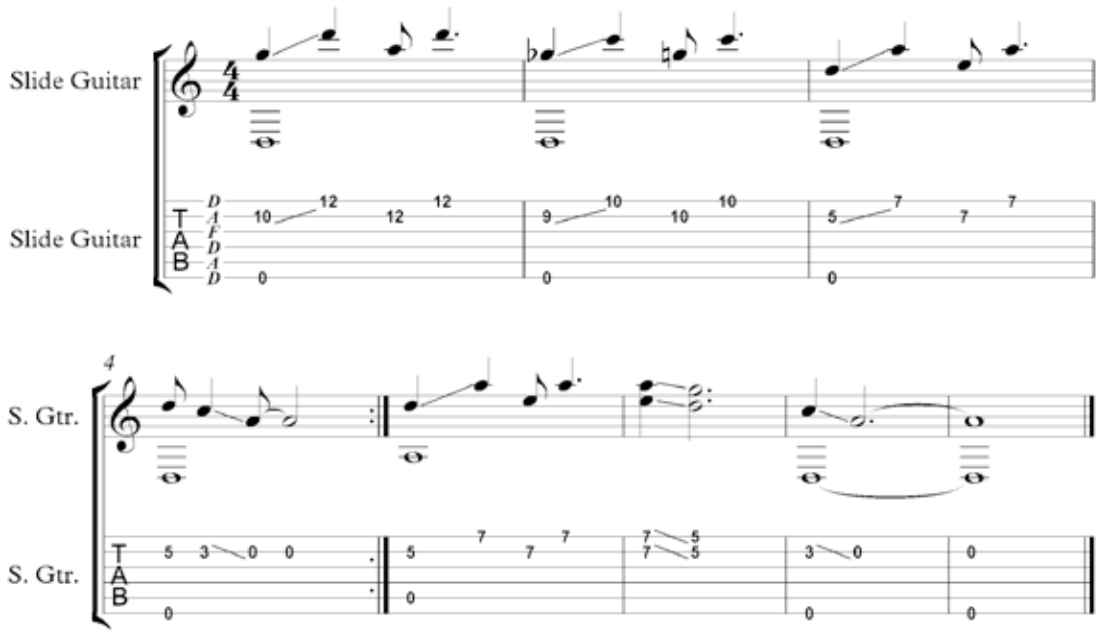


Figure 5-32 Dust: *Underlying Melodic Ideas*

[83] In Open D tuning the strings are tuned D A D F# A D. Open E tuning is essentially the same but a tone higher. *Dust uses* Open D minor or "cross note" where the third string is lowered to the minor third.

Dust

Remember
You are dust
And to dust you will return
And if you have problems
Remember that it's all just dust.

By the sweat of your brow
Grow your food
Until it's time to go
From dust we were taken
And to dust we will return

5.3.4.d. *Dust:* Video

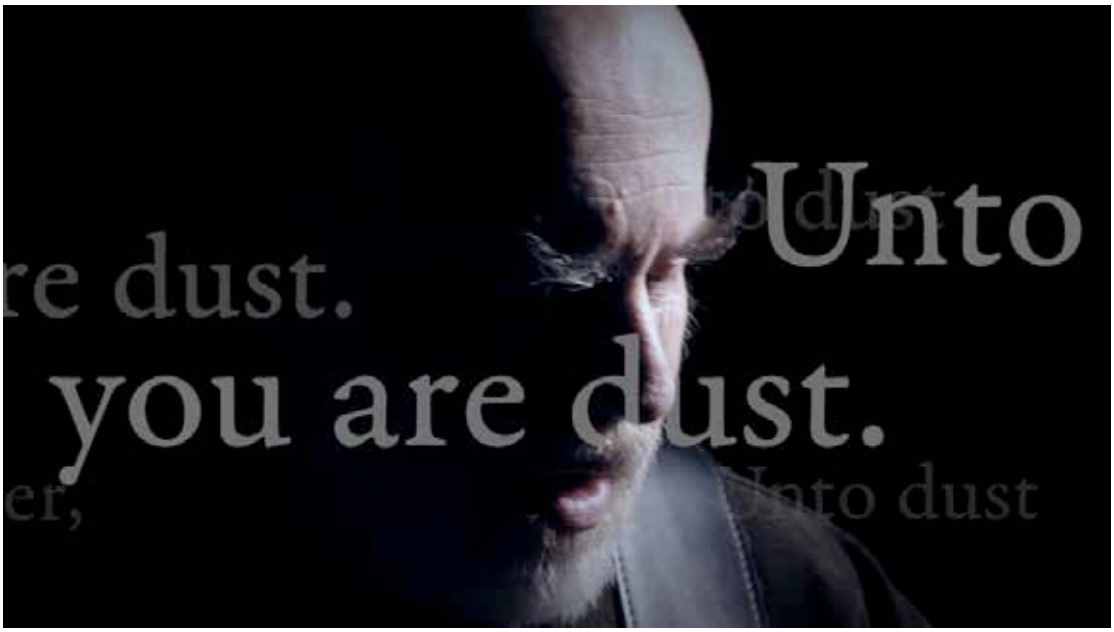


Figure 5-33 Frame grab from Dust

The video is shot using a stark single-point lighting set up. In the editing stages the video has been desaturated and graded purple. I kept the cutting rhythm slow to reinforce the slow pace of the song.

I wanted to emphasise the lyrics, and so have them flying across the screen. Smaller lyrics move slower than those in larger fonts to give an illusion of depth, but the differences in speed are minimal to keep the pace even and smooth.

The words on screen not only emphasise the lyrics and provide added visual interest but also what we might describe as *textual syncresis,* where we see the words as we

hear them. Since the words are the lyrics we can hear as they appear, I believe they are less intrusive than other textual materials might be: if the words contained a completely different text the viewer would have to parse two layers of textual information, which might be confusing.

Like *Planting Skip James* (5.3.4e) the video that appears in the film is an excerpt from a longer video, which can be viewed on the USB Flash Drive. See also 5.3.6b for a discussion of the choice to use a shorter version in the film.

5.3.4.e. *Son of Dust* videos discussion

The music that these videos support is spare and somewhat stark: I feel the strength in this music comes from the simple direct statement of a solitary performer. Accordingly, I chose to emphasize this with straightforward documents of the performances. I can imagine a treatment of *Dust* that included shots of a Catholic Ash Wednesday service or historical footage of funerals for *Planting,* but I would be concerned that that might detract from the simplicity of the music.

5.3.5. *Dr. Marigaux's Amazing Gospel String Band*

In this section, I will look in detail at the concert footage that forms the climax of the film. 5.3.5a~e looks at the musical composition. In 5.3.5f I will discuss the camera work and in 5.3.5g the editing. I will present a discussion in 5.3.5h.

Malone and Stricklin (2003) describe how gospel is a diverse genre with close ties to secular music, with performers as diverse as Mahalia Jackson, Sister Rosetta Tharpe, the Oak Ridge Boys, the Blackwood Brothers, Ray Charles and Blind Willie Johnson all contributing to the genre; and also how secular performers such as Charlie Daniels, Aretha Franklin, Ray Charles and Elvis Presley have sometimes performed gospel. As described in the film (at 1:07:40), my promise to play gospel with Ralph motivated me to compose and perform in this genre.

The concert begins with solo guitar and vocal pieces and then progresses to add musicians until there is a string sextet and choir on stage. The music combines minimalist approaches with blues and gospel traditions. Much of the music is constructed from repeated note cells that form a rhythmic background for the vocalist to present a semi-improvised vocal line. The inspiration for the use of note cells comes more from riff-based Kansas City jazz rather than the music of Reich or Glass, so the minimalist

approach is more genre-appropriate than might be at first apparent.

Although Robinson-Martin asserts that gospel musicians should play by ear so that they can better relate to changes in the performance of the singer (2017, p. 140), limited rehearsal time required that the string parts were written out. This enabled more comprehensive control over the string parts, but to maintain a sense of spontaneity some passages were improvised. The vocal part is minimally notated: although I knew roughly what Dr. Marigaux would sing, leaving the exact pitches and phrasing open allowed a greater sense of energy to be transmitted in the performance[84].

The string parts were written for the specific musicians in the band[85]. Most of these musicians have backgrounds in blues and folk styles of music, and the parts were written with the intention of allowing their individual personalities to shine. For this reason, the scores list the violins as Violin A (for Anna) and Violin C (for Craig).

The gospel concert consisted of twelve original compositions and three traditional pieces (performed by the choir without the band). Below I will describe in detail the five pieces that I selected to be used in the film. The programme note for the concert can be found in Appendix 6.

5.3.5.a. *In the Garden:* Music

The opening song in the concert was intended to conflate blues and gospel genres. While gospel songs are frequently uplifting songs about death, this song is a sad tune about Jesus' passion. My intention was to present sanctified lyrics in a secular manner, thus blurring the line between the genres.

The border between blues and gospel is porous but nonetheless distinct. Although much has been made of the commonalities between blues and gospel (Moore 2002, p. 1), I find, as a performer, that these genres require subtly distinct approaches. The formal structures and performance practice used in this song are typical of blues,

---

[84] See also Robinson-Martin's chapter on gospel performance practice (2017, pp. 124-140). She provides an extensive list of elements that can be improvised in gospel performance ranging from minor embellishments to major textual and melodic revisions.

[85] Anna Bowen and Craig Monk (violin), Alan Starrett (viola), Pamela Seccombe (cello), John Dodd (bass).

not gospel[86]. Much gospel music aims for an uplifting emotional feel, whereas this song is deliberately dark.

In deliberately blurring the genre line I sought to make a philosophical point. Many in the gospel community have condemned the blues as sinful (Oakley, 1976, p. 116), and much of Ralph's misery in his last days came from his adoption of this viewpoint. By combining the genres I seek to draw attention to the humanist nature of the passion in deep blues and assert that negative associations with the blues are unwarranted[87].

5.3.5.b. *Walk a Mile:* Music

This song is composed using the "D Minor Sandbox" method (see 1.4.2b), and therefore uses the same limited palette of chords as *Planting Skip James* (see 5.3.4a). Viola player Alan Starrett asked for me to write the chords out for him saying that, without the chords written down, he had to listen carefully to my performance to craft his own. Since I value this sort of listening I declined to provide him with the crutch of notation and controlled his performance through my own. I believe this led to a more intimate and powerful performance.

5.3.5.c. *Stones:* Music

Stones is inspired by Robert Johnson's *Stones in My Passway*[88]. After changing the melody, harmony, and lyrics (except for the opening couplet), I claimed it as an original composition[89]. The song is a 12-bar blues in C# with substituted chords: the subdominant chord is replaced

---

[86] The twelve-bar form is rarely used in gospel, and although I have listened extensively to gospel music, I cannot recall ever hearing gospel lyrics combined with the sort of deep blues mannerisms used in this song.

[87] This humanist perspective on blues and gospel is also articulated in the frontispiece to Oakley's *The Devils Music* (1976). In some ways my perspective is reflected in the Buddhist (and therefore Zen) approach to suffering.

[88] Johnson's 1937 recording (Vocalion 3723) is readily available for comparison on YouTube (https://www.youtube.com/watch?v=lu1lusKcMy8).

[89] See Arewa (2010) for a detailed examination of authorship, borrowing and copyright regarding blues in general, and Johnson's work in particular. Specifically see pp. 587-589 where Arewa discusses the use of Johnson's own borrowing of other artists' work, and Davis (2003 p. 128) for partial list of Johnson's appropriation of existing materials. Wald (2004) also describes the use of borrowing as a legitimate tool in blues composition. It is also worth noting that, while Johnson's work remains in copyright in the USA, in most other countries Johnson's work is in the public domain.

with D#7$^{\flat 9}$, and the tonic chord has both a major and minor third (C#7$^{\#9}$). In addition to that, the turnaround uses the usual G#7 followed by G major, the latter using a particularly consonant voicing: I like the effect of presenting the most consonant chord in the song on a dissonant scale degree.

The song appears in the film twice, first as a solo guitar and vocal performance at 0:9:30, and then as a trio in the gospel concert at 1:23:10

In the performance, I extended and contracted the length of each 12 bar chorus as I felt the performance required. The recording has, apart from the four-bar intro and eight-bar coda, six choruses totaling seventy two bars, but it seems that some choruses have eleven bars and other have thirteen. I insisted that the other musicians take their cues from me rather than counting out bars. Rather than count bars, I made the decision of when to change chord based on the degree of tension created by staying on one chord, the requirement to fit the lyrics in, and the melodic shapes in the improvised violin parts. To me, the unpredictable length of each section lends vitality to the performance and ensures that the accompanying musicians are listening carefully. For a detailed description of this sort of approach to formal structures in the work of Ornette Coleman see Cherry (1997) and for a discussion of the comparable approaches in gospel see Robinson-Martin (2017, pp. 124-140).

5.3.5.d. *Where the Sea Meets the Sky:* Music

This is a good example of a song that just 'arrived'[90]. I had been looking at a book of Sugimoto's seascape photographs before picking up my guitar. The song 'fell out of the guitar' and felt complete the first time I played it.

The song consists of two complementary four-bar phrases. I tried and failed to write another verse, so I expanded the original fragments using varied orchestration and choral parts to create a more substantial piece.

The original version, on slide guitar, can be heard as the first track on *Son of Dust* and the full version of the song can be seen in the film at 1:26:28.

[90] See Ralph's comments on composition in the film at 38:04.

To expand the fragmentary guitar version I first harmonised the guitar melody with the progression:

Dm7	Am7	Em7	Gm7
Dm7	F7	Em7	Am7

Using this chord progression, I composed a sixteen bar cello solo as an introduction. This is followed by a statement of the melody by the two violins. To recreate the texture of the slide guitar, one violin glissandos between the notes while the other plays normally.

The vocalist sings the song through twice, before a contrasting spoken word interlude. Finally, singer re-states the song for a third time.

The first draft of the score included more sophisticated choral harmonies, but choir director Clare Adams suggested these were too difficult for the amateur choir, and I simplified them greatly. In rehearsal, the choir had trouble getting the ethereal quality that I wanted, so I simplified the choral part further and asked them just to sing "Ahhh". This enabled the choir to get the desired effect but required me provide more variety in the vocal improvisations to compensate for the simpler choral textures. In the performance, I increased the intensity of the delivery with each iteration of the melody.

This song is, for me, the destination point of the film. It is a positive song about letting go, and, on an emotional level relates to the difference between my father's death and Ralph's. Ralph, went to his death screaming in terror of his fate in the hells of Hieronymous Bosch. My father, by contrast, died of leukaemia after a long illness, and I was with him as he quietly let go of his life and embraced his passing. This song, to me, advocates for my father's approach to accepting the inevitable[91].

5.3.5.e. *Little bit of Heaven:* Music

Although I regard the previous song as the destination point of the concert and the film, I felt the themes in the song were too dark to finish on. I wrote this song intending it to give the concert an 'up' ending, and, rather than using the gospel tradition of songs regarding death and the afterlife, presents the thesis that we can have a "little bit of heaven, right here, right now".

---

[91] Ironically, my father was a life long sceptic and atheist, whereas Ralph never had strong faith and his deathbed conversion only provided him with terror that he would have to pay for his misdeeds. My father's "faith" in atheism allowed him to pass away peacefully. I think these are the thoughts that guided my subconscious to discover this song.

Like the previous song, this is an expansion of an eight-bar fragment. I wanted people to be able to grasp the music in a single hearing, and therefore used repetition of a short song to help the audience to 'get' the song. After the concert, when I was loading gear into my car, I was pleased to hear, in the distance, someone singing the tune to themselves, which indicates to me that I achieved that goal.

The song starts with a short viola introduction, after which the choir provides a rhythmic foundation of "Sho, Sho" (a corruption of "Sure, Sure"), which provides a rhythmic foundation for the sermon. The harmony remains static until the chord progression enters at C. Table 5-9 outlines the basic structure of the piece.

Table 5-8 Structure of Little Bit of Heaven

Rehearsal Letter	Choir	Vocalist
	Sho, Sho	Sermon
A	Sho, Sho, Sho	Sermon
B	Sho, Sho, Sho	Sermon
C	Sho, Sho, Sho (over chord progression)	
D	Strings play melody	
E		"Little bit of heaven…" (straightforward)
F	Sho, Sho, Sho	"Little bit of heaven…" (loose interpretation of the melody)
G	"Little bit of heaven…"	"Little bit of heaven…" (very loose interpretation)
H	"Little bit of heaven…"	"Little bit of heaven…" (straightforward, but intense)
I	Sho, Sho, Sho.	"I don't want to wait…"
J	"I Need it right now…"	"I don't want to wait…"
K	"Little bit of heaven…"	"Little bit of heaven…" (very loose interpretation)
L	"Little bit of heaven…"	"Little bit of heaven…" (straightforward, but very intense)
M	"Right about now!"	"Right about now!"

Sections E through H repeat the same melody and lyrics with changes in the orchestration. Sections G and H are essentially identical except for the interpretation of the melody in the main vocal. I found in rehearsal that I was capable of driving the beat more when I sang in unison with the choir, and settled on the structure of using rhythmic variation more in section G, and pushing the beat in section H. This structure is repeated after the bridge in sections K and L (with even greater intensity). Sections I and J provide a contrasting bridge that separates G and H from K and L.

5.3.5.f. Gospel Concert Video: Filming

Concert films are usually shot with multiple camera set-ups. For example, *Stop Making Sense* used eight cameras (Cohen 2012 p. 43), *Woodstock* started with fifteen cameras (although only two were functional by the end of the event) (Cohen 2012 p. 47), and *The Beatles at Shea Stadium* used thirteen (Baker 2011 p. 132). *The Last Waltz* used eleven cameras (Baker 2014 p. 255) and *Shine a Light* used eighteen (Peters, 2008). Contrast with this the four cameras apparently used to shoot the dance sequence in *Thriller,* a production that was tightly choreographed and more predicable than a live event.

To shoot my concert I was able to use five cameras, each with their own operator. Ideally the director would be able to communicate with the camera operators to ensure that the cameras were getting adequate coverage. However, this technology was not available to us, and the camera operators had only the instructions given to them before the concert.

The concert was performed twice on consecutive nights, and both performances were filmed. Performers were asked to wear the same clothes so that the finished film could cut between performances.

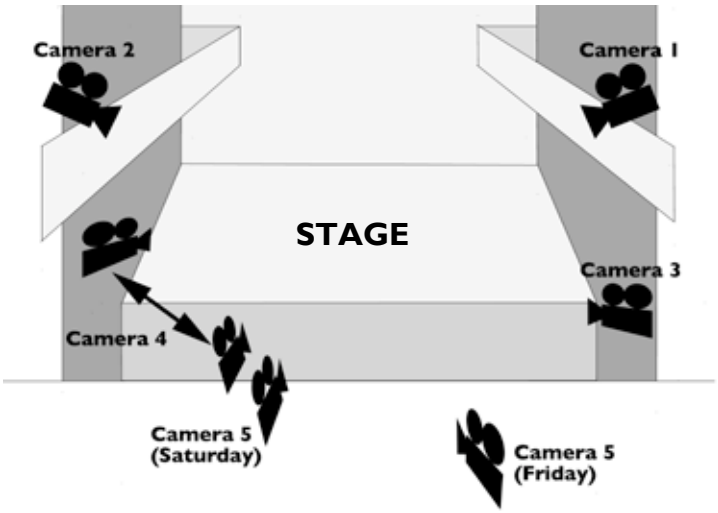


Figure 5-34 Camera Locations for Gospel Concert

Cameras 1 and 2 were positioned on the mezzanine level. It was necessary to have cameras looking down on the stage since music stands blocked the view of the musicians from many of the other angles. Camera 3 had a wide view of the stage that gave a reliable alternative angle if there were no good shots available from the other cameras. Camera 4 was handheld and allowed to roam around stage right. Camera 5 was positioned at the rear of the hall on the Friday performance, but after reviewing the footage from the Friday night performance I moved it to the front row of the audience, showed the operator Pennebaker's footage of Joplin (see 3.2), and instructed him to aim for tight CUs like those.

Figure 5-35 ECU from In the Garden

All the stage lights were turned on full, and even so, the cameras were operating at the edge of their ability to capture a good image. Although the resulting lighting is not atmospheric, the concert is intended to be the 'light at the

end of the tunnel' in terms of the film's narrative and so a bright lighting design is appropriate.

Camera 4 was equipped with a 1970s 135mm lens that is very prone to lens flare. During *Where the Sea Meets the Sky* the lens flare is frequently visible and adds atmosphere to the shot.

Figure 5-36 Lens Flare in Where the Sea Meets the Sky

5.3.5.g. Gospel Concert Video: Editing

Mostly I chose the cut points that reinforce musical structures. In the first songs, with five angles on one or two performers, there was no shortage of good footage, and this enabled me to choose a new angle for each musical phrase. As the number of performers increased, however, there were fewer choices available since the cameras were not coordinated and had more subjects to cover. Fortunately, with five cameras, there was always a reasonable option: had there been fewer cameras this might not have been the case.

It is notable how the instrument that is visible appears to stand out in the mix more. For example, in *Where the Sea Meets the Sky,* when the violins enter with the main melody at 1:27:48 there was no available shot of the violinists, and the best alternative shot was an ECU of the cellist's bow hand and an ECU of the bass player's fingers. Using these shots seems to me to promote the lower strings in the mix. It is not until 1:28:06 that we can clearly see one of the violinists bowing in syncresis with the melody. Since seeing the cello and bass emphasises those instruments, this seems to me to have the effect of fading the violin

melody in. When I listen to the audio without the images the melody seems to arrive more distinctly[92].

In *Where the Sea Meets the Sky* I had a choice of the angle on the singer: a very tight ECU from camera 5 or a mid shot from camera 4. I used the looser shot because, although the tight shot had a good intensity, the movements of my arms conveyed the music better than the tighter shot.

Figure 5-37 Mid Shot from Where the Sea Meets the Sky

The body of the song is a single shot of 140 seconds duration. I felt that cutting away to the choir or instrumentalists would represent a distraction from the vocal performance and that any cut would not contribute to the slow and simple nature of the song.

By contrast, *A Little Bit of Heaven* uses a short ASL of 2.9 (as fast as a modern pop song: see 3.1). While *Sea Meets Sky* relies on its melody, this song relies on rhythmic drive and so requires a short ASL. The song uses antiphonal editing patterns (see 3.1) and as varied a shot choice as possible.

5.3.5.h. Gospel Concert Video: Discussion

From my experience shooting this concert, I would suggest that five cameras would be a minimal number for a concert of this scale (although fewer cameras could provide good results if the concert involved fewer performers or if there

[92] Scorsese is said to have remixed the audio in *Shine a Light* so that instruments seen on screen were exaggerated in the mix (Peters, 2008), but I am left wondering if the effect of emphasizing instruments was created solely by having those instruments on screen; that they sound louder *because* we can see them.

was communication between the director and the camera operators).

The use of the ECU in *In the Garden* supports my hypothesis on the use of this type of shot to convey intense emotion. This is especially noticeable when viewed on a large screen since the image becomes much larger than real life. This is contrasted with the use of a wider shot in *Where the Sea Meets the Sky,* which shows more body movement and hence is more appropriate for performers who utilise dynamic body positioning to convey emotion. Thus we can see how appropriate camera techniques can help communicate the emotional content of music. See also the discussion of shot sizes in 3.2.

Camera 3 was handheld using an unstabilised lens, much like the camera used for Pennebaker's film of Joplin discussed in 3.2. As in that film, the constant movement of the unstabilised camera adds intensity, in contrast to the tripod mounted shots from the other cameras. In figure 5-34, the ECU achieves intensity through the extreme closeness of the shot, which is mitigated by the unmoving camera. By contrast, the wider shot (figure 5-35) more than makes up for the looser shot size with the movement from both the camera and subject.

5.3.6. *Dealin' with the Devil:* Narrative Structure

While 5.3.5 describes the use of filmic tools in *Dealin with the Devil,* this section deals with the role of music in relation to the film's narrative (i.e. the fifth supportive mode described in 4.5)

5.3.6.a. Use of Music to Convey Narrative

Even in documentary films about music it often seems to me that the music itself is a distraction from the story, used only to provide brief examples of the subjects' work. For example, the film *Gimmie Danger* is concerned with the careers of Iggy Pop and The Stooges. The film provides only short excerpts of music that are used to illustrate the sort of music the subjects played. It is my hypothesis that extended music sections will work best in a film when they have a narrative function.

Dealin' with the Devil utilises the Hollywood three-act structure[93]. Table 5-10 lists the music compositions and

[93] Although many other authors have contributed to the area, screenplays are often described in a manner derived from the writings of Syd Field (1979). There are three *acts*. The first act sets up the conflict, and concludes with the first *plot point* where the main character accepts the conflict. The second act depicts the progress of the conflict, and concludes with the second plot point where the main

describes how they contribute to, and are incorporated into, the narrative. A table listing all the scenes, including those without music, can be found in Appendix 4.

Table 5-9 Use of the songs in the film to advance the narrative

Time	Principle Music Video Sections	Narrative Function
0:00	Opening Titles	The guitar phrase under the opening titles is from the start of the gospel concert. This is intended to signal, even subliminally, that the concert represents the destination of the film.
2:07	*Connie Lays it Down*	Establishes Phil as a reliable narrator – by playing blues on the saxophone Phil establishes himself as an authority on blues.
2:45	*Embryonic Blues (Fragment)*	We meet Ralph, the other main character in the story.
9:31	*Stones*	This song is illustrates Phil's talk on roots music and blues and also (since it is inspired by a Robert Johnson song) relates directly to the tale of the Robert Johnson tape, which in turn relates to Ralph contracting Hepatitis C.
12:36	*Catfish*	Sets up the idea of low-down dirty blues, to contrast with the gospel material to come.
16:18	*Dust*	Functions as a pivot to discussion of gospel.
18:34	*Planting Skip James*	This song, concerning Skip James, refers to James' attempt to appeal to God by promising to renounce blues and play only gospel. These are themes that are developed at 1:07:40
Act Two		
22:40	*Picnic*	The song is intended to pivot the music in the film as being New Zealand music as opposed to exotic Americana.
26:11	*Snake Oil*	Returns us to Dr. Marigaux
31:31	*Hazel & Marigaux*	The song not only illustrates the relationship between Ralph and Phil, but also illustrates the moment when Phil begins to compose songs

character finds the tools needed to initiate the climax of the film. The third act is the dramatic resolution to the conflict. In addition there is often, but not always, a *mid point* where the action moves to a new location (for example in *Jaws,* the first half of the movie is mostly set on land, and the mid point the main characters set to sea, and spend the remainder of the film at sea).

		himself. The context planted in *Picnic* and *Snake Oil* is paid off.
33:42	*Strath Taieri Rabbit Board*	Illustrates my use of Ralph's method of using local surroundings to stimulate composition.
35:40	*I Wanna Rock*	The lyrics are conventionally romantic, but the hard rocking style of the song depicts Ralph and Phil's relationship.
40:40	*Embryonic Blues*	We see Ralph performing a whole song, but one that turns us back to his illness.
Mid Point		
51:55	*Hotel*	Depicts Ralph's time in the hospice, and also provides a moment for viewers to take on board the information that Ralph really is dying.
1:00:12	*Hieronymous*	Hieronymous depicts Ralph's visions of the hell he was facing for playing blues all his life.
Act Three		
1:16:20	*In the Garden*	The concert aims at redemption. After the darkness of the previous two music videos, the gospel concert is intended as the light at the end of the tunnel; the happy ending. The gospel concert reflects the overall structure of the film in miniature: the start is lighter, the tone gets darker in the middle, and then reaches redemption at the end.
1:19:35	*Walk a Mile*	
1:23:06	*Stones*	
1:26:28	*Where the Sea Meets the Sky*	
1:31:05	*Little Bit of Heaven*	
	Thank You for Loving Me	Ralph's rough voice provides bitter-sweetness at the conclusion of the film: a happy ending, but he dies nonetheless. The overall emotional tone is intended to be complex. It could be said that the entire film is leading the audience to being able to appreciate this song.
	Chicken Feet	*Chicken Feet* provides some lighter music under the end credits, to help alleviate any remaining darkness.

As can be seen in table 5-10, the music often carries the narrative. Sometimes this is a matter of illustrating a point made in the interview sections (such as in *Strath Taieri Rabbit Board* or *Hieronymous*), and, in other cases, the music sections provide emotional content that the spoken sections cannot (as in *Where the Sea Meets the Sky* or *Thankyou for Loving Me).*

Furthermore, the songs are arranged according to a tension arc. The film begins with quietly *(Connie Lays it*

Down) and gets gradually louder through *Picnic* and *Hazel & Marigaux* reaching the loudest point with *I Wanna Rock.*

Thereafter we work through stages of grief, as laid out in Table 5-11. Here I have used the Kübler-Ross five stages of grief, however in terms of dealing with grief these have little evidentiary support, all the more in that they were originally intended to describe the emotions of terminal patients rather than those left behind (Shermer 2008, Corr 1993 pp.69-83). That said, when editing the film I did not structure the film around Kübler-Ross' theory, but rather focussed on the ebb and flow of narrative tension (i.e. I edited the film in the same way that one might structure a longer musical composition). It was only later that I noticed that the second half of the film coincided with the Kübler-Ross theory. I am pleasantly surprised at the almost perfect coincidental relationship between the songs and the theory.

Perhaps the reason the Kübler-Ross paradigm fits the film structure so well is that it is an idealised version of grief rather than a theory grounded in evidence (Corr 1993 pp. 69-83). Perhaps Kübler-Ross may have incorrectly used a creative process that I unconsciously mimicked in editing the film? Possibly my process in ordering the music is analogous to the way Kübler-Ross created her theory.

Table 5-10 Five Stages of Grief

Stage of Grief	Song	Lyric example
Denial	*Hotel*	Welcome to the Hotel, the hotel of little white lies… false smiles… broken promises… They got whiskey, they got wine, they got singing and dancing all night long.
Anger	*Hieronymous*	He saw what people were like and he didn't like it. Not one bit.
Bargaining	*In the Garden / Walk a Mile*	Father take this cup, take this cup away from me… Would you walk a mile, walk a mile in my shoes?
Depression	*Stones*	My road is dark as night… I should be keen to travel, but I've lost my appetite.
Acceptance	*Where the Sea Meets the Sky*	I'm going where the sea meets the sky, I'm gonna learn, learn how to fly.

The closing pieces *(Little bit of Heaven* and *Thankyou for Lovin' Me)* are intended to take the viewers out of grief through redemption and joy (which, it could be said, is ultimately what blues is all about).

Some pieces function in more than one way. *Hotel* and *Hieronymous*, for example provide both illustration and emotional reinforcement as well as shaping the tension arc of the film. The slow, quiet *Hotel* is intended to give the viewer a moment to take on board the information that Ralph really is dying, and *Hieronymous* is intended to pick up the musical tempo after a slow passage.

This section shows that the relationship between narrative and music is interdependent. The music carries the narrative, therefore serves the narrative. Yet since it carries the narrative, the role of the music is greater, thus the narrative serves the music.

There is little music in the second half of the second act, the section of the film that deals with the most emotionally charged material regarding Ralph's death. As in *Thriller* (3.4.2) I found it necessary to frame the narrative sections, and not to compete with the narrative.

5.3.6.b. Focus Group Screening

When the film reached a rough cut stage, I held a six-person focus group screening. A focus group screening is a screening for a small but demographically diverse group, who are invited to express their opinions about the work. For a detailed discussion on focus groups see Putcha and Potter (2004). The people involved in the focus group had played no part in the production of the film, although one of them, Al Baddock, later became involved as a story consultant in the final stages of editing the film. A focus group allows filmmakers insight and a more objective view of their creation. My experience of focus group screenings is that, regardless of anything said by the group, I find myself aware of the film's weaker points when watching it with other people.

The first point that the focus group made was that the song *Why?*[94] needed to be deleted. Although a strong music video, the song did not fit with the narrative structure: the song brought gospel into the narrative too soon, and used an irony that undercut the drama of the gospel concert.

The focus group also recommended cutting the durations of many of the earlier songs saying that the full-length songs tended to slow the narrative down. The exception was *Picnic,* which one member of the focus group called a "damn fine kiwi song."

---

[94] This music video was removed from the film, and is now presented as a stand-alone video on the USB flash drive.

However, the focus group did not recommend reducing the durations of the later songs and *Walk a Mile* in particular was singled out as needing to be full length.

Hotel is quite long at 4:47, but with its position in the narrative, the focus group said a slower song at this point allowed them to process the information that Ralph really is dying.

Hieronymous is another full-length song, but at 2:57 it is short and has eye-catching animation.

The gospel concert, with a duration of twenty minutes has neither of *Hieronymous'* advantages. My impression from the focus group screening was that the concert fulfilled its role of the 'light at the end of the tunnel' well. After hearing the grim story of Ralph's death, the focus group welcomed the optimism of the concert, especially the concert conclusion.

One member of the focus group also remarked that "now they understood what the music was about" (i.e. they appreciated the music because they had been given context).

My conclusions from the focus group screening was that they asked for music to be cut earlier in the film, when they were less invested in the narrative, but once invested in the narrative they did not find longer pieces of music problematic. I believe this was because the music was actually carrying the narrative, rather than being a distraction to it.

5.3.7. Use of the Fourth Mode in *Dealin' with the Devil*

Presenting a work as a feature length film requires that viewers set aside time to view the work. In ideal circumstances, this would be in a cinema, but even setting aside time to view a feature length film on television helps to create an environment that allows the viewer to be more deeply immersed in the work, and thus immersed in the music.

5.3.8. Discussion

In 5.3 I have shown how multiple tools can be used together for video to support music. The use of all the supportive modes in concert is intended to create an environment where the viewer can be immersed in the music, and where the video and narrative together support the listener/viewers' appreciation of the music.

6. Results and Conclusions

In this chapter, I will describe the conclusions reached in this research. In 6.1-6.5 I will present my primary conclusion that video can support music in five modes and in 6.6 I will present some additional conclusions. The final conclusion is in 6.7.

6.1. First Mode: Ambient Video

In *Boiler Point* (5.1), and *Twenty Nocturnes* (5.2), the video is intended to create an ambience that is conducive to appreciating the music.

In creating these works I concluded that the luminance curve, visual micro-rhythms, and saturation can be key aspects to control the intensity of the emotions suggested by the video.

Table 6-1 Use of Ambient Video

Less intense		More intense
Low contrast	Luminance Curve	High contrast
Calm	Visual Micro-rhythms	Agitated
Muted colours	Saturation	Saturated colours

I have arranged the parameters according to my impression of relative importance, with more important parameters at the top. Therefore we can see that reducing saturation is associated with a decrease in intensity, but, since the luminance curve is a more important parameter, an image with low saturation but high contrast will be more intense than an image with saturated colours and low contrast[95]. These are not the only parameters affecting video: for example warm and cool hues are often perceived as being more or less optimistic, but that is a different dynamic.

[95] In fact saturation and luminance are inextricably linked, and the statement above is an oversimplification. Contrast and luminance directly affect saturation (increasing contrast and decreasing luminance will usually increase perceived saturation), but these parameters interact differently depending on the colour space (RGB compared to YCbCr). I think that for the purposes of this discussion it is adequate to summarize the relationship of saturation and luminance curve as I have above.

It would be simplistic to assert that a few parameters could control all the emotional variety possible in a video image, especially in that these parameters are secondary to the content of the image, but the parameters described above are important variables.

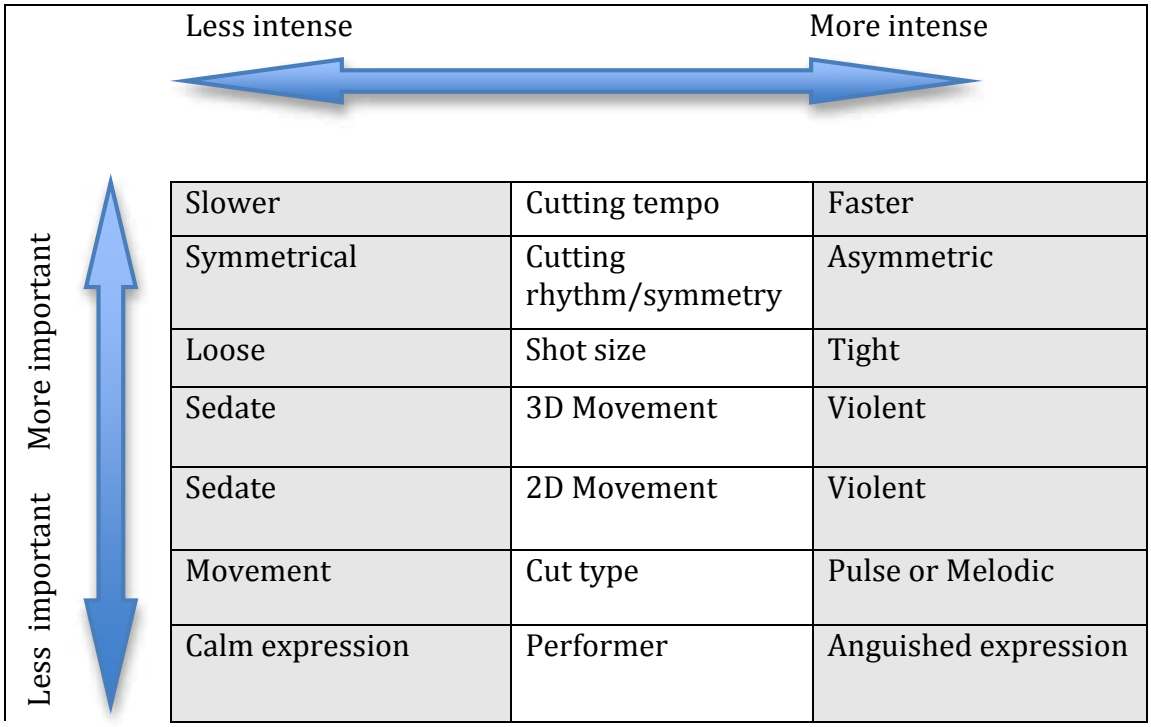
While the use of the first mode is more apparent in these projects, it should be noted that the first mode also functions in *Dealin' with the Devil.* First mode parameters are constantly employed in filmmaking, often at a subliminal level. For example the colour grades used in the interview sections and gospel concert are very carefully chosen to provide the best ambience.

6.2. Second Mode: Use of Filmic Tools

It becomes clear that sympathetic video editing and camerawork can greatly enhance the impact and perception of music. See the analysis of Thriller (3.4.4), discussions of the editing of Hieronymous (5.3.3e) and the gospel concert (5.3.5g). See also the discussion of Shot size and camera movement in 3.2 and 5.3.5h.

My experience in creating the works in this portfolio have led me to assess filmic tools as follows:

Table 6-2 Use of Filmic Tools



Slower	Cutting tempo	Faster
Symmetrical	Cutting rhythm/symmetry	Asymmetric
Loose	Shot size	Tight
Sedate	3D Movement	Violent
Sedate	2D Movement	Violent
Movement	Cut type	Pulse or Melodic
Calm expression	Performer	Anguished expression

These parameters, like those in the first mode, can be adjusted to balance each other: for example, an increase in cutting speed might be balanced by making the cuts more symmetrical.

When cuts are used to mark a musical gesture (cutting tempo and rhythm) these are pulse- or melodic-oriented cuts; when cuts are placed so as to privilege movement they will be movement-oriented cuts (see 3.1 and 3.4.3).

3D movement refers to movement within the virtual three dimensional world depicted on the screen, whereas 2D movement refers to movement on the actual screen[96].

In addition note the importance of well-placed jump cuts, as demonstrated in *Hieronymous* (5.3.3e). Overall hue can be significant, specifically the degree of warmth (Lab b value) of the image. (see 5.1.5). The use of textual syncresis (see 5.3.4d) provides a method for enhanced perception of lyrics.

The use second mode parameters is constant. The choice of lens focal length, for example, is required for every shot, and every focal length choice will have consequences. Therefore there are second mode parameters visible in *Twenty Nocturnes* and *Boiler Point* even though these are less obvious. The choice, for example, to use a single locked-down shot is a choice as much as the choice to use moving camera, yet the locked-down camera does not draw attention to the camera position as much as a moving camera.

6.3. Third Mode: Context

The film *Dealin' with the Devil* demonstrates this mode (as well as the other modes). The film is intended to enhance the viewers' appreciation of the music by providing context and background. According to the focus group, it achieves that goal (see 5.3.5b).

6.4. Fourth Mode: Format

See the discussion in 4.4. It is notable that people interact with the music made for this portfolio very differently depending on the format that it is presented in. I believe that one of the reasons that the focus group appreciated the music in *Dealin' with the Devil* was that the focus group had invested the time to watch a feature length film (see

[96] The screen is physically a two dimensional space. Movement across the screen can be described as a change in X and Y coordinates, however our brains interpret the two-dimensional image as depicting a three-dimensional space, utilizing a variety of cues to determine the relative depth (or Z axis), and this produces the effect of three-dimensional movement. Three-dimensional movement is more intense than two dimensional since it involves movement in more axes and appears more subjective. See Mascelli's chapter on composition (1965) for a detailed discussion on cues used to determine depth in a two dimensional image

5.3.5b). Likewise changes in the format detracted from the music in *Boiler Point's* installation at the Vogel Street Party (see 5.1.5).

6.5. Fifth Mode: Narrative

As seen in 5.3.6a, when music is used to convey the narrative, as opposed to being a mere adjunct, the narrative supports the music in an interdependent relationship.

6.6. Other points

Music and film is best created interdependently. Boiler point is a good example of this, where the video and music both influenced each other (see 5.1.7). In *Dealin' with the Devil* the gospel concert was created specifically to meet the narrative demands of the film: the music was created in response to the film, and the film was about the music.

It is all too easy for video to overwhelm music, as described in discussion of *Elektrobank* (see 3.3) and the installation of *Boiler Point* at the Vogel St Party (5.1.5). In such situations the combined work might be successful, but the music is relegated to a subsidiary role.

6.7. Conclusion

Both *Boiler Point* and *Twenty Nocturnes* were created from the start with a view to being supported by video. Since there is little narrative in either project, both projects were straightforward projects in terms of getting the video to support the music. With *Dealin' with the Devil* I have been able to simultaneously explore several modes in that, while the film is a music documentary, it also contains music videos as well as an extended concert film sequence. On a macro level, I have constructed the narrative in *Dealin' with the Devil* to engage the audience and provide context. As much as possible I have shaped the project so the music actually conveys the narrative. The narrative is shaped to engage the listener/viewer and then to pause to allow the music to thrive. On a micro level, the camera and editing choices described above have informed the construction of the music video sections.

These works demonstrate methods of supporting music with video and the contents of this document provide analytical tools to understand how this is achieved.

7. References: Publications

Arewa, O. (2010). *Blues Lives: Promise and Perils of Musical Copyright.* Cardozo Arts and Entertainment Law Journal, (27)3, 573–620.

Argyle, M. (1988). *Bodily Communication.* London, UK: Mehuen.

Auslander, P. (2013). Sound and Vision: the Audio/Visual Economy of Musical Performance. In *The Oxford Handbook of New Audiovisual Aesthtics.* Oxford, UK: Oxford University Press.

Auslander, P. (2004). Performance Analysis and Popular Music: A Manifesto. *Contemporary Theatre Review,* 14(1), 1-13.

Bailey, D. (1993). *Improvisation: Its Nature And Practice In Music.* New York, NY: Da Capo Press.

Baker, M. (2011). *Rockumentary: Style, Performance and Sound in a Documentary Genre.* (unpublished PhD thesis). McGill University, Montreal, Canada.

Baker, M. (2014). Martin Scorsese and the Music Documentary. In A. Baker (Ed.), *Companion to Martin Scorsese* (pp. 239-258). West Sussex, UK: Wiley-Blackwell.

Balázs, B. (1972). *Theory of the film: character and growth of a new art*. New York, NY: Arno Press.

Bardwell, D. (2006). *The Way Hollywood Tells it.* Berkly CA: University of California Press.

Basanta, A. (2012). *Shades of Synchresis: A Proposed Framework for the Classification of Audiovisual Relations in Sound-and-Light Media Installations.* Proceedings of the Electroacoustic Music Studies Conference Meaning and Meaningfulness in Electroacoustic Music, Stockholm, Sweden.

Baudrillard, J. (1993). *Symbolic Exchange and Death.* London, UK: Sage.

Bayer, K. (2010). The Semiosis of Soul: Michael Jackson's use of Popular Music Conventions. *Journal of Pan African Studies,* 3(7), 45–62.

Beer, J. (2016). *Creating Worlds, Not Scenes: Why 360 Video is a Whole New Way of Storytelling.* Retrieved from https://www.fastcompany.com/3061134/creating-worlds-not-scenes-why-360-video-is-a-whole-new-way-of-storytelling

Bennett, J. (2015). *Did Robin Thicke steal 'Blurred Lines' form Marvin Gaye?* Retrieved from http://joebennett.net/2014/02/01/did-robin-thicke-steal-a-song-from-marvin-gaye/

Benson, B. E. (2003). *The Improvisation of Musical Dialogue: A Phenomenology of Music.* Cambridge, UK: Cambridge University Press.

Billman, P. (1999). *Robert Johnson: The New Transcriptions.* Millwaukee, WI: Hal Leonard.

Bloomfield, M. and Summerville, S. (1980). *Me and Big Joe.* San Francisco, CA: Re/Search Publications.

Bordwell, D. (n.d.) *David Bordwell.* retrieved from http://www.cinemetrics.lv/bordwell.php

Bordwell, D. and Thompson, K. (1990). *Film Art: an Introduction.* New York, NY: McGraw Hill.

Bowman, R. (1997). *Soulsville USA: The story of Stax Records.* New York, NY: Music Sales Corporation.

Brackett, D (2002). "Where It At?": Postmodern Theory and the Contemporary Musical Field in *Postmodern Music, Postmodern Thought.* New York, NY: Routlege.

Broughton, M., & Stevens, K. (2009). Music, Movement, and the Marimba: An investigation of the role of movement and gesture in communicating musical expression to an audience. *Psychology of Music.* 37(2), 137-153.

Brown, B. (2012). *Cinematography: Theory and Practice: Imagemaking for Cinematographers and Directors, 2nd ed.* Amsterdam, The Netherlands: Focal Press.

Byrne, D. (2013). *How Music Works.* SanFrancisco, CA: McSweeney's.

Burns, L. and Watson, J. (2011). Subjective perspectives on the Dixie Chicks' 'Top of the World'. In J. McQuin (ed), *Popular Music and Multimedia,* Surry, UK: Ashgate.

Cacciatori, D. (2017) *What's the Difference: Demystifying 360 vs. VR.* Retrieved from https://vimeo.com/blog/post/virtual-reality-vs-360-degree-video

Cadman, C. and Hallstead C. (2007). *Michael Jackson: For the Record.* Gamlingay, UK: Authors Online.

Calt, S. (1994). *I'd Rather Be the Devil: Skip James and the Blues.* Chicago, IL: Chicago Review Press.

Castanhiera, J. (2017). Timeline Philosophy: Technological Hedonism and Formal Aspects of Films and Music Videos. In G. Arnold, D. Cookney, K Fairclough and M

Goddard (eds.) *Music/Video: Histories, Aesthetics, Media.* New York, NY: Bloomsbury.

Cherry, E. (1997) Freedom and Form in Ornette Coleman's Early Atlantic Recordings *Annual Review of Jazz Studies.* 1997/1998, 261-294.

Chion, M. and Gorbman, C. (trans). (1994). *Audio-Vision: Sound On Screen.* New York, NY: Columbia University Press.

Churcher, M. (2003). *Acting for Film: Truth 24 Times a Second.* London, UK: Virgin Books.

Cohen, T. (2012). *Playing to the Camera: Musicians and Musical Performance in Documentary Cinema.* London, UK: Wallflower.

Cook, N. (1998). *Analysing Musical Multimedia.* Oxford, UK: Oxford University Press.

Cook, N. (2013). Beyond Music: Mashup, Multimedia Mentality, and Intellectual Property. In *The Oxford Handbook of New Audiovisual Aesthtics.* Oxford, UK: Oxford University Press.

Coulter, J. (2007). *The Language of Electroacoustic Music with Moving Images.* Proceedings of the Electroacoustic Music Studies Network International Conference Series. De Montfort University, Leicester, UK.

Coulter, J. (2010). Electroacoustic Music with Moving Images: the art of media pairing. *Organised Sound.* 15(1), 26-34.

Davidson, M. and Heartwood, K. (1996) *Songwriting for Beginners: An Easy Beginning Method.* Van Nuys CA: Alfred Music.

Corr, C. (1993). Coping with Dying: Lessons that we should and should Not Learn From the Work of Elizabeth Kübler-Ross. *Death Studies* vol.17(1). 69-83.

Davidson, J. W. (1995). What does the visual information contained in music performances offer the observer? Some preliminary thoughts. In R. Steinberg (ed.), *Music and the Mind Machine: Psychophysiology and Psychopathology of the Sense of Music,* 105–114. Heidelberg: Springer.

Davidson, J. W. (2001). The role of the body in the production and perception of solo vocal performance: A case study of Annie Lennox. *Musicae Scientiae,* 5(2), 235–256.

Davidson M. and Heartwood, K. (1996). *Songwriting for Beginners.* Van Nuys CA: Alfred Publishing.

Davis, F. (2003). *The History of the Blues: The Roots, The Music, The People.* Cambridge, MA: DaCapo Press.

Donnely, K. (2013). Visualizing Live Albums. In R. Edgar, K. Fairclough-Isaacs & B. Halligan (eds.), *The Music Documentary: Acid Rock to Electropop.* New York NY: Routledge.

Doyle, P. (2005). *Echo and Reverb: Fabricating Space in Popular Music Recording 1900 – 1960.* Middletown, CT: Wesleyan University Press.

Duffet, M. and Hackett, J. (2013) Mediating the Agony and the Ecstasy of Phil Spector: Documenting Monstrosity. In R. Edgar, K. Fairclough-Isaacs & B. Halligan (Eds.), *The Music Documentary: Acid Rock to Electropop.* New York, NY: Routledge.

Ekman, P., & Friesen, W. (1981). The repertoire of nonverbal behaviour. In A. Kendon (ed.), *Nonverbal Communication, Interaction and Gesture* (pp. 57-106). The Netherlands: Mouton.

Evens, D. (1971). *Tommy Johnson.* London, UK: Studio Vista.

Field, S. (1979). *Screenplay: The Foundations of Screenwriting.* New York, NY: Dell Publishing.

Feldmann, T. (2012) *Bottleneck Gospel Guitar.* Newark, NJ: Stefan Grossman's Guitar Workshop.

Fast, S. (2001). *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music.* Oxford, UK: Oxford University Press.

Ferguson, A. (2013). Every Tongue Brings in a Several Tale: The Filth and the Fury's Counterhistorical Transgressions. In R. Edgar, K. Fairclough-Isaacs & B. Halligan (Eds.), *The Music Documentary: Acid Rock to Electropop.* New York, NY: Routledge.

Freeman, M. (2007). *The Photographer's Eye: Composition and Design for Better Digital Photos.* Lewes, UK: Ilex.

Freeman, P. (2005). *Running the Voodoo Down: The Electric Music of Miles Davis.* San Fransico, CA: Backbeat Books.

Frith, S. (1996). *Performing Rites: on the Value of Popular Music.* Cambridge, MA: Harvard University Press.

Gabrielli, G. (2010). An analysis of the relation between music and image: the contribution of Michel Gondry. In Keazor, H. and Wübbena, T. (eds). *Rewind, Play, Fast Forward: the past present and future of Music Video.* London, UK: Transcript.

Galloway (2015) *Quincy Jones Recalls "Freaking Out" at Michael Jackson's Death and His Private Nickname for*

the Star (Q&A). Retrieved from http://www.hollywoodreporter.com/news/quincy-jones-recalls-michael-jacksons-787976

Gaskell, E. (2004). *Make Your Own Music Video.* Cambridge, UK: Ilex.

Gioia, T. (1988). *The Imperfect Art: Reflections on Jazz and Modern Culture.* New York, NY: Oxford University Press.

Giola, T. (2008). *Delta Blues: The Life and Times of the Mississippi Masters who Revolutionized American Music.* New York, NY: W. W. Norton & Co.

Giannakis, K. and Smith, M. (2001). Imaging Soundscapes: Identifying Cognitive Associations between Auditory and Visual Dimensions. In R. I. Goday and H. Jorgenson (eds.) *Musical Imagery* (pp. 160-179) Lisse, The Netherlands: Swets & Zeitlinger.

Gibson, J. (1950). *The Perception of the Visual World: Senses Considered as Perceptual Systems*. Boston, MA: Riverside.

Gillespie R. (1997). Ratings of violin and viola vibrato performance in audio-only and audiovisual presentations. *Journal of Research in Music Education,* Vol. 45, 212-220.

Goehr, L. (1992).*The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music.* Oxford, UK: Oxford University Press.

Goldstein, E. (2008). *Cognitive Psychology: Connecting Mind, Research and Everyday Experience.* Belmont CA: Wadsworth.

Gonzalez, E. (2003). The Work of Spike Jonze in *Slant Magazine.* Retrieved from http://www.slantmagazine.com/dvd/review/the-work-of-spike-jonze

Goodall, J. (2008). *Stage Presence.* London: Routledge.

Gorbman, C. (1987), *Unheard Melodies: Narrative Film Music,* London: BFI.

Gregory-Clarke, B. (2016). *8 Tips for Producing VR Projects.* Retrieved from: http://www.bbc.co.uk/rd/blog/2016-11-virtual-reality-production-tips

Griffin, N. (2010). *The Thriller Diaries.* Retrieved from http://www.vanityfair.com/culture/2010/07/michael-jackson-thriller-201007.

Grout, D. and Palisca, C. (1988). *A History of Western Music, 4th Ed.* London: J. M. Dent & Sons.

Hamilton, M. (2008). *In Search of the Blues.* New York: Basic Books.

Hawkins, S. (2013). Aesthetics and Hyperembodiment in Pop Videos in *The Oxford Handbook of New Audiovisual Aesthtics.* Oxford UK: Oxford University Press.

Harrison, R. (1984). Past Problems and Future Direction in Non Verbal Behaviour Research: The Case of the Face in *Non Verbal Behaviour: Perspectives, Applications, Intercultural Insights.* Wolfgang, A. (ed.). New York: C.F. Hogrefe Inc.

Hearsum, P. and Inglis, I. (2013). The Emancipation of the Music Video in *The Oxford Handbook of New Audiovisual Aesthetics.* Oxford, UK: Oxford University Press.

Hurkman, A. (2007). *Encyclopaedia of Color Correction: Field Techniques for using Final Cut Pro.* Berkley C.A.: Peachpit Press.

Jacke, C. (2010). Who Cares About Music Videos? Towards a Muliperspectival Pop Cultural Study of Music Videos. In Keazor, H. and Wübbena, T. (eds). *Rewind, Play, Fast Forward: the past present and future of Music Video.* London: Transcript.

Jay, M. (1993). *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought.* Oakland, CA: University of California Press.

Jones, L. (1963). *Blues People.* New York, NY: William Morrow

Korsgaard, M. (2013). Music Video Transformed in *The Oxford Handbook of New Audiovisual Aesthtics.* Oxford, UK: Oxford University Press.

Kramer, J. (2002). The Nature and Origins of Musical Postmodernism in *Postmodern Music, Postmodern Thought.* New York, NY: Routlege.

Kurosawa, K., & Davidson, J. (2005). Nonverbal behaviours in popular music performance: A case study of The Corrs. *Musica Scientiae,* 9(1) 111–133.

Lanois, D. (2010). *Soul Mining: A Musical Life.* New York, NY: Faber and Faber.

Larson, S. (2008). Composition vs. Improvisation in *Journal of Music Theory.* 49(2) 241-275.

Leeuwen, van T. (1999). *Speech, Music, Sound.* London, UK: Macmillan Press Ltd.

Lyotard, J., and Bennington, G. and Massumi, B. (trans) (1984). *The Postmodern Condition: A Report on*

Knowledge. Manchester, UK: Manchester University Press.

McGurk, H. and Macdonald, J (1976). *Hearing lips and seeing voices.* Nature 264, 746-748

McLuhan, M. (1964). *Understanding Media: Extensions of Man.* New York, NY: McGraw Hill.

Mack, K. (2015). *"There's No Home for You Here": Jack White and the Unsolvable Problem of Blues Authenticity,* Popular Music and Society, 38:2, 176-193.

MacNeilly, K. (1995). *Ugly Beauty: John Zorn and the Politics of Postmodern Music* Postmodern Culture 5 (2).

Malone, B. and Stricklin, D. (2003). *Southern Music / American Music, Revised Edition.* Lexington KY: University Press of Kentucky.

Mascelli, J (1965) *The Five C's of Cinematography: Motion Picture Filming Techniques.* Los Angeles CA: Silman-James Press.

Maura, E. (2014). *Here We Go Again: Music Videos after YouTube* Television & New Media. 15(4) 305–320.

Meehan, N. (2016). *New Zealand Jazz Life* Wellington, New Zealand: Victoria University Press.

Mercer, K. (1993). Monster Metaphors: Notes on Micheal Jackson's *Thriller.* In Simon Frith, Andrew Goodwin and Lawrence Grossberg (eds.) *Sound and Vision: The Music Video Reader.* London, UK: Routledge.

Moore, A. (2002). Surveying the field: our knowledge of blues and gospel music in Allan Moore (ed). *The Cambridge Companion to Blues and Gospel Music.* Cambridge UK: Cambridge University Press.

Moorefield, V. (2005). *The Producer as Composer: Shaping the Sounds of Popular Music*. Cambridge MA: MIT Press.

Nakamura, T., Hoshino, H., Sato, T., and Kajiwara, K. (1996). Attempt for Qantitative Evaluation of Cool-Warm Colour Image in *Sen-I Gakkaishi* 52 (1). 27-31.

Nettle, B. (1974). Thoughts on Improvisation: A Comparative Approach. *The Musician Quarterly.* 60(1) 1-19.

Nettl, B. (1998). An Art Neglected in Scholarship. In Nettl, B. & Russel, M. (Eds), *In the Course of Performance: Studies in the World of Musical Improvisation.* Chicago IL: University of Chicago Press.

Oakley, Giles. (1976). *The Devil's Music: A History of the Blues.* London UK: British Broadcasting Corporation.

Palmer, R. (1981). *Deep Blues: A Musical and Cultural History from the Mississippi Delta to Chicago's South Side to the World.* New York NY: Viking Penguin.

Peters, O. (2008). Shine a Light. In *Videography.* New York NY: New Bay Media.

Peverini, P. (2010). *The aesthetics of Music Videos: An Open Debate.* In Keazor, H. and Wübbena, T. (eds). *Rewind, Play, Fast Forward: the past present and future of Music Video.* London UK: Transcript.

Pressing, J. (1998). Psychological Constraints in Improvisation. In Nettl, B. & Russel, M. (Eds), *In the Course of Performance: Studies in the World of Musical Improvisation.* Chicago IL: University of Chicago Press.

Putcha, C. and Potter, J. (2004). *Focus Group Practice.* London, UK: Sage Publications.

Ratliff, Ben. (2007). *Coltrane: The Story of a Sound.* New York NY: Farrar, Straus and Giroux.

Rhodes, D. (2017). *Diary of a 360 video: recording Grandaddy's live concert* Retrieved from https://vimeo.com/blog/post/how-to-capture-live-music-with-360-degree-video

Richards, K. and Fox, J. (2010). *Life.* London UK: Weidenfeld and Nicholson.

Rickly, G. (2004). Geoff Rickly Interviews Trent Reznor. *Alternative Press.* Retrieved from http://www.theninhotline.net/archives/articles/manager/display_article.php?id=11

Robinson-Martin, T. (2017). *So You Want to Sing Gospel: A Guide for Performers.* London, UK: Rowman and Littlefield.

Rogers, H. (2013). *Sounding the Gallery: Video and the rise of Art-Music.* Oxford, UK: Oxford University Press.

Schloss, A. (2002). Using Contemporary Technology in Live Performance: The Dilemma of the Performer. *Journal of New Music Research. 31* (1). 239-242.

Schmidt, A. and Neumann-Braun, K. (2010). Concerning the transition of the reception of the Music Video due to a change of Politics in the Distribution of the Music Video and Music (-TV) Market. In Keazor, H. and Wübbena, T. (eds). *Rewind, Play, Fast Forward: the past present and future of Music Video.* London, UK: Transcript.

Schutz, M. (2008). Seeing Music: What Musicians Need to Know About Vision. *Empirical Musicology Review.* 3(3) 83-108.

Schutz. M., & Lipscomb, S. (2007). Hearing gestures, seeing music: Vision influences perceived tone duration. *Perception,* 36 (6) 888-897.

Scott, D. (2005). Postmodernism and Music from *The Routledge Companion to Postmodernism, 2nd edition.* London, UK: Routledge.

Schwartz, R. F. (2007). *How Britain Got the Blues: The Transmission and Reception of American Blues Styles in the United Kingdom.* Aldershot, UK: Ashgate Publishing Ltd.

Sheikh, A., Brown, A., Watson, Z., and Evans, M. (2016). *Directing Attention in 360-Degree Video.* Paper presented at the IBC 2016 Conference, Amsterdam, Netherlands.

Shermer, M. (2008). Five Fallacies of Grief: Debunking Psychological Stages. *Scientific American* Retrieved from https://www.scientificamerican.com/article/five-fallacies-of-grief

Sim, S. (ed.) (2005). *The Routledge Companion to Postmodernism, 2nd edition.* London, UK: Routledge.

Sibilla, G. (2010). It's the End of Music Video as we Know it (but we feel fine). In Keazor, H. and Wübbena, T. (eds). *Rewind, Play, Fast Forward: the past present and future of Music Video.* London, UK: Transcript.

Smith, D. (2005). Cash Tops Thriller with Best Video Ever. In *The Gurdian retrieved from http://www.theguardian.com/uk/2005/jan/30/arts.artsnews*

Smith, S. (1992). Blues and our mind-body problem *Popular Music* (1992) Volume 11(1) 41-52.

Spring, K. (2010). Chance Encounters of the Musical Kind: Electronica and Audiovisual Synchronization in Three Films Directed by Tom Tykwer. *Music and the Moving Image,* 3(3) 1-14.

Storey. (2005). Postmodernism and Poular Culture from *The Routledge Companion to Postmodernism, 2nd edition.* London, UK: Routledge.

Stuart, C. (2013). The Object of Performance: Aural Performativity in Contemporary Laptop Music. *Contemporary Music Review, 22* (4) 59-65.

Sutton, R. (1998). Improvisation by Javanese Gamelan musicians. In Nettl, B. & Russel, M. (Eds), *In the Course of Performance: Studies in the World of Musical Improvisation.* Chicago IL: University of Chicago Press.

Thompson, W. F., Graham, P., & Russo, F. A. (2005). Seeing music performance: Visual influences on perception and experience. *Semiotica,* 156(1) 203-227.

Toynbee, J. (2006). Copyright, the Work and Phonographic Orality in Music. *Social and Legal Studies.* 15(1) 77-99.

Talsma D, and Woldorff, M. (2005). Selective attention and multisensory integration: multiple phases of effects on the evoked brain activity. *Journal of Cognitive Neuroscience* 17 (7) 1098-1114.

Talsma D, Doty, T. and Woldorff, M. (2007). Selective Attention and Audiovisual Integration: Is attending to Both Modalities a Prerequisite for Early Integration *Cerebral Cortex*. 17(3) 679-690

Tracey, S. (2002). Black Twice: Performance Conditions for Blues and Gospel Artists in Allan Moore (ed). *The Cambridge Companion to Blues and Gospel Music.* Cambridge UK: Cambridge University Press.

Tsay, C. (2014). The vision heuristic: Judging music ensembles by sight alone. *Organizational Behavior and Hume Decision Processes* 124 24-33.

Valdellós, A. López, J. Acuña, S. (2016). The post-television music video. A methodological proposal and aesthetic analysis. *Revista Latina de Comunicación Social*, 71 332-348.

van Loon, J. (2008). *Media Technology: Critical Perspectives.* Berkshire, UK: McGraw Hill.

Vernallis, C. (2001). The Kindest Cut: Functions and Meanings of Music Video Editing. *Screen,* 42(1) 21-48.

Vernallis, C (2004). *Experiencing Music Video.* New York NY: Columbia University Press.

Vernallis, C. (2013a). *Unruly Media: You Tube, Music Video, and the New Digital Cinema.* Oxford, UK: Oxford University Press.

Vernallis, C. (2013b). Music Video's Second Aesthetic in *The Oxford Handbook of New Audiovisual Aesthtics.* Oxford, UK: Oxford University Press.

Wald, E. (2004). *Escaping the Delta: Robert Johnson and the Invention of the Blues.* New York, NY: Harper Collins.

Wald, E. (2009). *How the Beatles Destroyed Rock and Roll: An Alternate History of American Popular Music*. Oxford, UK: Oxford University Press.

Wapnick, J., Darrow, A., Kovacs, J., & Dalrymple, L. (1997). Effects of physical attractiveness on evaluation of vocal performance. *Journal of Research in Music Education,* 45(3) 270-479.

Wapnick, J., Kovacs Mazza, J., & Darrow, A. (1998). Effects of performer attractiveness, stage behaviour, and dress on vocal performance evaluation. *Journal of Research in Music Education,* 46(5) 510-521.

Watson, Z. (2016). *Factual Storytelling in 360 Video.* Retrieved from http://www.bbc.co.uk/rd/blog/2016-11-360-video-factual-storytelling

Weisethaunet, H. (2001). Is There Such a Thing as the 'Blue Note'? *Popular Music* 20(1) 99-116.

Weston, J. (1999). *Directing Actors: Creating Memorable Performances for Film and Television.* Seattle WA: Michael Wiese Productions.

Williams, K. (2003). *Why I [Still] Want My MTV: Music Video and Aesthetic Communication.* New Jersey NJ: Hampton Press.

Wright, J. (2013). The Good, The Bad and The Ugly '60s: The Opposing Gazes of *Woodstock* and *Gimme Shelter.* In R. Edgar, K. Fairclough-Isaacs & B. Halligan (Eds.), *The Music Documentary: Acid Rock to Electropop.* New York, NY: Routledge.

Xin, J., Cheng, K., Chong, T., Sato, T., Nakamura, T., Kajiwara, K. and Hoshino, H., (1998) Quantifying Colour Emotion - What Has Been Achieved, *Research Journal of Textile and Apparel,* 2 (1) 46-54.

References: Films

Akerlund, J. (director) (2007). *Same Mistake.* (video file). Retrieved from https://www.youtube.com/watch?v=b3c32wBYdU0

Barron, S. (director) (1983). Billie Jean (video file) Epic. Retrieved from https://www.youtube.com/watch?v=Zi_XLOBDo_Y

Bendjelloul, M. (director). (2012). *Searching for Sugarman* (film) Red Box Films.

Binder, S. (director) (1964). *The T.A.M.I. show.* (film) American International Pictures.

Cohen, J. (director) (1995). *Nightswimming.* (video file). Warner Brothers. Retrieved from https://www.youtube.com/watch?v=NGbZFBcO9Dk

Coppola, F. (director) (1979). *Appocalypse Now* (film) Omni Zoetrope / United Artists.

Coppola, R. (director) (1997). Revolution 909. (video file). EMI. Retrieved from https://www.youtube.com/watch?v=uURB-vo9rZ4

Davison, P. (director). (2001). *Kung Fu Vampire Killers.* Siren Visual Entertainment.

Davison, P. (director) (2004). *Belief.* Siren Visual Entertainment.

Davison, P. (director) (2013). *Ghost TV.* Roza Media

Demme, J. (director) (1984). *Stop Making Sense.* Talking Heads.

Donen, S. (director). (1954). Barn Raising Dance from *Seven Brides for Seven Brothers* (Video File) Metro-Goldwyn-Mayer. Retrieved from https://www.youtube.com/watch?v=TygmMPbwfjA

Forman, M. (director) (1984). *Amadeus* (film). AMLF.

Fowler, G. (director) (1957). *I was a Teenage Werewolf* (film). American International Pictures.

Fricke, R. (director) (1993). *Baraka* (film). The Samuel Goldwyn Company.

Glazer, J. (director) (1998). *Rabbit in your Headlights.* (video file). Mo' Wax. Retrieved from https://www.youtube.com/watch?v=YNWFHpPu1qs

Godard, J. (director) (1960). *Á Bout de Souffle.* Les Films Imperia.

Hales, R. (director) (2005). *Smiley Faces.* (video file). Downtown Records. Retrieved from https://www.youtube.com/watch?v=Oc9nB3Odcq0

Hazlewood, L. (producer) (2010). *Nancy Sinatra - These Boots Are Made for Walkin'* (video file). Retrieved from https://www.youtube.com/watch?v=SbyAZQ45uww

Hewlett J. (director) (2017). *Saturnz Barz (Spirit House)* (music video). United Kingdom. Passion Pictures Animation. Retrieved from https://www.youtube.com/watch?v=lVaBvyzuypw

Huang, A. (director) (2015). *Stonemilker* (music video). Iceland: vrse.works. Retrieved from https://www.youtube.com/watch?v=gQEyezu7G20 (360°) and

https://www.youtube.com/watch?v=5qJp6xlKEug (2D)

Jarmusch, J. (director) (2016). *Gimmie Danger.* Low Mind Films.

Jonze, S. (director) (1996). *Electrobank.* (video file). Virgin. Retrieved from https://www.youtube.com/watch?v=L0dxByaPWhM

Joplin, J. (performer) (1969). To Love Somebody. In *The Dick Cavett Show,* (video file) ABC retrieved from https://www.youtube.com/watch?v=fkGUt4QYc08

Kirchner, D., Rafelson, R. and Schneider, B. (producers). (2008) *I'm a Believer* (video file). Retrieved from https://www.youtube.com/watch?v=XfuBREMXxts

Konersman, J. (director) (1987). *Sign o' the Times.* (video file). Paisley Park. Retrieved from https://www.youtube.com/watch?v=8EdxM72EZ94

Kramer, J. (director) (1983). *The Making of 'Thriller' (*video file). Optimum Productions. Retrieved from https://www.youtube.com/watch?v=O10JryL6nBA

Landis. J. (director). (1980) Think. In *The Blues Brothers.* (Video file) Universal. Retrieved from https://www.youtube.com/watch?v=Vet6AHmq3_s

Landis, J. (director) and Peters, M. (choreographer) (1983) *Thriller* (Video File) Epic. Retrieved from https://www.youtube.com/watch?v=sOnqjkJTMaA

Levy, C. (director) (2008). *Bananaz.* United Kingdom. Head Film Ltd./Gorillaz.

Neville, M. (director). (2015) *Keith Richards: Under the Influence.* Tremolo Productions.

Pennebaker, D.A. (director) (1968). Janis Joplin: Ball and Chain. In *Monteray Pop* (Video File). Retrieved from https://www.youtube.com/watch?v=Bld_-7gzJ-o

Peters, M. (choreographer) and Giraldi, B. (director) (1983). *Beat It.* (Video File) Epic. Retrieved from https://www.youtube.com/watch?v=oRdxUFDoQe0

Romero, G. (director) (1968). *Night of the living Dead.* (film). The Walter Reade Organization.

Rose, B. (director) (1994). *Immortal Beloved* (film). Icon Entertainment International.

Rumpus Animation (producer) (2011). *Count Skylarkin & Harvey K-Tel: Dub of a Preacher Man* (video file). Retrieved from https://www.youtube.com/watch?v=WiNxw4YBLSs

Scott, J. (director) (1992). *Everybody Hurts.* (video file). Warner Brothers. Retrieved from https://www.youtube.com/watch?v=ijZRCIrTgQc

Springfield, D. (performer) (2008). *Dusty Springfield: Son of a preacher man* (video file). Retrieved from https://www.youtube.com/watch?v=dp4339EbVn8

Thraves, J. (director) (1995). *Just.* (video file). EMI. Retrieved from https://www.youtube.com/watch?v=-_qMagfZtv8

Thornton, W. (performer) (1984) Ball and Chain (Video File). Retrieved from https://www.youtube.com/watch?v=hXoRljXZwK0

Wise, R. (director) (1965). Do Re Mi in *The Sound of Music*. (video file). 20th Century Fox. Retrieved from https://www.youtube.com/watch?v=jITsImZdlMQ

Wise, R. (director) (1965). So Long Farewell in *The Sound of Music.* 20th Century Fox. Retrieved from https://www.youtube.com/watch?v=Qy9_lfjQopU

Zwerin, C. (director) (1988) . *Thelonious Monk: Straight No Chaser.*(film) Warner Bros.

References: Audio

House, S. (composer-performer). (1930). *Preaching the Blues Part 1.* Paramount 13013.

Johnson, W. (performer). (1927). *Dark was the Night – Cold was the Ground.* Columbia 14303-D.

Dolphy, E. (performer) (1964). *Last Date.* Limelight Records LM 82013

Appendices

7.1. Appendix 1: 360° Video and Virtual Reality

360° video is an emerging technology that offers new possibilities for film to support music as well as significant problems that are endemic to the format. 360° video is often confused with Virtual Reality (VR], and many people use the terms interchangeably (Cacciatori 2017). A 360° video is viewed using similar (or the same) equipment, but in 360° video the viewer cannot move around in, or interact with, the virtual world, whereas this is an essential component of VR. Therefore it seems that VR is more suited to gaming rather than as a method for film to support music (Cacciatori 2017).

The technology is very new, and producers are still learning how it may be best employed (Beer 2016). 360° video requires a radical rethinking of every aspect of film grammar (Watson 2016), and at the time of writing there is considerable divergence between viewing hardware (e.g. Oculus Rift compared with Google Cardboard compared with an iPad with no headset), with each hardware device impacting on the experience (Gregory-Clarke 2016).

The principle issue with 360° technology is that the user is free to look wherever they wish, and therefore might miss important plot elements by looking away (Sheikh et.al. 2016, Gregory-Clarke, 2016) The format is un-directed, or perhaps it would be more accurate to say that directing a 360° video has significantly more in common with directing a stage play: the audience's attention needs to be controlled through sound, lighting, and movement rather than being able to cut to a CU (Sheikh et. al. 2016).

A further issue is that the editor's basic tools – the frequency and rhythm of cuts – are not as usable. Continuity editing allows rapid smooth cuts that are almost invisible to the untrained eye, but in 360° video cuts are more disorienting, and need to be kept to a minimum. Watson (2016) suggests that the minimum shot length should be thirty seconds: compare this to the ASLs cited in Section 3.1 or those cited by Valdellos *et. al.* (2016). Furthermore camera movement must be kept to a minimum to prevent nausea (Watson 2016).

Derrick Rhodes (2017) has chronicled his experience in making a concert video using 360° video techniques. Like many other 360° concert videos his strategy was to place the camera on the stage, giving the viewer a perfect virtual seat for the concert. Rhodes describes the position of the camera as being his only directorial choice – the camera needed to be located so that it was not too close to any one

performer, and yet positioned so that no performer would be too far away. However, the result is quite bland. Watching the video, the viewer can turn to face different band members, but there is no possibility of getting closer to an individual, or of being able to see the entire stage at once. Without the tools that I explore in 5.5.5 on multi-camera concert films, the performers need to learn to perform to the camera. This requires the performers to learn how 360° cameras work, and to learn to maximise their position on stage relative to the camera.

In the future, some of the issues I have raised might be partially alleviated by using multiple cameras. The footage from these cameras could be edited, or could be presented in a semi-VR manner – for example, if four cameras were used – three on stage and one in the audience – the choice of shot could be determined by the viewer's looks – looking up or down could take the viewer between the audience and on-stage cameras, while looking left or right could allow them to move to alternate viewpoints. While this ability is not quite available using 2017 technology, it will not be long before such an approach is viable.

Looking at Andrew Huang's *Stonemilker* video for Björk, we can see the problems with the medium. The video consists of two scenes. In each Björk lip-synchs while standing on a beach – the two beaches are fairly similar, so there is no sense of development of the video. At the start of the video, seeing only Björk singing on a beach I found myself looking around to see if there was something else I should be looking at: there was nothing else, but my attention had been distracted from the music by the absence; by the thought that there *might* be more. At first, Björk stands in front of the viewer, but at 0:47, she walks to a position 90° to the viewer's right. At 1:24 she walks to a point directly behind the viewer. At this point the viewer has to decide to turn to watch her, or to turn back and look at the beach, hoping nothing important is going on behind them. Viewing while seated is literally an uncomfortable experience. At 1:51 Björk moves to the viewers' left and then back to the front, while a second Björk remains behind the viewer – presenting the viewer with an uncomfortable choice as to which Björk to watch, since it is not possible to watch them both. In viewing the video I found myself so busy following the singer, and trying to decide what I should be looking at that I found myself completely distracted in terms of listening to the music.

In Hewlett's *Saturnz Barz,* which is available in both conventional and 360° versions, we can see these limitations and some solutions. The conventional video opens with a frame story where the band arrives at a

"spirit house". In the 360° version, the film opens on a train carriage. On the table in front of the viewer is an iPad that displays the frame story. Only when the characters enter the house do we enter an immersive 360° world. The elements of the story in both the conventional and 360° versions are separated by fades to black, however, as the song progresses, complex transitions are used to bring elements of the new scene in gradually[97]. In places, there are hard cuts that replace the area in front of the viewer (no matter where they are looking) with a new image directly in front.

There is an issue with the asteroid belt scenes where it is possible to miss action by looking the wrong way, but in most cases the viewers' attention is captured by having objects large enough to extend into the edges of the frame or at least by having a virtual light source indicate "off screen" action. In contrast to Huang's Björk video, I found myself naturally following the main action: I was given enough information to intuitively look in the right places.

Even though I found Hewlett's video more intuitive to follow than Huang's, once past the initial 'wow' of the 360° experience, I found the conventional video a better viewing experience in terms of enjoying the music. Although Hewlett's 360° video guides the viewer through the experience well, the process of viewing the video more actively takes attention away from the music.

At the moment my impression is that 360° video is not a useful tool for film to support music, however, I am aware that not only is the technology evolving, but also it is possible that audiences may learn to read the films differently. Perhaps audiences will learn, like sailors, to not get nauseous with camera movement. During the twentieth century the ASLs of films became shorter as audiences became more used to reading cinema (Bordwell, 2006 pp. 122-124), so perhaps audiences will learn to read 360° video with more sophistication. Studies such as the BBC research described by Sheikh *et.al.* might teach filmmakers how to best employ cues to direct audience attention.

It is possible that filmmakers might learn how to create a new language using 360° video, and that audiences might learn to read 360° productions better; however, if either of those conditions are not met, I suspect that 360° video will have no greater lasting effect than 3D films such as 1953's House of Wax or 1983's Jaws 3-D: nothing more than an interesting novelty.

---

[97] For a particularly impressive example see the transition at 4:36.

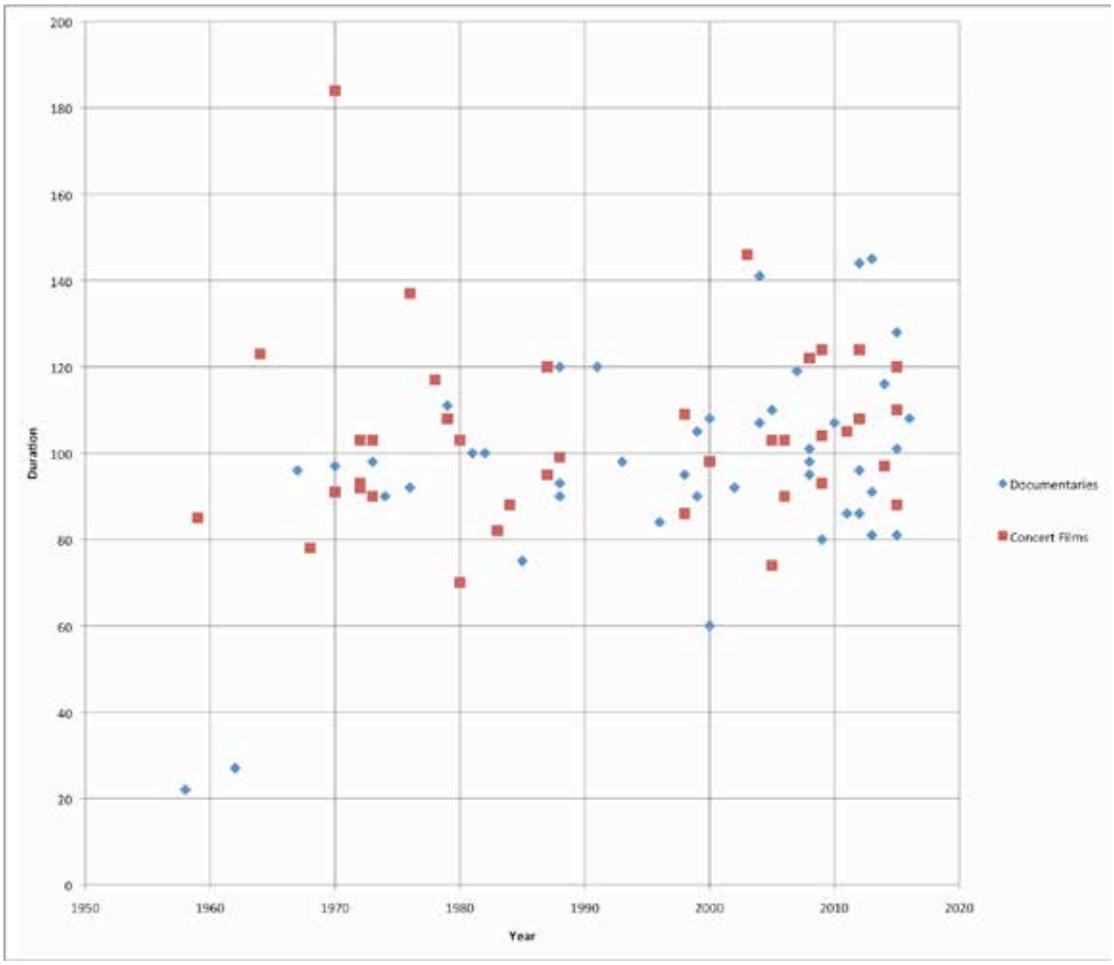
7.2. Appendix 2. Durations of Music Films.

How has the duration of the music film changed over time? Is there any difference in duration between music documentaries (*The Devil and Daniel Johnston, Amy etc.*) and concert films (*Woodstock, Shine a Light,* etc.)?

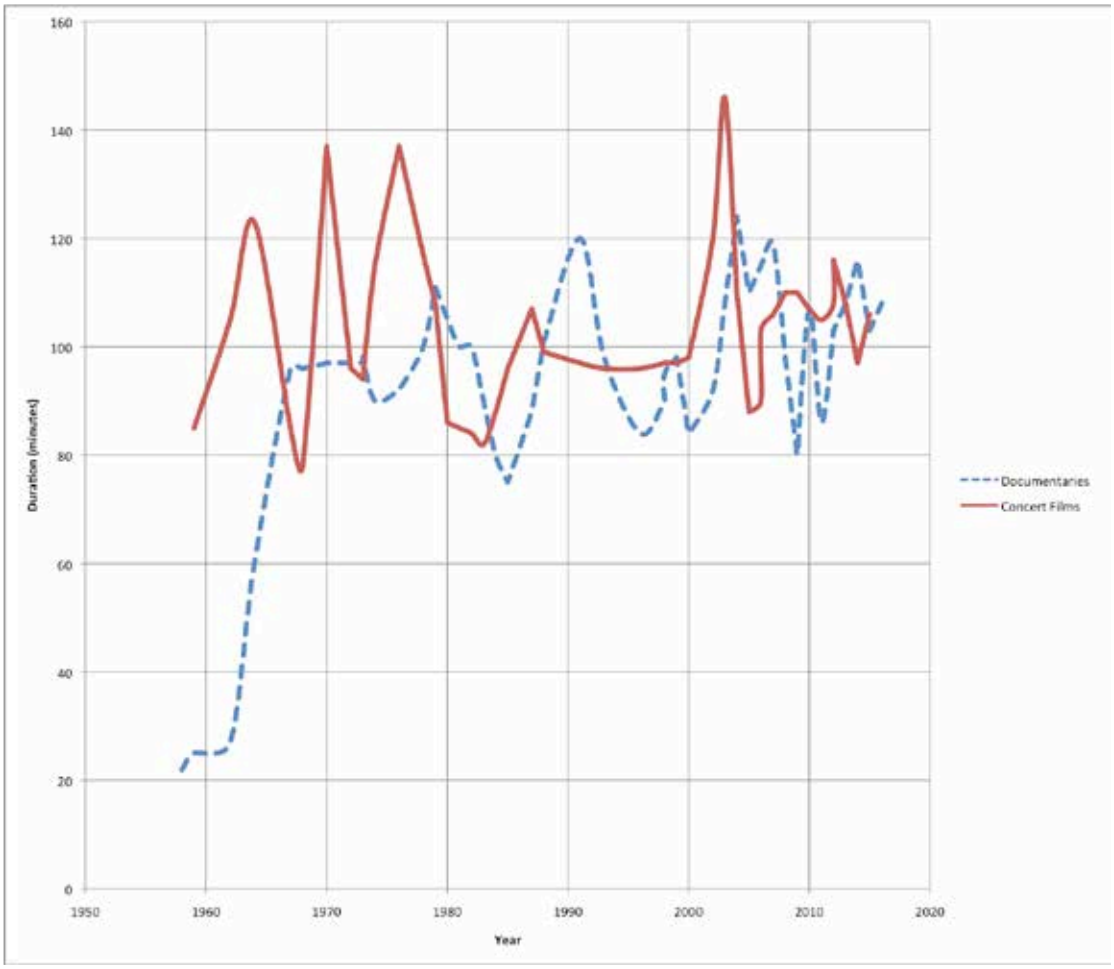
In this analysis, I have chosen forty-three music documentaries and compared these with forty-three concert films, and graphed the durations over time.

While there is considerable crossover between concert and documentary films, the films chosen fall into one category more than the other. Two concert films do not feature in the charts since they are far longer than the others, and may be regarded as outliers. These are *Live Aid* (906 minutes) and *Phish: The Clifford Ball* (360) minutes.

In the graph below the red squares indicate concert films and the blue diamonds indicate music documentaries.



The chart below displays the same data with the values averaged.



Discussion

If we ignore the two short films from 1956 and 1962 as precursors to the genre, the average length of the music documentaries is 100 minutes. If we ignore the two very long films as outliers the average length of the concert film is 103 minutes (including *Live Aid* and *Phish: The Clifford Ball* brings the average to 130 minutes for the concert films). While the average duration of the concert film is only slightly higher than that of the documentaries, we can see from the averaged chart that the durations of documentaries are almost always between 80 and 120 minutes. While most concert films fall within the same bounds, there are also frequent exceptions that run far longer. This is especially true if we factor in *Live Aid* and *Phish: The Clifford Ball.*

Limitations

The principle limitation of this exercise was the lack of any authoritative list of films in these respective genres. In the absence of such a list, I have selected films that I consider to be the most significant films in each genre together with others intended to make a representative sample. This is necessarily subjective, however, I think that the sample is broad enough to allow a general conclusion to be drawn.

A second limitation is that there is considerable crossover between the two genres. For example, I have listed *Gimmie Shelter* as a concert film, since the main body of the film is taken up with concert footage. However there are also significant documentary sections in the film, and some might argue it is also a documentary.

Music Documentaries		
Year	Title	Duration (Minutes)
1956	Momma Don't Allow	22
1962	Lonely Boy	27
1967	Don't Look Back	96
1970	Elvis: The way it is	97
1973	Jimi Hendrix	98
1974	A Poem is a Naked Person	90
1976	Heartworn Highways	92
1979	The Kids are Alright	111
1981	The Decline of Western Civilisation	100
1982	Say Amen Somebody	100
1985	Louie Bluie	75
1988	Thelonious Monk: Straight, No Chaser	90
1988	Let's Get Lost	120
1988	The Decline of Western Civilisation Part II: The Metal Years	93
1991	Madonna: Truth or Dare	120
1993	Thirty Two Short Films About Glenn Gould	98
1996	Hype!	84
1998	Kurt and Courtney	95
1999	Louis Prima: The Wildest	90
1999	The Buena Vista Social Club	105
2000	The Clash: Westway to the World	60
2000	The Filth and the Fury	108
2002	I am Trying to Break Your Heart	92
2004	Dig!	107
2004	Metallica: Some Kind of Monster	141
2005	The Devil and Daniel Johnston	110

2007	Glass: a Portrait of Philip in Twelve Parts	119
2008	Scott Walker: 30th Century Man	95
2008	It Might Get Loud	98
2008	The Wrecking Crew!	101
2009	Anvil: The Story of Anvil	80
2010	Rush: Beyond the Lighted Stage	107
2011	Cure for Pain: The Mark Sandman Story	86
2012	Searching for Sugarman	86
2012	Marley	144
2012	A Band Called Death	96
2013	The Punk Singer: A Film About Kathleen Hanna	81
2013	Kurt Cobain: Montage of Heck	145
2013	20 Feet From Stardom	91
2014	Glen Campbell: I'll Be Me	116
2015	What Happened, Miss Simone?	101
2015	Amy	128
2015	Keith Richards: Under the Influence	81
2016	Gimme Danger	108

Concert Films		
1959	Jazz on a Summer's Day	85
1964	T.A.M.I. Show	123
1968	Monteray Pop	78
1970	Gimmie Shelter	91
1970	Woodstock	184
1972	Pink Floyd Live at Pompei	92
1972	Elvis on Tour	93
1972	Concert for Bangladesh	103
1973	Ladies and Gentlemen: The Rolling Stones	90
1973	Ziggy Stardust and the Spiders From Mars	90
1973	Wattstax	103
1976	The Song Remains the Same	137
1978	The Last Waltze	117
1979	Rust Never Sleeps	108

1980	No Nukes	103
1980	Beach Boys Live at Knebworth	70
1983	U2 at Red Rocks: Under a Blood Red Sky	82
1984	Stop Making Sense	88
1985	Live Aid	960
1987	Chuck Berry Hail! Hail! Rock and Roll	120
1987	Sign O' the Times	95
1988	Rattle and Hum	99
1998	Andrea Bocelli : A night in Tuscany	86
1998	James Taylor Live	109
2000	Down from the Mountain	98
2003	Concert for George	146
2005	Ben Harper and the Blind Boys of Alabama: Live at the Apollo	74
2005	Dave Chappell's Block Party	103
2006	Awsome! I Fuckin' Shot That	90
2006	Neil Young: Heart of Gold	103
2008	Shine A Light	122
2009	No Distance Left to Run	104
2009	Blur: Live at Hyde Park	124
2009	Under Great White Northern Lights	93
2009	Phish: The Clifford Ball	360
2011	Justin Beiber: Never Say Never	105
2012	Shut Up and Play the Hits	108
2012	Celebration Day	124
2013	Pink: The Truth About Love	110
2014	Biophilia Live	97
2015	Katy Perry: the Prismatic World Tour	88
2015	Ed Sheeran: Jumpers for Goal Posts	110
2016	Madonna Rebel Heart Tour 120	120

7.3. Appendix 3: Detailed Analysis of *Thriller.*

When watching any piece of complex cinema it is easy to just absorb the whole work as a flow of sounds and images, and this is all the more significant when Hollywood editing is used so that cuts are crafted to be as invisible as possible. To draw out the subtleties in the editor's craft we need to look at the film shot-by-shot and frame-by-frame, paying attention to where the cuts fall in relation to the music, and since the dance section *Thriller* is a rhythmic piece with a strong pulse we will look especially at the relationship of the cuts to the beat.

Note that frame-by-frame analysis is not possible with DVD players. Due to the Long GOP compression used in the m2v files used by the DVD format, using the frame advance button on a DVD player will actually move the video forward around six frames.

7.3.1. Appendix 3a: Shot-by-shot analysis

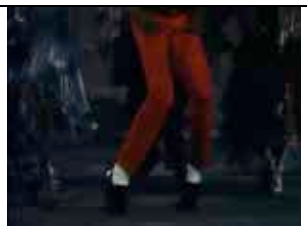
Shot no.	Number of beats	Shot	Description
1	52		
		The camera begins with Michael in CU and then draws back and cranes up to show him in at the head of the zombies in triangle formation. The long wide crane shot functions as an establishing shot, allowing us to see the entire group and to set the stage for the following sequence.	
2	4		Michael in CU. The cut in is on the off beat.
3	5		Frontal shot of the zombie group with Michael at its head. The camera is slightly tilted up. The cut in is slightly before the off beat, so that we can see the dancers' hands moving to the clap on the off beat.

4	2		Zombies from the group do a rapid head turn. The cut in is slightly after the beat, enabling us to see the completion of the dancer's stamp.
5	7		Continuation of shot 3. Again the cut in is not on a strong rhythmical point, allowing us to see the dancers' clap. The cut out happens just before the beat – see below for an expanded frame-by-frame description of this cut.
6	2		Similar movement of the zombies to shot 4, but a slightly wider shot with a larger group visible. The cut in here is on the beat.
7	3		Zombies run forward and outward, high angle
8	2		Apparent continuation of shot 2, from a camera positioned low and to the left. The cut is four frame ahead of the beat.
9	6	 	
		Camera starts in the same position as the camera for shot 1 finished with, then cranes down. The cut in is three frames ahead of the beat.	
10	10		Continuation of the action from the shot 9, this time from a low angle. The cut in is five frames ahead of the beat, and the cut out is four frames ahead of the beat.

11	8	 	
		CU on Michael, before he moves out of shot and two zombies come into shot. Michael leaves shot on the downbeat.	
12	5		The zombie group from the side. The cut in is three frames ahead of the beat.
13	7		Continuation of action from the same angle as shot 9. The cut in is three frames ahead of the beat.
14	5		Mid shot of Michael with zombies behind. The cut in comes before the down beat (cut on action as they raise their heads), allowing the down beat to be marked by the dance move.
14	4		Crane shot, high angle. The cut in is on the down beat. The dancers begin their jump on the downbeat, and are seen to land on the second beat.
15	3		Same angle as 13 and 9. The cut is three frames before the beat.
16	9		Same angle as 14. Again the cut in is before the downbeat, with the beat marked by Michael's head movement. The cut out is four frames before the downbeat.

15	4		Same angle as 15, 13, and 9.
16	1		Four rapid CUs of zombies, each for one beat, although the cuts are actually on the quaver (off beat).
17	1		
18	1		
19	1		This CU seems more precisely on the beat since the zombie's head turn matches the crochet beat.
20	10	 	
		The dancers turn and face away from us. Similar angle to 15. The cut in is two frames before the beat.	
21	5		The zombies march away from us. Same angle as 12. The cut in is two frames before the beat.

22	4		Continuation of shot 20. The cut is on the beat.
23	4		CU of Michael as he turns around to deliver the first line of the chorus. The cut is two frames before the second beat of the bar.
24	6		The action from 23 is continued in a medium wide shot. The cut is precisely on the start of the second syllable of “Thriller!”
25	7		The action is continued again in wider shot. Cuts in and out are placed between vocal phrases. The cut in is five frames before the beat.
26	3		Similar angle to 21. The cut in is at the start of the word “strike.”
27	2		Similar angle to 24. The cut is on the beat.
28	5		Michael’s feet. The angle is very similar to the previous shot, in a way that would be problematic in terms on continuity editing in a dramatic production. Further more it is not a cut on action and is five frames ahead of the beat. However it does separate vocal phrases.

29	4		Michael's spin provides a cut on action to the upper half of his body.
30	2		We see a group of zombies rising. The cut is slightly before the beat, synched to the word "a" in "inside a killer", functioning as a syncopated accent.
31	2		At the word "thriller" (matching "killer") we see Michael's feet on his toes. Again the cut is slightly before the beat.
32	2		A CU of Michael as he sings "Thriller!"
33	2		Side angle on zombies in a rapid dance move. The timing is synched to a horn section phrase.
34	4		Loose mid shot of Michael dancing. The cut in is between vocal phrases.
35	10		Four zombies performing hip-hip inspired moves. The cut in is before the beat.
36	4		Michael in CU as he sings "Whooo hooo!" The cuts in and out are well before the beat.

37	2		Wide shot from an oblique front angle. Although only two beats long, the pronounced rhythmic steps of the dancers and the cut out on the downbeat make it almost seem as if it is three beats long – the rhythm is so strong it almost colonises the next shot.
38	4		Frontal wide shot. The dancers move rhythmically and cuts are matched on action, on strong beats, producing strong rhythmic drive.
39	4		Side view of the dance. Michael punches the air on the word "killer"
40	2		"American shot" on Michael. This shot and the next are actually slightly shorter than two beats.
41	2		Michaels feet spinning – cuts on action.
42	2		Michael points down as he shouts "Ow!" This shot is actually slightly longer than two beats. The fast flurry of shots builds tension which is relieved in the more lengthy shot the follows.
43	12	  Wide shot of the dancers as the next chorus begins.	

44	6		Tighter shot of Michael and dancers. The cut is on the beat, with the first word of the vocal phrase ("Girl,") on the previous shot
45	4		Side view of dancers. The cut in is on the beat.
46	4		CU of Michael singing "Woo hoo!" The cut in is slightly ahead of the beat.
47	8		The dancers turn around in a wide shot, stepping to the beat. The cut is on the beat.
48	6	 	
		Zombies march away from us until Michael turns to shout "Ow!" The cut in is on the words "share a".	

In this dance choreography, the dancers' actions fall on the beat. If the video is to show the dancers' movements the cut needs to come before the beat. This can be clearly demonstrated if we look at a sequence of individual frames as shown in Appendix 3b.

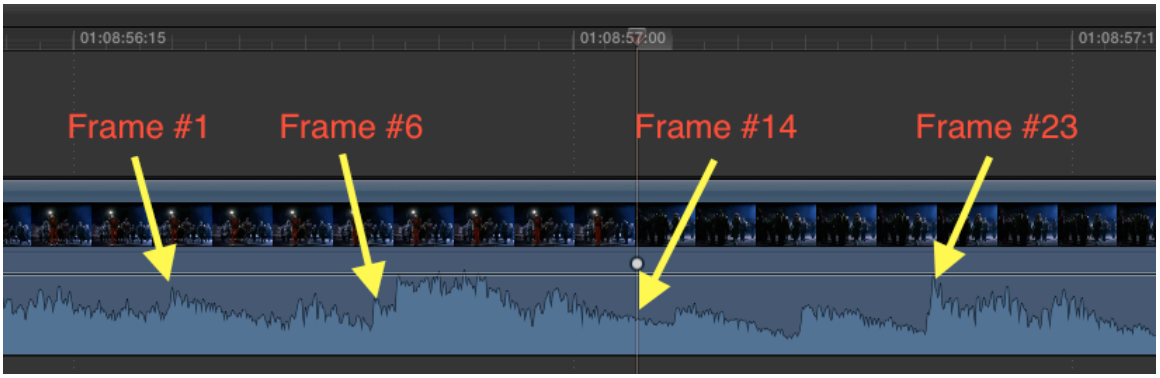
7.3.2. Appendix 3b: Frame-by-Frame analysis

Image	Frame #	Rhythmic function
	Frame #1	This frame shows the start of the stomp, and occurs well before the downbeat.
	Frame #2	
	Frame #3	
	Frame #4	
	Frame #5	
	Frame #6	As the dancers' feet connect with the ground, directly on the downbeat, we hear the Foley sound of the stomp.
	Frame #7	The sound of the stomp actually continues for around six frames.

	Frame #8	
	Frame #9	
	Frame #10	
	Frame #11	
	Frame #12	
	Frame #13	
	Frame #14	The cut to the next shot is here, here, eight frames after the downbeat, and ten frames before the second beat of the bar.
	Frame #15	

	Frame #16	
	Frame #17	
	Frame #18	
	Frame #19	
	Frame #20	
	Frame #21	
	Frame #22	
	Frame #23	This frame is at the start of the second beat of the bar. At this point the dancers begin to turn their heads to the right.

The graphic below shows the same sequence as a screenshot from Final Cut Pro with the audio waveform visible. The cursor line at Frame #14 marks the cut. Note that the ruler ticks along the top indicate frames.



We can see that the cut is at a rhythmically insignificant point, but this location allows the dancer's movements – the stomp on the down beat and head turn on the second beat – to drive the video forward and reinforce the pulse of the music.

7.4. Appendix 4: *Dealin' with the Devil:* Scenes and Timecode

Time	Content	Music compositions
Act One		
0:00	Phil introduces the idea of him learning to sing gospel on the internet, and sets up the idea that the concert might fail horribly.	The guitar riff under the opening titles is from the introduction to *In the Garden*
2:07	We see Phil playing saxophone, and he describes himself as an authority on blues.	*Connie Lays it Down*
2:45	Ralph plays Embryonic Blues	Embryonic Blues
3:37	Animated sequence: we meet Dr. Marigaux	*Blues Fallin' Down Like Hail* (sax solo)
4:14	Phil describes the film as a "working through of Ralph's passing" and announces that "we're gonna take a detour"	
4:52	Animated sequence – narrative continues on from first animated sequence.	
6:40	Phil describes creating Dr.Marigaux	
6:57	Animated sequence –narrative continues on from second animated sequence.	
7:45	Phil describes creating Dr.Marigaux	
8:20	Dr. Marigaux introduces himself, then tells us that the film is taking another detour	
8:57	Phil describes 'Roots' music	
9:31		*Stones*
10:32	Phil talks about his Robert Johnson tape and his Renault 16.	
12:10	Dr. Marigaux introduces *Catfish*	*Catfish*
14:20	Selling ones soul to the devil	
16:18		*Dust*
16:58	Phil: Gospel and Blues don't mix – Skip James prays that if God will spare his life he'll give up blues and only play	

	gospel.	
18:34		*Planting Skip James*
Act Two		
19:20	We meet Ralph	
20:14	1978 – Phil talks about meeting Ralph	
21:15	We meet Petra	
21:29	Phil tells about getting his Robert Johnson tape from Ralph and Ralph's desire to make New Zealand blues.	
22:40		*Picnic*
26:12	Introduces us to Dr. Marigaux's Band of Aliens.	*Snake Oil*
30:21	Coming home with one of Ralph's guitars, writing Hazel & Marigaux in a hotel room	
31:31		*Hazel & Marigaux*
32:48	Phil talks about using local surroundings to stimulate composition.	*Strath Taieri Rabbit Board*
35:26	"1992" Phil talks about playing with Ralph in Out of the Blue.	*I Wanna Rock*
37:48	Phil talks about learning guitar by watching Ralph	
38:05	Ralph talks about songs that just "arrive".	
39:06	Phil could not write blues because "I didn't have a Mississippi"	
40:04	Ralph on being a musician	*Embryonic Blues*
43:57	*Tooth* excerpt shows Ralph in his prime	
46:10	Ralph: "Those were the days"	
46:12	Petra tells about the first signs of Ralph's illness	
46:34	Phil tells about seeing Ralph get sicker.	
47:16	Petra tells about learning that Ralph has Hep C and is going to die.	
47:38	Phil learns about Ralphs diagnosis, and animations tie the events back to the Robert Johnson tape and Reanult 16 story.	*Embryonic Blues* excerpt "Bad luck comin'"
48:33	Phil spends time with Ralph, Ralph and	

	Phil talk about Bosch. Phil discusses Ralph's *Fun's Trouble* CD.	
1:06:18	Staying in touch with Ralph, making music videos	
51:20	Mid Point	
51:20	Phil describes the hospice	*Hotel*
56:26	Ralph: "this is my office"	
57:25	Phil describes visiting Ralph in the hospice, and seeing the mountain as her leaves.	Excerpt from *White Mountain Blues*
59:03	Phil: "He would work himself into these twisted emotional states"	
59:28	Petra describes Ralph's phone calls	
59:42	Phil describes how Ralph is fearful of hell because of his blues career, and Ralphs visions of Bosch-like hell.	*Hieronymous*
1:02:54	Petra describes her visits to Ralph.	
1:03:15	Phil: "But then there were moments of grace."	
1:03:28	Ralph tells about his late night visitor	
1:07:00	Ralph "Sorry you didn't get to the show"	
1:07:25	Petra tells how Ralph believes he will have to hand his soul over to the Man in Black.	
1:07:40	Phil tells how Ralph believes that God might spare him if he renounces Blues and takes up Gospel (like Skip James) Phil: "This is why I'm gonna do a gospel concert."	
1:08:50	Petra tells how Ralph tries to keep his bargain with the Man in Black.	
1:10:01	Ralph: "I'm overwhelmed"	
1:10:32	Petra: "He just wasn't with us any more".	
	Act Three	
1:10:56	Phil talks about preparations for concert.	
1:11:53	Gospel band rehearsal	
1:12:28	Phil: "Why the hell did I do this?"	

1:13:20	Gospel band rehearsal	
1:14:44	Phil: "It's tempting to find a nice little bar somewhere"	
1:15:11	Marigaux describes how Phil is worried about singing gospel without string Christian faith	
1:15:37	Sue looks for Phil	
1:16:20	Gospel Concert	*In the Garden*
1:19:35		*Walk a Mile*
1:23:06		*Stones*
1:26:28		*Where the Sea Meets the Sky*
1:31:05		*Little Bit of Heaven*
1:36:38	Ralph: "what it's like to be on the other side"	
1:38:35	Levitation photos	
1:40:00	End credits	*Thank you for Loving Me*
		Chicken Feet

7.5. Appendix 5: Programme Notes and Promotional Materials

RIP Ralph Bennett-Eades 1956~2015

This concert is dedicated to the memory of Ralph, one of New Zealand's unsung music heroes. Ralph played the length and breadth of this country, doing large concerts, small pub gigs, and playing at the Gypsy Fair. He wrote a lot of songs, and played them everywhere. He passed away too soon and the world is a less interesting place without him in it.

Ralph's passing came at the end of a long illness, and towards the end he repudiated all his blues playing and vowed only to perform gospel, if God would let him live. I promised him that I'd perform gospel with him. Well, Ralph's deal with God fell through, and he's no longer with us, but somehow my promise to play gospel music started running around in my brain, and these gospel tunes started to fall out of my guitar. Inspiration is funny like that.

Phil Davison

Dr. Marigaux's Amazing Gospel String Band

Dr. Marigaux: Vocals, Guitar
Anna Bowen, Craig Monk: Violins
Alan Starrat: Viola
Pamela Seccombe: 'Cello
John Dodd: Bass

And very special guests,
The Sounds Nor'Easterly Choir
directed by Clare Adams.

Dedicated to the memory of Ralph Bennett-Eades

The Band
- In the Garden
- Walk a Mile
- Stones
- O Gabriel
- Glory, Glory Hallelujah
- Dry Bones
- Shoes
- Judas

The Choir
- Shine
- I've Got Heaven on my Mind
- One More Time

The Band and The Choir
- Where the Sea Meets the Sky
- Only One Way Out
- You Gotta Run
- Little Bit of Heaven

All songs composed by Phil Davison, except for Shine, I've got Heaven on my Mind, and One More Time.

Thanks to Anthony Ritchie, Jeremy Myall and Chris Gendall for their help with preparation of the scores, and to the Music Department of the University of Otago for providing the facilities and equipment for this concert.

Made as part of a DMA project at the University of Otago.

Now, there's a theory goin' round that blues and gospel don't mix. That you can have one or t'other, but not both of them at the same time. So just to make sure everyone understands that blues and gospel ain't but two sides of the same coin, we're gonna start this concert with a deep blues gospel song about one of the most human events in the bible, when Jesus really had the blues.

Of course God's always watchin' us, and there aint nowhere to run or nowhere to hide – 'cause he's watchin' us with our own eyes. There's always stones in our passways, and it's so dark we might as well be blind. Sometimes the right path is hard to see, but we do our best anyway.

A lot of gospel songs are about death and dyin', about how Gabriel is gonna blow his trumpet on the day of judgement and make it up to those of us who lead a good life by callin' us home. Glory! Glory! Hallelujah! Those dry bones are gonna walk around again.

But that's not the whole answer. Ya see, we're walkin' in the wrong direction. You can put your faith in the sweet hereafter if you want, but I think we need to turn our feets around. We need to start working towards a better world in the here and now. Truth, justice, and freedom for all.

Or we gonna be damned to hell, for all eternity. Just like Judas (who got a pretty raw deal).

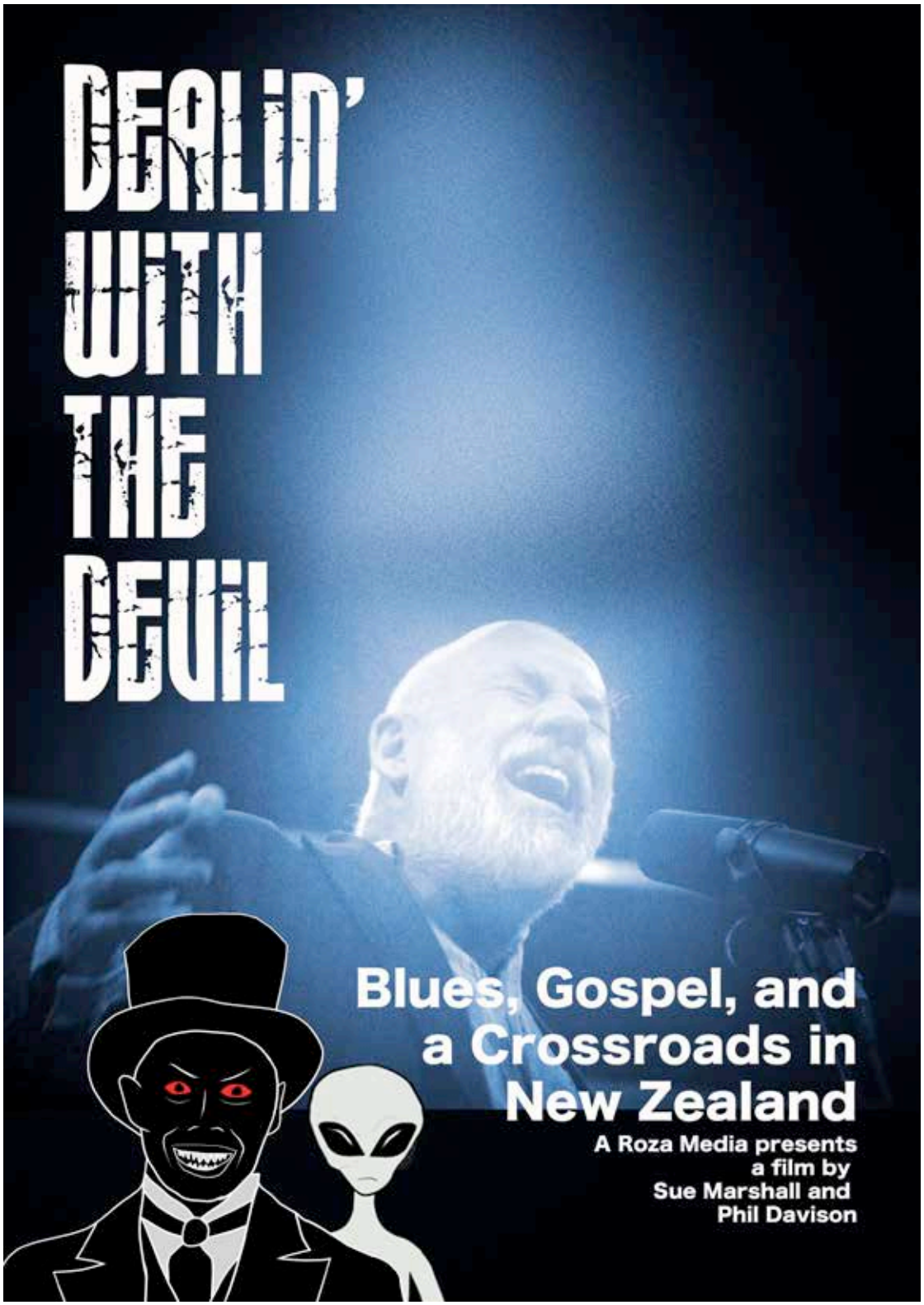
'Bout now, we should let the choir sing a few songs, so they get in the swing of things. They gonna shine, 'cause they got heaven on they minds. Lets get 'em to do it one more time.

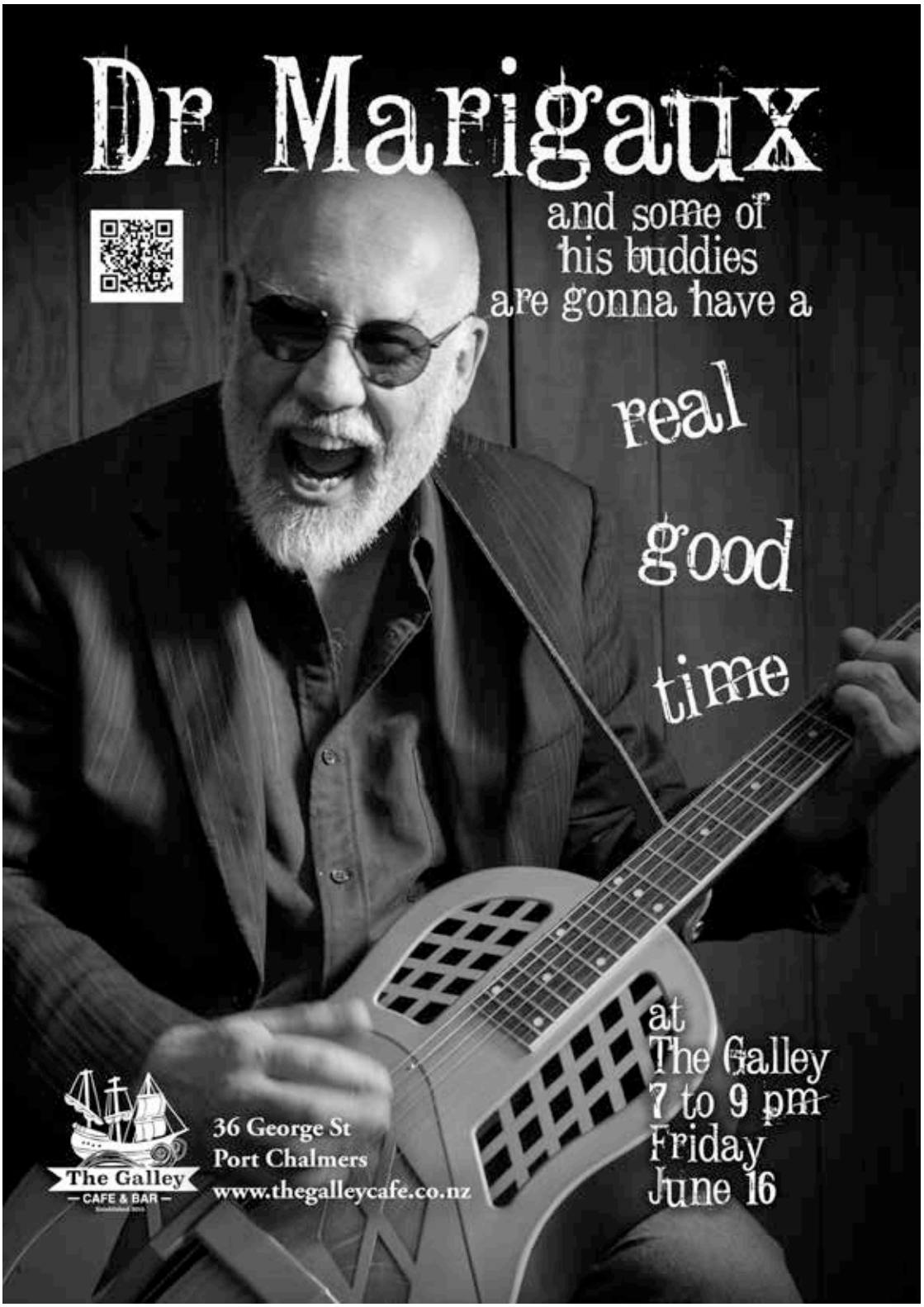
I was sitting with my guitar when a song fell out of it, a song about the horizon when you look out to sea. That point where the sea meets the sky, and where the sun meets the air.

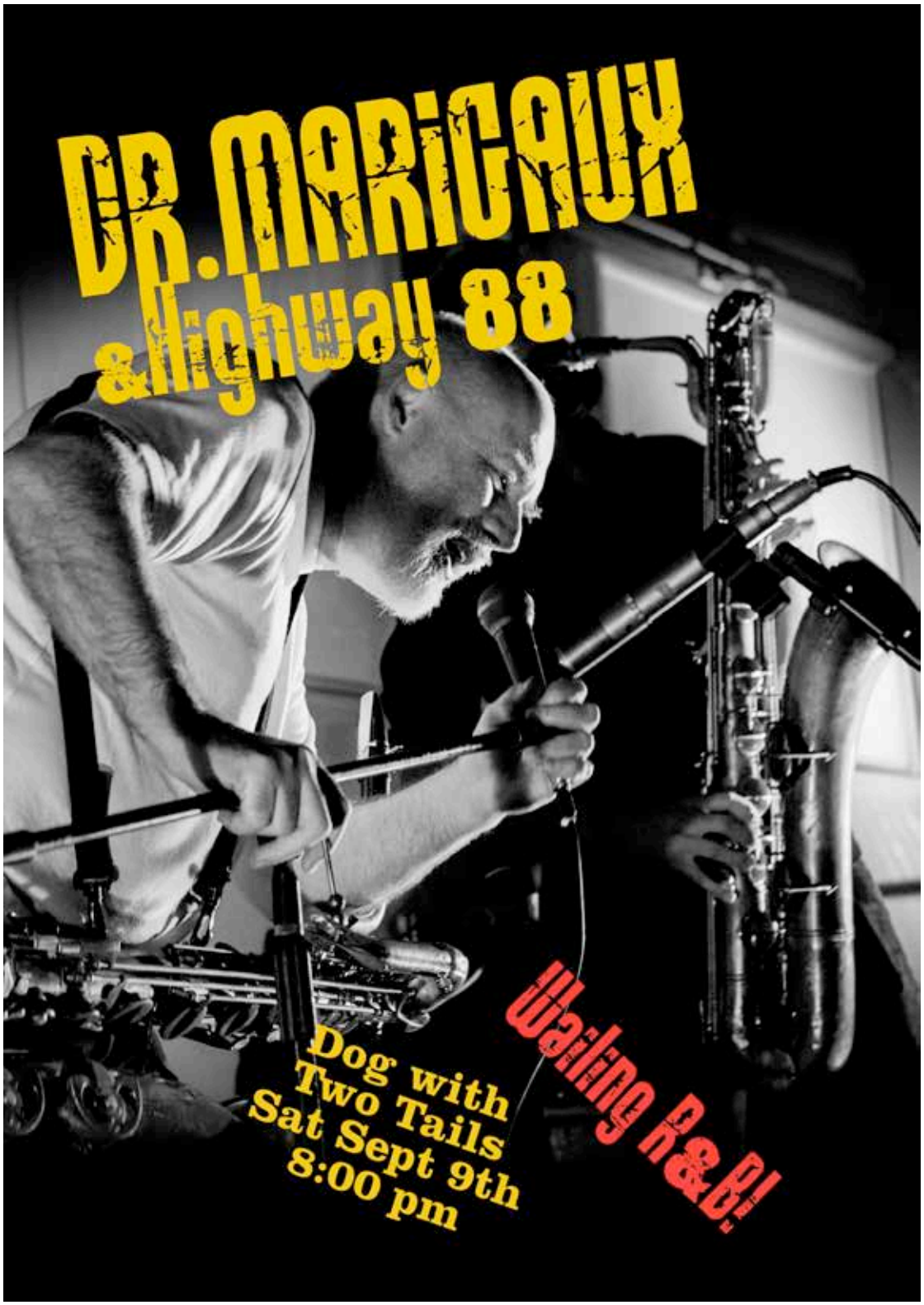
I think we all gotta remember that there's only one way out of this life. But some folks seem to act like they can live their lives the wrong way and just repent at the last moment before they pass over – well those fellas better learn how to run fast if they want some kind of redemption.

The fact is that if we just learned to look after each other, like the good book show how, we could have a little bit of heaven. Right here. Right now!

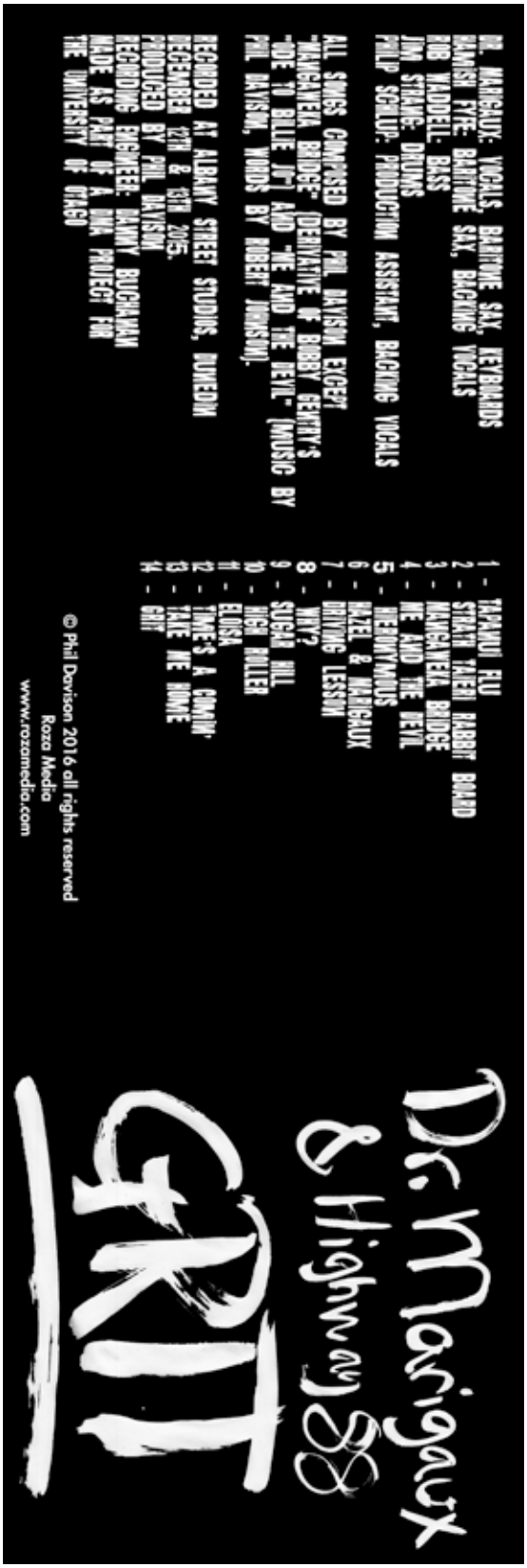
Doctor Marigaux


DEALIN' WITH THE DEVIL
Blues, Gospel, and a Crossroads in New Zealand
A Roza Media presents
a film by
Sue Marshall and
Phil Davison


Dr Marigaux
and some of
his buddies
are gonna have a
real
good
time
at
The Galley
7 to 9 pm
Friday
June 16
The Galley
CAFE & BAR
36 George St
Port Chalmers
www.thegalleycafe.co.nz


DR. MARICAUX
&Highway 88
Dog with
Two Tails
Sat Sept 9th
8:00 pm
Swing R&B!

7.6. Appendix 6: CD artwork



SON OF DUST
DR. MARIGAUX

Saxophone Voodoo "Underneath rock, and blues and R&B you'll find that two-against-three 'Son' clavé rhythm from Cuba. And where did that come from? Straight from West Africa along with voodoo, polyrythms and groove."

Walking Down: This one thrives on a shuffle from Benny the Alien on drums. Or was it Grey Alien #2? They all look a bit the same.

Chicken Feet: Featuring the funky strut guitar of Miss Nina, Marigaux's young apprentice.

88 Groove: "How many keys on a piano? 88. The number of the highway that takes you out to Aramona? 88. I think that's a sign!"

Blind Willie Dub: "Let's face it, Blind Willie Johnson had the finest voice of the 20th century. What better way to remember him other than a reggae dub tune."

Marigaux Stomp: "This one is for dancing. Get on up! Feets don't fail me now!"

Soulful: Funky and cool, with some natty organ fills from Grey Alien #2 and Alien #1 on Rhodes. Or was it alien #3 on Rhodes?

Underpass: A slow burn that builds. The Doc plays alto on this one. With such a fat bottom end the alto can fly on top.

Mangrove: Again, Nina on guitar drives the beat, showing off her swamp funk chops.

Serves You Right to Suffer: Deep, deep blues here, with Nina and the Doc laying it down.

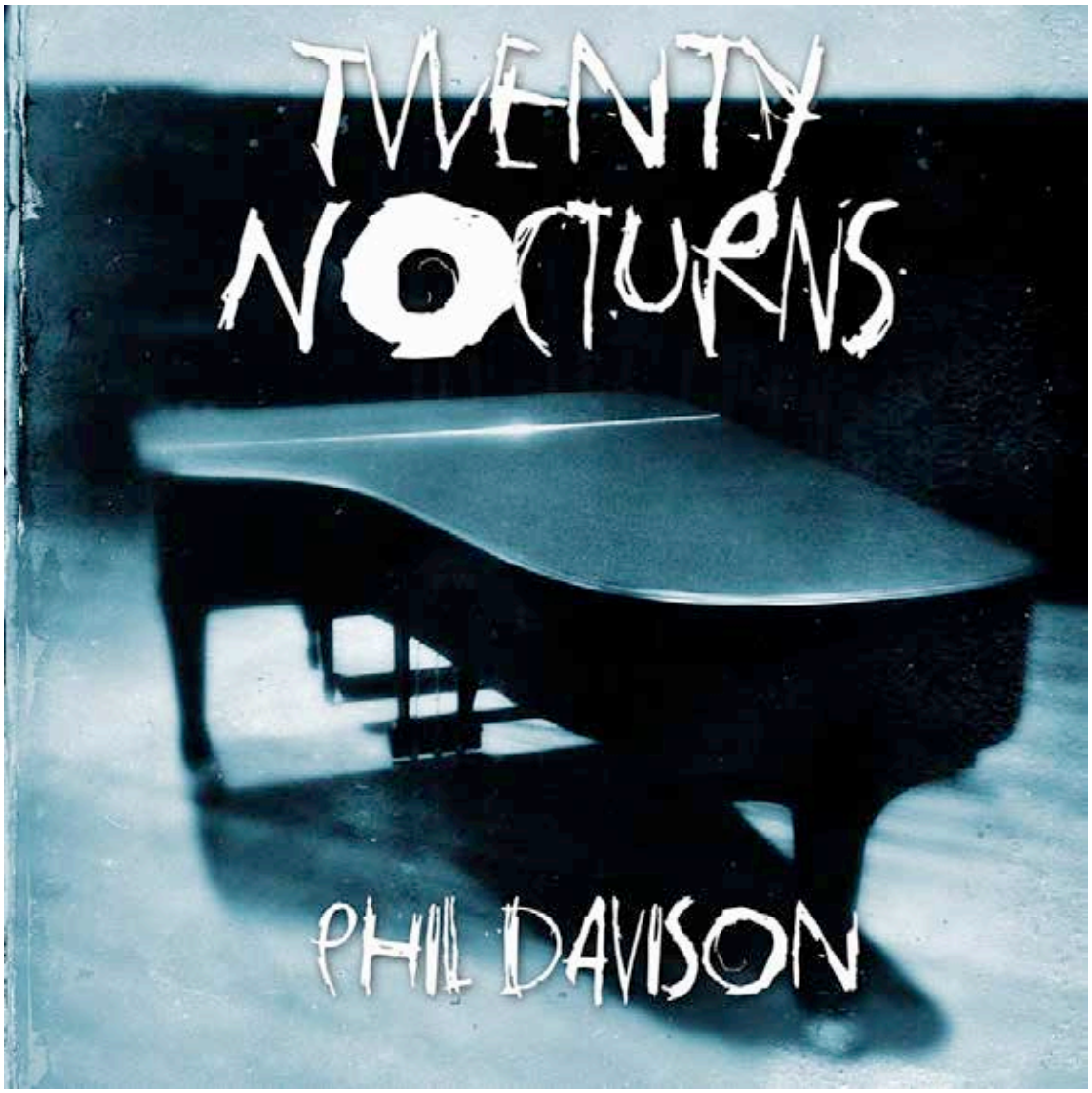
Snake Oil: What do you need when you are feeling down? Maybe with a cold, or something more terminal (life itself is terminal, remember)? You need the good Doctor's Snake Oil, undiluted, uncut, and uncontaminated with jazz. The doc drives the beat over a fat clavé groove laid down by the aliens.

Cover design: Phil Davison

Special thanks to Petra Pairgton for her help in getting this CD completed.

1 Saxophone Voodoo
2 Walking Down
3 Chicken Feet
4 88 Groove
5 Blind Willie Dub
6 Marigaux Stomp
7 Soulful
8 Underpass
9 Mangrove
10 Serves You Right to Suffer
11 Snake Oil

Baritone Sax: Dr. Marigaux
Rhodes: Grey Alien #1
Hammond B3: Grey Alien #2
Guitar: Nina Wurel
Bass: Grey Alien #3
Drums: Benny the Alien
Percussion: More Aliens
Produced by Phil Davison


TWENTY
NOCTURNS
PHIL DAVISON

7.7. Appendix 7: CD Track Listings

Grit

1 Tapanui Flu

2 Strath Taieri Rabbit Board

3 Mangaweka Bridge

4 Me and the Devil

5 Hieronymous

6 Hazel and Marigaux

7 Driving Lesson

8 Why?

9 Sugar Hill

10 High Roller

11 Eloisa

12 Time's a Comin'

13 Take Me Home

14 Grit

Dr. Marigaux: baritone sax, vocals, keyboards

Hamish Fyfe: baritone sax, backing vocals on Why?

Rob Wadell: bass

Jim Strang: drums

Philip Schlupp: backing vocals on Why?

Recorded at Albany St. Studios, Dunedin, December 12th and 13th 2015. Engineer: Danny Buchannan. Produced by Phil Davison.

All songs composed by Phil Davison except *Mangaweka Bridge* (Derived from Bobby Gentry's *Ode to Billie Joe*) and *Me and the Devil* (music by Phil Davison, lyrics by Robert Johnson).

Son of Dust

1 Where the Sea Meets the Sky
2 Catfish
3 Glory, Glory! Hallelujah
4 The Land That Time Forgot
5 House Fallen Down
6 Walk a Mile
7 Stones
8 Spoonful
9 Planting Skip James
10 O Gabriel
11 Hotel
12 Rain on the Roof
13 Gasoline
14 You Gotta Run
15 Dangerous
16 Wild Geese
17 Picnic
18 Crazy
19 Electric Catfish
20 Dust
21 Where the Sea Meets the Sky (Reprise)

Performed by Dr. Marigaux (vocals, guitar, sax, rhodes). Recorded March 2016 and May 2017.

All songs composed by Phil Davison except *Spoonful* (Willie Dixon).

Snake Oil

1 Saxophone Voodoo

2 Walking Down

3 Chicken Feet

4 88 Groove

5 Blind Willie Stomp

6 Marigaux Stomp

7 Soulfull

8 Underpass

9 Mangrove

10 Serves you right to Suffer

11 Snake Oil

Performed by Dr. Marigaux (baritone sax, keyboards, guitar, bass, drum programming), Dunedin 2015.

All compositions by Phil Davison.

20 Nocturnes (First Iteration)

1 Islands in Fog

2 A Still night

3 Bemsha Sonata

4 Clarity

5 Crash Site

6 Falling 1

7 Dark Clouds

8 Gabriel's Trumpet 1

9 Dawn

10 Twilight

11 Midnight

12 Driving at Night

13 Falling 2

14 Floating Away

15 Gabriel's Trumpet 2

16 Nightfishing

17 Rain

18 Stones

19 Falling 3

20 Night in Hospital

Performed by Phil Davison

Recorded Marama Hall, Dunedin, 12th and 13th January, 2015.

All compositions By Phil Davison

7.8. Appendix 8: Glossary of Film Terms

ASL (Average Shot Length) The average duration of a shot in a film. This can also be thought of as a measurement of the frequency of cuts.

Asymetric Cuts – Edits where the clip on one side of the cut is longer than the other, producing an irregular rhythm.

Atmos – Atmospheric sound – ambient noise such as room tone, background noises.

Bullet Time – An effect made popular in the movie *The Matrix* where an array of perhaps a hundred cameras take a series of shots simultaneously, or near simultaneously. When edited together the shots shot a views of the subject as if the time is frozen while the camera flies around the subject

B Roll – Alternative footage to the main footage. For example, in an interview, the A Roll (the term "A Roll" is no longer actually used) would be the main interview shot, whereas B Roll would be shots of related subjects that can be used to allow edits in the A roll. Shots of guitars might be effective B Roll in an interview with a guitarist.

Choker Shot or **Choker CU** – A camera angle that shows only the main features of the face, usually form just below the chin to just above the eyebrows.

Colour Grade – the manipulation of colours in video post-production. This may range from subtle adjustments to colour temperature to extensive alteration of the appearance of the video. A grade can be said to give a film a 'look' in that it can give different images commonalities that can bind the images together.

Continuity – The system of continuity editing is a set of codes developed in Hollywood the 1920s and 30s that allows a series of shots to edited into a seamless whole, rendering the cuts as invisible as possible.

CU – Close Up. A camera angle which shows the head, often the head and shoulders, of the subject.

Cut – edit, the point where one shot changes to another, in film-era times where the film was cut.

Cutaway – a shot showing a related subject. For example, a shot of a bend performing could be contrasted with a cutaway of the audience. B roll is material shot with the intention of being used as cutaways.

Cut In, Cut Out – the in or out point of a shot, where the shot begins or ends

Cut on action – an edit where the end of the first shot shows a character making a movement, and the start of the second shot shows the continuation of that edit from another angle. Cutting on action helps to bridge the gap between shots and make the cut inconspicuous, and is a staple of continuity editing.

Crane Shot – a shot where the camera rises, as if on a crane. See also **Pan** and **Tilt.**

'Crossing the line' – in the classical Hollywood editing style that has dominated mainstream cinema since the 1930s, a method for defining space and 3D relationships on screen involves shooting from one side of an imaginary line. For example if we shoot a conversation between two people facing each other, one of whom is to the north of the other, the entire conversation can be shot from either the east or the west, but not a mixture. If we shoot from the east, the person to the north (facing south) will look to the left on screen. If we then "cross the line", they appear to look to the right, creating the impression that they have turned around and are facing a third person who is off-screen. This is a subject that appears simple at first glance, but becomes more complex in practice. For a detailed discussion see the chapter on continuity in Mascelli (1965).

Dissolve, **Cross Dissolve** – a ***transition*** between shots where one shot fades into the next one (as opposed to a hard cut).

Dolly in, dolly out – A camera movement where the camera moves toward or away from the subject (as if mounted on a "dolly", a small wheeled platform).

ECU – Extreme Close Up – a camera angle that shows only part of the subject. Applied to a human subject this might be a shot of only an eye or mouth.

Foley – sound effects that are recorded in post-production and added to film to increase the realism (through added value). The term is derived from Jack Foley, the original Hollywood "Foley artist".

Hue – the attribute of colour that is independent of its lightness/darkness or saturation. Cyan and blue are two hues that are similar, whereas red is a very different hue. Yellow and brown are unusual in the English language as being two 'colours' with the same hue, varying only in lightness.

Jump Cut – A cut from a shot to a subsequent shot from the same camera angle. Any movement that is made by the subject between shots will cause them to appear

to jump. Usually jump cuts are frowned on by video editors, but are increasingly used.

Locked Down – a shot where the camera does not move, i.e. it is locked down on a tripod.

'Look' see ***colour grade***

Luminance Curve – the relationship between lighter and darker grey scale values can be expressed as a curve. A high contrast curve would show darker grey scale values as even darker, and lighter as more light, whereas a lower contrast curve would lighten the darker values.

Mickey Mousing, Mickeymousing – music that follows the on screen action precisely, as in early cartoons. The term is often used pejoratively when applied to non-cartoon imagery.

MSI – Chion's Materializing Sound Indices – see 2.2

Pan – Without changing position, the camera is angled to the right or left. See also **Tilt** and **Crane**.

RGB and YCbCr – These are the two primary colour spaces used to represent digital component video. RGB represents colour as red, green and blue while YCbCr represents colour as brightness and two color difference signals (Y is the brightness (luma), Cb is blue minus luma and Cr is red minus luma).

Saturation – the intensity of colour in an image. Black, white and grey have no saturation, while bright, bold colours are said to be highly saturated. We might describe a dull khaki as being less saturated than a bright green colour.

Scene, shot, take – A **scene** is defined as being a sequence of shots in a specific location and time. A **shot** is refers to the footage taken from the same camera position A new **take** is created every time the camera starts recording. Therefore each interview segment in *Dealin' with the Devil* is a new scene (the location of the different segments is similar, but they are separated in time), and each different camera angle is a different shot.

Tilt – without changing position the camera is tilted up or down (see also **Pan** and **Crane**.)

Transition – in video editing, a transition is a method of cutting from one shot to another without using a cut. The most used transition is the Cross Dissolve, where one image fades into the next.

Unison – in choreography unison refers to sequences were a group of dancers perform using identical movements.

Unstabilised lens or camera – Moving cameras are usually stabilised either by the use of dollys or Stedicam. Use of a handheld camera without additional stabilisation usually produces an image that jumps around in the frame. This is sometimes employed deliberately in dramatic productions to convey a sense of emotional intensity.

Whip Pan – a very rapid, sudden **pan**.

Wide Shot – a shot that includes most of the scene in front of the camera, usually showing actors from head to toe.