

THE KEY TO UNLOCKING THE *SECRET WINDOW*

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Thesis Prepared for the Degree of

MASTER OF MUSIC

UNIVERSITY OF NORTH TEXAS

DECEMBER 2010

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McConnell, Sarah. *The Key to Unlocking the Secret Window*. Master of Music (Music Theory), December 2010, 81 pp., 51 examples, references, 49 titles.

David Koepp's *Secret Window* was released by Columbia Pictures in 2004. The film's score was written by Philip Glass and Geoff Zanelli. This thesis analyzes transcriptions from six scenes within the film in conjunction with movie stills from those scenes in an attempt to explain how the film score functions.

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ACKNOWLEDGEMENTS

I would like to thank my advisor, Dr. David Schwarz, for his time and guidance in completing this project. I offer my appreciation to the other committee members for their time and suggestions – Dr. Laila Kteily-O’Sullivan, Dr. Paul Berry, and Dr. Ana Alonso-Minutti. Finally, I would like to express my gratitude to my family and friends for their encouragement and patience while I worked through this project and degree.

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Chapter 1: Introduction

In the following thesis I look at *Secret Window* by David Koepp (2004), focusing on how pitch materials in the film score written by Philip Glass and Geoff Zanelli relate to the narrative trajectory of the film. I analyze six scenes and excerpts of musical score from *Secret Window* that include the pitch classes D-natural, E-flat, and E-natural. Set against images from these scenes, the three pitches both reflect the story line *and* play an active role in moving the story line forward. I draw my analytic remarks from the film, techniques of analysis found in film studies and the history of modern cinema. The following remarks proceed by looking at early film history, current studies, issues of transcription and methodology, current film scholarship, cues, modes of listening and a synopsis of *Secret Window*.

Early Film History

The function of a film score in general has changed significantly since its inception in the late nineteenth century. Music in early silent films was made necessary by the exposed noise from the machinery required to show the film. In the absence of a film score, silent films could also be accompanied by a live performance. According to Martin Marks, the type of musical accompaniment used through the period of silent film in the early twentieth century was “pre-existent music matched in mood and in the style

of performance to the images it accompanies.”¹ Previously, “[p]re-cinematic optical entertainment of the 1890s employed a different type of accompaniment, an original score.”² For Marks, the heritage of film music can be traced even further back to opera; this lineage is logical because of the use of music to accompany the plot of a specific opera and its characters performing on a stage. For Kurt London, film music’s origins can be found in the singing narrator of the screen of the public showmen at continental fairs.³ With the invention of the cinematograph, however, these performances ceased to exist, and people began attending the cinema in greater numbers.⁴

There has been a variety of scholarly approaches to the function of early 20th-century film music. For Marks, the original choices for film music were related to the images within the film. However, according to Charles Berg, there was not a significant relationship between the music and film content in the early days of cinema.⁵ Rather sound (live performance or film score) was desired simply to accompany motion within the film because visual movement of any kind necessitates an aural accompaniment to mimic the onscreen action.⁶ London maintains the claim of film music’s primary function as that of drowning out the noise of the projector.

¹ Martin Marks, *Music and the Silent Film: Contexts and Case Studies, 1895 – 1924* (Oxford: Oxford University Press, 1997), 69.

² Marks, 29.

³ Kurt London, *Film Music: A Summary of the Characteristic Features of Its History, Aesthetics, Technique, and Possible Developments* (London: Faber & Faber, Ltd., 1936), 26.

⁴ A cinematograph is a film camera and also functions as a film projector and developer.

⁵ Charles Berg, *An Investigation of the Motives for and Realization of Music to Accompany the American Silent Film, 1896 – 1927* (New York: Arno Press, 1976).

⁶ Marks, 72.

The first sound film by Edison was performed with a kinetophonograph on October 6, 1889.⁷ Synchronism between image and sound was still an issue, but World War I brought the demand for rapid development within electro-acoustic science.⁸ Thus, synchronization made possible yet another interpretive level to the film. London also distinguishes between conscious and unconscious listening: conscious listening applied to absolute music, while unconscious listening is applied to film music.

Synchronization of a film score opened up several possibilities for what and how to set music to a film. Music itself went through changes (availability to the public of recordings of soundtracks and popular tunes). Over the next several decades, the film music industry found ways to include popular songs of the time in a given film score, as well as making popular and selling copies of a soundtrack, regardless of whether it contained pre-composed music or music written specifically for the film.

Current Study: Function of the film score to *Secret Window*

In *Film Music*, Mark Russell and James Young interview various composers of film music including Philip Glass. Here, Glass compares film music to commercial music and discusses the relationship of image to music:

Commercials, jingles, are almost always done where the image and the music are right on top of each other. . .and it's done for propanganda purposes. The intention of the jingle director is to control your seeing so the music doesn't leave any space for you. The other way, by contrast, is when you leave a certain space between the image and the

⁷ A kinetophonograph (kinetophone) played films with sound, but the sound was not synchronized with the images.

⁸ London, 29.

music and the spectator has to psychologically cover that space. It's in the act of traversing that space that their experience becomes personalized. This is a cognitive process that we all undertake and the skill lies in measuring that distance.⁹

In other words, according to Glass, commercials incorporate musical jingles to sell their products so that the consumer perceives and remembers the item as the advertiser wants him to: at face value and in its best possible setting. Generally, in a film, there are two ways of setting a score to the images: exact synchronization (“mickey mousing”) or asynchronization (offsetting the sound and image) so that there is a conversation between the image and the sound (or score). Sometimes this distance between sound and image is small, and sometimes it is vast. Composers introduce a sound, the function of which is only understood through watching the entire film. A possible function of this sound includes an aural representation of a character or place within the plot. Therefore, even when said character is not on screen, his/her presence is understood when a certain pitch or theme is heard. In my opinion, Glass and Zanelli make use of both exact synchronization as well as asynchronization between image and music in their contributions to the score to *Secret Window*. The cooperation of pitch classes and movie stills synchronized and not, seem to “narrate” the plot of the film.

Transcription and Methodology

The film score analysis in this thesis is based on my transcriptions of the score to *Secret Window*. A transcription is necessary because no copy of the score is accessible.¹⁰

⁹ Mark Russell and James Young, *Film Music* (Boston: Focal Press, 2000), 128.

Transcription is a useful method for allowing sounds otherwise unaccounted for to be written down and subsequently analyzed. Peter Winkler discusses the subjective nature of transcribing music and its possible implications.¹¹ As Winkler explains from his personal experience and attempts at transcriptions of one specific work (Aretha Franklin's recording of "I Never Loved a Man"), transcription is often a personal expression of how an individual perceives the music he hears. Even within this seemingly objective task,¹² Winkler himself admits to hearing the same passage two different ways in different hearings.¹³

George List, in "The Reliability of Transcription," compares multiple transcriptions of melodies (Rumanian Carols, Yiddish and Thai Lullabies) focusing only on pitch and duration of notes.¹⁴ Just as Winkler admits to discrepancies within his personal transcriptions, List also recognizes that transcriptions are subject to a few errors.

¹⁰ I have contacted Dunvagen, Philip Glass' publishing and management company who directed me to Sacks and Co., as well as Schirmer Music. The agent at Sacks and Co. (Glass' publicity agent company) informed me that he would not be able to access this score. I have contacted Schirmer Music several times requesting a perusal score of *Secret Window*, both by email and by phone, and have not received any direct contact about the availability of this score as of yet. I have also attempted to contact Geoff Zanelli (the other composer for this film) and Alan Elliot (an uncredited composer for the film) – Alan Elliot did reply but was not able to provide me with any new information.

¹¹ Peter Winkler, "Writing Ghost Notes: The Poetics and Politics of Transcription," in *Keeping Score: Music, Disciplinarity, Culture*, ed. David Schwarz, Anahid Kassabian and Lawrence Siegel (Charlottesville, VA: University Press of Virginia, 1997).

¹² Nazir Jairazbhoy discusses the notion of "objective" transcription with some sort of "automatic device" compared with the subjective transcription by the human ear in his article "The 'Objective' and Subjective View in Music Transcription" (1977) in *Ethnomusicology* (1977): 264.

¹³ Winkler, 193.

¹⁴ George List, "The Reliability of Transcription," *Ethnomusicology* 18, no. 3 (September 1974): 353.

However, List concludes that, despite the discrepancies within the examples he provides, transcription notated solely on what the human ear hears is “sufficiently accurate. . .[and] reliable to provide a basis for analysis and comparative studies of the two aspects [of] pitch and duration.”¹⁵ List’s goal is to prove the reliability of “ear and hand” transcription, which he does through comparisons of various tunes as transcribed by various individuals.¹⁶ For Winkler, “the *primary* usefulness of transcription is the process, not the product.”¹⁷ Winkler considers transcription a personal interaction with the music, and therefore a subjectively interpretive task that can produce errors. Even with the inaccuracies and imperfections, transcription allows for analysis of music that could otherwise go unstudied.

Despite these possible discrepancies due to the subjective nature of transcription, Winkler provides validating points in his article for the answer to the question “why we transcribe music?” One of them is particularly relevant to the purpose of this thesis: “To Show What’s ‘Really There.’”¹⁸ For Winkler, transcription provides someone with no recording of the music a notion of how it might sound. However, Winkler emphasizes understanding a transcription as a “. . .blueprint. . .but it must be remembered that a transcription is a blueprint drawn *after* the building is built. And one must resist the temptation of mistaking the blueprint for the building.”¹⁹ The transcriptions of the film

¹⁵ List, 375-376.

¹⁶ List, 374-375.

¹⁷ Winkler, 200. Emphasis is Winkler’s.

¹⁸ Winkler, 193-94. Here “to show what’s really there” shows the sound as heard and written down by the transcriber who in this case is the present writer.

¹⁹ Winkler, 193.

score as heard within the context of the film will assist me in arguing what I hear as related to the narrative of the film.

While Winkler focuses on the usefulness and purpose of transcription, Philip Bohlman discusses music as representation through signs in his article “Music as Representation.”²⁰ Although Bohlman briefly discusses transcription, he focuses on various methods or means of musical representation in score form (as written out by the composer).²¹ “Music’s selfness is most fundamentally embedded in sound. . . sounds provide us with a *means of representing* by opening many possibilities of organization, and it is for this reason that ethnomusicologists often offer as a basic definition of music that it is ‘organized sound.’”²² Music is sound, but is read and analyzed through the representation of the sound with signs, or, notation. “The use of notation to represent music quite obviously relies on the belief in literate societies that it is possible to understand musical meaning by replacing sounds with signs.”²³ I can therefore analyze the score within the context of the narrative. Bohlman also discusses music as representative in a given narrative both by the extra-musical aspects (instrumentation, words) and through the sound itself (sonorities, pitches).²⁴ Sound itself is what I will focus on in this thesis.²⁵

²⁰ Philip Bohlman, “Music as Representation,” *Journal of Musicological Research* 24, no. 3 (2005): 213.

²¹ Bohlman, 207-8.

²² Bohlman, 211.

²³ Bohlman, 214.

²⁴ Bohlman, 215-16.

²⁵ Despite the strict nondiegetic scoring of *Secret Window*, the music does actively function within the diegesis, or narrative, although it is not audible to the characters on the screen.

Transcription solves the problem of a lack of score, and movie stills solve the problem of a lack of video with which to compare and relate the score. Movie stills connect the sound to the plot. It is in the analysis and comparison of these two aspects of the movie (sound and image) that we understand the function of this film score.

Current Film Scholarship

Presently, scholars still suggest multiple functions for a given film score. The function of a film score is more active than it used to be, and different opinions still exist on how significant a film score is and can be or should be within the context of the plot. While a film score is rarely the most important part of the film, it often works together with the movie stills or images within the plot of a film. Sometimes the score simply complements the image, and sometimes it works with the image to reveal or conceal the plot of the film. *The Shining* (Stanley Kubrick, 1980) is an example of a film where image and sound work together to convey a part of the film's plot. The film opens with an aerial shot of the drive to the Overlook Hotel accompanied by the *Dies irae* chant. K. J. Donnelly chronicles a list of films that use the *Dies irae* as a part of their score as a signifier of impending doom.²⁶ Together with the scenery in the opening of the film (an aerial shot of the road and mountains leading to the Overlook Hotel), the *Dies irae* (an aural signifier of impending doom) contrasts with the visual aspect of the opening scene,

²⁶ William H. Rosar, "The *Dies Irae* in *Citizen Kane*: Musical Hermeneutics Applied to Film Music" in *Film Music: Critical Approaches*, ed. K. J. Donnelly (Edinburgh: Edinburgh University Press, 2001), 110-11.

but with a purposeful meaning. The score actively comments on the plot of the film from the beginning. Despite the beautiful scenery that is found throughout most of the film, this movie is about the events at the Overlook Hotel and psychological descent of the main character played by Jack Nicholson that occur at the hotel initially foreshadowed by the *Dies irae*.²⁷

Secret Window also involves a psychological descent of the main character. The main characters of both *The Shining* and *Secret Window* struggle with writer's block and are trying to work through amidst isolation. In *The Shining* the main character takes his family to a hotel for the winter hoping the privacy will provide inspiration for his new book. In *Secret Window* the main character lives alone in a cabin in the woods (similar isolation). He is also currently working on a new book.

Similar to how the opening of *The Shining* uses music not to simply accompany a scene but to also comment on the plot of the film, the score to *Secret Window* actively comments on the plot of the film and, as will be shown, expresses the psychological state of the characters in the film. I focus on those sections of the film score to *Secret Window* that I call actively participating in and actively commenting on the plot.

Current film music scholars Claudia Gorbman, Anahid Kassabian, and Annette Davison offer a variety of possible film music functions from a more passive role to a more active role. Claudia Gorbman's subordinate narrative function has a passive role in

²⁷ K. J. Donnelly, *The Spectre of Sound: Music in Film and Television* (London: BFI Publishing), 47-48.

conjunction with the narrative of the film.²⁸ This subordinate narrative film score functions as a shadow of characters and themes within a film than plays a significant role in the plot of the film. The leitmotif role of film music is similar to the narrative role, but it functions as a 1:1 ratio of musical theme to character within a film. Its role is more active than that of subordinate narrative, but because of the visual correlation on screen to any musical motive, the score still takes a secondary position to the action and narrative on screen. In *Secret Window* there are scenes where the film score serves a subordinate narrative function, but that is not its only purpose.

Kassabian focuses on an active narrative function of film music in her book *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. For example, she discusses the film *Thelma and Louise* (Ridley Scott, 1991) and its use of pre-existing pop music and music composed for the film itself and the possible meanings to be inferred from the score as it is heard throughout the film.²⁹ The pre-existing pop tunes not only bring in prior individual association for many listeners, but they provide a specific commentary in conjunction with the image on screen when the song is heard. This type of film score has the potential to play a more active role for the audience if they recognize the pre-existing music and therefore allow outside associations to be drawn to the scene. The listener can formulate profound interpretations of the narrative which are not possible without a prior awareness and understanding of the music.

²⁸ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: BFI Publishing) 1987. The subordinate narrative function is often found in what is referred to as the classical Hollywood score – orchestral music written specifically for a film.

²⁹ Kassabian, 79-85.

Gorbman's method involves the least active score. The leitmotif function and Kassabian's methods both refer to a more active function of the film score. Similar to Kassabian's idea of using a more active score that comments on the image within the plot, Annette Davison asserts: "Using sound asynchronously – in counterpoint to the image – [enables] sound to add potential meanings through its juxtaposition with the visuals; sound could thereby operate as a further montage element."³⁰ Using sound asynchronously frees the film score from having to be completely subordinate to the action on screen to actively playing a part within the narrative itself that is not or cannot be done by the characters on screen. Glass and Zanelli combine both the leitmotif function and an active narrative function in *Secret Window* to reflect the characters within the film and the overall plot twist of the film. Not only do certain pitch classes represent specific characters within the film (leitmotif function), but the entrances of these pitch classes set against certain scenes in the film actively comment on the film's plot.

Cues

Richard Davis offers examples of musical cues or functions of film scores in his book *Complete Guide to Film Scoring*. He differentiates between three different musical cues, or functions, as follows: physical, technical, and psychological.³¹ Each of these

³⁰ Annette Davison, *Hollywood Theory, non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s* (Burlington: Ashgate Publishing Company, 2004), 60.

³¹ Richard Davis, *Complete Guide to Film Scoring* (Boston: Berklee Press, 1999), 142.

three cues fit into one of the functions of film music previously mentioned. A physical function can include setting the location of the film, indicating a certain time period that the film is set in, and increasing the intensity of the action seen on the screen. Physical function falls under Gorbman's subordinate narrative function. An example of setting the location of the film, or a scene in the film is found in the original version of Sabrina (Billy Wilder, 1954) when the main character is sent to Paris to learn how to cook. Along with providing an image of the Eiffel Tower, the music heard is fast paced and light hearted, aurally indicating that the location of the film has indeed switched to France.

An example of a film score being indicative of the time period is *The Man in the Iron Mask* (Randall Wallace, 1998). Set in the latter half of the seventeenth century, this movie is based on a novel by Alexandre Dumas. It follows the story of King Louis XIV of France and within the film there are royal festivities that are accompanied with music of the Baroque era indicated by the orchestration of strings, harpsichord and horns typical for that period. Using music to increase the intensity of the action seen on the screen is a feature that can be found in numerous "action flicks." One example is *The Fugitive* (Andrew Davis, 1993). The opening sequence in this film is an aerial shot of downtown Chicago, with interrupting black and white scenes of a woman who is currently being murdered. The soundtrack is a lyrical melody in the strings, but when the black and white scenes occur, there is a rhythmic overlay that is heard above the lyrical melody giving a sense of tension and urgency to what is happening in these scenes.

The technical function of a film score can be anything from providing continuity between scenes, or creating continuity within the entire film.³² The technical function also falls into Gorbman's subordinate narrative function. This is the most common function of a film score and is used at some point in most films. An example occurs in the film *Father of the Bride* (Charles Shyer, 1991). In the latter half of the film, the audience is privy to the steps and plans of preparing for the wedding of Anne. The soundtrack is used to accompany a slide show of these preparation moments, from trying on wedding dresses to throwing bridal showers. This allows the audience to participate in (through observation) the journey of wedding preparation but not spend much film time on scenes that are not significant within the plot of the film.

The psychological function can serve as a reflection of the intense drama that exists in the plot and/or create a psychological mood for the film. This function falls into both the leitmotif function and Kassabian's more active functioning film score. The psychological function tells of unseen implications within the plot and in a similar manner sets the audience up in expectation of one thing only to provide another within the story line.³³ One example of a film's score telling of unseen implications within the film occurs in *The Dark Knight* (Christopher Nolan, 2008). A unique aspect of this film is the media hype built around the anticipation of seeing the actor Heath Ledger as the Joker (and villain) in the film. An image of the actor as the Joker (especially his face) was not revealed to the public prior to the opening of the film. Therefore, a significant part of seeing this film was waiting for Heath Ledger to make his first appearance on

³² Davis, 144-45.

³³ Davis, 143-44.

screen as this character. The film opens with an aerial shot of Gotham City and quickly focuses in on several different people in clown masks who are preparing to rob a bank. One of the first sounds heard is a low edgy string sound on a “D.” It enters in quietly beneath a different part of the soundtrack, an example of Kassabian’s “sneaking.” In the beginning it is just on a “D”, but later on in the film this sound is expanded and ascends chromatically. At first, pitch class D as being representative of the Joker is not perceivable to the audience. However, throughout the course of the film the return of this sound, in association with the Joker either physically on screen, or soon appearing on screen, is better understood as representing the Joker’s presence. Therefore at the beginning of the film while it is impossible to tell which of the masked men the Joker is, or if he is even in the opening scene upon the initial viewing, the film score gives us the answer.

Confirming that the edgy string sound beginning on a D is in fact the “sound of the Joker,” is the composer for the film, Hans Zimmer. In an interview called “The Sound of Anarchy,” Zimmer walks the viewer through the process he took in creating the sound to purposefully represent the character of the Joker even when he is not visually accessible on the screen just yet: “I was trying to get it down to the most minimal thing that could say exactly what I wanted it to say so that when you hear even a hint, you could just hear a second of this thing and know the Joker was lurking somewhere.”³⁴ Therefore the sound that is heard on screen (as Zimmer describes it, two notes clashing on the cello) purposefully represents the character of the Joker even if he is not always on

³⁴ “The Sound of Anarchy” Special feature of *The Dark Knight*, directed by Christopher Nolan (2008, Burbank, CA, 2008), DVD.

screen at that moment in the film. Zimmer wanted to “define a character in one note.”³⁵ This technique of “[defining] a character in one note” is what I hear in the score to *Secret Window*.³⁶ Just as in *The Dark Knight*, where one note is used to represent a character both when he (the Joker) is on and off screen, the score to *Secret Window* uses one pitch class to represent the character John Shooter. However, *Secret Window* takes it one step further by allowing two separate pitch classes (pcs) to represent two separate characters, Mort Rainey and John Shooter. As the plot follows the interaction between these two characters the score contains multiple moments of interplay between the two pcs E-natural and D-natural, actively commenting on and reflecting the plot.

Secret Window contains all three types of soundtrack functions as previously mentioned, but I will focus on moments within the film that function psychologically and in conversation with the movie stills and action within the film itself due to the psychological nature of the plot (main character with multiple personalities).

The methods and functions of film music most present in *Secret Window* are:

1. Assisting with the overall narrative of the film (mood music, emotions, etc.)
2. Depicting action on screen
3. Using themes as leitmotifs: representing certain characters, situations, or objects within the film.
4. Suggesting certain meanings/statements about characters or situations – resulting from connotations of certain music (factors of music external to the film itself, but that can bring with them possible interpretations of meanings for any particular scene)
5. Playing a more active role within the film’s narrative – the score not just as a desired accompanimental figure, but as a necessary part of the film, without which the audience would miss key details of the plot line.

³⁵ “The Sound of Anarchy.”

³⁶ Using one note to represent a character, or, in the case of *Secret Window*, a personality.

The last two functions listed above suggest an active role within *Secret Window* and these are what I will focus on in my analysis of the film score. The next section will address issues of various types of listening, focusing on what is relevant for film music, and more specifically, what is relevant for *Secret Window*.

Modes of Listening

Having established how the score can and does function within *Secret Window*, it is important to address how listening and perception of a score occurs as it is encountered throughout the film. Film music analysis involves a certain type, or what Ola Stockfelt calls, *mode of listening*.³⁷ Film score analysis is more complex than the analysis of the notes on a page, for it demands an analysis of the score in relation to other aspects of the film. It also must take into account how the score is perceived by the audience as well as (when accessible) the way the composer intended the score to be perceived within the context of the film. Stockfelt defines his *modes of listening* as “[denoting] different ways of listening. . .[and] different things for which a listener can listen in relation to the sound of music.”³⁸ He begins with an anecdote about recognizing an altered version of Mozart’s Symphony no. 40 and becoming increasingly frustrated with this version that

³⁷ Ola Stockfelt, “Adequate Modes of Listening,” in *Keeping Score : Music, Disciplinary, Culture*, ed. David Schwarz, Anahid Kassabian and Lawrence Siegel, (Charlottesville: University Press of Virginia, 1997), 129-126.

³⁸ Stockfelt, 132.

was only realized by himself once he started focusing on the music heard as opposed to all of the other sounds of life; roaring engines, and the deafening hiss of the vents.³⁹

In listening halfheartedly (what Stockfelt calls “idle listening”), Stockfelt did not have to confront what, to him, was a horrible revised version of this traditional classic.⁴⁰ Despite his displeasure with this revised version of the symphony, it engaged him nonetheless in continuing to listen and consider his current setting of hearing the piece compared to other possible scenarios where one might hear Mozart’s symphony being performed. This experience prompts a discussion of various situations in which people find themselves listening to music of some sort and their individual level of awareness in absorbing the music heard, an example of which is the radio played over the loudspeaker at a grocery store.

For Stockfelt, an adequate mode of listening is not limited to “autonomous expert listening,” but rather takes into account all of the factors affecting when and where music is being heard.⁴¹ In considering a film score within the context of the film, autonomous expert listening would not be adequate because of the other interconnected aspects of the film that are also to be engaged. The score is a part of the film-watching experience, therefore, a different type of listening mode should be employed that takes other factors into account. If a person purchases the soundtrack to a film or attends a concert where music from a film is performed, the listening mode shifts to an autonomous one.

According to Stockfelt, we should not limit our understanding of music by claiming that

³⁹ Stockfelt, 129.

⁴⁰ Stockfelt, 141.

⁴¹ A focused style of listening that is considered a common aspect/ritual in attending a professional concert. Stockfelt, 138.

some ways people hear and are introduced to music are invalid when not occurring in an academic or professional environment:

To listen adequately hence does not mean any particular, better, or more musical, more intellectual, or culturally superior way of listening. It means that one masters and develops the ability to listen for what is relevant to the genre in the music, for what is adequate to understanding according to the specific genre's comprehensible context.⁴²

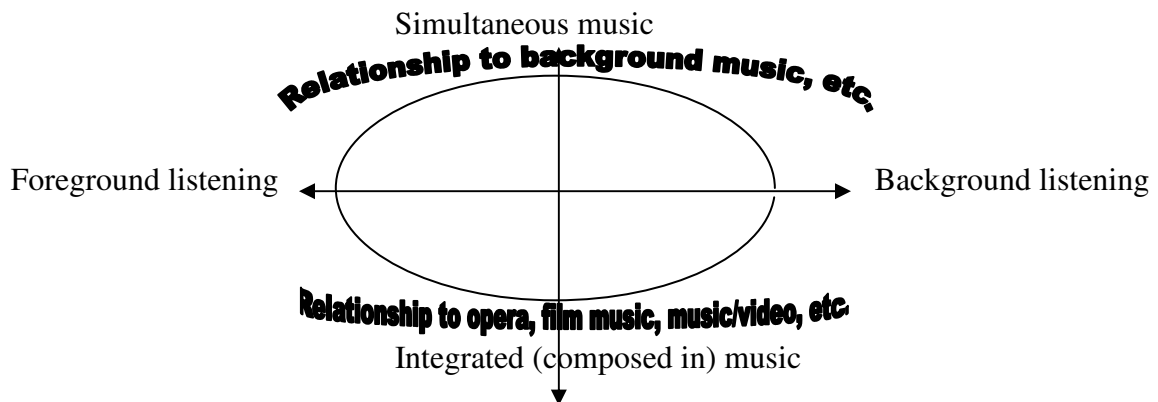
For Stockfelt, adequate listening takes into account music within its specific setting. He offers the example of someone attending a blues-rock concert whose purpose is *not* to discern chords and key relationships within each song, but rather to appreciate the style of the music and the abilities of the individuals on stage and the overall effect of the performance.⁴³ Similarly, one would not pick a movie to watch for the sole desire of listening to its score. Instead, the music is one of several integral parts in the overall effect of the film.

With these different listening modes in mind, Stockfelt produces a chart (shown below) that demonstrates the various extremes of listening modes, and the boundaries into which everything else falls.

⁴² Stockfelt, 137.

⁴³ Stockfelt, 137.

Listening Modes Chart:⁴⁴



For Stockfelt there are different levels of listening to music according to how aware the listener is of the music and how much, if at all, does he engage himself with the music? The vertical axis addresses the placement of the music itself within a given setting. Simultaneous music refers to music heard over a loudspeaker while shopping at a grocery store: music that works against its environment. Integrated music is simultaneous music that works with the other activities being experienced at any given moment, such as the soundtrack in a film. The soundtrack can provide insight into the overall narrative of the film if the audience member actively participates in the listening process and absorbs all the film has to offer at any given moment.

Stockfelt's "integrated music" could play an important role in fully appreciating the film *Secret Window* in discerning how the score, images, and plot work together. In order to appreciate some analytical remarks, a synopsis of the film is offered.

⁴⁴ Stockfelt, 140.

Film Synopsis

The film opens with a close up of its main character, Mort Rainey.⁴⁵ Mort begins talking to himself while sitting in his car in the snow outside a motel. He is debating whether or not to leave or go in. After a few moments, he runs into the motel office, grabs a key, and then barges into one of the motel rooms to discover a man and woman in bed together. Mort yells and the camera pans away from the three actors on screen as the first moment of the soundtrack is heard and immediately followed by the opening credits accompanied by soundtrack.

The end of the opening credits zooms in on Mort in a cabin in the woods and informs the audience that the time is now six months later (after the opening scene). Mort, asleep on his couch, is awakened by a knock at the door. A strange man had come accusing Mort of stealing his story. The two have a conversation in which Mort denies any such claim. After a few minutes the man leaves a copy of his manuscript on the front porch, and then drives away. After he drives off, Mort opens the door again, and looks at the cover of the manuscript, discovering that the man's name is John Shooter. Mort throws the manuscript away and goes back to sleep.

The next scene shows Mort at his computer, working on a story. His maid is also at the cabin, cleaning up the first floor. Mort demonstrates frustration with his maid, and then goes downstairs to discover the manuscript that Shooter left has been removed from the trash can and put on his kitchen table. The maid enters and explains that she found it

⁴⁵ Mort Rainey is played by Johnny Depp.

and took it out of the trash sure the manuscript had landed there by mistake. Mort sits down and begins to read the story and is suddenly startled. He searches for a book of short stories he wrote, pulls it out and begins comparing one of his stories to that of Shooter's. He begins to panic as he realizes that the stories are almost identical.

This triggers a memory for Mort, and we see the same blonde woman from the opening scene in the hotel room appear on screen. She moves a piece of furniture, and discovers a hidden (or secret) window. She expresses excitement over discovering a place for the garden she's been wanting to plant. The memory (and the woman) fade and Mort continues comparing his and Shooter's story. He searches for a cigarette as his maid informs him that she is done cleaning and leaving for the day. After she leaves, Mort returns downstairs and takes a nap on the couch. He is awakened by a phone call from Amy (the blonde lady from the opening scene and from Mort's memory) who we later discover is Mort's ex-wife. Mort asks her if she remembers anything strange about the time when he was writing "Secret Window."⁴⁶

The next scene includes Mort going for a walk where he encounters Shooter again. The two discuss who actually wrote the story first, and Mort claims he wrote and published it before Shooter did (1994 vs. 1997), Shooter demands proof. Mort returns home, hesitant in calling Amy who has a copy of the magazine where Mort published his story. Mort falls asleep, and when he wakes up, he discovers that his dog has been killed by Shooter who left a note on his door.

⁴⁶ "Secret Window" is the name of the short story that is almost identical to that of Shooter's story ("Sowing Season").

After burying his dog, Mort goes to the local police office to file a report, but does not receive much help from the Sheriff. He therefore decides to hire a detective in New York. After discussing the situation with Karsch (the detective) Mort drives by Amy's house (his old house) where Amy and Ted (the man from the opening scene whom Amy left Mort for) are shown leaving. Mort sits in his car parked across the street, and the next scene shows Mort arriving back home late at night. Karsch is parked in the driveway waiting on Mort to get home. The two go over the house to make sure Shooter is not there. Karsch leaves, and then Mort hears something upstairs.

After attacking his bathroom mirror thinking Shooter was waiting for him, Mort goes outside to release a mouse he discovered in the bathtub. He lights a match to smoke a cigarette and Shooter walks up behind him. The two have a conversation again about Shooter's accusations against Mort stealing Shooter's story. Shooter informs Mort that he wants him to fix the ending to the story. This time the confrontation gets physical, and Shooter threatens Mort to hurt Amy as well. Shooter walks away.

Later we see Mort up late at night acknowledging the fact that Shooter's ending is indeed a good one. The next scene shows Mort eating chips, and plugging in his phone. It rings instantly and on the other line is Amy informing Mort that someone had burned down their house. Mort drives out to the remains of their house, and along with Amy and Ted deals with insurance agents going over the inventory of what was destroyed in the fire. After the long day Mort arrives home and receives a call from Karsch. Mort's main concern at the moment is that the evidence to get Shooter off his back was destroyed in the fire. Karsch does not want Mort talking to Shooter alone anymore. Karsch informs

Mort that he has placed an order to have a copy of the proof sent to Mort overnight, and the two agree to meet in the morning to talk to a witness (Tom) who Mort claims saw Shooter.

Mort wakes up the next day, realizes he overslept, and rushes to meet Karsch and Tom. He cannot seem to locate them. Mort returns home for a moment and receives a call from Shooter telling him to return to where they met the other day. Mort arrives at the location to discover Tom's car with a dead Karsch and Tom inside. He passes out and when he wakes up, Shooter is there. Shooter informs Mort that he is setting him up to take the fall for these murders, therefore Mort drives the vehicle off of a cliff into the lake below. Mort returns home and receives a phone call from Amy. The two argue, and Mort leaves to go pick up the proof from the post office. Amy drives down to Mort's cabin to get him to sign the divorce papers.

After Mort picks up the package containing a copy of the magazine, he arrives home to discover that the pages allotted to his story have been ripped out. He goes inside his cabin, and begins talking to himself. A second Mort appears, and Mort realizes that Shooter does not exist at all, but Mort himself is responsible for killing the dog, burning the house, and murdering Tom and Karsch. Amy arrives at the cabin as Mort's personality completes the descent into Shooter, and Shooter completely takes over Mort's body and mind. Inside the cabin, Mort chases Amy, attempting to kill her. Just at that moment, Ted arrives and unaware of the situation, he walks to the side of the cabin, and is killed by Mort. Mort returns to Amy and kills her as well, but the actual killing is not shown on screen.

The final scene begins with Mort in town buying groceries. The town people act awkward around him. The Sheriff then drives up to Mort's cabin to request that he do his shopping elsewhere. He informs Mort that even though they cannot prove it yet, they know what he did. Mort seems to ignore this, and simply tells the Sheriff that the ending is all that really matters, and "this one is perfect". The final shot is of Mort taking a bite of corn after the camera pans down to the garden below the window discovered by Amy earlier in the film.

This study will attempt to show how the score for *Secret Window* functions within the diegesis of the narrative action of the film through the treatment of pitch classes D-natural and E-natural.⁴⁷ By examining my transcriptions from *Secret Window* I will demonstrate how the music is actually incorporated into the film as opposed to traditional "cueing" as discussed in the current literature (i.e. diegetic vs. nondiegetic scoring, "sneaking," application of extra-musical meaning).⁴⁸ My examination and analysis of the transcriptions will show how I hear certain pitch materials in the film score actually portraying the duality of the main character through detailed analysis at relevant moments in the film.

⁴⁷ The main focus is on D as a pitch axis, with exploration of the note E as a temporal shift of this focus to represent the main character (Mort).

⁴⁸ Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (New York: Routledge, 2001), 95. Concerning music within a film, the terms diegetic and nondiegetic refer to the manner of incorporating the music into a specific scene. If the music is diegetic, then it is perceived as being heard within the context of the narrative – a character singing on screen or a character turning on a cd player that is audible to the audience. Nondiegetic music is understood as not being heard by the characters in the film, but audible to the audience viewing the film. The term "sneaking," as discussed by Anahid Kassabian, refers to the technique of bringing in the film score through ambient noise on screen so as to hide (or sneak in) the entrance of the score – the audience, therefore, is not distracted by the initial entrance of the score.

Chapter 2: Film Score Analysis

Main titles

This first section of analysis rigorously explores the opening scene before any soundtrack is heard in order to set apart the first entrance of the musical soundtrack, which, for my interpretation, is a significant sound occurring in a significant way.

The film opens with a muffled sound quickly revealed as windshield wipers sweeping across the front of a car with its engine idling. The main character, Mort Rainey, is inside the car and begins speaking to himself in a voiceover: “Turn around. . .turn around. . .turn the car around, and get the hell out of here.”⁴⁹ See example 1 below for a close up of the main character that lines up with this audio.



Example 1: *Secret Window* 0' 27''

⁴⁹ 0' 27'' – 0' 34'' into the film.

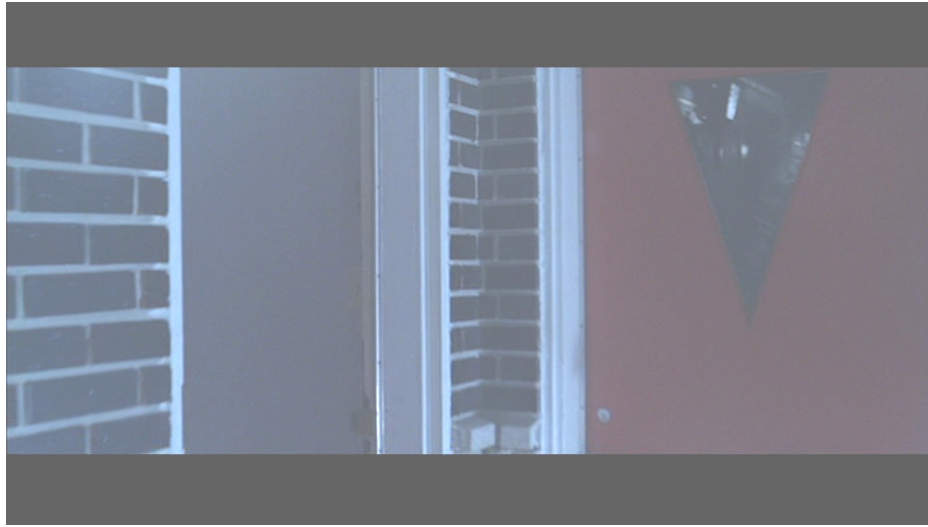
The first few minutes of the film reflected above contain no musical soundtrack, but rather a conversation that the main character, Mort, is having with himself about whether or not to “go back.”⁵⁰ After these first few minutes of conversation and immediately before the initial musical soundtrack entrance occurs, the shot in example 2 following page is on the screen.



Example 2: *Secret Window* 2' 15''

Even though Mort's wife is hidden behind him in the shot above, there are three people on screen at this moment. The camera quickly pulls back, and the still in example 3 below is the visual the audience has to associate with the sound in example 4.

⁵⁰ 0' 57'' into film. Although it is unclear to the audience what Mort is referring to at first, it is quickly revealed that Mort is at a Motel attempting to confirm his wife is cheating on him.



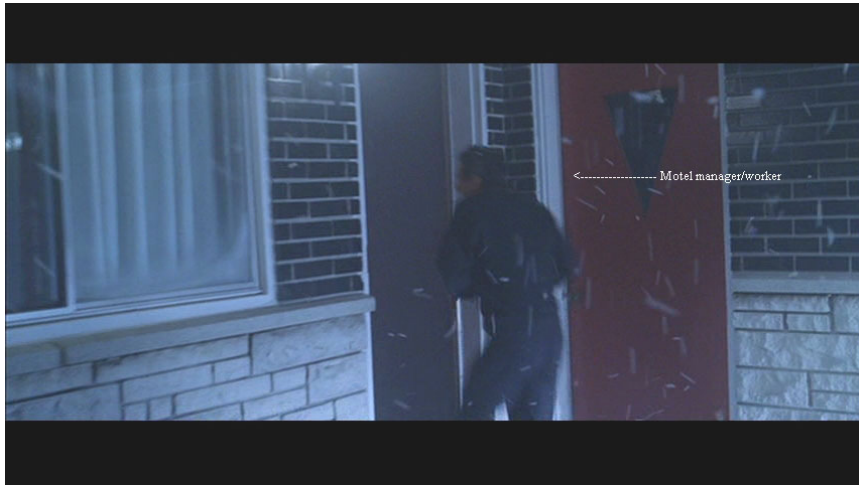
Example 3: *Secret Window* 2' 17''

As seen in example 3, there is no one on screen. The sound heard at this moment played by piano, string bass and low brass in a low registered open perfect fifth D-A (see example 4):



Example 4: *Secret Window* 2' 17'' – 2' 22''

The lack of musical soundtrack prior to this moment makes the open fifth of A over D purposefully noticeable. In the example 5 below, someone else is seen running into the motel room immediately after the soundtrack begins.



Example 5: *Secret Window* 2' 18''

The lack of a character with which to associate the initial soundtrack entrance reflected in examples 3 is framed by moments, seconds apart, where there are characters on screen (shown in examples 2 and 5). Throughout the entire opening minutes of the film, Mort is on screen. Even if the audience cannot see him, he is understood as being in the scene. As shown in example 6, there is a shot where the audience sees the car Mort is driving. Even though his actual body is not visible, he is still understood as being in the shot.



Example 6: *Secret Window* 1' 14''

There are a few seconds after Mort grabs the key to the motel room and is driving up to it where he does not appear on the screen. The viewpoint of the camera in this shot, however, suggests closing in on the motel room door through the eyes of Mort until he exits his vehicle and he is on the screen again (see example 7).

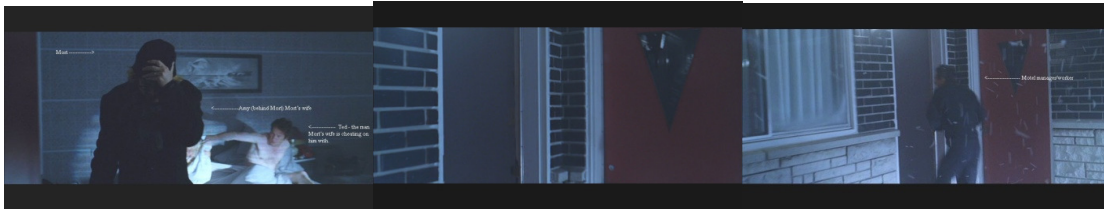


Example 7: *Secret Window* 1' 48''

In the above image, the audience's view is that of Mort's view as if we are momentarily seeing the world through Mort's eyes. Even though Mort is not visible in the above shot, his presence is assumed.

The few seconds between the shot of three people in the room (example. 2) and the shot of one person running into the room (example 5) signal the only time in the film so far where there has been no actual or understood person within the shot of the camera (example 3 at 2' 17''). The fast pace at which the camera backs out of the hotel room

(2' 17'' into the film) dramatizes the main pitch heard at this moment (pc D). Example 8 demonstrates a succession of three shots which frame a shot with no characters with bookend shots of people. The middle shot with no one on screen is the moment that the soundtrack enters.



Example 8: 3 consecutive stills – *Secret Window*

2' 15''

2' 17'' (1st musical
soundtrack entrance)

2' 18''

I emphasize the lack of characters onscreen when the musical soundtrack first enters because I interpret pc D as representing the character of John Shooter, who is a physical representation of Mort's other personality. An important part of my analysis lies in the fact that the character Shooter, while he physically exists as a separate actor within the film, is actually a physical representation of Mort's other personality, and therefore he is a figment of Mort's imagination. It is therefore appropriate that the first time pc D is heard, it occurs with no physical body onscreen.⁵¹ This lack of a visual representation of Shooter with pc D contrasts with a later close up of Mort at the end of the Main Titles and the pitch I associate with Mort's personality (pc E natural) throughout the film.

⁵¹ This is the same technique Hans Zimmer incorporated in *The Dark Knight*. Pc D-natural is heard first, and later understood as representing the presence of the Joker in the film, despite the character not being present upon the first occurrence.

I hear pc D-natural as representing the character John Shooter, Mort's other personality. The film begins with the musical introduction of Shooter's character (pc D-natural), and then rises to that of E-natural (Mort's character) within the first five minutes of the film. The remainder of the film follows the psychological descent of Mort Rainey's personality into that of John Shooter's. This thesis will focus on this long term descent throughout the film. This descent is reflected in the treatment of pcs E-natural and D-natural as shown below:

E-natural



E-flat



D-natural

E-natural descends through E-flat to D-natural by the end of the film.

After this initial sonority of A/D, (example 4) the score flows into the Main Titles of the movie. Over the remnants of the opening sonority enters what sounds like a G-based modality (see example 9).

"a" section: entrance of main titles
of held D of opening sonority

2' 17" first m.s. entrance 2' 22" 2' 24" b section: G phrygian mode+ (use of 3 flats with G in bass) 2' 30" 2' 38" 2' 45"

Example 9: *Secret Window* 2' 17'' – 2' 52'',⁵²

Two seconds after the G-based modality is heard, a lower voice with A-flats enters suggesting G Phrygian. The held bass note of pc G-natural with the use of three flats (B-flat, E-flat, and A-flat) sustains the G Phrygian sound for 30 seconds (2' 22'' – 2' 52''). This section in G Phrygian takes two ideas, both found from 2' 22'' – 2' 29'' (marked “a” and “b” in example 9 above) and repeats them. Despite the lack of A-flats in the “a” sections of this first larger section, the held G in the lowest part/voice maintains a G modal feel and the lack of A-naturals contributes to the overall affect of G-Phrygian. A-flat occurs in the lower voice and is not changed or altered to a-natural in the upper voice. While different in melodic content, the lowest pitch for both lines is G-natural thereby suggesting a G based mode. The “x”ed out note heads in example 9 are the pitch classes

⁵² In each transcription, the pitches and time stamps are exact. The organization of voices and “rhythms” are approximate.

(C-sharps) that are not found in G-Phrygian. G Phrygian should include C natural; in this section, however, there are no C-naturals, just C-sharps (see Example 10 below).

section "a" entering over A/D fifth;
C-sharp does not belong to G phrygian
and is the only pitch used here that does
not belong to G phrygian

2' 22" 2' 30"

Example 10: *Secret Window* 2' 22'' – 2' 30''

All of the pitches in example 10 above taken from the transcription of the score are members of G Phrygian except for the C-sharp. Locally, C-sharp is an altered pitch of G Phrygian. In the context of the entire Main Titles section, C-sharp functions as a lower neighbor to D-natural.

The next section of the main titles (2' 53'' – 3' 34'') uses two versions of all natural pitches (E Phrygian and A Aeolian). Unlike the previous section, the two voices here (upper/lower) do not have the same bass note and consequently I hear the lower voice outlining E Phrygian and then moving to A minor which alternates the natural fifth scale degree with the flat fifth scale degree (or pc E-natural with pc E-flat); see example 11.

2' 53" section "a": E phrygian
(E as dominant of A minor) 3' 00" section b: E-flats that do not
belong in A minor

3' 14" 3' 21"

Example 11: *Secret Window* 2' 53'' – 3' 34''

Section a of this Example in conjunction with section b causes the E to sound like it is functioning as scale degree 5 in A minor. The note that does not belong in either of these modes is E-flat, but it occurs only in the A minor subsections, not the E Phrygian subsections (see example 12):

2' 53" section "a": E phrygian 3' 00"

section "b": A minor with alternating natural and flat scale
degree 5 in upper voice

Example 12: *Secret Window* 2' 53'' – 3' 13''

Similar to the G Phrygian section earlier, there is only one note that occurs which does not belong. Also similar to the G Phrygian section, the note that does not belong only occurs in one of the subsections. In the G Phrygian section, it was a C-sharp only occurring in the “a” section, and here it is an E-flat only occurring in the “b” section. Locally, the E-flat is an altered fifth scale degree of A minor. In the context of the entire Main Titles, and for the entire film, pc E-flat is an upper neighbor to D-natural.

The Main Titles begin with a focus on pc D-natural, which rises up to a focus on pc E-natural by the end of the first section of musical score through E-flat. This initial rise heard in the Main Titles by whole step through pc E-flat is mirrored throughout the rest of the film. Mort’s personality (pc E-natural) eventually descends into that of Shooter (pc D-natural) through pc E-flat. Just as pc E-flat is used in the opening main titles as an upper neighbor to pc D-natural (ex 10) and serves as an altered scale degree 5 in a minor (ex 11 and 12), it functions as the connection between pcs E-natural and D-natural within the plot of the film and as Mort’s altered personality before it completely descends into that of Shooter (pc D-natural).⁵³

The Main Titles of the film alternate between these two modal sections previously described (ex 9-12). However, 3’ 35’’ into the film, the two seemingly separate lines are stacked together (see example 13).

⁵³ The use of pcs E-natural and E-flat aurally reflect the Mort’s instability, as well as foreshadow the eventual descent into D-natural (Shooter).



Example 13: *Secret Window* 3' 35'' – 3' 54''

Example 13 above shows how the previous sections have been stacked on top of each other and slightly altered. Upon comparing section a in example 10 with section a in example 13, one can see that the difference is there is no C-sharp in example 13.

Similarly upon comparing the b sections of examples 10 and 13, the difference is a lack of A-flat. This would seem to suggest that we are no longer in G Phrygian, but G minor.

The large scale structure of the Main Titles is still rising from D-natural through E-flat to E-natural. If the previously separate voices of the G Phrygian section are now stacked on top of each other, one expects the same treatment of the E Phrygian/A Aeolian sections as well. That expectation is fulfilled at 3' 54'' into the film (see example 14):



Example 14: *Secret Window* 3' 54'' – 4' 06''

As is shown in example 14 above, the previous a section is now in the upper voice (example 12) with the “b” section (example 12) heard at the same time in the lower voice. Just as the C-sharp has been removed from the G-Phrygian section, here there is no E-flat heard in the A minor section of the top voice.

The use of pc C-sharp in the first G Phrygian section (example 10) places emphasis on pc D, as shown in example 10. The use of pc E-flat in the first A minor section (example 12) also places emphasis on pc D natural. The alternation between pc E-natural and E-flat already hints at the psychological struggle and eventual descent that pc E-natural makes down to pc D natural. If we accept that the pc E-flat does not belong to the modes used in this section, then the question must be asked why it occurs in the score. I propose that the function of the pc E-flats in this section suggest an instability/alternate personality of pc E-natural (is it E-natural, or E-flat?). This instability of pc E-natural is significant in my understanding/claim that pc E-natural represents Mort, whose personality eventually descends into that of Shooter (pc D natural) through pc E-flat. I hear this aural descent as representative of Mort’s personality eventually giving in to that of Shooter.

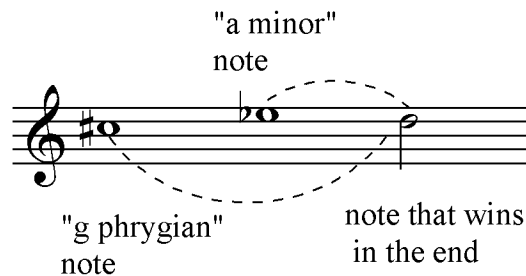
If we take the two pitches that do not belong in the first two sections of the Main Titles (x-ed out note heads in example 15a and 15b), then the pitch (or character) that prevails or “wins” is already being hinted at (see example 15c).

a. G Phrygian section

b. a minor section



c.

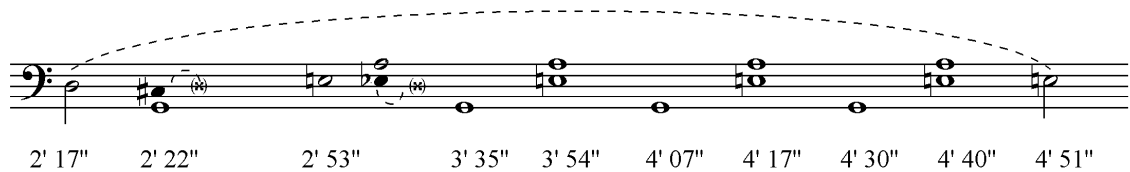


Example 15: *Secret Window* reduction

The two altered pitches (pitches occurring out of the modes), C-sharp and E-flat, found in the first two sections of the Main Titles (2' 22'' – 3' 35'') are both a half step away from pc D (ex 15c). These extra pitches imply which of these two pitches (D or E) is most important (see Example 15 c). Since I am attributing pcs D and E each to a specific character or personality (Shooter and Mort respectively), the extra pitches indicate which personality (Shooter, pc D) “wins” out in the end.

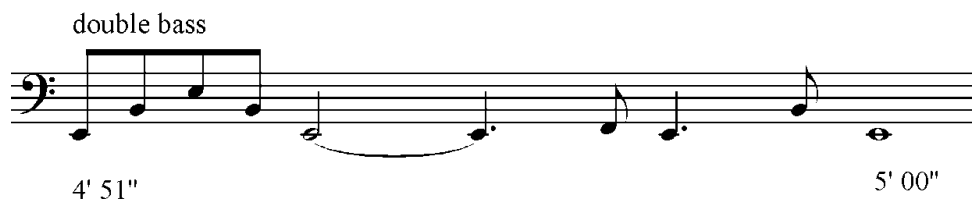
The alternating of modes between the two two sections (in the first section G Phrygian, in the second section E Phrygian and A minor) ends and just one monophonic line in the double bass outlines the E Phrygian mode. The time stamps for each

alternating section including the opening A/D and ending E sonorities are shown in example 16.



Example 16: Main Titles Reduction

The blackened note-heads in Example 16 above indicate the pcs that do not belong in the modes used in those sections, and the x-ed out note-heads indicate how I hear pcs C-sharp and E-flat functioning throughout the film. Both pitches indicate/foreshadow the eventual descent back down to D-natural.⁵⁴ The pc E-natural shown at 4' 51'' in example 16 above indicates an arrival in E-Phrygian; the transcription of which is seen below in example 17.



Example 17: *Secret Window* 4' 51'' – 5' 00''

⁵⁴ Despite this first section of musical score ending in e-Phrygian (an overall rise from pc D-natural to pc E-natural), the overall trajectory of the film is a descent back down to D-natural, hinted at by non-mode tones pc C-sharp and E-flat.

Just as the music aurally zooms in on its goal of pc E for the moment by stripping away excessive lines and pitches, the camera zooms in for a full body shot of Mort Rainey (see example 18 on the following page). By doing so, the audience is encouraged to associate this sound with the character being framed in example 18 on the following page:



Example 18: Mort with pc E, *Secret Window* 4' 51''

The still above aligns with the E notated in example 17 occurring 4' 51'' into the film. Different than the initial sonority unassociated with a character on screen, here, the low pc E from example 17 occurs with the frame seen in example 18. The contrast between sound with no character and sound with framed character already indicates which character (or personality) exists within the reality of the film and which does not.⁵⁵ The psychological signification of pc D representing Shooter and pc D rising up to pc E

⁵⁵ John Shooter = pc D; he is rather a physical representation of an alternate personality of Mort Rainey, who is represented by pc E-natural.

which represents Mort Rainey is that Mort is a better person than Shooter, and that there could be/will be an eventual descent from pc E-natural, or Mort, back down to D-natural, Shooter. The final pc E heard 5' 00'' into the film (see example 17) fades away as the camera continues to close in on Mort, and the plot of the film quickly begins to unfold as we are introduced to Shooter's character moments later.

At the close of the Main Titles, the audience is informed that time is now six months later after the opening scene. The entire soundtrack heard with this transition is found in appendix A, example 1.

The Main Titles begin with pc D, and end on pc E. This rise from D – E at the beginning of the film sets up a possible expectation of a descent from E back down to D at some point in the film. If this is the case, then the expectation for the audience is that Mort will eventually give in to Shooter's personality (or pc E-natural will descend into pc D-natural). This descent does occur at the film's climax. Pc D represents Shooter and pc E-natural represents Mort. I claim pc E-flat functions as the aural descent between pc E and pc D (Mort and Shooter respectively). I hear the descent from E-natural down to D-natural through E-flat as reflecting the psychological descent of the main character throughout the film. Analysis of following scenes in the film will explore how pc E natural, E-flat, and D natural interact with each other and in association with their characters in the film and how, ultimately, pc D, or the bad guy, "wins."

After Shooter is Introduced

After the Main Titles end (on pc E) with a close up of Mort laying on his couch at his cabin, there is a knock at the door. Mort answers the door and the audience sees the character Shooter for the first time (see example 19 below):



Example 19: *Secret Window* 5' 31''

Shooter accuses Mort of plagiarizing his story. After a few minutes of arguing back and forth, Mort sends Shooter away, dismissing the notion that he “stole Shooter’s story” (5’ 32’’). As Mort closes the door on Shooter, Shooter places a copy of his manuscript on the porch, returns to his car, and drives off. Mort waits and watches Shooter from inside the cabin. The still seen in example 20 on the following page is synchronized with the musical entrance in example 21 below it:

association I am claiming for Mort (pc E).⁵⁶ An upper melodic line heard in the violins enters on an E-natural (7' 08'').

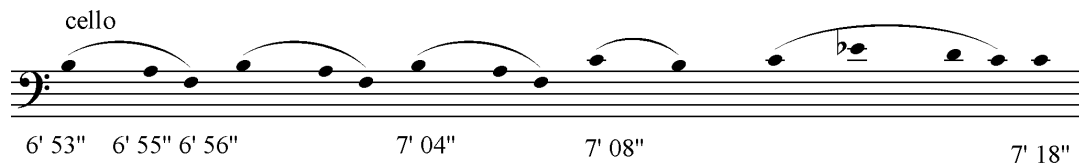


Example 22 : *Secret Window* 7' 08''

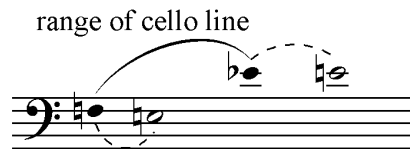
The aural alignment of the E-natural entrance in the violins with the close up of Mort reaffirms the association of pc E-natural with Mort's character (see example 22). Therefore even with the absence of music from 5' 03'' – 6' 52'', there is a confirmation of pc E-natural, which ended the Main Titles: pitch class E-natural understood as representative of Mort's character. The bass drum and low brass enter 7' 32'' into the film and affirm E-Phrygian with its iteration of E-natural throughout the rest of this section of musical score (see example 2 of appendix A for entire transcription).

⁵⁶ See example 27 for the entire transcription of this section.

While the cello line does not contain an E-natural it, approaches pc E-natural both from a half step above and below, as the range extends from F-natural (a half step above E-natural) up to E-flat (a half step below E-natural), see examples 23 and 24:



Example 23: *Secret Window* 6' 53'' – 7' 18''



Example 24: *Secret Window* 6' 53'' – 8' 07'' reduction of cello line

The range shown in example 24 stretches from a half step above E-natural to a half step below E-natural without actually sounding an E-natural in either octave. As in the Main Titles E Phrygian/A minor section, here the E-flat is a non-chord tone (example 23). This inclusion of non-chord tone pc E-flat belong draws attention to pc E-flat. Pc E natural being emphasized by its iterations throughout the scene in the lowest voice suggesting E-Phrygian. The constant iteration of E-natural on the piano, bass drum/low brass and the upper melodic line in the violins with E-naturals are representative of Mort's personality before it begins to descend to that of Shooter (represented by pc D). This emphasis on E-flat directs the listener to understand both pc E-natural and pc E-flat in association with Mort's character. The association of pc E-natural and E-flat with Mort's personality

reflects the instability of Mort's personality. Pc E natural represents Mort's personality; Pc D natural represents Shooter's personality. Pc E-flat is the pitch in the middle that reflects the descent (resulting from Mort's instable personality) from E natural down to D natural. PC E-flat becomes important quickly as the plot unfolds and Mort's descent into Shooter (or pc E and E-flat's descent into D-natural) begins.⁵⁷

After this affirmation of pc E-natural being associated with Mort's character, there is another musical soundtrack break in the film (8' 07'' – 12' 16''). Mort throws out Shooter's manuscript, and is then seen in front of his computer working on a story of his own. His housekeeper is cleaning up the cabin, and Mort proceeds to have a conversation with his dog and himself about the quality of the story so far, and his annoyance with the housekeeper. He heads downstairs to grab a drink and sees Shooter's manuscript on the kitchen table. He opens it up and begins to read, only to discover that the story is strikingly similar to one of his own works. Mort searches for his own version of the story, sits down, and begins comparing the two:

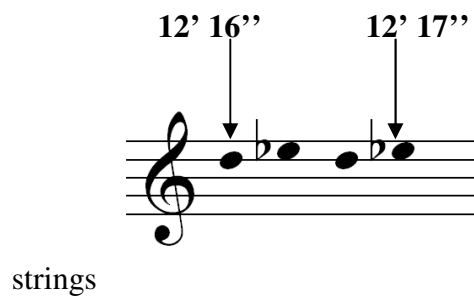
A woman who would steal your love when your love was all you had, wasn't much of a woman – that, at least, was Tommy Haverlock's opinion. He decided to kill her. He even knew the place he would bury her – the exact place. . .the little patch of garden she kept in the extreme angle formed where the old and new parts of the house came together. He'd bury her in the garden she loved more than she loved him.⁵⁸

Immediately after the above quote is read by Mort, the next musical cue occurs (12' 17''). While comparing the two stories, a memory is triggered in Mort's mind: The day

⁵⁷ The end result of this film (Shooter taking over Mort's personality, or E descending through E-flat to D) is why I notate all pc 3's as E-flat instead of D-sharp.

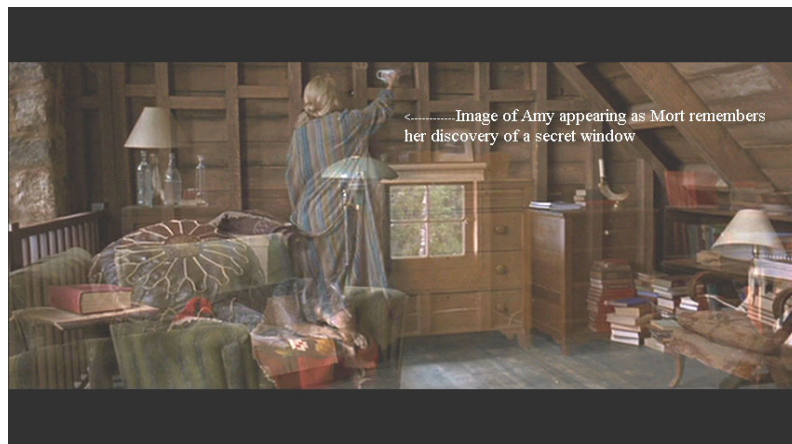
⁵⁸ Quote from *Secret Window*: 11' 57'' – 12' 14''.

his ex-wife, Amy, discovered the window in the upper part of the cabin.⁵⁹ This musical cue accompanies Mort's memory recall is on pc D-natural. The music fades in aurally with the visual of Amy as well (see example 25):



Example 25: *Secret Window* 12' 16'' – 12' 17''

The musical cue above in example 25 is the beginning of the next section of the score and coincides with the movie still shown in example 26. The beginning of Mort's recollection when Amy fades into the scene:



Example 26: *Secret Window* 12' 19''

⁵⁹ Even though Amy was seen once before in the film, it is at this point where her identity as Mort's wife is revealed.

In Mort's memory Amy discovers a window hidden behind a piece of furniture, and decides that the location of her garden will be the patch of lawn visible from the "secret window." Similar to the protagonist of Mort's fictional story, Mort himself recalls his wife's excitement over the garden she should build by their cabin in the woods: "the garden she loved more than she loved him."⁶⁰ The fact that Mort is reading from a fictional story that he wrote, and that what he reads prompts a personal memory that is significant for the plot of the film; specifically it foreshadows events later on in the film. Mort's association with a personal reflection to his fictional story heard with pc D-natural foreshadows Amy's death at the hands of Mort in the end. Similarly, I hear this section as aurally foreshadowing the pc that will eventually take over the main character's entire personality (pc D-natural). So instead of associating pc E-natural with Mort in this scene, pc D-natural is heard in relation to the character by using the diatonic collection D Phrygian (see Example 27 on the below):

beginning of memory (Amy fades into the scene)

flute/bells

violin

bass clarinet/low woodwinds

Example 27: *Secret Window* 12' 17'' – 12' 27''

⁶⁰ 12' 13'' – 12' 14'' read by Mort.

This is an aural foreshadowing of the ending of the film. Mort's memory ends 12' 40'' into the film, and he begins to scan each story, comparing lines, as he realizes that both stories are the same.⁶¹

As shown in example 3 of Appendix A, the use of D Phrygian with a C-sharp instead of C-natural places aural emphasis on pc D (half step motion on either side of D-natural: C-sharp, D, E-flat). The C-sharp initially enters 12' 43.'' Prior to this musical cue, pc E is heard with Mort on Screen. This is the first instance of an emphasis on pc D while Mort is on screen. Mort recalls a memory of his ex-wife while reading the passage in his story where the protagonist expresses a desire to kill his wife. The presence of pc D in association with Mort in this scene foreshadows his multiple personality disorder.

⁶¹ The 2 stories are almost identical, with a few differences including the name of the character mentioned at the beginning – Mort's version uses the name Tommy Haverlock, and Shooter's version uses the name Todd Downey.

Mort vs. Shooter

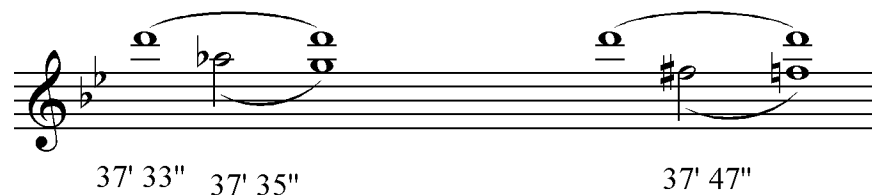
As Mort observes the similarities between his short story and Shooter's manuscript, he begins to question his own claim to the story. Upon receiving a phone call from Amy he asks her if she remembers possible influences for his story, "Secret Window," and Amy brings up that Mort has stolen material from another writer in the past. Mort runs into Shooter again during a walk through the woods, and after another argument, they compare dates of writing: Mort in 1994 and Shooter in 1997. Shooter refuses to believe Mort wrote the story first and demands proof. After Mort hires Karsch, the detective, he is back home and hears a noise upstairs. Mort checks out what he thinks is Shooter hiding for him in his bathroom. Instead of Shooter, Mort finds a mouse in his tub. He catches the mouse and goes outside to release it, grabbing a cigarette on the way out. After releasing the mouse, Mort strikes a match to light his cigarette, and Shooter talks to him from behind: "Thought you didn't smoke"⁶² (see example 28).

⁶² 36' 30'' into the film.



Example 28: *Secret Window* 36' 30''

The image in example 28 displays the moment Shooter first speaks to Mort in this scene. The surprise and sudden anxiety on Mort's face resulting from hearing Shooter approaching him from behind is evident in Mort's eyes. The two begin a conversation in which Shooter continues his accusations against Mort, claiming that the magazine contains Mort's published story does not exist. Mort inquires as to what Shooter wants: "Okay then, what can we do to make you feel better?"⁶³ It is during Mort's question that the next musical cue occurs (see example 29):



Example 29: *Secret Window* 37' 33'' – 37' 44''

⁶³ 37' 28'' – 37' 33'' in film.

The opening sonority in example 29 is a lone D-natural with an A-flat entering two seconds later forming a tritone. The dissonant nature of the interval necessitates resolution. Typical resolutions of this interval require both pitches to move (diminished fifth in to a third, augmented fourth out to a sixth); however, in this instance one note (pc D-natural) is held and one note moves down by half step subsequently forming a consonance of a perfect fifth (D/G). The sustaining of pc D-natural suggests a higher level of importance for that pc. This significance is reiterated with the next vertical sonority heard at 37' 47''. A pc F-sharp enters under a held pc D-natural. The interval formed here is not dissonant like the tritone heard twelve seconds earlier, but once again the lower voice resolves down by half step placing emphasis on pc D-natural through the length of time it is held. Contrast this with the end of this section of musical score (see example 30):

The musical score for Example 30 is presented in two staves. The upper staff is for the piano, and the lower staff is for the low brass. The piano part begins at 39' 05" and ends at 39' 29". The low brass part begins at 39' 22" and ends at 39' 29". The piano part features a series of notes with a dashed line indicating a melodic contour. The low brass part features a single note with a dashed line indicating a melodic contour. Below the piano staff, the text "Shooter drops Mort and walks away" is written. Below the low brass staff, the text "low brass" is written.

Example 30: *Secret Window* 39' 05'' – 39' 29''

A difference between the dissonances in example 29 and 30 is that the dissonant note in example 29 (the note that resolves down by half step) enters after pc D-natural. In

example 30 a dissonance of a half step is formed, and once again the note that is sustained is pc D-natural. However, this time the dissonant pc E-flat resolves to a unison with pc D-natural. The simultaneous sounding of these two pitches 39' 05'' suggests an equal importance on both pc E-flat and pc D-natural. The most important note, however, (also the pc that wins in the end) is pc D-natural which example 30 shows pc E-flat resolving down to. Also in example 30 at 39' 22'' there is a single pc E-flat that resolves down to pc D-natural confirming the stability/importance of pc D-natural as shown both in examples 29 and 30; just as pc D-natural frames the entire film, it frames this section of musical score (see example 4 in appendix A for entire transcription).

This centrality on pc D-natural is expressed in a variety of methods, all addressed by Joseph Strauss in his book *Introduction to Post Tonal Theory*: “notes that are stated frequently, sustained at length, placed in a registral extreme, played loudly, and rhythmically or metrically stressed.”⁶⁴ Aside from the registral extreme of pc D-natural demonstrated in examples 29 and 30, the opening sonorities show pc D being sustained at length. Pc D-natural is also a note that is stated most frequently throughout this section of musical score.⁶⁵ Because of the registral extreme, the sustained D-naturals at the beginning of this section, and the frequency of occurrence of pc D-natural, this part of the musical score can be understood as being pc D-natural centric.

⁶⁴ Joseph Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (Prentice Hall: Upper Saddle River, 2005), 131.

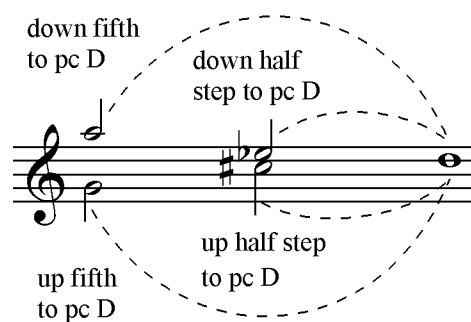
⁶⁵ There are 41 pitches heard transcribed from this part of the musical score. Nine of them are pc Ds. Eight of them are pc E-flats.

As previously stated, I hear pc D-natural as the pc focal point for the entirety of the film. The tritones that border pc D are heard alternating in the scene 38' 17'' (see example 31).



Example 31: *Secret Window* 38' 17'' – 38' 30''

This bordering of the pc axis is heard again in the climactic scene of revelation for the audience at the end of the film. Here, the bordering pc axes are less prevalent here than at the climax later in the film (1:16' 07'') at the moment of revelation. Example 31 shows alternating tritones around what I claim to be the pc axis of pc D, and it also focuses on D being the pc center of the film (see example 32 below):



Example 32: pc D-natural focus⁶⁶

⁶⁶ In pitch class space.

As previously discussed, I consider pc D-natural as an important pitch class center for this film for two reasons:

1. It is pc D-natural that frames the beginning and ending of the film with musical soundtrack (right before the opening credits and right before the end credits)
2. It is the treatment of pc D-natural in association with the images in the film that I claim pc D-natural as representing the character of Shooter, whose presence permeates the entire film and ends up taking over Mort's character by the end.

Now that the centrality around and significance of pc D-natural has been established, the next part of this score sets up a visual and aural demonstration of the struggle between the two main characters (or personalities) and their respective pitch classes.

Outside of the attack on Mort's dog earlier in the film, Shooter has not demonstrated a violent tendency towards Mort himself (that we know of), and there has been no display of fighting yet in a scene. During the current confrontation scene, Shooter implies that unless Mort "fixes [his] ending" (37' 43'' – 37' 46''), and publishes the story with Shooter's name on it, he will harm Mort's ex-wife:

Shooter: Saw that wife of yours coming out of the house. . .she's pretty.

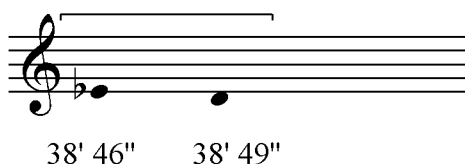
Mort: My wife, why don't we just leave her out of this.

Shooter: Would if I could, but I'm starting to think you ain't gonna leave me that option.

Example 33: *Secret Window* dialogue 38' 31'' – 38' 49''

The musical soundtrack heard at the end of conversation is seen in example 34.

pc E-flat down to pc D:
 "I'm starting to think you
 ain't gonna leave me that option"



Example 34: *Secret Window* 38' 31'' – 38' 49''

The pc axis for the film is emphasized here, pc D-natural, as well as the important pc E-flat half-step motion down to pc D natural. While prior musical examples have shown to include pc E-natural, in this example pc E-flat is presented alone. This signifies that the large scale aural descent from pc E-natural to pc D-natural has begun. In other words, the psychological descent from Mort's personality (pc E-natural) into that of Shooter's (pc D-natural) has begun.⁶⁷

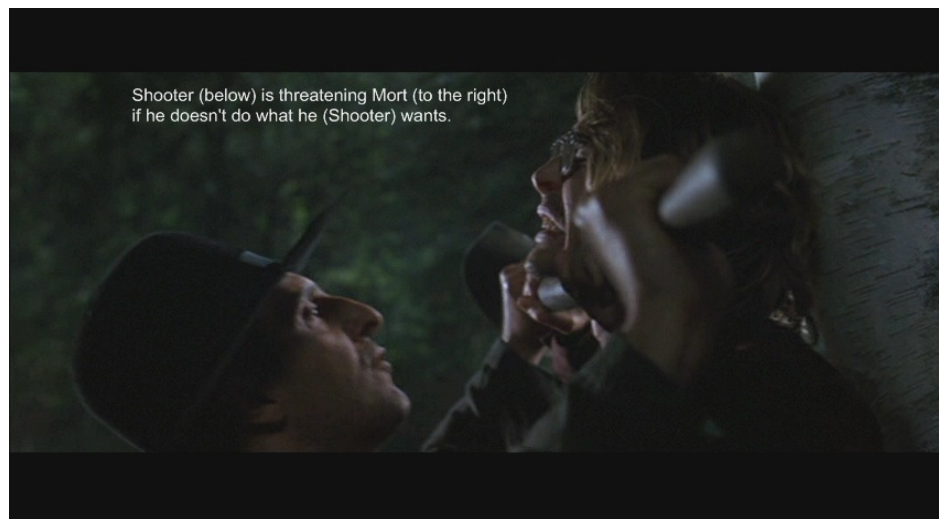
Shooter's verbal threat against Mort's ex-wife from instigates a physical confrontation between Mort and Shooter and serves as the beginning of Mort's psychological descent (pc E-natural down to pc E-flat). Mort grabs a nearby shovel and attempts to attack Shooter. Shooter blocks Mort's attack, and holds Mort up against side of Mort's cabin. The first physical confrontation between the two characters is also first time that pcs E-flat and D-natural are pitted against each other in association with their

⁶⁷ The last musical soundtrack transcription we looked at occurred before any violence had happened at the hands of Shooter. By this point, Shooter has killed Mort's dog, and, although the audience is not aware of it yet, Shooter has also burned down Mort's old house where Amy was living alone.

respective characters on screen.⁶⁸ The horn is heard gliding up from a pc D-natural to an pc E-flat and back down to the pc D-natural. The pc D-natural to pc E-flat is repeated three times (see example 35).



Example 35a: *Secret Window* 38' 53'' – 39' 04''



Example 35b: *Secret Window* 38' 53''

⁶⁸ Outside of a moment when Shooter grabs Mort by the arms in response to Mort's claim that he wrote the story before Shooter did, 19' 51'' – 19' 52''. This is the lengthy physical confrontation between the two main characters where a musical soundtrack is heard.

This aural presentation visually aligns with the action on screen seen in the image still above: pc D-natural or pc E-flat ... Shooter or Mort? Throughout the entire eleven seconds during which the horn alternates between pcs D-natural and E-flat, the only visual on screen is that of Shooter holding up Mort against the side of the cabin with a shovel. In the previous example pc D-natural is heard first but both pcs are heard equally. Mort's struggle to free himself from Shooter's grasp while Shooter forcibly holds him against the side of Mort's cabin with a shovel is evident in Mort's face. The alternating pc D-natural and pc E-flat scoop into each other indicated with the glissando marking. I hear this as aurally reflecting a psychological connection between the two characters and the struggle between them as revealed throughout the film. Just as there is a psychological connection between the two separate people Shooter and Mort, here pcs D-natural and pc E-flat are two separate pitches but with the use of the glissando in the horn, they are aurally connected into one melodic line or sound. In this scene, both Shooter and Mort are seen fighting against each other (Shooter on the left, and Mort on the right, see example 35). If pcs D-natural and E-flat are representative of the two main characters of the film who are presently fighting against each other, then the question arises: which of the characters will win the fight, hence which of the two pcs will prevail? In other words, will E-flat fall into D, or will D rise up to E-flat?⁶⁹

⁶⁹ The answer to this question has already been addressed: the psychological journey of the main character Mort is reflected through the final descent of E-natural through E-flat down to D-natural.

Immediately after the confrontation of Shooter holding Mort against the side of the cabin shown in example 35, Shooter drops Mort to the ground, and begins to walk away at which point the following is heard:

39' 05'' - 39' 29''
piano

39' 22'' - 39' 29''
low brass

Shooter drops
Mort and
walks away

Example 36a: *Secret Window* 39' 05'' – 39' 29''



Mort on the left

Shooter's legs on the right

Example 36b: *Secret Window* 39' 05''

The dotted slur in example 36 drawn from the pc E-flat to the pc D-natural shows how I hear the e-flat resolving down by half step to the pc D-natural. Before, in Example 35, pc

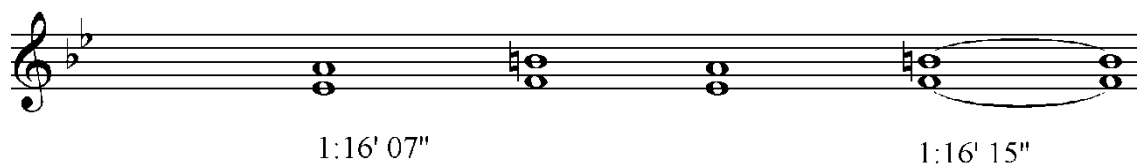
D-natural is heard rising up to pc E-flat and then falling back to pc D-natural. The pitches were not played simultaneously, but consecutively, suggesting two separate entities: separate but connected by a glissando. The sound in example 35 is continuous. In example 36 pc D-natural is stated more frequently and given a position of authority over e-flat through the simultaneous striking of both pitches followed by just pc D-natural. Pcs E-flat and D-natural sound together, and then pc E-flat falls into pc D-natural, the indication of this being pc E-flat loses the battle to pc D-natural, as I said, in this moment, Shooter is in control. He is the one with the power. This foreshadows psychological descent later in the film (1: 20'' 32'') when Mort's personality is completely descended into that of Shooter. This scene is significant because it is the first instance of Shooter visually aligned with the sound of pc D. Just as there are two characters physically fighting on screen, there are two pitches set up in an aural fight.⁷⁰

⁷⁰ The entire transcription for this part of the musical soundtrack is found in example 4 in Appendix A.

Final Descent

In the climactic scene of the film, it is revealed to the audience that these two characters (Mort Rainey and John Shooter) are two different personalities of the same person. The struggle between Mort and Shooter is actually an internal/psychological one. If we accept that pc D and E-natural are incorporated into the musical score to aurally reflect the personal struggle between the two characters (or the two personalities of Mort Rainey), then the question to be asked is how is this struggle going to be resolved? Which personality wins out? I claim the answer is heard in the musical score during the scene of revelation for the audience.

The revelation scene begins with alternating tritons; this time instead of centering on pc D, the alternating dyads are centered on pc E-natural (see example 37 below):



Example 37: *Secret Window* 1: 16' 07'' – 1: 16' 15''

At this point in the film we first see two Morts on screen (see example 38):

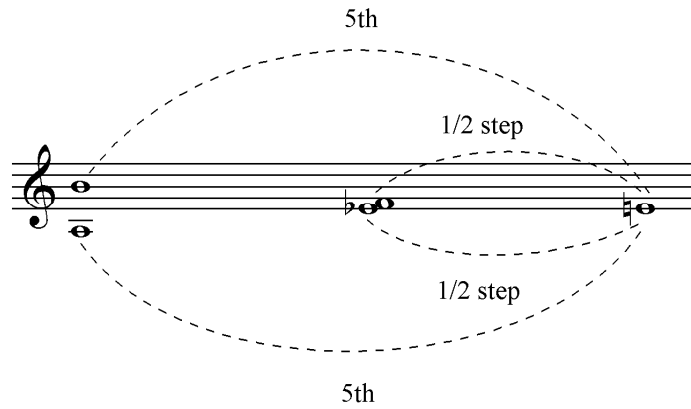


Mort B

Mort A

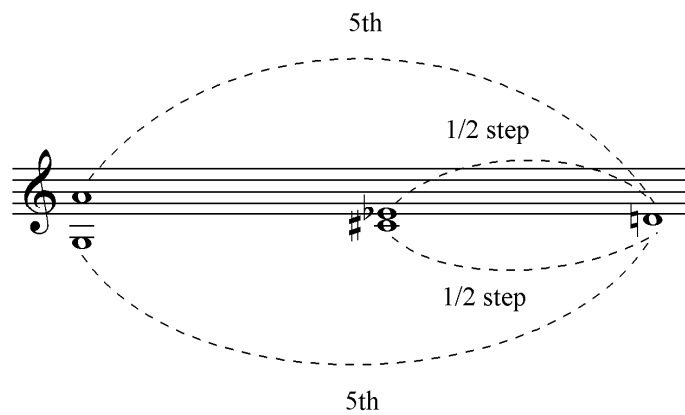
Example 38 : *Secret Window* 1:16'09''

In the above image, the Mort the audience has seen/been aware of the entire film is on the right (Mort A), and the alternate Mort (Mort B) is on the left. Mort B can be understood as the voice we have heard throughout the film who now takes on a realized physical second version of Mort himself in order to explain to Mort A and the audience what has been happening throughout the film. The alternating tritone dyads shown in example 38 place a temporary emphasis on E-natural as a starting point for the final descent of Mort's personality into that of Shooter's (see example 39).



Example 39: temporary E-natural centricity

Example 39 shown above is the same treatment of alternating tritone dyads that we heard earlier, except this time they are centered on pc E-natural (as demonstrated) compared to the centricity around pc D natural.



Example 40: D-natural centricity

The final descent of E-natural through E-flat to D-natural begins 1: 16' 46'' into the film (shown in example 41) when Mort B finally reveals to Mort A that it is Mort who is responsible for all that has happened the past few days.

Morts A and B have a conversation as Mort B (voice in Mort's head) tells Mort that Shooter does not exist

1' 16' 37" 1' 16' 42"

1' 16' 46" 1' 16' 52"

last E-natural

The musical score consists of three systems, each with a treble and bass staff. The first system includes the text 'Morts A and B have a conversation as Mort B (voice in Mort's head) tells Mort that Shooter does not exist'. The second system has time markers '1' 16' 37"' and '1' 16' 42"'. The third system has time markers '1' 16' 46"' and '1' 16' 52"', and the text 'last E-natural'.

Example 41: *Secret Window* 1: 16' 22''– 1: 16' 55''

The descent from E-natural to E-flat seen in example 41 at 1:16' 46'' marks the beginning of Mort's final psychological descent. The descent from E-natural to E-flat heard at 1: 16' 46'' occurs as Mort B begins to explain to Mort A what has actually been happening. Mort continues the conversation with himself, and the audience watches as he finally understands that in fact he and Shooter are the same person (example 42).

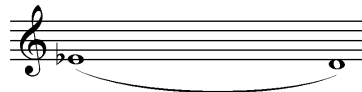


Example 42: *Secret Window* 1: 16' 46''

In the image above, the Mort with his back to the audience is the Mort the audience has seen all along (Mort A). The Mort who is facing the audience on the far right of the still is Mort B. It is this moment that the e-natural in Example 41 moves down to E-flat at 1: 16' 46''. This signifies the final descent from E-natural down to E-flat (and eventually to D natural). This is significant because the descent from E-natural to E-flat occurs as Mort's character in the film learns what he has actually done and therefore E-natural

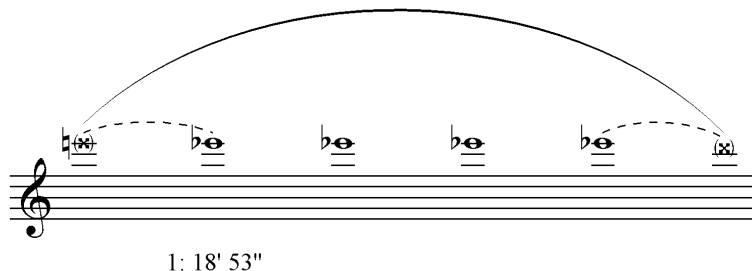
represents the last remnants of Mort's sanity going away as the discovery of the truth and reflection of past days' events begins.

Initially, Mort A does not want to listen to Mort B; he does not want to accept reality. So he throws a paperweight at the wall, which appears to cause the cabin to begin splitting/cracking in half as the music goes into a cluster of pitches in the violins, and from this sound cluster emerges an E-flat descending to a D natural in the brass (see example 43).



Example 43: *Secret Window* 1:18' 12'' – 1:18' 17''

After the sound from pc D natural in the above example fades, Mort asks himself "What is happening to me?"⁷¹ Shooter is seen one last time in the film, responding to Mort's question: his presence is accompanied by a lone repeated E-flat in an upper register (see example 44).



Example 44: E-flat as connection in final descent from E-natural to D-natural

⁷¹ 1: 18' 55''

Since I have claimed so far that Shooter is represented by/associated with pc D, it might seem odd to have Shooter's last scene enter with an E-flat. However, the lone repeated pc E-flat represents all that remains of Mort's personality before it is completely taken over by Shooter. The x-ed out pc E-natural at the beginning of example 44 is not actually heard in this section but it is included to show the connection between the E-natural to the E-flats heard in example 44. The x-ed out pc D-natural at the end of example 44 is not heard, but demonstrates the upcoming final descent to pc D-natural, or Shooter. Mort has a conversation with Shooter in which Shooter finishes filling in the blanks. As Shooter recalls all that has happened verbally, the audience is finally shown how Mort himself actually committed all the crimes.⁷²



Example 45: 1:19' 02'' *Secret Window*

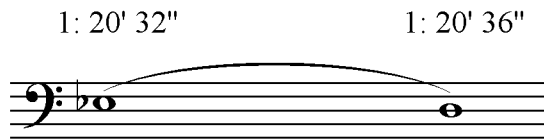
⁷² Killing Mort's dog, burning down Mort's old house and killing Tom and Karsch.

The image above is the first shot of the final scene where Shooter is a separate person from Mort. Shooter walks down the stairs and after explaining what really happened, he asks Mort: “What’s the real reason I come for?” Mort replies, “Fix the story. . .fix the ending. . .gotta fix the ending.” Shooter replies: “That’s right. . .and how do you supposed we oughta do that?” At this moment, (1: 20’ 32’’ -1’’20’ 36’’ into the film), Shooter steps up behind Mort with his hat in Shooter’s right hand, and puts it in front of Mort (see example 46):



Example 46a: *Secret Window* 1: 20’ 32’’

This shot is seen with the following score:



Example 46b: *Secret Window* 1: 20' 32'' – 1: 20' 36''

The e-flat 1:20' 32'' is alone as it makes its final descent into D-natural 1: 20' 36''.

When the E-flat descends into the D-natural, the following shot is seen (see example 47).



Example 47: *Secret Window* 1: 20' 36''

Shooter is no longer behind Mort and is never seen again. This is confirmed when Mort turns around a second later and is still holding onto the hat, but Shooter is not around.⁷³

⁷³ The entire transcription for this section of musical score is shown in Example 5 in Appendix A.



Example 48: *Secret Window* 1: 20' 37''

Upon the completion of Mort's psychological transformation, his ex-wife arrives at the cabin. Unaware of her unfortunate timing, she attempts to talk to Mort, only to have him chase after her attempting to kill her. After killing Ted (who also shows up unannounced), Mort goes in for the kill (example 49).

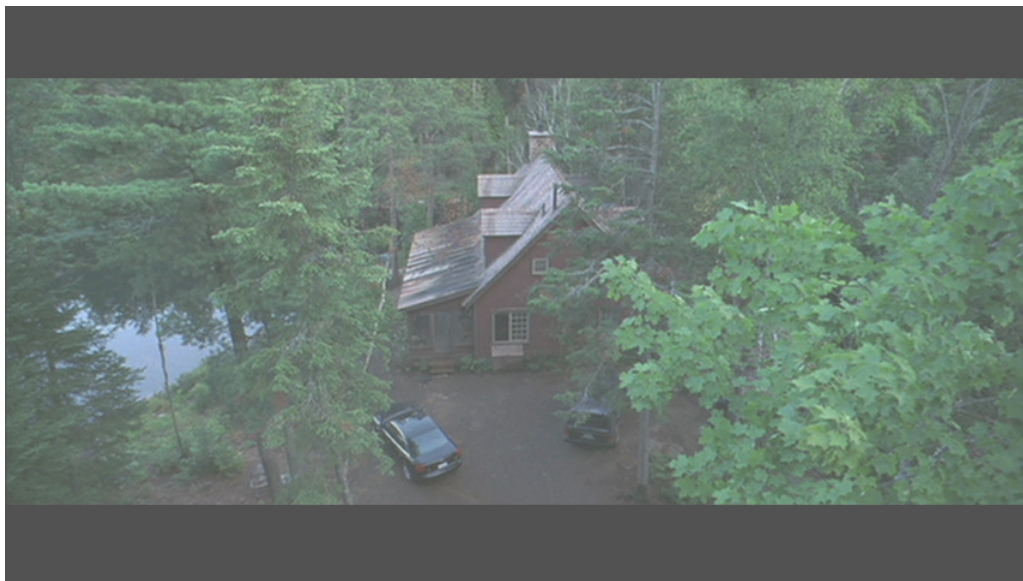


Example 49: *Secret Window* 1: 28' 34''

Example 49 shows Mort with a shovel in his hand. He is aiming it at Amy's neck, preparing to cut it off. A moment before Mort kills Amy, the camera switches views to the image shown in example 51. Amy's death is confirmed by the sound of none other than the opening sonority: the A/D fifth (see example 50):



Example 50: *Secret Window* 1: 28' 39''



Example 51: *Secret Window* 1: 28' 39''

The image above is what is shown upon the sounding of the A/D fifth indicating to the audience that Mort has in fact killed Amy. Just as there was no one on screen the first time the A/D fifth sonority was heard at the beginning of the film, there is no one seen here in the above shot.

After Amy's death, the scene transitions to the store in town, where Mort arrives to buy supplies to eat corn. The film concludes with the Sheriff visiting Mort's cabin, claiming they will find the proof they need to put him in jail for what he did. Mort's response is simply: "All that really matters is the ending; it's the most important part of the story. . .and this one, this one's perfect."⁷⁴ It is during this statement that the final moment of soundtrack begins. This section confirms D as the pitch that prevails in the film, as one final voice-over is heard from Mort, quoting the end of the story. And just after the final shot of Mort biting into an ear of corn "from the steaming bowl," there is one last sounding of the A/D fifth heard (example 50) with no visual on screen, thereby framing the entire film. The end credits begin after this sound, and Shooter (pc D natural) has won (see transcription of this last section of score in example 6 in Appendix A).

⁷⁴ 1:31' 51'' – 1:32' 07''

Conclusion

The score to the film frames the plot with the same sound: an open fifth of pc A over pc D. The other occurrence of this open fifth is when Amy dies at the hand of Shooter at the end of the climactic scene. All three times this sonority is heard, there are no characters on screen with which to associate the sound. The trajectory of the film follows the ascent from Shooter up to that of Mort, as explained in chapter 1, and the eventual descent of Mort's personality (pc E – natural) into that of Shooter's personality (pc D-natural) through pc E-flat. The score works with stills in the film to represent the psychological descent of the main character, Mort Rainey. It is through the careful set up of movie stills with the initial sonority of an open fifth based on pc D-natural that I hear the film score as giving away the ending (the twist that Shooter and Mort are both the same physical person) before the film even really begins.

Because I hear pc D-natural as representing John Shooter, a physical representation of Mort's alter personality it is important that significant Shooter sounds in the film occur with no character actually on screen (the opening sonority, the moment Amy is killed, and the very end of the film right before the end credits). Once the audience is introduced to the character Shooter, throughout the majority of the film, his on-screen presence is associated with pc D-natural as previously explained. This allows for an association to be drawn between Shooter and pc D-natural so that in the end, when it is discovered that Shooter does not exist but is rather the other side of Mort's personality, the lack of a visual character associated with the recurrence of the opening sonority is understood as representing Shooter's personality.

While the technique of using sound to represent characters is not new, the way it is used in this film plot is different than most other films: instead of having an entire theme to represent a character, just one note, or pitch class, and the treatment of that pitch class, is used to narrate the plot of the film. In this case, two separate (but abstractly close in pitch class space) pitch classes were used to represent two characters who were in fact, two personalities of the same person, related to each other psychologically on screen, related to each other as pcs D-natural, and E-natural through pc E-flat.

New minimalism in films typically has a less dense orchestral score and therefore leads to less of a large scale Wagnerian thematic leitmotif 1:1 function of film music. It creates the possibility of pitch-to-character or instrument-to-character representation within the context of a film. Something to consider is: does this interaction between pitches or pitch classes and characters in a film reflect a surface level aspect of the plot, or a more psychological level of the plot?

A current trend in some films is the focus on pc D natural as a recurring aural dramatic statement. Some recent examples include *The Dark Knight* (Christopher Nolan, 2008), *Shutter Island* (Martin Scorsese, 2010), and *Inception* (Christopher Nolan, 2010). Since the treatment of pc D-natural was the focus of my thesis, I am curious as to the function of the D-natural in these other films, and if there is a similar 1:1 correlation between either D-natural and something, someone, or some place in the film. *Shutter Island* is of particular interest to me because of the similarities between its plot and that of *Secret Window*. Both involve a main character who has separate personalities, or realities, revealed at the end of the films. My initial guess is that the D that is heard

intermittently throughout *Shutter Island* has some significance in relation to the main character's sanity, or lack thereof.

A subsequent aspect of film music not acknowledged in this thesis is the use of pre-existing music within a given film, and how the meaning of it is altered when presented in a different setting. Does its meaning as a pre-existing song alone bring external implications for the film's plot, or even in a single scene?

Further research would look at other films and observe the treatment of frequently occurring pitch classes hopefully discovering a 1:1 ratio between the pcs and characters within the film that somehow reflected a significant aspect of the film's plot. A next step would be to focus more on pc D natural as it is used in other films and possibly discover similarities between other films and *Secret Window* in how pitch classes are used to represent characters or aspects within a film.

APPENDIX A – COMPLETE TRANSCRIPTIONS OF SCENES

Example 1: *Secret Window* Main Titles 2' 17'' – 5' 00''

entrance of main titles of held
D of opening sonority

2' 17'' first music score entrance 2' 22'' 2' 24'' G phrygian mode (use of 3 flats with G in bass) 2' 30'' 2' 38'' 2' 45''

E-naturals and A-flats 2' 53'' E phrygian 3' 00'' section b: E-flats that do not belong in A minor (use of pcs E-flat and E-natural)

3' 14'' 3' 21''

3' 35" G phrygian

have not permanently risen to E-natural
(back to pcs D and E-flat)

3' 54" A minor (no longer pcs E-flat and E-natural; just E-natural)

4' 07" G phrygian

E phrygian - closing in on arrival on pc E-natural

4' 17" E phrygian

4' 30" G minor (last time for pc D in this section - marks final ascent to pc E-natural at end of section)

4' 40" E phrygian

4' 51" arrival on pc E-natural as camera frames body of Mort Rainey

5' 00"

Example 2: *Secret Window* 6' 53'' – 8' 07''

E-natural in violin at 7' 08" paired
with frame of Mort's face = affirmation
of pc E-naturals representatino of the
character Mort Rainey

Mort waits inside for
Shooter to drive off

cello no pc E natural yet

6' 53" 7' 04" 7' 08" violin 7' 18"

7' 23" 7' 28" 7' 32" 7' 36"

tympani and low brass:
confirmation of E-phrygian

7' 43" 7' 56" 8' 07"

Example 3: *Secret Window* 12'16 – 13' 11''

beginning of memory (Amy fades into the scene)

violin
flute/bells

12' 16" 12' 18" 12' 23"

bass clarinet/low woodwinds

End of memory
with Amy; Amy
fades out of the scene

12' 28" 12' 34"

Memory fades and
camera returns to Mort's face

12' 41" 12' 43" 12' 45" 12' 48"

Mort begins comparing
his and Shooter's stories

12' 50" 12' 53" 12' 56"

Mort continues to compare the two stories
realizing that they are almost identical

Mort closes
the book with
the story

Example 4: *Secret Window* Mort vs. Shooter 37' 33'' – 39' 29''

highest note = pc D

37' 33" 37' 35" 37' 47" 38' 01" 38' 09"

8 Shooter's demands for Mort to rewrite the ending. Shooter "I'm starting to think you ain't gonna leave me that option"

38' 17" - 38' 30" 38' 31" violin 38' 41"

20 Mort attempts to retaliate against Shooter

38' 50" horn 38' 53" horn (repeated 3 times) 39' 05" - 39' 29" piano and low strings 39' 22" - 39' 29" trombone/low brass

lowest note = pc D

Example 5: *Secret Window* Final Descent 1: 16' 08'' – 1: 21' 26''

First time Mort A and B are shown on screen at the same time

1:16' 08" 1:16' 10" 1:16' 12" 1:16' 15"

Morts A and B have a conversation as Mort B (voice in Mort's head) tells Mort that Shooter does not exist

1' 16' 37" 1' 16' 42"

last E-natural 1' 16' 46" 1' 16' 52"

1: 16' 58"

1: 17' 03" "I didn't kill anybody"

1: 17' 16" Mort A starts to remember what really happened

1: 17' 34"

1: 17' 34"

1: 17' 39"

"you are E-flat - D-natural
alone" 1:18' 13" - 1:18' 17"

1: 17' 47"

Mort B
is gone white noise as house
appears to split

1: 17' 52"

E-flat to D emerges
from white noise

lots of voices 1: 18' 26" -
in Mort's head 1: 18' 27" 1: 18' 29"

43

1: 18' 35" 1: 18' 38"

45

1: 18' 35" 1: 18' 38"

47

1: 18' 48" 1: 18' 53"

"What's
happening
to me?"

51

This is the last physical appearance of Shooter

1: 19' 04" 1: 19' 07"

memory of Mort, not Shooter,
committing the crimes

59

1: 19' 27" 1: 19' 46" 1: 20' 02"

66

Shooter behind Mort

1: 20' 10" 1: 20' 28" 1: 20' 32"

73

Shooter no more Amy drives up

1: 20' 36"

77

horns (alternating tritones
centered around pc D)

1: 21' 04"

Amy exits her car

84

1: 21' 12"

90

1: 21' 26"

Example 6: *Secret Window* Final scene 1: 1: 31' 56'' - 1:33' 01''

"most important part of the story, the ending - and this one, this one is very good. This one's perfect"

violin

1: 31' 54"

double bass

1: 32' 02"

8

horn

1: 32' 09"

violin

1: 32' 14"

alternating tritones around pc D

13

1: 32' 19"

1: 32' 23"

16

1: 32' 27"

1: 32' 33"

20

horn

1: 32' 44"

1: 32' 54" "her death will be a mystery, even to me"

25

1: 33' 00": Mort bites corn

1: 33' 01: black screen

1:33'02" final sonority sounds with no image on screen at all

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