DRACULA IMMORTALIZED IN SOUND: DISCOURSE OF SILENCE AND SOUND IN THE ORIGINAL 1931 FILM; TRAVERSING DIEGETIC, NON-DIEGETIC, AND TEMPORAL SOUNDSCAPE IN PHILIP GLASS’S SCORE (1999)

A Thesis in
Music Theory
by
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Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Arts

August 2014
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The 1931 film *Dracula* was part of Universal Pictures' growing portfolio of horror films. Despite a limited budget, uninspired treatment of Louis Bromfield's screenplay, as well as artistic indifference on the part of director Tod Browning, the film *Dracula* met great success in Hollywood in large part due to Bela Lugosi's hypnotic portrayal of the Count. Produced during the transition period between silent and sound film, *Dracula* contains very little music, delegated to only the opening credits and as part of the diegesis of the theater scene. Two months after *Dracula* premiered, Universal Studios released a Spanish version (*Drácula*) directed by George Melford. Able to view the dailies of the English version filmed earlier in the day, Melford aimed to improve upon Browning's film in both the visual and aural dimensions—employing varied camera angles, lighting and more astutely-designed shots to depict a stunning visual space, while enhancing the aural realm through a greater range of sound thoughtfully put to use as part of the unfolding drama. The story continues when nearly seventy years later, the sound world of the original English-language film was enriched by the addition of a full score composed by Philip Glass.

In this thesis, I investigate the aesthetic and narrative implications of different approaches to sound design in the three versions of *Dracula*, using the original English-language film as a reference for both the Spanish-language and fully-scored versions. In Chapters 1 and 2, I provide a comparative analysis of the sonic landscape painted from two different vantage points—that of the original English-language version and the Spanish-language adaption—tracing conventions and techniques of sound design in early sound cinema. In Chapter 3, I provide a brief account of Philip Glass’s approach to film scoring. Then, taking into consideration Glass’s own views on sound-image correspondence in writing for film and visual media, I propose a model that can be used as a supplementary tool to capture the dynamic relationship between sound and image in
film. In Chapter 4, I employ this model to demonstrate the dynamic relationship existent between Glass’s score and the opening scenes of *Dracula* (1999), and alongside more traditional music theoretical and analytical techniques, explore how Philip Glass’s score affects a more actively-engaged experience of the film.
# TABLE OF CONTENTS

LIST OF FIGURES ........................................................................................................... vi

LIST OF MUSICAL EXAMPLES ....................................................................................... ix

ACKNOWLEDGEMENTS ................................................................................................. xi

Introduction Soundscapes of Dracula ........................................................................... 1

Chapter 1 Dracula: A "Silent" Talkie .............................................................................. 5
  Setting the Stage ........................................................................................................... 6
  Spadoni's Look into the "Uncanny" in Dracula as a Sound Transition Film .............. 7
  Sound Provides a Gateway into the Fantasy Realm, Instills Fear of the Unknown ...... 12
  Sound Increases Tension, Silence Serves as a Marker of Death ................................. 13
  Meeting Dracula: Sound/Image Characterization ..................................................... 17
  Sound and Motion ....................................................................................................... 19
  Sound as Temporal Agent ......................................................................................... 20
  Music in Dracula ....................................................................................................... 22
  The Sound of Horror ............................................................................................... 25

Chapter 2 "Soy Drácula" ............................................................................................... 26
  Visual Clarity, Narrative Involvement of the Image ................................................... 27
  Delineation of Background, Middleground, Foreground .......................................... 29
  Camera Angles Force a Perspective of Characters' Psychological States ............... 34
  Effective Use of Lighting: Renfield's Room at the Castle/Drácula's Consorts .......... 35
  Characterization of the Count Himself: Soy Drácula ............................................... 37
  Sound Effects Awaken a Supernatural World ............................................................. 38
  Music in Drácula ....................................................................................................... 40
  Looking Back, Final Thoughts ................................................................................ 44

Chapter 3 Dracula Reflected in Glass ........................................................................... 46
  Philip Glass the Film Composer ................................................................................ 47
  Approach to Analysis ................................................................................................. 51
  Concluding Thoughts ............................................................................................... 65

Chapter 4 "I Am Dracula:" Introducing Dracula ............................................................... 66
  Music as a Gateway into the Story World .................................................................. 67
  "I am...Dracula:" Music Introduces Us to Dracula and Pulls Us into the Diegesis ...... 89

Conclusion .................................................................................................................. 114

Bibliography ............................................................................................................... 118
LIST OF FIGURES

Figure 1-1: Dracula (1931) Dracula's hiss at 1:00:40. ................................................................. 11

Figure 1-2: Dracula (1931) Title Credits ....................................................................................... 13

Figure 1-3: Dracula (1931) Shadow of the dead crew member at 19:56 ........................................ 16

Figure 1-4: Dracula (1931) Renfield glaring up at the camera from below the ship's deck at 20:51 ...................................................................................................................... 16

Figure 1-5: Dracula (1931) Dracula as carriage driver at 7:20 ..................................................... 17

Figure 1-6: Dracula (1931) Menacing close-up of Dracula at 37:56 ............................................. 18

Figure 1-7: Dracula (1931) Close-up of Dracula in the crypt at 6:11 .......................................... 18

Figure 2-1: Title credits, Left: Melford's Drácula (1931), Right: Browning's Dracula (1931) ................................................................................................................................. 27

Figure 2-2a: Drácula (1931) Drácula's introduction to Renfield at the castle holding the candlestick ......................................................................................................................... 28

Figure 2-2b: Drácula (1931) Drácula-fire symbolic association ..................................................... 28

Figure 2-2c: Drácula (1931) Fire as warmth and comfort vs. symbol of hell and force of evil ................................................................................................................................. 28

Figure 2-2d: Drácula (1931) Fire as force of evil, image of candelabra reinforces Drácula's powerful clawing gesture ..................................................................................................... 29

Figure 2-3a: Drácula (1931) Spatial depth marked by candelabra .................................................. 30

Figure 2-3b: Drácula (1931) Spatial depth further delineated by visible light sources ............... 31

Figure 2-3c: Drácula (1931) Spatial depth further defined .................................................................. 31

Figure 2-3d: Drácula (1931) Spatial depth further defined, glance from outside the castle walls ................................................................................................................................. 31

Figure 2-4a: Dracula (1931) Web at the castle (English version) .................................................. 32

Figure 2-4b: Drácula (1931) Web at the castle (Spanish version) .................................................. 32

Figure 2-4c: Drácula (1931) Closer shot of the web at the castle (Spanish version) .................. 33
Figure 2-4d: *Dracula* (1931) Closer shot of the web at the castle (English version) .......... 33

Figure 2-4e: *Drácula* (1931) Drácula at the top of the castle stairs (Spanish version) .......... 33

Figure 2-5: *Drácula* (1931) Top left: Drácula superior, Top right: Dr. Van Helsing inferior, Bottom left: Drácula inferior .......................................................... 35

Figure 2-6: *Drácula* (1931) Illusion of faces in the curtain in the castle bedroom ............ 36

Figure 2-7a: *Drácula* (1931) Drácula's consorts are given a ghostly glow .................... 36

Figure 2-7b: *Drácula* (1931) Drácula's consorts lurking in the corner of the frame ........ 37

Figure 2-7c: *Drácula* (1931) Drácula's consorts menacing close-up ............................. 37

Figure 2-8a: *Drácula* (1931) Glaring eyes ...................................................................... 38

Figure 2-8b: *Drácula* (1931) Menacing expression ......................................................... 38

Figure 2-9: *Drácula* (1931) Renfield's entrance into the castle ........................................ 39

Figure 3-1: Graphical depiction of sound-image space ..................................................... 58

Figure 3-2a: Music 'closest' to the image ......................................................................... 59

Figure 3-2b: Music 'furthest' from the image ..................................................................... 59

Figure 3-2c: Title credits in sound-image space ............................................................... 60

Figure 3-2d: Music 'below' the image (empathetic) to narrative event ......................... 61

Figure 3-2e: Music 'above' the image (subjective) to narrative event ............................. 61

Figure 3-2f: Music 'behind' the image .............................................................................. 63

Figure 3-2g: Music 'in front of' the image ........................................................................ 63

Figure 3-3a: Revised depiction of sound-image space showing the "fantastical gap" ......... 64

Figure 3-3b: Continuous graph of sound-image correspondence over time .................. 64

Figure 4-1: "Dracula," title credit music 'above' the image in sound-image space .......... 68

Figure 4-2: "Dracula," overall form of the title credit music ......................................... 72

Figure 4-3: Non-congruent rhythmic layers in the A section of "Dracula" ...................... 74

Figure 4-4: "Journey to the Inn," carriage ride to the inn, music 'below' the image ........... 80
Figure 4-5: "The Inn," music further 'below' the image.................................................. 82

Figure 4-6: Renfield at the inn, music foregrounded 'next' to the image............................... 86

Figure 4-7: Supernatural presence of the music, character awareness/comic effect. Left:
3:18, Right: 3:21........................................................................................................... 87

Figure 4-8: Sound-image correspondence in “The Crypt” ...................................................... 90

Figure 4-9: Sound-image correspondence of the carriage ride to the castle, “Carriage
without a Driver”............................................................................................................. 99

Figure 4-10: Sound-image correspondence at the castle (“The Castle”)................................. 105

Figure 4-11: Interaction of three textural layers in “Excellent, Mr. Renfield”....................... 109
LIST OF MUSICAL EXAMPLES

Example 2-1: Transcription of the bass voices from Schubert's Unfinished Symphony

Example 4-1a: Title credit music “Dracula,” mm. 1-14, three main gestures
Example 4-1b: Title credit music, “Dracula,” mm. 15-26
Example 4-1c: “Dracula” main gestures of the title credit music
Example 4-2a: “Dracula,” B section, forward descending motion, mm. 7-10
Example 4-2b: Harmonic reduction of “Dracula,” B section, mm. 7-10
Example 4-2c: “Dracula,” intensification of the B material, mm. 15-17
Example 4-2d: Harmonic progression in the B’ section of the title credit music
Example 4-3: “Journey to the Inn,” music accompanying the carriage ride to the inn
Example 4-4: Phrygian inflection, shared pitches in “Dracula” and “Journey to the Inn”
Example 4-5: “The Inn,” congruent rhythmic layers, mm. 14-24
Example 4-6: Dracula’s gestures within the music played at the inn
Example 4-7: “Farewell” gesture as Renfield departs from the inn, mm. 116-124
Example 4-8: Ending music from “The Inn,” mm. 166-124; opening music from “The Crypt,” mm. 1-4
Example 4-9a: “Batwing” gesture in the upper voices, “The Crypt,” mm. 1-4
Example 4-9b: “Hypnotic” gesture, “The Crypt,” mm. 5-8
Example 4-9c: Melodies from Schubert’s “Death and the Maiden” and Glass’s “The Crypt”
Example 4-9d: Continuation of the melodies from Schubert’s “Death and the Maiden” and Glass’s “The Crypt”
Example 4-10a: Sound-image matching, “The Crypt,” mm. 13-18
Example 4-10b: Harmonic analysis, “The Crypt,” mm. 1-26
Example 4-11a: “The Crypt,” mm. 5-8
Example 4-11b: “The Crypt,” mm. 13-16
Example 4-12a: Tonal continuation from “The Crypt” to “Carriage without a Driver” ....... 99
Example 4-12b: Similar contour of Dies Irae heard in “Carriage without a Driver” ........... 100
Example 4-12c: Harmonic progression in “Carriage without a Driver,” mm. 152-72 .......... 101
Example 4-12d: “Carriage without a Driver,” mm. 157-164, 173-78 .................................. 102
Example 4-12e: Presence of death invoked by reference to “Death and the Maiden” ........ 103
Example 4-13: Dracula’s gestures underlining Renfield’s fear (“The Castle”) .................. 106
Example 4-14a: Motives of the music in the drawing room, three textural layers
(“Excellent, Mr. Renfield”) .......................................................................................... 108
Example 4-14b: Entrance of singing melody reinforces 6/2 meter in “Excellent, Mr.
Renfield,” mm. 13-24 .................................................................................................. 111
Example 4-14c: “Bite” gesture heard when Dracula spots Renfield’s blood, “Excellent,
Mr. Renfield,” mm. 37-40 ............................................................................................ 112
Example 4-14d: “Excellent, Mr. Renfield,” melody affected by the “bite” ....................... 113
ACKNOWLEDGEMENTS

I would like to express my deepest thanks to all those who made this thesis possible. Foremost, I would like to give my sincerest thanks to my thesis committee, both of whom I have enjoyed getting to know during my time at Penn State. I would like to thank Taylor Greer, my academic advisor and second reader, for steering me towards an interest in musical semiotics that arose from taking his seminar courses. I really enjoyed all of our conversations between classes over the past two years. Moreover, I cannot express enough gratitude to my thesis Advisor, Eric McKee, for his wonderful insights, encouragement, as well as enduring patience with me throughout this journey (and without whom I would never have been able to finish writing down a single thought for this thesis). The mentoring, advice, and guidance he has provided me with throughout enabled me to produce a work that I am truly proud of. For this, I am sincerely grateful.

During the past two years at Penn State, I was exposed to a wide variety of topics through the excellent courses offered by the music department. I would like to acknowledge all of the faculty members I have taken courses with—Maureen Carr, Taylor Greer, Charles Youmans, Vincent Benitez, Marica Tacconi, Eric McKee. In particular, I would like to acknowledge Charles Youmans, whose film music course steered me towards further interest in film music analysis, resulting in a paper from which this thesis grew. My thanks also goes to Charles Youmans for encouraging me to pursue this project further. I would like to express my gratitude to the School of Music, the College of Arts and Architecture, and the Office of the Associate Dean of Graduate Studies in the College of Arts and Architecture for providing generous funding for me to present my research at the London Film and Media conference this summer. I am truly grateful to have
been given the opportunity to take part in such a rewarding experience. I must additionally acknowledge Dunvagen Music Publishers, Inc. for granting me permission to include excerpts of Philip Glass’s score to *Dracula* in this thesis.

Last, but certainly not least, I must thank my incredibly supportive family for their continued love and encouragement, making it possible for me to pursue study in a field that I care deeply about.
To Mom, Dad, Erica, Da, Bubble, Poppop
Introduction

Soundscapes of Dracula

Studying a film with multiple soundtracks presents a unique opportunity to explore the influence that sound has on defining cinematic experience. In particular, a comparative analysis of the sonic landscape painted from two different vantage points in Dracula – the original English and Spanish-language adaptations (1931) – reveals insight on the impact of early approaches to sound design in the film genre of horror, one that is largely defined by its psychological impact on the audience. By this token, horror film music, typically rich and deliberate with topical references, has the potential to instill in the viewer an array of emotions—fear, excitement, anxiety—in part determined by its correspondence with the image on screen. The unfolding of Philip Glass’s nearly continuous score to Dracula (1999) provides an opportunity to explore how a different approach to sound-image correspondence can produce an entirely new experience of the film.

Overview of Literature

Current research on sound design in the early horror film genre is lacking, likely due to difficulty in obtaining scores. I base my analysis of the music from Dracula on a condensed version of the score entitled “Suite from ‘Dracula’,”¹ transcribed for string and piano ensemble, alongside my own transcriptions of recordings of the soundtrack. Moreover, in my investigation of sound design in Dracula, I have come across historical accounts that briefly take note of the

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lack of music in the early English and Spanish-language versions of the film. The book, Uncanny Bodies (2007) by Robert Spadoni, has proven to be an invaluable resource in providing a fascinating look into the functions of silence and sound in Dracula from a literary perspective. However, I have not come across any published research that provides an in-depth investigation from a musicological/music theoretical standpoint. Moreover, while there exists published research on other film scores by Philip Glass (namely, The Hours [2002], The Truman Show [1998], Kundun [1997], as well as the documentary film Koyaanisqatsi [1982]), there does not appear to be published research that focuses in depth on Glass's score to Dracula. Thus, the value of this study further extends to the potential of revealing a lesser-known side to Philip Glass's work in film scoring.

This thesis is in large part driven by current perspectives and continuing debates surrounding the function of music within or apart from filmic diegesis (the story world of the film). I bring together theories explored and developed by Claudia Gorbman (1987) and Robynn Stilwell (2007) on defining the liminal space that exists between diegetic and non-diegetic music (referred to as the “fantastical gap”), alongside theories presented by David Neumeyer (2009), Ben Winters (2010), Jeff Smith (2009), and Guido Heldt (2013) on the distinction between diegetic and non-diegetic music (based upon Russian formalist ideas of film narrative) in order to propose a model that visually represents the dynamic function of music in film, based upon sound-image correspondence.

**Organization of the Thesis**

I begin my investigation in Chapters 1 and 2 by noting similarities between the English and Spanish-language versions of the film Dracula. For instance, as both versions shared the same music supervisor, Heinz Roemheld, excerpts from the same musical works were employed in both films. I then turn my attention to both cinematographic as well as musical changes in the
Spanish version that engage the audience in more intimately experiencing the unfolding plot. By touching upon aspects of topic theory, intertextuality, and sound-image relationships, as well as uncovering overarching key schemes, I set out to demonstrate how the study of sound design in *Drácula* foreshadows the development of standard techniques found in later film scores.

I reserve presenting my analytical methodology until Chapter 3, where I introduce a new model of sound-image correspondence. This model is the first (to my knowledge) to directly express music’s dynamic correspondence with the image and changing role within the cinematic narrative. However, I emphasize that this model serves as only a supplementary tool in my investigation to orient the reader in visualizing a potential narrative space in which music resides in film. This model is far from comprehensive in denoting the complex plurality of functions that music assumes, and I intend to refer to it as only an interesting point of reference. I apply this methodology to Glass’s score in Chapter 4, as there is very little music in the original English and Spanish-language versions of *Dracula*, and my proposed model proves more insightful in depicting the dynamically changing functions of Glass’s score. In Chapter 4, I also make a case for the music's ability to illicit empathy as well as induce perceived temporal states through approaches grounded in topical, harmonic, rhythmic, metrical, as well as motivic analysis. Furthermore, by exploring the various techniques employed in Glass’s score, I seek to uncover ways in which the sound strategically controls the auditor's sense of temporality and in turn influences empathy, narrative involvement, and psychological engagement with the images portrayed on screen. I must additionally note that my aim in this chapter is not to provide an exhaustive analysis of Glass’s score, but instead to bring to light ways in which the music functions to introduce the auditor to Dracula and draw us into the diegesis, by focusing in detail on the opening scenes of the film.

There is a divide between audiences who prefer the original unscored version of *Dracula* to those prefer the fully scored version. My research will provide a more accurate and detailed
measure of the technical and aesthetic differences between the early and later versions, and by so doing allow for a more informed debate. Further, in weaving together old and new approaches to sound design in the three different versions of the film, placing each in critical light of film music analysis, this project is laden with potential for opening up the creaking door into the early soundscape of horror.
Chapter 1

*Dracula, a “Silent” Talkie*

*Dracula* is a story which has always had a powerful effect on the emotions of an audience, and I think that the picture will be no less effective than the stage play. In fact, the motion picture should even prove more remarkable in this direction, since many things which could only be talked about on stage are shown on the screen in all their uncanny detail.

– Bela Lugosi

Despite a limited budget, uninspired treatment of Louis Bromfield's screenplay, as well as artistic indifference on the part of director Tod Browning, the 1931 film *Dracula* met great success in Hollywood in large part due to Bela Lugosi's iconic portrayal of the Count. Astonishingly, the film continues its legacy in modern popular culture as one of the original "classic" horror films. While today, the film's aesthetic short-comings can be seen to contribute to its lure as campy entertainment, at the time of the film's release, the "stagey" acting, two-dimensional set design, as well as narrative lag, all seemed to have been effectively masked by the "uncanny" presence of the Count – a figure who appeared to be both living and non-living before the spectator's eyes. In this chapter I provide a brief account of the circumstances surrounding the production of *Dracula*. Then, drawing generously upon Robert Spadoni’s insight into the audio-visual “uncannyness” of the film, I suggest ways in which sound-image pairings in *Dracula* function to shape one's experience of the film.

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Setting the Stage

The production of *Dracula* was problematic in many respects. Burdened by the economic impact of the Great Depression, Universal Studios was hard-pressed to meet its film production budget given the need to finance three different copyrights: for the novel, the play, and another stage adaption by Bram Stoker's wife. Moreover, although screenplay writer Louis Bromfield had drawn much of his inspiration from the rich depictions of characters and action in the novel, it was more economically feasible for the studio to base the film upon the stage adaption. Enforced collaboration with Dudley Murphy, which yielded a script that was a mere vestige of Bromfield's original treatment, intensified Bromfield's growing disdain for writing for Hollywood. As Bromfield mentions "there are plenty of discouraging moments when bit by bit you see your idea being transformed into something that seems new and unfamiliar." 

Restricted by a low budget of half a million dollars, most opportunities for insightful artistic input to the filming and directing of *Dracula* fell by the wayside. As a result of the unfortunate deletion of many scenes latent with cinematic potential, Browning’s unpolished alternation between Bromfield's screenplay and cues from the play adaption produced mixed results. During filming, Browning insisted on static camera setups, essentially eliminating most reaction shots as well as special effects, and in general “[took] the lazy way out at every opportunity.” Further, seemingly bitter and resentful over Lon Chaney's inability to play the role of the Count (due to his premature death), Browning lost enthusiasm for the project and delegated many of the directorial duties to his cinematographer, Karl Freund. Eventually Freund became so frustrated with Browning's “static ways” that during shooting he turned the camera on and let it

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5. Ibid., 168.
6. Ibid., 183.
roll completely unattended. In short, the direction of Dracula was a debacle best summed up by Lyndon Joslin:

This adaption takes non-depiction into the realm of visual stinginess. The result, coupled with Tod Browning's frequent lapses into nail-your-camera-to-the-floor direction is often like watching not a film at all, but what this adaption began its life as: a play, and an underproduced one at that, with characters staring off into wings of the stage to describe what they purportedly see there.

However, through this cinematically retrogressive “non-depiction,” is it possible that Browning may have clumsily stumbled upon just the right formula to induce a genuine fright upon his audiences? Robert Spadoni explores this notion from the perspective of Dracula's early audiences in his book Uncanny Bodies, to which I now turn.

Spadoni’s Look into the “Uncanny” in Dracula as a Sound Transition Film

In his book Uncanny Bodies, Robert Spadoni explores the impact that synchronized sound had on influencing audience experiences of early sound horror films. In particular, he suggests that the initial appeal of the film Dracula can in part be credited to its historical position in the timeline of early Hollywood cinema. Dracula was released just months before the end of the transition to synchronized sound. This chronological juncture was critical to the film's reception in that viewers were just beginning to become accustomed to synchronized sound, yet were not too distanced from the silent era to have wiped clean the memories of the novelty of sound. For a film that, in retrospect, functioned to establish the new genre of horror, this timing was especially advantageous. To explore the reasons behind this, Spadoni turns to early sound film reception history.

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Spadoni likened the unsettling reaction audiences felt towards the first utterance of sound in film to what first experiences of the moving picture of silent film must have been like. The first silent pictures instilled the viewer with a sense of visual uncanniness, a concept Spadoni borrows from Sigmund Freud. In his essay on the subject, Freud describes uncanniness as the act of “‘momentarily perceiving an inanimate object to be alive, [or] momentarily perceiving a living thing to be inanimate.’” In a sense, awareness of the fictional nature of the world being portrayed on the screen was psychologically contradicted by seeing the narrative event unfold before the spectator's eyes. In fact, many early accounts refer to the images portrayed on the screen as “shadows” and “phantoms.” In her book Gothic Music, Isabella van Elferen notes that “early cinema was spectacular as well as spectral, with rattling automata projecting larger-than-life moving images onto large screens while their audiences were watching in wonder in darkened rooms.”

Viewers were initially fascinated by the realism depicted on screen with the innovation of sound film. However, the introduction of synchronized sound to spoken dialogue had also produced a perceptual anomaly whereby characters given aural presence on screen somehow seemed to be less real than their muted counterparts. This was in part due to the technological deficiencies of early sound film. Audio projected from the same speaker situated behind the screen essentially provided no aid in matching the moving lips of the character with her individual voice, while the quality of the sound of the recorded human voice – described as muffled and tinny or cold – confirmed a distance felt between the character and the viewer.

Sounds also tended to be exaggerated and at times much louder (unpredictably and inconsistently so) than the corresponding images on screen would realistically call for. As a result, early sound

12. Spadoni, Uncanny Bodies, 15.
film brought about a return of the “medium-sensitive viewer,” a term used to describe early film audiences who maintained detailed and vivid recollections of (as well as fascination with) mundane visual aspects of a film that would be glossed over, and seem unremarkable to later viewers. Thus, one can conclude that most attempts at portraying a realistic narrative in early sound film were steered off course by unnatural and perturbingly noticeable sounds, essentially disparate from the origins they were intended to emanate from. Paradoxically, the 'ghostly shadows' were made even more 'ghostly' via the addition of their voices.

A second factor contributing to the uncannyness of early sound film relates to what Spadoni describes as a “shrinking of personality,” a phenomenon whereby a character on screen loses his sense of warmth and personal connection with the audience. Silent film audiences formed strong emotional bonds with familiar actors on the screen. With the addition of sound, however, actors appeared more unnatural and lifeless. One can compare this to how a reader of a novel fills in the ‘missing’ visual/audio information, thereby constructing in their imagination a personal connection with the characters. When more vivid details of the narrative are imposed upon the audience through the medium of sound film, the ability for one to form intimate ties with the characters is diminished. In other words, audiences were not more convinced of a character's ‘realness’ with the added dimension of sound. Rather, their impression was further distorted by the display of these flat 'effigies' on the screen void of warmth and human connection.\footnote{13}

\footnote{13. Spadoni, \textit{Uncanny Bodies}, 11.}

Just as viewers had soon acclimated to the novelty of the moving picture (well into the silent era), the unsettling nature of the sound world began to normalize as a result of improvements in recording technology. Better quality microphones and speakers, quieter cameras
and lights, as well as refinements in the sound-on-film process increased the fidelity of sound. However, it would take some time for sound and image to evolve into a more naturally integrated entity in film. Spadoni suggests that this particular climate was ripe for the film *Dracula* to instill fear into audiences. Through the slow, drawn-out speech and stagey acting against an unnaturally silent backdrop, *Dracula* in effect resurrected the “medium-sensitive” viewing of the early sound era.

“The voice initially drained this body of its color and vitality. Such a body, at once lifeless and three-dimensional, might have born a resemblance to a living corpse.” What better way to depict a living corpse than through a medium notorious for evoking sensations of “ghostly effigies” that are both living and non-living? The image of Dracula himself – a pale face set in relief of the dark enclosing cape – must have had a doubling effect upon the visual uncannyness experienced by the newly invoked “medium-sensitive” viewer. Coupled with Dracula's slow deliberate movements, startling close-ups of the Count's face further draws attention to his unnatural presence as “cinematic close-up[s] and recorded whispering or crooning, technologically allow an intimacy that is not always voluntary or pleasant.” One particularly effective use of sound and motion that accentuates this unpleasantness occurs in the scene at 1:00:38 depicted in Figure 1-1. In this scene, Dracula confronts and is ultimately defeated by Dr. Van Helsing. After Dracula amusingly speculates if it is “wolfbane?” that keeps Dr. Van Helsing from obeying the Count’s commands, Van Helsing reveals that it is rather a crucifix—a religious icon that causes the Count to hiss, turning away as if to protect himself from the symbolic “light” of Christianity. This hiss, accompanied by Dracula’s sudden movement, is one of the most powerful moments in the film as it captures the uncanniness of a primal, almost animalistic

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14. The use of optical sound technique, whereby sound and image are recorded on the same film strip, facilitates the process of editing both the sound an image track. See James Buhler, David Neumeyer, and Rob Deemer, *Hearing the Movies: Music and Sound in Film History* (New York: Oxford University Press, 2009), 304.
15. Spadoni, *Uncanny Bodies*, 26
sound. The audience experiences further discomfort as Dracula moves quickly towards the camera, momentarily breaking through the protective fictional barrier into non-fictional space.

![Figure 1-1: Dracula’s hiss at 1:00:40](image)

The mise-en-scène of *Dracula*, which resembled the set of a staged play (credited as one of the film's short-comings), additionally had the potential of instilling a stronger sense of uncanny involvement with the film. Seated in the same theaters originally purposed for live performances, audiences could potentially experience the unfolding drama of *Dracula* as if they were actually witnessing a staged play acted out before their eyes by live actors and starring a “living” corpse. This illusion likely would not have been as convincing to later film goers who were less attentive to the ghostly quality of characters portrayed on film. The theatricality of the setting along with the rather thin narrative of *Dracula*, also lends itself to being viewed in a more objective way. Nearly void of reaction shots that narrative film overwhelmingly calls for, *Dracula* placed less demand upon the audience to “think too much” about the action taking place. Rather, the spectator was left to just sit and absorb the uncanniness as it unfolded.\(^\text{17}\)

Just as sounded dialogue effectively increased the ghostly nature of the shadowy images of silent film, sound effects in *Dracula* (both in their presence and more predominant absence)

\(^\text{17}\) Spadoni, *Uncanny Bodies*, 82.
only served to pronounce the fear induced by the image of a living corpse. Drawing upon Spadoni's insight as well as my own, in this next section I explore several scenes in Dracula where employment of sound and silence is especially effective in supporting the narrative as well as in manipulating the emotional state of the audience.

**Sound Provides a Gateway into the Fantasy Realm, Instills Fear of the Unknown**

Seated in a bustling, dimly lit theater in January 1931, the audience at the premier of Dracula experienced the introduction to a new genre. A tremolo first inversion B-minor chord in the strings, supporting a mysterious-sounding harp arpeggiation, sounds for just one second over a black backdrop on screen before the main title screen of the film appears bearing the name “DRACULA” in pale gray letters (Figure 1-2). This short modified sound clip from the finale of Act II of Tchaikovsky's Swan Lake, even in its brevity, is latent with topical association. Minor mode, indicative of a more serious or foreboding mood, joined with an evocation of trembling through articulation in the string tremelando, introduces the audience to the main character, Dracula. The music reveals the somber yet sophisticated personality of Dracula through the oboe melody line that accompanies the credits on screen. These musical markers in effect forge themselves with the 'image' or notion of DRACULA right from the start, painting a mysterious picture of the character as well as the world the audience is about to enter.
Often in film, title credits serve the role of drawing the spectator into the narrative. The music that accompanies the title credits of *Dracula* accomplishes this by providing an emotional climate for us to enter the story world of the characters. Once pulled into narrative, one may argue, the audience is there to stick it through until called to return back to reality. In the case of *Dracula*, this 'call' is made by church bells sounded at the end of the film, signaling both Mina's and the audience's ascent from the crypt back into the world of the living. Moreover, the brief moment of darkness accompanying the initial gesture of the *Swan Lake* theme in the title credits evokes the foreboding and mysterious presence of Dracula—heard before he is seen. This subtle delay between sound and image plays upon the notion of fear of the dark and the unknown, foreshadowing a recurring narrative/expressive device that is used throughout the film.

**Sound Increases Tension, Silence Serves as a Marker of Death**

The clanking of the carriage ride is the first diegetic sound heard in the film. Riding down the winding road towards the Transylvanian Inn, the sound of the carriage is loud and markedly obtrusive, indicating that this is not just a pleasant ride through the countryside. The scene ends with the carriage passengers praying to the Virgin Mary that transitions via a match
cut to a woman kneeling and praying in the following scene at the Inn. At 1:52, we hear the continuous drone-like sound of the old woman praying counterpointed with a conversation between the Innkeeper and his wife. Superstition pervades the atmosphere as the texture of the ongoing sound is then increased by the sound of commotion stirred outside. This multi-layered sound continues to build in intensity as Renfield's carriage winds down the hill towards the inn, until suddenly dropping out as Renfield speaks his lines “Why say, porter, ...don't take my luggage down...I'm going to Borgo Pass tonight” (2:38).

Just as sound effects and dialogue can affirm presence of life (in general one would assume that a person speaking is alive), silence, marked by an absence of those features, can (under the right circumstances) be used to indicate death. In the scene at the inn, the accumulation of sound juxtaposed against the abrupt absence of sound produces a chilling effect that I propose marks Renfield with an omen of death. A similar moment occurs when the clanking carriage ride starts up again, building tension as it crescendos to Renfield's eventual arrival at the castle at 8:32. The grating sound quickly diminishes and silence ensues upon Renfield’s discovery of the ‘missing’ carriage driver—a further warning of Renfield’s inescapable deathly fate.

Silence is used to a similar effect when the crippled ship is brought into a dock in London after a heavy storm (19:46). Conversation among the curious dock workers, which rises in intensity, suddenly drops out at the lines “captain dead, tied to the wheel. A horrible tragedy. A horrible tragedy” (Figure 1-3). In contrast to the ensuing commotion, the single dock worker’s voice is amplified, similar in quality to an announcer on a newsreel. The dock worker continues “they must have come through a terrible storm”, then immediately turns his attention to the demented-sounding laughter coming from below the ship’s deck. Following the worker’s gaze, the camera shifts from the shadow of the dead crew member and across the deck of the ship, the

18. References to Christianity in the form of religious icons and gestures are made throughout the film (which assume deeper meaning in Bram Stoker’s novel). Further insight into the symbolic implications of this filmic motive, although fascinating, is beyond the scope of this study.
sound of the dock worker’s footsteps clearly pronounced, as he makes his way to the hatch of the ship. In a sense, we are placed in the shoes of the dock worker, viewing the scene through his eyes (only his feet are visible), as he walks towards the hatch. “We” then open the hatchway to reveal the spectacle of Renfield, maniacally cackling as he gleams up at us from the below (Figure 1-4).

The amplified sound of the worker’s voice followed by his footsteps brings us in closer to experience the action. This intimate encounter forces the spectator to experience discomfort (shared by the unsuspecting dock worker), unsure of what lies ahead. Moreover, as much as sound manipulates our interpretation of narrative action on screen, it has as much if not more power in manipulating the auditor’s experience of events occurring off screen—in this case, the commotion of the dock workers as well as Renfield’s laughter is heard before we connect either sound to a visible source (in this case we discover Renfield cackling below the ship’s deck).

According to Isabella van Elferen, the relation of sound to the “unseen-uncanny” calls upon the concept of “dorsality,” a term purposed by literary theorist David Wills to describe “that which is behind our back, in the darkness, which cannot be seen unless we turn around; that which forces us to reconfigure our awareness of ourselves in relation to the world around us.”19 This effect becomes a hallmark of Hollywood horror films, as often a monster’s footsteps are heard before he makes his entrance. Thus, the initial separation of sound from source renders the moment when we discover Renfield gazing up into our eyes, projecting a sort of displaced laughter, especially unsettling.20

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20. In this scene, Spadoni notes that Renfield’s laughter sounds as if it is coming from off-screen space. The shooting script indicates that Renfield is to be discovered “looking up at them as he starts to laugh in a low, crazy way,” while the cutting continuity describes the moment as “‘Renfield disc. Clinging to the railing on each side—he glares off.’” See Spadoni, *Uncanny Bodies*, 59.
Figure 1-3: Shadow of the dead crew member at 19:56

Figure 1-4: Renfield gleaming up at the camera from below the ship’s deck at 20:51

Dracula—an embodiment of death itself—is also marked by silence. For instance, silence pervades the atmosphere when the Count meets Renfield’s carriage at Borgo Pass, as his menacing eyes pierce through the darkness (Figure 1-5). Moreover, throughout the course of the film, Dracula speaks less and less as his communication with Renfield is accomplished purely through telepathic means. By this, it is the image (ironically as he cannot see his reflection in the mirror) that most strongly characterizes Dracula.
Meeting Dracula: Sound/Image Characterization

As mentioned earlier, the audience's first introduction to Dracula is accomplished through pairing of sound and image in the title credits (both “seen” and “heard” in an abstract sense), and felt through the character of the music and visual rendering of the title screen. The audience is more officially introduced to Dracula (yet from a distance) through Renfield and the inn-keeper's conversation at the inn. Without actually seeing or hearing Dracula, the audience is told about him, “taking the form of wolves and bats.” Through this type of introduction, one is provided a more informative description of the Count himself, perhaps able to form a vague picture of what he may look or even sound like, however, through a mythified and exaggerated lens. We are given a face to match the name and description in the next scene at the crypt, when Dracula first appears having risen from his coffin (6:02). However, shot in almost complete silence and without hearing him speak, the only impression one has of him is still incomplete.

Contrasting the noisy carriage ride in the daylight through the Transylvanian mountains, the audience is pulled down into the scene at the crypt in complete deathly silence. At 5:26 the camera pans in on a coffin opening with a hand slowly reaching out (complete silence) and then cuts to a shot of an opossum accompanied by the sound of cracking wood. The creaking noise at
first seems to be associated with sound of the rodents scattering (as the sound is synched with the image), but an abrupt cut to a shot of the coffin confirms the true source of the sound as the coffin lid opens further. The opossum is shown again, making squeaking noises that are suddenly amplified before another abrupt cut is made to a shot of Count Dracula.

One is startled upon hearing the amplified screeching noise in the crypt, as even the rodents react in fear of this ghostly figure. The sudden increase in volume of the sound places the auditor in closer proximity to the action and in effect draws the spectator in to the present moment (similar to the effect of the amplified dock worker’s voice on board the recovered ship). Fluid camera motion literally pulls us towards the Count (in a similar way that he hypnotizes and summons his powerless victims to come closer). As the camera pans in for a close-up of Dracula over the screeching sounds, we are forced into an intimate encounter with the vampire against our will. The close-up occurring at 37:56 captures the grotesque and menacing face of Dracula that must have had an especially potent impact upon early audiences (Figure 1-6). As there is no spoken dialogue in the scene, our first sonic impression of Dracula is formed by the scratching and skittering noises of the rodents in crypt. The cold, deathly image of Dracula shown at Figure 1-7 stands out against these amplified sounds, isolated by its stillness among the stirring rodents as time also seems to stand still. At 6:19 a wolf howl accompanies Dracula’s ascent up the stairs into the night of the outside world.

Figure 1-6: Menacing close-up of Dracula at 37:56

Figure 1-7: Close-up of Dracula in the crypt at 6:11
It is in the castle entrance hall that the audience experiences the complete picture of the Count. Introducing himself to Renfield (as well as to the audience) at 10:06, he speaks “I am...Dracula. I bid you...welcome.” By giving a voice to the living corpse—one no less colored by Lugosi's famously slow and exaggerated manner of delivering lines—the impression formed of him from the onset of the film is somewhat both denied and confirmed. Dracula's voice, musical in its rhythm and intonation (additionally forged with the romantic quality instilled by the opening Tchaikovsky theme), effectively humanizes the depiction of the monster formed in the auditor's mind as “musicality in film is generally associated with sensitivity and humanity, traits that monsters and villains do not possess.”

The delay of the auditor's full introduction to Dracula—from superstitious speculation at the Inn, to visual (muted) portrayal in the crypt, to image forged with spoken dialogue in the castle entrance hall—serves two purposes. First, by slowly revealing information about Dracula from a distance, one is able to form images and impressions influenced (or manipulated) by signifiers of fear, warning, mystery, and charm; impressions first established in the opening credits through music and text. Secondly, this delay allows for the spectator to feel lost or disconnected for just a moment—to experience fear of the unknown. Similar to the natural effects of sound-image relationships of early sound film, in Dracula the audience experiences the effects of a literal separation from the sound and image of Dracula himself, who exemplifies the nature of what it is to be both living dead.

**Sound and Motion**

Nocturnal animals—rats, wolves, bats—represent Dracula’s connection to the world of the living. It is Dracula’s ability to change into wolves and bats and the necessity to feed from the

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blood of living creatures—“the blood is the life, Mr. Renfield”—that gives him strength as well as physical presence. Further, the sounds of the living creatures that Dracula embodies—skittering, howling, bats wings flapping—contrasts with the silence of his ephemeral body, as in his pure form, we do not hear his footsteps or any aural indication of his motion.22

Throughout the film, Dracula is never seen emerging from his coffin, rather he just seems to appear. The effect of being “already there” is first demonstrated during the scene at the crypt (6:03), then later in both Lucy's and Mina's bedrooms (28:44 and 37:35 respectively), where presence of the bat alone (we do not hear wings flapping or screeching) is enough to signal his arrival.23 When Dracula's movements are shown on screen, they are slow, almost fluid and are never accompanied by footsteps. Thus, when Dracula is shown moving, the motion has more the effect of floating or hovering than being in any way grounded by weight or gravity.

Like his movements, Dracula's lips are often obscured by shadows when he speaks, contrasting other speaking characters whose speech (as well as movements) are more clearly portrayed. In the scenes when he communicates to Renfield telepathically, Dracula in a sense is stripped of any tangible sense of humanity. However, his communication with Mina and Dr. Van Helsing remains vocal as he aims to convey warmth and humanity; in effect to put him (as well as the auditor) under his charming spell.

**Sound as Temporal Agent**

Sound also serves to establish temporality as it provides a sense of lived duration within a film.24 There are several scenes in *Dracula* that contain substantially long shots of Dracula's face.

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22. On the other hand, Renfield’s footsteps can be heard in the castle as he brushes aside the spider web to walk up the stairs (11:31), footsteps are heard on deck of the recovered ship (20:29), and footsteps of people walking by on the busy street in London are also heard, however none that distinctively match Dracula’s pacing (22:09).


These moments seem to exist outside the temporal pacing of the scene as there is no sound to mitigate passage of time (for instance in the final moment in the scene at the theater (26:19)). The use of silence and sound is particularly effective in the scene in the crypt, as a tracking shot pulls the viewer in to a close up of Dracula's face, lingering for nearly 5 seconds in silence before transitioning to the next shot. For those few seconds of silence, it seems as if time stands still. It is not until the screeching noises are heard, and more prominently the dog barking and the wolf howl sounds, that one becomes aware of time passing in the outside world. In a way, Dracula is given his own sense of temporality isolated from the human world around him.

Dracula's slow, drawn out motions further convey this sense of suspended time—a glimpse into the infinitude of immortality. Another subtle example of this occurs in the scene in London where Dracula is shown walking through the bustling crowd at 22:09, keeping his own slow pace as if gliding through the mortal passage of time. Moreover, his sudden appearances in and out of Mina’s bedroom and Dr. Seward’s sanitarium, also serve to defy laws of spatial and temporal continuity.

There are other moments where motion, made more prominent by the addition of sound, draws attention to the present tense. For instance, the loud noise of Dracula hitting the cigarette case out of Dr. Van Helsing's hand at 43:45, as well as the hissing noise at that accompanies Dracula's lurch back in anger when Dr. Van Helsing resists his hypnotic commands (1:14:20), draws us in to the extreme present moment. Accustomed to Dracula's slow and calculated movements throughout most of the film, in both of these scenes, Dracula's quick motion provides a startling element of surprise, further made salient by the accompanying sound. As our attention is directly pulled in to the extreme present, we are susceptible to embody the fear and excitement experienced by the characters in the dramatic moment.
Music in Dracula

In Dracula and Frankenstein we hear no 'movie music,' and this registered to me not as an absence but rather as a scratchy presence that suffused everything in the films with a tangible and delicious weirdness.  

Tod Browning was more accustomed to directing silent film. Thus, it is likely that his discomfort working with the medium of sound contributed to much of Dracula's cohesive deficiencies. In the same vein, Browning was unsure of how to reintroduce music—once inseparable from the silent film—to the sound film with the concern shared by others that it may detract from if not completely block out spoken dialogue. Moreover, there was also concern that non-diegetic music would be disconcerting for early audiences as it lacks a perceived physical source. As such, music in Dracula was delegated to only a few select moments within the film.

As previously discussed, the first instance of music in Dracula, a piece from Act II of Tchaikovsky's Swan Lake ballet, is used in title credits. Although there is no mention in the literature that I have come across of any significance of the choice of this particular work, its use is likely carried over from silent film practice, as it has been notably employed as generic “misterioso” music to accompany the dramatic action. Moreover, I propose that one may read a deeper narrative connection between Tchaikovsky's ballet and the film Dracula. The ballet centers upon the tale of a princess, Odette, who is transformed into a swan by an evil curse. Only at night is she able to transform back into her human form. As the piece is used to draw the audience in to the narrative of the film, it may not be too much of a stretch to fashion a metaphor between Odette and Mina, the young, upper class woman destined to fall victim to Dracula's evil curse which will transform her into a creature of the night. Regardless of Music Director, Heinz

25. Spadoni, Uncanny Bodies, 1.
26. Ibid., 40. Although, this would have had a striking impact in Dracula, as the author states “nondiegetic music shares the characteristics of ghosts: it lacks a verifiable physical origin and seems to emerge from nowhere much like the voices and music heard in Gothic novels.”
Roemheld’s intention in choosing this particular piece for the title credits, as previously mentioned, the work functions effectively in establishing the mood, as well as in drawing the audience into the fictional world of the characters.

Although employment of music in *Dracula* is minimal, its infrequent occurrences assist in delineating the overall form of the film. The title credits serve the function of an overture by setting the tone, and foreshadowing events to come. While, in a related manner, the music played at the theater establishes the mood and setting of the film’s second act, set in upper-class society of London. According to Marcia Citron in her article on “Opera in Film,”

The opera visit has been a staple of cinema and has provided attractive opportunities for the development of narrative and expression of meaning. It has helped to define character, signify high culture, present a parallel to the movie’s plot, and supply an emotional climax for the film.  

Furthermore, it is interesting to note an observation made by Lugosi’s biographer, Arthur Lennig, that the scene in the concert hall was originally set in a living room. He states:

The reason for the switch in locale is obvious. Browning or Universal wanted some background music, and since they did not (in late 1930) feel that films should have musical accompaniment without an actual source, the scene was changed from the Seward living room to the theater.

Dracula’s entrance into the theater (22:47) is accompanied by the final cadence from Schubert's Unfinished Symphony played by the orchestra. The diegetic music quickly transitions to the final few measures of the overture from Wagner's opera, *Die Meistersinger*, before Dracula engages in conversation with Dr. Seward, Mina, Lucy and Jonathan Harker at their seats. Besides functioning to introduce us to the characters in the second half of the film (making us aware of their upper class status), the music chosen for the opening of this scene instills deeper meaning.

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through correlation between the plot of the opera and the narrative in the film (as will be more fully explored in Chapter 2). The theater scene closes with a diegetic rendering of the opening of Schubert’s Unfinished Symphony, marking the beginning of the second half of the concert. What is remarkable about this scene, as William Rosar observes, is that the classical excerpts, employed in an illogical order, seem to follow the action. Rosar outlines the events as follows:

[One hears] a declamatory phrase from Schubert’s symphony as Count Dracula (Bela Lugosi) enters the lobby of Albert Hall, [followed by] the majestic coda of Wagner’s Meistersinger prelude as the count is ushered to his seat; and after the intervening intermission scene, a solemn figure in low strings from Schubert’s symphony [is heard] as the lights dim and the count exclaims, ‘There are far worse things awaiting man than death.’

As Rosar mentions, the odd arrangement of musical excerpts suggests that music in this scene was in fact chosen for dramatic effect. While the musical excerpts employed in the scene at the theater can be taken as evidence of Browning or Universal’s intention to include music for dramatic effect, it is in the concurrently produced Spanish version of the film that these excerpts serve a more prominent and effective role, one that will be explored in more depth in Chapter 2.

There are only two other instances of music employed in the film. The first occurs at 26:30 where a graphic match connects Dracula's face at the end of the theater scene to a shot of a music box in the following scene in Lucy's bedroom. By its graphic association with the image of Dracula, the music box, playing a tune in F major, can also be interpreted to mimic Lucy's fascination with the Count, as she is hypnotized by his charm and “musical” way of speaking. The final moment of sound occurs at the very end of the film when ringing bells (playing a simple melody that is also roughly tuned to F major) accompany Mina and John's symbolic matrimonial ascent up the stairs into the daylight (1:14:21).

31. Ibid.
32. Bells were a prominent part of the sonic landscape in 19th-century England, sounded throughout the day. By this token, the church bells at the end of Dracula can also be considered
It is interesting to note the tonal connection that exists between the few instances of music employed in the film. Both the opening theme from *Swan Lake* and the final cadence of Schubert's Unfinished Symphony, heard when Dracula enters the theater, are in the key of B minor. In contrast, the clip from Wagner's *Die Meistersinger* is in the key of C major, a key symbolic of purity, clarity and triumph. The F-major melody, sounded by the bells at the end of the film, can be interpreted as bringing about a sense of spiritual achievement in its plagal relationship with C Major (alongside the key’s associations with calmness, serenity, and spiritual ease), a relationship that reinforces the power of good to overcome the darkness of Dracula's world and rise up into the light of day.

**The Sound of Horror**

While there is little music in *Dracula*, the film does make use of exaggerated sound effects that become typical of suspense and horror films after 1931, such as creaking doors and coffin lids, howling wind on the ship voyage, wolf howls, bat screeches, as well as terrified screams of Dracula’s victims. However, somewhat surprisingly, the uncannyness of the film seems to be more indebted to the absence of sound, and drawing attention to that absence, rather than to an overabundance of shrieks and stirrings of ’things that go bump in the night.' Moreover, “silence in this film is posited as the absence of sound, not emptied out but filled with actors' overacting and audiences' expectations.” Thus the ghostly “shadows” of early film were not made any more human by the addition of sound in *Dracula*. Rather, their fictional existence was further marked by sound that did not seem fully integrated with the moving image.

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33. In Chapter 2, I provide a more detailed description of the Schubert theme, as well as describe how its gestures are indicative of the ominous and foreboding nature of Dracula.
35. Ibid.
Chapter 2

“Soy Drácula”

In an effort to increase revenue, Universal Studios’ executive producer Paul Kohner decided to reach out to an international audience by concurrently releasing a Spanish version, *Drácula*. Rather than dub over the English version with Spanish dialogue, Kohner chose to produce an entirely separate film, hiring a completely different cast and crew. After Browning's crew finished their work for the day, the Spanish-speaking crew, directed by George Melford, came in to shoot their scenes using the same set and props. Led by the visionary efforts of Paul Kohner, Melford's crew worked well as a creative team, determined to improve upon the English version in as many ways as possible. After reviewing the dailies from the footage the English crew shot during the day, Paul Kohner along with cinematographer George Robinson carried out thoughtful revisions, emulating scenes in Browning’s version that were effective, while employing more creative camera techniques in places that didn't seem as visually compelling. More astonishing is music director Heinz Roemheld’s efforts to introduce non-diegetic music into the film.

In this chapter I aim to demonstrate ways in which Kohner’s revisions effectively breathed new life into *Drácula*, and set the film years ahead of its English-language counterpart. I discuss how visual improvements, along with creative implementation of sound and music contributes to a more convincing and actively-involved filmic experience. In several instances, I recall scenes from the original version as a point of reference, suggesting how the different approaches to filming result in varying degrees of audiences’ engagement with the plot.

37. This approach was more practical from a financial standpoint, and in fact, already a somewhat common practice at other studios at the time (Skal, *Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen*, 211).
38. Ibid., 215.
Visual Clarity, Narrative Involvement of the Image

From the onset of the film, Melford’s *Drácula* imparts a stark contrast in visual clarity that is overall lacking in Browning’s film. Even the opening title credits introduce the audience to ‘DRÁCULA’ against a more vivid backdrop. For example, at the opening of the film, the flickering flame of a lone candlestick in the foreground against a cobwebbed background draws us into the world of Drácula in a more tangible way than does the flat art deco-like silhouette of the bat we see in Browning’s version (Figure 2-1). The movement of the flickering candle and wind-blown cobwebs of Melford’s rendition evokes an invisible ghostly presence (it’s only the wind…or is it?), which directly draws us into both the physical and psychological setting of Drácula’s world.

![Figure 2-1: Title credits, Left: Melford’s *Drácula* (1931), Right: Browning’s *Dracula* (1931)](image)

Furthermore, the solitary flame, symbolizing the lone Count, initiates a visual motive of fire that reoccurs throughout the film. After the title credits, this motive is first seen when Renfield’s carriage passes by a solitary campfire flame on his way to the castle. When the Count introduces himself to Renfield at the Castle, he is holding the candlestick (Figure 2-2a). Figure 2-2b depicts a shot from the scene in the drawing room where the candelabra completely blocks Drácula’s face, as if to directly mark the object’s correspondence to the sinister man. While fire
can represent warmth and comfort (Figure 2-2c), it can also serve as a symbol of power and destruction, evocative of hell and forces of evil (Figure 2-2d).

**Figure 2-2a:** Drácula’s introduction to Renfield at the castle holding the candlestick

**Figure 2-2b:** Drácula-fire symbolic association

**Figure 2-2c:** Fire as warmth and comfort vs. symbol of hell and force of evil
The dual symbolic nature of fire closely matches the dual nature of Drácula—one who uses charm to lure his victims to do his biddings, only to destroy them with forces of evil. It is interesting to note that it is also the element of fire—the power of the sun—that brings about Drácula’s own demise, as the rising sun forces the Count to return to his crypt where he is slain by Dr. Van Helsing.

In the last scene of the film, Jonathan Harker’s torch remains lit in the background of the castle crypt in London until Drácula meets his true death. Although fire is visible in several scenes of Browning’s version (the fire place, the torch, Dracula holding the candle), one observes a more deliberate and purposeful use of the visual motif in Medford’s film throughout.

**Delineation of Background, Middleground, Foreground**

The distinction between background, middleground, and foreground layers within the mise-en-scène plays a prominent role in providing the spectator with a more realistic perception of the diegetic space. The stage-like quality of the castle scenes in Browning’s film presents space that seems to infinitely expand, distancing the audience from the world of the characters. While corresponding scenes in Melford’s film, through lighting techniques and prop placement, project
a greater sense of spatial depth that enables the spectator to feel a greater sense of narrative involvement and presence with the characters on screen.

**Spatial Depth: The Drawing Room**

The scene in the drawing room at the castle (Figure 2-3a) begins with a medium shot of the heavy door creaking open as Drácula leads Renfield into the room. Positioned behind the candelabra in the foreground, it is as if we as spectators already inhabit the empty room, awaiting Drácula’s and Renfield’s entrance. At 14:15, we partake in the narrative, stepping back (the camera zooms back) to explore the unfamiliar space alongside Renfield. Props are carefully positioned to indicate spatial depth, as each revealed layer is marked by presence of a new light source (candelabra) as shown in (Figures 2-3b-d). The unsteadiness of the camera zooming out helps create a sense of realism by giving the impression that the spectator is physically stepping back to observe the ongoing scene. At 14:35 (Figure 2-3d) the outline of the castle wall makes it appear that we are secretly peering in on the action from outside the castle window.

![Figure 2-3a: Spatial depth marked by candelabra](image)
Figure 2-3b: Spatial depth further defined by visible light sources

Figure 2-3c: Spatial depth further defined

Figure 2-3d: Spatial depth further defined, glance from outside the castle walls
**Spatial Depth/Lighting/Perception: The Castle Entrance Hall**

The scene at the castle entrance hall presents a wider array of camera angles and perspective shots that, like the drawing room scene, help the spectator acquire a better sense of the geometry of the space. Perhaps the most visually striking moment in the entirety of Melford’s film is displayed in the scene at 10:42 where Renfield first meets Drácula. As seen at Figure 2-4a and Figure 2-4b, our attention is immediately drawn to the massive and stunning spider web centered at the top of the stairs, illuminated against the surrounding shadows of the large room. This visual marker sets up the next shot where Renfield, startled by the bat flying overhead, gazes back up at the stairs at Drácula, who seems to have appeared out of nowhere (Figure 2-4c). The crane shot that follows further draws us in to this unsettling moment, as if by some supernatural force we are being pulled into his web. This technique is similar to that which is used in the crypt scene in Browning’s film seen at 5:23. However, here, the effect coupled with the action seems to be more deliberate and menacing.

*Figure 2-4a: Web at the castle (English version)*  
*Figure 2-4b: Web at the castle (Spanish version)*
Figure 2-4c: Closer shot of the web at the castle (Spanish version)

Figure 2-4d: Closer shot of the web at the castle (English version)

Figure 2-4e: Drácula at the top of the castle stairs (Spanish version)
Camera Angles Force a Perspective of Characters’ Psychological States

The exchange between Renfield and Drácula in this scene is given new meaning by employment of varying perspective shots and altered camera angles. In the English rendition of this scene, the camera always shoots Dracula from below (we look up at him) while Renfield is shot from above (we look down upon him), foreshadowing the superior-subservient roles that will soon be concretely defined. This ‘master-servant’ relationship (as well as Renfield’s overall apprehension) is symbolically established by the distance that Renfield maintains between himself and the Count—both in physical space as well as in the film’s visual space, as there are few shots in this scene which depict the two occupying the same frame. Although the equivalent scene in Melford’s version also makes use of shots from below and above to suggest the power relationship between Renfield and Drácula, Melford also depicts the two on equal ground in a medium shot that captures their dialogue. Moreover, in Melford’s rendition, Renfield more directly approaches Drácula at the stairs, even walking side-by-side with him up the stairs into the drawing room. In this way, Renfield is perceived less as a fearful victim and more as an unwary fly who eventually finds himself caught in Drácula’s web. Renfield’s hesitation in Browning’s film is also sonically enhanced by the hesitation in Dracula’s voice, while this quality is somewhat lost in Carlos Villarías’s more direct way of speaking in his portrayal of Drácula.

Melford uses high angle/low angle shots even more effectively in the confrontational scene between Drácula and Dr. van Helsing beginning at 1:25:26. As seen in Figure 2-5, Drácula’s control over Van Helsing is reinforced by a low angle shot, which positions the Count in a superior role to Van Helsing, who is shot from above. A reversal of power is indicated by a

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39. A high angle shot is produced when the camera angle is positioned above the eye line of the character, giving the effect of looking down upon him/her, whereas a low angle shot is produced when the camera angle is positioned below the eye line of the character, giving the effect of looking up at him/her from below.
change in positioning of shots for the two characters that then places Van Helsing in a position of control.

![Image](image1.png)

**Figure 2-5:** Top left: Drácula superior, Top right: Dr. Van Helsing inferior, Bottom left: Drácula inferior

**Effective Use of Lighting: Renfield’s Room at the Castle/Drácula’s Consorts**

One scene that is particularly enhanced by use of lighting begins at 20:11, just after Drácula leaves the bedroom and Renfield begins to feel the effects of the poisoned wine. The hazy glow that surrounds Renfield in this scene effectively interrupts the visual clarity that has been characteristic of nearly every scene up to this point. The illusion of faces appearing on the wall subtly adds to the demonic atmosphere (Figure 2-6). This technique is then extended more prominently to depict Drácula’s three ghostly consorts, who silently appear outside the door to Renfield’s room (Figure 2-7a). The hazy glow surrounding the women dressed in white not only enhances their ephemeral appearance, but also gives the impression that they are floating against the solid dark backdrop of the castle walls. The spectator more strongly feels their presence as the
camera pans in closer on the women with each successive shot. Situated behind the women lurking off to the side of the frame at 21:04 (Figure 2-7b), we almost feel as though we are also sneaking up on Renfield—an effective use of dramatic irony that induces fear in the spectator knowing what is in store for the poor unsuspecting protagonist.

Figure 2-6: Illusion of faces in the curtain in the castle bedroom

Figure 2-7a: Dracula’s consorts are given a ghostly glow
Characterization of the Count Himself: Soy Drácula

As opposed to Browning’s film, Melford seems to have taken a more outward and expressive approach in depicting the image of Drácula. In Browning’s film we never directly witness Dracula rising from his coffin, while Melford uses fog and a rising platform to dramatically depict the vampire’s emergence. Moreover, perhaps in part inspired by the earlier unapproved Expressionist rendition Nosferatu, Melford’s film instills the image of Drácula with

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a more charged sense of anger and viciousness, playing more fully into the twisted and grotesque inner nature of the character who Carlos Villarias portrays as more creepy than Lugosi’s more charming version. One example of this is seen in the frequent close-ups of Drácula’s eyes that, as mentioned in Chapter 1, serve to instill fear into the audience (Figure 2-8a). Sudden cuts to these shots serve to reinforce the startling aspect of these jarring and uncomfortable moments. Moreover, focus on the eyes also puts the audience in the point of view of a victim, instilling in us the feeling that we are being watched (as well as hypnotized) by el Conde himself. Reaction shots are also depicted more frequently in Melford’s version, which further plays into this underlying aspect of outward and direct emotional expression.

Figure 2-8a: Glaring eyes. Figure 2-8b: Menacing expression.

Sound Effects Awaken a Supernatural World

While the “flat” images portrayed on screen in Browning’s Dracula are instilled with a sense of depth and vitality in Melford’s film, the aural realm is also brought to life through more clever and purposeful tactics in sound design. From the start of the film, the use of sound draws

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Skal notes that “in 1991, [the actress who played “Eva” in Drácula] hinted at the intriguing possibility of the sideline involvement of F.W. Murnau, the director of Nosferatu, in the Spanish Drácula. The Spanish film contains numerous visual references to and borrowings from Nosferatu; Mrs. Kohner remembered that her husband-to-be was quite friendly with Murnau, who was then working in Hollywood, and often saw them talking together at Sunday get-togethers. Given Paul Kohner’s passion for European cinema, it is almost inconceivable that he didn’t take the opportunity to compare notes with Murnau in their respective versions of Dracula” (122).
the spectator into the unfolding narrative (exemplified powerfully by the title credits, as will be explored in the next section). As in Browning’s version, the loud clanking sound of the carriage ride sonically escorts Renfield to his pending doom at the castle. However, it is when Renfield arrives at el Castillo de Drácula where sound effects play an important role in guiding the viewer into the world of the supernatural.

At 9:59 Renfield’s carriage comes to a halt in front of the castle doors. The howl of a wolf is heard, immediately followed by a loud scraping noise that seems to mimic the wolf’s inflection. Turning to locate the source of this foreboding sound, Renfield glances over to see the heavy castle door slowing creaking open as if to invite him inside. In contrast with the sound effect used in Browning’s scene (more of a wooden creaking sound), here the door produces a bellowing scraping noise that seemingly emanates deep within the castle walls. In contrast, this shot is extended to show Renfield completely entering the castle. As we see the door close by its own force behind him, one is given the impression that he is swallowed up by this towering beastly structure (Figure 2-9). To this point, as is played out in many subsequent horror films, the setting itself (e.g. castle, haunted house, forest, graveyard) becomes a character in the drama, taking on supernatural traits.

![Figure 2-9: Renfield’s entrance into the castle](image-url)
From the low-pitched monstrous scraping sounds of doors opening and closing, to the song of wolves howling and the sounding bat wings flapping, Melford’s Drácula reflects greater attention to painting a more vivid and terrifying supernatural soundscape. This effect is pronounced even further by music director Heinz Roemheld’s innovative employment of music.

**Music in Drácula**

In addition to breathing life into the film through stunning visual improvements, Heinz Roemheld took the innovative step of more fully integrating non-diegetic music into the film as a means of dramatic expression. As mentioned in Chapter 1, aside from an excerpt from Tchaikovsky's Swan Lake played during the opening credits, and short excerpts from Wagner's Die Meistersinger as well as Schubert’s Unfinished Symphony heard as part of the diegesis in the theater scene, music is absent in Browning’s film. With sound technology still new and experimental, most directors at the time of the film’s production were unsure of how to incorporate music into film without it distracting and taking away from the spoken dialogue. Yet, Melford believed that his cast and crew could pull off something unusually ambitious, and in several scenes, incorporated music in order to elicit specific emotions and underscore dramatic events in the plot.41

**Title Credits**

As in Browning’s film, an excerpt from Tchaikovsky’s Swan Lake accompanies the title credits of Drácula. However, music director, Heinz Roemheld chose a different recording for the Spanish film—a slightly slower and more romantic interpretation projecting a warmer timbre—that is more closely synchronized with the changing text on screen. However, what creatively sets

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Melford’s film apart is that the title music is edited to extend into the opening diegesis by nearly 25 seconds, whereas in Browning's film, complete musical closure is achieved at the end of the title credits before the story begins. The extension of this musical passage into the opening scene provides a sense of emotional continuity (established through visual elements alongside music in the title credits), drawing the audience into the opening diegesis. The use of sound as a bridge between the title credits and the opening scene of the film becomes standard practice of Hollywood sound film.

**Repurposing Music for Dramatic Emphasis: Drácula Gets a Musical Cue**

The scene at the crypt in the Spanish film differs from Browning’s version in that Melford’s Drácula makes a more dramatic appearance, as we witness him arising up from the fog out of his coffin. This scene is more obvious in depicting the supernatural event, as opposed to Browning’s version where the camera simply transitions from a shot of one of Dracula’s brides to a medium close-up of Dracula, who seems to have “just appeared” out of nowhere. Moreover, while in Browning’s film the sound of the scratching rodents defines Dracula as predator and creature of the night (animal), Melford makes no use of sound effects in the crypt scene of his version. Instead, Drácula’s appearance is signaled by a musical marker—the ominous opening theme from Schubert’s Unfinished Symphony heard at 6:47. This particular piece, commonly performed in Victorian England, was originally chosen by Roemheld to accompany Dracula’s entrance into the theater in Browning’s version. Melford also employs an excerpt from this theme in the theater scene in his version, however uses it to more expressive effect in other scenes as well. This theme accompanies Drácula’s emergence again when he arises from his coffin in London at 24:11. As shown in Example 2-1, the B minor melody played in a sinister low register

by cello and bass outlines a minor third $\hat{1} - \hat{3} - \hat{1}$ before plummeting to an incomplete lower neighbor C# an octave lower, ending on the dominant F#. In its increasing downward drive, the melody has a weighted quality, made especially prominent in the fifth measure where $\hat{3} - \hat{2}$ motion directs the ear further downward in pitch.

Example 2-1: Transcription of the bass voices from Schubert’s Unfinished Symphony

In the last scene in which Drácula appears, Van Helsing plunges the stake through his heart. The line “Drácula esta muerto para siempre” 1:42:19 cues the final instance of music accompanying el Conde. However, instead of the Schubert excerpt, we hear a chromatic ascent played by the low brass beginning on A (a whole step below where the Schubert excerpt begins), ascending to A# and lingering on B before leaping to a phrase centered on F natural (a tritone above) as an upper neighbor to E (the dominant). The excerpt closes triumphantly with an organ theme in A major. In starting a half step below the B minor theme that we have come to associate with Drácula, this new theme metaphorically pulls us down deeper into el Conde’s dark world (colored further by the emphasized tritone), while the chromatic ascent in the style of a march (specifically evoking a wedding march) carries us back up, overcoming the gloominess of B minor with the ‘light’ of A Major.\footnote{A Major, as a sharp key further (than B minor) to the right side of the circle of fifths, has connotations of lightness (as opposed to flat (especially minor) keys which convey darkness), as posited by the ‘sharp-flat principle’ derived from eighteenth- and nineteenth-century theories of key characteristics. See Steblin, A History of Key Characteristics in the 18th and Early 19th Centuries.} Just as the title music by extending into the opening diegesis
leads us into the dark world of Drácula, this non-diegetic music extends into the closing credits, and thus ushers our ascent out of the crypt and places us back into reality.

**Music as Intertextual Reference, Opera as Plot Parallel**

In the theater scene, the same excerpt from *Die Meistersinger* is heard as in Browning’s version, but extended to accompany the dialogue between Eva (Mina in Browning’s version), her fiancé, her father, Lucy and the Count (25:01). This excerpt assumes a more profound and meaningful role in the Spanish version. As mentioned in Chapter 1, opera is often used in film to construct a parallel between the narrative of the opera and the narrative of the film. In Melford’s film, reference to *Die Meistersinger* carries with it nuanced correlation to the more romantic/sexual portrayal of Drácula, while also references specific events taking place within the narrative. Melford seems to have been aware of this relationship, for he changed the name of “Mina” to “Eva,” the maiden to be won as bride in Wagner’s opera.

The plot of Wagner’s music drama revolves around a singing contest to determine who will be made Meistersinger and subsequently win the prize of marrying Eva, whose affections are divided between two men, Walther and Sachs. Walther enters the contest in hopes of marrying Eva (whom he loves), while Sachs, a mentor of sorts for Eva, admits that he is too old for her and helps Walther win the competition. In this scheme, Drácula can be posited to fit the darker persona of Sachs, while Juan assumes the role of Walther. Fitting the circumstances of the maiden in the opera, Drácula’s Eva (“Mina”) can be interpreted to secretly desire both Juan and el Conde (in her commitment to marry Juan and her psychological connection to Drácula), though with some degree of confusion. At the end of the film, Juan does indeed “win back” the heart of

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Eva once she is no longer under el Conde’s spell. The two symbolically join in marriage, as indicated (none too subtly) by their matrimonial ascent up the stairs as in the English-language version.  

Moreover, as mentioned in Chapter 1, both the Schubert and Tchaikovsky pieces are written in B Minor, projecting a tonal correspondence that contributes an element of cohesiveness across the narrative. Wagner's theme further contributes to this scheme in elaborating the nature of the opera plot in correspondence with parallels to Drácula. Following the two themes in B minor – ‘gloomy’ themes closely tied to Drácula, Wagner's C Major theme can be interpreted to project the innocence and purity of Eva. Further, one can also propose that the uplifting quality of the final theme in the crypt in A Major suggests a tonal realization of the transformative path from tragic to transcendent.  

However, although a meaningful interpretation of key characteristics may prove compelling in Drácula, it is unlikely that Roehmheld and Melford had this in mind, as key selections in film rarely project a unified tonal scheme as does concert music.

**Looking Back, Final Thoughts**

Music was incorporated into silent film in order to establish the mood, draw attention to important narrative events, and to facilitate transitions between scenes. At the hands of a director inexperienced in producing sound film, Browning's Dracula exhibited qualities arguably

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45. In the Spanish version, accompanied by the organ theme; in the English version, accompanied by bells.
46. According to Rita Steblin’s research on key characteristics in the 18th and early 19th centuries, C Major has acquired an aesthetic reputation of simplicity and purity, while B minor has been frequently noted to evoke gloom and melancholy. In their opposite modalities alone, one can interpret the juxtaposition of B minor with C major to represent opposing forces, whether between Dracula and Eva, or good and evil. The same can be said of the overall transformation from B minor to A Major (associated with hope and brightness) as connoting a shift from tragedy to transcendence. See Steblin, *A History of Key Characteristics in the 18th and Early 19th Centuries*.
47. Gorbman, *Unheard Melodies*, 33.
more suitable for the silent medium. In this way, Browning seemed to some extent reliant upon what a theater accompanist had typically contributed to his silent films in the past—a sense of continuity and emotion absent in the new world of sound. In contrast, Melford's incorporation of music into the film was more than just a transfer of technique from silent film practice. His innovations to sound design foreshadow the development of standard techniques found in later film scores.

48. In fact, a silent version of the film was concurrently released in theaters not equipped with sound technology.
Chapter 3

Dracula Reflected in Glass

Nearly seventy years after filming Dracula, Universal Studios approached Philip Glass regarding a re-release of the Hollywood classic horror films Dracula (1931), Frankenstein (1931), and The Mummy (1932), asking if he would be interested in composing a score for one of the three. Glass chose Dracula, adding that “Bela Lugosi is such a beautiful image. There are places in the film where his face takes up the whole screen...It's really shot in a very cinematic-visual way, more than the others.”

For a film notably lacking in cinematic sophistication, Glass seemed to have viewed Dracula in a more forgiving light, perhaps more as a series of stunning portraits, out of which startling close-ups and potently charming images contribute to its overall aesthetic appeal. However, if the power of Dracula lies in its synchronous images and individual dramatic moments projected on screen, it is up to the music to provide a sense of narrative continuity and emotional engagement—a feat, I argue, that Glass’s score accomplishes on multiple levels.

This chapter is divided into two sections. In the first section, I detail ways that Glass’s score instills new life into Dracula. I begin with an overview of Philip Glass’s compositional style, focusing on methods and techniques that influence his approach to scoring for film. In section two, I introduce Robynn Stilwell’s concept of the “fantastical gap” to describe the liminal space that exists between diegetic and non-diegetic music, and address several viewpoints on the value of the terms “diegetic” and “nondiegetic” in categorizing music’s narrative function in film. I take into account the perspectives of David Neumeyer, Jeff Smith, Ben Winters, and Guido Heldt, drawing my own conclusion as to how I perceive music to function within Glass’s score to Dracula. I conclude section two by proposing a graphical model that captures the dynamic

correspondence between sound and image in film, one that I later incorporate into my analysis of selected scenes within *Dracula*. Bringing these concepts together, I aim to show how Glass’s manipulation of sound-image complexes allow for a more involved and richer experience of the film.

**Philip Glass the Film Composer**

Whether music is dissonant or consonant has become irrelevant…what seems to appeal to my audiences is something else, the focus on structure rather than on theme. What’s focus? It’s the way some music has now of drawing people into a different world without time. And without boredom.

—Philip Glass

Over the years, Philip Glass has made a prominent mark on contemporary performing arts culture, having written works for chamber ensemble, solo instrument, orchestra, theater, ballet, opera, as well as dozens of scores for film and mainstream media. However, typically associated with the group of minimalist composers La Monte Young, Terry Riley, and Steve Reich, it seems to be only recently that Glass is given due individual attention in the academic world as an artist worthy of scholarly investigation beyond the minimalist label. Much of this recent interest stems from his prolific work in film. Not only has Glass’s compositions for film and television drawn new audiences to his music, but they also invite audiences to experience film in a different and perhaps more compelling way than many of the more mainstream approaches to filmic scoring.

Born in Baltimore in 1937, Philip Glass began studying music and composing at the age of eight. After earning a bachelors degree in philosophy from the University of Chicago, at the age of nineteen, Glass went on to study composition at the Juilliard School with Vincent

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Persichetti and William Bergsma. After four years of study in New York (among fellow
students Steve Reich and Peter Schickele), Glass followed suit of many serious composers at the
time by moving to Paris to study harmony and counterpoint with renowned teacher and
composer, Nadia Boulanger. While Glass refined his technique through training in New York and
Paris, it was his experience abroad that led him to discover and develop his own individual style.

Glass’s musical experience in Paris shaped both his compositional style as well as the
start of his career in film music. In Paris, Glass was exposed to non-Western music and took
interest in transcribing Eastern Indian rhythms to Western notation—a skill that led to his
subsequent introduction to and collaboration with Ravi Shankar. The use of cyclical structures
and additive rhythms Glass became familiar with by studying Shankar’s music would prove to
greatly influence his own compositional style.

I thought I was listening to music that was built in an additive way, but it turned out it
really wasn’t. It is built in a cyclic way. And that turned out to be really useful because
the misunderstanding, the use of an additive process, became, in fact, the way I began to
write music.

During this time, Glass also worked for a theater company in Paris (later to become the
Mabou Mines Company) that staged avant-garde plays. In an interview, Glass discusses how
“these writers [in particular] took the subject out of the narrative. They broke the pattern of the
reader identifying with the main character.” This approach to writing enabled the viewer to
observe the action of the plot in a more direct manner, rather than through the lens of a character
with whom they are ‘forced’ to sympathize. The avant-garde playwrights’ aesthetic approach
intrigued Glass, challenging him to write music that allowed the individual to form his own

51. Keith Potter, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip
emotional responses to the narrative.\textsuperscript{54} Not surprisingly, Glass’s experience writing for opera and theater in large part influenced his approach to film music. As Glass mentions in an interview:

I basically adapted my theater and opera approach to film…basically what you do is you look at the written script—the libretto of an opera becomes the basis of the opera. You don’t see the opera when you write it, you’re working from a text, and it’s actually quite easy to do.\textsuperscript{55}

Glass’s first full-length film score was \textit{Koyaanisqatsi} (1982), a non-narrative independent film written by Godrey Reggio as part of the Qatsi trilogy: \textit{Koyaanisqatsi} (life out of balance) (1982), \textit{Powaqqatsi} (life in transformation) (1988), \textit{Naqoyqatsi} (life as war) (2002).\textsuperscript{56} The first of this trilogy, \textit{Koyaanisqatsi}, is a visual tone poem that depicts the relationship between humans, nature and technology. Reggio approached Glass to compose a score as he felt that Glass’s music would provide the right aesthetic atmosphere for a film without dialogue. Although Glass didn’t consider himself a film composer at the time, he agreed to do the project after Reggio showed Glass a temp track that he prepared for an early scene in the film. Reggio convinced Glass that he was the right person for the job.\textsuperscript{57}

Typically during film production, the composer is brought in post production, often given a more or less finished version of the film to work with. However, music served such a prominent role in \textit{Koyaanisqatsi} that Glass became involved early in the process of filming. Glass and Reggio worked as a collaborative team in the filming process, developing music and image alongside one another. As Glass stated in an interview:

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\textsuperscript{55} David Morgan, \textit{Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema} (New York: Harpercollins, 2000), 238-9.


\textsuperscript{57} The \textit{temp track} is a temporary mock-up of the film’s soundtrack comprised of pre-composed music before the actual commissioned score is composed. See Ronald H. Sadoff, “The Role of the Music Editor and the ‘Temp Track’ as Blue Print for the Score, Source Music, and Source Music of Films,” \textit{Popular Music} 25, no. 2 (May 2006): 1.
What I’m doing isn’t strange, in fact it is the only way to make music and images work together organically and for this to happen, they must come into the world at the same time.\textsuperscript{58}

In most instances, Reggio altered the visuals to fit Glass’s music (instead of the other way around as is standard in Hollywood practice). In another interview, Glass adds:

As for the relationship with the music, we’ve pretty much turned it around. At this point the music is based on treatments of ideas, and he [Reggio] did most of the cutting and fabrication of images to the music.\textsuperscript{59}

This more organic approach to composing allowed for the music to be more deeply-integrated into the visual experience.

The success of \textit{Koyaanisqatsi} led Glass to explore new collaborations through subsequent film projects; these included independent art films, documentaries, commercials, as well as mainstream Hollywood motion pictures. As Kristin Force notes in her dissertation, directors became interested in Glass’s music for the aesthetic “space” it allows between itself and the image.\textsuperscript{60} In contrast to standard Hollywood film scores in which individual cues highlight particular dramatic events, Glass’s music runs continuously throughout large portions of the film, thereby providing an increased sense of continuity and narrative cohesion. Although Glass’s film scores tend to suffer the stereotype of being nothing more than simple, repetitive, aesthetically appealing background music, I argue that even his most “simple”-sounding scores potentially go beyond the surface in engaging one to experience a deeper psychological/emotional connection to the unfolding drama. Moreover, in light of this, Pwyll Siôn, and Tristian Evans note, “unlike

\textsuperscript{58} Mark Russell and James Young, \textit{Film Music} (Boston: Focal Press, 2000), 125.
\textsuperscript{59} Maycock, \textit{Glass: A Portrait}, 139.
other musical types, minimalist music does not usually dissolve into the supporting image. Instead it retains, affirms and even strengthens its own musical meaning in such contexts.\textsuperscript{61}

Many of the films Glass scores are centered upon psychologically-oriented themes: those that deal more with characters’ thoughts and emotions rather than plots dominated by physical action. For these types of film, Glass’s style is especially effective in its ability to elicit emotional responses and reactions from the viewer. The premise of Dracula centers upon the psychological conditions of characters inflicted by the uncanniness of a man both living and dead. As such, I propose that Glass’s score heightens the emotional/psychological climate of the film, and thereby engages the audience to experience the uncanniness unfold through its shifting correspondence with the image.

\textbf{Approach to Analysis}

\textbf{Traversing the “Fantastical Gap” between Diegetic and Non-diegetic}

The distinction between diegetic and non-diegetic music is a widely debated topic in recent film musicology. In simplest terms, diegetic music is that which “issues from a source within the narrative,”\textsuperscript{62} while non-diegetic music issues from a source situated outside of the narrative. Borrowing the concepts \textit{fabula} and \textit{syuzhet} from Russian formalist literature,\textsuperscript{63} one can also think of diegetic and non-diegetic in terms of story vs. narration. Along these lines, David Bordwell introduces a tripartite system ‘\textit{fabula}/\textit{syuzhet}/style’ whereby both the \textit{fabula} and

\footnotesize
\begin{itemize}
\item \textsuperscript{62} Claudia Gorbman, \textit{Unheard Melodies: Narrative Film Music} (Bloomington, IN: Indiana University Press, 1987), 22.
\item \textsuperscript{63} \textit{Fabula} can be understood as story while \textit{syuzhet} stands for “the story as actually told by linking the events together.” See Seymour Chatman, \textit{Story and Discourse: Narrative in Fiction and Film} (Ithica: Cornell University Press, 1978), 20, referenced in Guido Heldt, \textit{Music and Levels of Narration in Film: Steps Across the Border} (Chicago, The University of Chicago Press, 2013), 50.
\end{itemize}
syuzhet stand for mental constructs on different levels of abstraction, while ‘style’ is the only element that is manifestly present in filmic experience.64

The text [style] of a film or book is understood by the recipient to suggest scenes; the order of scenes as presented by the text (i.e. the syuzhet) then has to be translated into a chain of causes and effects (the fabula).65

In her article “Traversing the Fantastical Gap Between Diegetic and Non-diegetic,” Robynn Stilwell suggests that one way of comprehending the difference between diegetic and non-diegetic is to consider whether music is empathetic or anempathetic to the narrative.

Empathy/anempathy is the relationship that the audience, presumably conditioned by the gestures in the music, has with the character: they recognize and identify with feelings that the character is experiencing, and may feel them, though in an attenuated form.66

While there are exceptions, strictly diegetic music, that which emanates from a defined source within the story world, is by default unaffected and anempathic to what is taking place, as “the more identifiably within the narrative the music is produced, the less liable it is to take its cues from the events of the narrative.”67 Diegetic music normally does not comment or project a subjective viewpoint on the action taking place because it is contained within the action, unaware of its higher narrative purpose. On the other hand, music that is further distanced from the narrative (non-diegetic or extra-diegetic music), is omniscient of the action taking place, and is thus able, if it so chooses, to provide a response or elicit empathy with the action portrayed.68

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68. There is a case to be made in special situations for what has been called “ambidiegetic” music, whereby onscreen (strictly diegetic) music also carries with it dramatic meaning. See Morris B. Holbrook, *Music, Movies, Meanings and Markets: Cinemajazzamatazz* (New York: Routledge, 2011),
However, as Stilwell notes:

> When that boundary between diegetic and nondiegetic is traversed, it does always mean. It is also hardly ever a single moment—one moment we’re in the diegetic realm and in the blink of an eye, like walking through Alice’s mirror, we are in the nondiegetic looking-glass world. The thickness of the glass, as it were, like any liminal space, is a space of power and transformation, of inversion and the uncanny, of making strange in order to make sense.  

Stilwell continues:

> The phrase ‘fantastical gap’ (a term coined by Stilwell and James Buhler at a round table discussion) seemed particularly apt for this liminal space because it captured both its magic and its danger, the sense of unreality that always obtains as we leap from one solid edge toward another at some unknown distance and some uncertain stability.

It is the existence of this ambiguous liminal space that has drawn several authors to question the value of the terms diegetic and non-diegetic in discerning music’s narrative function in film. While David Neumeyer finds the categories diegetic and non-diegetic useful, others, such as Ben Winters, take issue with the generalization imposed by this strict binary relation. In his article, “The Non-diegetic Fallacy: Film, Music, and Narrative Space,” Winters suggests that Neumeyer’s approach is too reliant upon the notion that film “seeks to depict reality.” To accommodate a broader conception of diegetic music, Winters prefers Étienne Souriau’s original designation of ‘diegetic’ as one of seven levels of ‘filmic reality’ by which the spectator engages with the film. This concept suggests the existence of a unique filmic universe, “a reality that comes only from within us, from the projections and identifications that are mixed with our

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29. However, within this context, I refer to “diegetic” in the most straightforward sense of its definition.
70. Ibid., 187.
73. Étienne Souriau, French aesthetician, is credited as the first scholar to apply the term “diegetic” to film.
perception of the film.”

In this regard, diegetic music, as part of the created world of the characters and defined and maintained by a whole new set of rules different than our own, serves to flesh out the “reality of the fictional world.”

I argue that Glass’s score frequently occupies the “fantastical gap” as a means to flesh out the fictional and sensational reality of the supernatural world of *Dracula*, while at other times acts as an authorial agent situated outside of the narrative. As musicologist Guido Heldt mentions in his recent book *Music and Levels of Narration in Film*, in genres such as horror, there is an authorial agency that exists along with an implicit contract between audience and film whereby the audience is made aware of the film’s fantastical nature as well as its intended effect: to horrify. “The film lets us know that it is out to get us, and that it will use whatever is necessary, be it the means of narration or the facts of the story.” An even stronger case can be made of this implicit contract in *Dracula*, which extends to pre-existing knowledge and expectations afforded to *Dracula* as a reproduction of a relatively well-known classic horror film. Contrastingly, as

the absence of a clear narrating voice in most films produces an impression of showing rather than telling, it is easy to experience music not as an extradiegetic voice telling us something about the inner state of a character, but as part of the language of cinema for showing us that state.

I later set out to demonstrate how Glass’s score manages to weave in and out of the two stances of depiction (showing) and narrative agency (telling).

Neumeyer, in agreement with Claudia Gorbman, also posits that nondiegetic music (along with unsynchronized sound) adds depth by creating additional narrative registers. To this point, Ben Winters argues that

77. Ibid.
78. See Neumeyer, “Diegetic/Nondiegetic: A Theoretical Model.”
to assume that music functions primarily as a narrating voice in a narratological sense [per definition of ‘non-diegetic’], rather than as an indicator and occupier of narrative space, is perhaps to misunderstand the broader nature of cinematic diegesis.”

He continues:

If the presence of a separate level of narrative is not required for comprehension, is there a good reason why the presence of so-called ‘non-diegetic’ music should be thought of as an automatic indicator of a higher narrative level within which the diegesis is nested?

Thus, Winters boldly asserts that music should be understood as not a narrating voice, but as the product of narration belonging to the same narrative space as the characters and their world (a somewhat radical departure from other more standard approaches), whether perceived as being produced by the physical actions of the characters (Mickey Mousing) or expressing their emotions.

We may accept the presence of music in the narrative space of the film, then, partly as a sign of the fictional state of the world created on screen…accepting that the universe of filmic events is not real, music’s presence seems entirely natural, rather than a troubling element that needs to be assigned a narrative level.

While there are certain instances where I do perceive music in Dracula to function more convincingly as a narrating voice situated outside of the diegesis, this does not necessarily diminish the music’s involvement and control over what occurs within the diegesis. This position is in agreement with the research of Hans T. Wulff who asserts:

[The diegesis is] actively constructed. The diegetic comprises more than what the image shows. The diegesis is the product of a synthetic effort, which is produced in the appropriation of the text [narration].

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80. Ibid.
81. Ibid., 227.
82. Ibid., 229.
Aside from underlining the physical movement or emotion of a character, music within the diegesis can also serve to portray the subjective point of view of a particular character on or off screen. Stilwell introduces the concept of “metadiegetic,” a term coined by Claudia Gorbman, to describe how we might refine the concept of the metadiegetic as a kind of represented subjectivity, music clearly (through framing, dialogue, acting, lighting, sound design, or other cinematic process) situated in a character who forms a particularly strong point of identification/location for the audience. The character becomes the bridging mechanism between the audience and the diegesis as we enter into his or her subjectivity...a space beyond empathy [that] acknowledges a relationship between audience and film that diegetic/nondiegetic has displaced.84

I argue that the Glass’s music serves to draw us into Dracula’s subjectivity, putting us under his hypnotizing gaze, so to speak. Moreover, the auditor may also experience nondiegetic music as “a ‘stand-in’ for diegetic phenomena difficult to convey with other cinematic means,”85 such as supernatural sound (a concept that I explore in more detail in Chapter 4). Within a background, middleground, foreground scheme, music in Dracula predominantly occupies middleground to foreground space, sharing or at times assuming power over the image and dialogue. As such, at times throughout the film one may even sense that “it is as if the music overrides diegetic time, and the visuals become the nondiegetic accompaniment to the real narrative in the music.”86

I propose that music in Dracula frequently treads the fine line that runs along the “fantastical gap,” underlining the supernatural and uncanny quality that occasionally finds its way into the diegesis. As I aim to demonstrate, Glass’s music continually engages the auditor more or less at the empathetic/subjective level by maintaining a dynamic correspondence to the image. In the remainder of this section, I offer a way to graphically depict sound-image correspondence, based upon its role within (or apart) from the diegesis. I further aim to show how this changing

85. Heldt, Music and Levels of Narration, 179. The author references music as a medium that can focalize a character’s inner state, a feature that can also serve to depict supernatural entities.
correspondence leads one to continually question if the music is an inherent part of the story world, a narrating agent outside of the story world, or situated somewhere in between. However, in agreement with Heldt, I must emphasize that it is “not the image of the fantastical gap itself, but the idea that the crossing of the mental borderline” as well as “how a film leads us to understand diegetic” that “produces meaning.” As such, my intention is to provide a tool that can be used to capture one of many interesting ways of perceiving music in film.

**Sound-Image Proximity**

You leave a certain space between the image and the music and the spectator has to psychologically cover that space. It’s in the act of traversing that space that their experiences become personalized. This is a cognitive process that we all undertake and the skill lies in measuring that distance.

—Glass, *Film Music*  

By embracing the dynamic relationship between sound and image, Glass’s music creates an emotional environment in which the audience is placed and left to navigate. The music achieves this effect by assuming different levels and positions of correspondence with the image. As Glass describes:

You can think of a physical description of music being close to an image or far away from an image. Or you can think of music as being right on top of an image or behind it, or above it or below it. In fact, the relationship of the image to the music is a precise one.

Although Glass doesn’t specifically define these terms—what it means to be ‘close to,’ ‘behind,’ or ‘below’ an image, he does mention that

the worst thing is the ‘Mickey Mousing’ where for every image there’s a musical move…It doesn’t provide any space for the spectator to enter the experience of watching. Commercials, jingles, are almost always done where the image and the music are right on

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88. Mark Russell, James Young, *Film Music*, 128.
89. Ibid.
top of each other [my emphasis].

Taking Glass’s description of “Mickey Mousing” to be equivalent to sound’s position directly ‘on top’ of the image, I propose a geography of sound-image relationships (shown in Figure 3-1) that offers one possible reading of what Glass had in mind.

![Diagram of sound-image space](https://via.placeholder.com/150)

**Figure 3-1:** Graphical depiction of sound-image space

As shown, linear narrative time is represented by the horizontal x-axis (left-to-right), while the vertical y-axis defines the space between diegetic (intra-diegetic) and non-diegetic (extra-diegetic) music. The remaining z-axis represents foreground and background space, determined by the fidelity and mix of the music compared to spoken dialogue, as well as the prominence of the music in comparison with depicted narrative action. I interpret ‘closeness’ to an image to be determined by how closely it corresponds in a meaningful way to the image track, while the degree of closeness graphically corresponds to proximity along any axis to the center (vertex). The extremes of this model can be described as follows: music ‘closest’ to an image would be positioned as middleground (center of z-axis), diegetic (center of y-axis), and in sync with narrative time (progression along x-axis); in essence, the music is fused with the image. For example, in *Dracula*, I consider the music played by the orchestra during the scene at the theater.

90. Mark Russell, James Young, *Film Music*, 128.
to be very ‘close’ to the image, as it occupies middleground space (on equal meaningful grounds as the visual depiction of the people seated at the theater), diegetic (as it can be construed as emanating from a physical source—the orchestra—within the story world), as well as in sync with the temporal/narrative unfolding at the theater (see Figure 3-2a).

**Figure 3-2a**: Music ‘closest’ to the image

Music furthest from an image would then correspond to music that resides in non-diegetic space, positioned in the extreme foreground or background, and disjunct from narrative time (somehow in the past or future, or within a different temporality altogether). Music ‘furthest’ from the image can be represented in various ways as shown in Figure 3-2b.

**Figure 3-2b**: Music ‘furthest’ from the image
The title credit music serves as an obvious example of music that is relatively ‘far’ from the image in Dracula. As shown in Figure 3-2c, the music played during the title credits is situated relatively far ‘above’ the image of the text on screen. Since filmic narrative does not progress forward in time during the title credits, the image track is represented by stationary point on the graph, while the music is represented by a point that traces a path forward in narrative time (as the musical discourse does progress).

![Figure 3-2c: Title credits in sound-image space](image)

The distinction between non-diegetic music that lies below the “narrative” plane, and that which resides above can be understood in terms of underscore. As Robynn Stilwell mentions:

The term “underscore” has several interlocking meanings, including the delineation of emotional or narrative content by musical accompaniment, or the more literal meaning of score running under the dialogue and/or action. This last meaning also shades over into a geographical meaning, of music emanating from a physical space underneath the stage.91

We can then think of *underscore* as what Glass describes as being ‘below’ the image, underlining the action and emotion portrayed in narrative time. Residing in more or less non-diegetic space, this type of music underlines the emotional aspect of the action portrayed and elicits empathy that is tied directly to the image (see Figure 3-2d).

![Diagram](image)

**Figure 3-2d:** Music ‘below’ the image (empathetic to narrative event)

Conversely, music that lies ‘above’ an image in diegetic space (above the x-axis) is that which provides commentary on the image, as it is omniscient of and thus ‘able to see above’ the narrative event (see Figure 3-2e).

![Diagram](image)

**Figure 3-2e:** Music ‘above’ the image (subjective to narrative event)
Music situated ‘above’ the image is able to convey a particular point of view, not necessarily in agreement with what is visually denoted by the image. In other words, non-diegetic music ‘above’ the image (above the x-axis) is measured in terms of subjectivity, while non-diegetic music ‘below’ the x-axis is measured in terms of empathy. In this way, “Mickey-mousing” would by represented by music directly ‘above’ (or as Glass mentions, “right on top of”) the image in sound-image space, as this type of music forces a subjective view point onto the image as an exaggeration or hyperbolization of the event depicted.

Situated ‘above’ the image track in non-diegetic space (see Figure 3-2c), the title credit music provides a subjective ‘view-point’ of the image, in this case, setting the tone of the film before narrative action has begun. More generally, the subjective ‘view-point’ that Glass’s music instills on the auditor is determined by motivic, harmonic, and rhythmic devices. As will soon be discussed, I propose that it is often tonality that controls subjectivity/empathy along the diegetic non-diegetic (vertical) axis, while rhythm is the predominant factor in guiding the auditor’s sense of temporality along the narrative (horizontal) axis.

Some other correspondences in sound-image space are depicted in Figures 3-2f and 3-2g. Figure 3-2f depicts music situated ‘behind’ the image (background), while Figure 3-2g depicts music situated ‘in front’ of the image (foreground). In most cases, positioning of music in the background or foreground is determined by volume level, as the louder the music is, the more prominence it is likely to assume over the image.

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92. This type of commentary is most pronounced in the form of musical irony, musical exoticism, propaganda music, or music that conveys a spiritual point of view in war movies.
While the above models represent sound-image correspondence at particular synchronous moments within the film’s narrative, I find it more interesting to explore how the relationship between sound and image changes over time. I perceive Glass’s score to *Dracula* as tracing a continuous path that weaves in and out of diegetic/non-diegetic space (often residing comfortably in the liminal space situated in between), as determined by perceived shifts in narrative function. We can then can refine this sound-image geography to account for Stilwell’s concept of the “fantastical gap,” represented by the space bounded by diegetic and non-diegetic boundaries, as seen in Figure 3-3a.
To illustrate the inherent dynamic correspondence between sound and image in selected scenes in *Dracula*, I will introduce individual models similar to the generic model shown in Figure 3-3b. However, before proceeding to examples in Chapter 4, I must note that this sound-image correspondence model is not exhaustive to my analysis of Glass’s score, but rather serves as a springboard for further insight gained through tonal, motivic, topical, and rhythmic analysis.
Concluding Thoughts

In this chapter, I introduced Philip Glass the film composer, focusing upon past influences that shaped his approach to composing for film. I then brought to light recent critical viewpoints of the meaning of diegetic versus non-diegetic music, referring to Robynn Stilwell’s notion of the “fantastical gap,” as well drew upon Ben Winter’s critique of the literature as motivation to explore a broader conceptual sound-image space. Based upon Philip Glass’s own description of how music and image interact, I proposed a geography of sound-image space that can be used to model the dynamic correspondence between sound (music) and image over narrative time, defined by diegetic and non-diegetic boundaries. In the following chapter, I apply this conceptual geography to particular scenes in the film Dracula, exploring how these models, in conjunction with other analytical methodologies (i.e., topic analysis, metrical analysis, rhythmic analysis, tonal analysis, etc.) can provide meaning and insight into how one experiences music in film. Thus, my objective is not to exhaustively explore the analytical potential and limits of my model but rather use it as one tool among several others.
Chapter 4

“I Am Dracula:” Introducing Dracula

It was very simple. The score has to do two things: One is to create unmistakably the sense of place—the music would transport you immediately from the very first notes to an exotic environment, filled with images that were totally unfamiliar, and the music was the magic carpet that was going to take you there.  

—Philip Glass, Glass: A Portrait

The first sound of Glass’s score, an F-minor chord, powerfully drawn out of the strings, transports us into the supernatural world of Dracula in a visceral way (Example 4-1a). As a prominent motive of Dracula’s theme, this initial “bite” gesture reveals an aspect of the nature of Dracula that guides how we as auditors perceive and experience his presence throughout the film. In this part of my thesis, I seek to demonstrate how particular motives, in conjunction with rhythm, harmony, and topical references, serve to draw the auditor into the diegesis by creating an emotive and temporal climate in which to reside. I further aim to demonstrate how the music, through a dynamically changing correspondence with the image, elicits varying states of empathy with events portrayed on screen, and thereby engages us to actively experience the narrative of Dracula as it unfolds.

My chapter is divided into two large sections. In the first section, I detail ways that music draws the auditor into the story world through an overall shift from music that narrates in non-diegetic space from ‘above,’ to music more closely tied to events situated within the narrative, residing closely ‘below’ the image. I call attention to motives introduced during the title credit music that serve as prominent components of the musical fabric tied to Dracula, while detailing how music from the opening scene at the inn functions as both narrative and narration to provide the auditor with a glimpse of the nature of Dracula. In the second section, I explore ways that the

music introduces us (the auditors) to Dracula, and draws us into experience his world at the empathetic level. I turn to music played during the scene at the crypt, the carriage ride to the castle, and two scenes inside the castle, in order to demonstrate how the music’s changing diegetic/non-diegetic state contributes to shaping our perspective as well as involvement in experiencing fear and other emotions alongside the characters on screen. I begin each analysis by providing a graph of the musical geography with my proposed model of sound-image space. I then explore how the music fulfills its prescribed role in the narrative (suggested by the model) through more traditional analytical techniques. We now begin by being led into the story world from above.

Music as a Gateway into the Story World

Title Credit Music

Using the model introduced in Chapter 3, I consider the title credit music to be situated relatively far ‘above’ the image of the text on screen in sound-image space (represented by a point that traces a path forward in time), as it provides a subjective viewpoint on the narrative; a glimpse at the story which has not yet begun (see Figure 4-1). Generally speaking, the title credit music of a film can serve a more or less active role in the narrative. It is often the case that the title credits serve to establish the setting, time, place, and overall tone of the film. For films such as Dracula, the music takes precedence, while, in more recent films, it is often both the image track and the sound track that work together to fulfill this role (through more engaging visuals such as an establishing shot of a busy street, an action shot, etc.).
The opening phrase of the title credit music consists of two principal gestures: the “bite” gesture played by the second violin (and supported by the cello and bass), and the “hypnotic” gesture played by the first violin and piano (see Example 4-1a, score continued in Example 4-1b). In each instance, the “bite,” as a startling interruption to the pervading cyclical “hypnotic” climate, immediately and directly draws our focus to the present tense. As I later demonstrate in a few examples, the energy of this gesture, captured in the vertical attack of the chord, placement on the downbeat of the measure, as well as sforzando accents, articulates Dracula’s intense desire for blood at various moments throughout the film.
Example 4-1a: Title credit music “Dracula,” mm. 1-14, three main gestures
(Dracula by Philip Glass ©1998 Dunvagen Music Publishers Inc. Used by Permission)
The second gesture, what I refer to as the “hypnotic gesture” consists of a double neighbor figure centered around A♭, which is elaborated by an F pedal formed by interjecting eighth-notes. The repeated cycles of the ordered pitches (A♭, G, A♭, B♭, A♭, G) and the continual gravitational pull towards the consonant A♭ produces a spiraling effect. In conjunction
with the interjecting F pedal as a point of stasis, this repeated “spiral” evokes a sense of suspended time, involving a temporality that fixes attention to a particular moment in the present tense (the “bite” gesture), as there is no sense of progression or release from the repeated string of pitches. Invariable rhythm further contributes to the lack of perceived durational evolution.

Moreover, as “one notices the frequency with which the mediant appears as the final, inconclusive melodic tone in works whose dramatic or poetic substance implies a passing over or out into a ‘beyond,’” I suggest that the mediant pitch $A\flat$, sustained until the phrase’s conclusion in the top voice of Dracula’s theme, can be heard to evoke a further sense of “otherness” or the “beyond.” Variants of the “hypnotic” gesture can be heard in moments when Dracula attempts to assume control over his victims, a mental control that annihilates his victims’ sense of time.

Both the “bite” and “hypnotic” gestures are structurally held together by a continual (C-D$\flat$) half step eighth-note ostinato—the “batwing” gesture—played by the viola. At moments heard as mimicking the flapping sound of the bat’s wings (‘close’ to the image, diegetic), this accompanimental gesture later shifts in function to provide emotional underlining of Dracula’s recurring theme (reinterpreted as a sighing gesture that emanates from an internal emotional state rather than mimicking physical movement), as will be more fully explored in the scene at the crypt.

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94. For me, this technique calls to mind the idea of “time shards” discussed by Michael Cherlin as developed by Arnold Schoenberg “involving use of a steady pulse-stream, set in contrast to its immediate musical environment, [that] express[es] a sense of altered, “uncanny” time…Time shards are uncanny, at least in large part, because their regular pulse-streams evoke a ghostly presence of the way that time ‘used to go.’” See Michael Cherlin, *Schoenberg’s Musical Imagination* (New York: Cambridge University Press, 2007), 173.


96. I propose that the persistent “bat wing” gesture can be heard as a steady pulse-stream throughout much of Glass’s score, and produces an effect similar to that which Cherlin perceives in Schubert’s Winterreise. As Cherlin notes, “Winterreise uses obsessive pulse-streams in many of its songs to signify restless footfall and inescapable emotional conflict. The relentless pulse of the final song, “Der Leiermann,” is particularly devastating, combining mimesis of the organ grinding, of wandering without a goal or termination, and of inescapable emotional entrapment.” See Cherlin, *Schoenberg’s Musical Imagination*, 180.
While I claim that the above melodic gestures serve to connote empathetic projections of the image—capturing and emitting Dracula’s intense emotion in the “bite” gesture, vertigo, and trance-like state induced by the “hypnotic” gesture, sighing/longing (heard later on) in the “bat wing” gesture—I argue that it is Glass’s employment of varying rhythmic layers that contributes more directly to one’s perception of temporality, as motion in time and space. In his use of additive techniques (as opposed to Western-oriented organic techniques based upon division of larger structures into smaller ones), Glass’s approach to form and structure has the potential to contribute to the auditor’s experience of an ongoing process as defined by the unfolding of a piece in time in relation to perceiving time as progressing (as long as new material or development of familiar material occurs somewhat regularly). Moreover, while harmonic rhythm and voice-leading can be perceived as motion in time and space, respectively, one can interpret marked repetition of melodic material, in conjunction with static harmony, as signaling temporary focus on a particular moment suspended in time (as the auditor is not actively attuned to listening for something new). To demonstrate this, I turn to a more detailed analysis of the title credit music.

As shown in Figure 4-2, the title credit music consists of alternating contrasting sections, A and B.

![Figure 4-2: “Dracula,” overall form of the title credit music](image)
I hear the A section as articulating time fixed in the present tense, while the B section initiations both a spatial and temporal sense of motion. The A section is comprised of three cycles of two measure blocks formed by combination of the “bite,” “hypnotic,” and “bat wing” gestures. Within each cycle, one can perceive two different meters simultaneously—the ostinato “bat wing” gesture provides a strong sense of 4/4, while the “hypnotic” triplet gesture is heard in 6/4. The perceived metrical dissonance is attributed to noncongruent rhythmic layers formed by the two gestures as shown in Example 4-1c and Figure 4-3. While the “hypnotic” gesture articulates two beats per measure, the “bat wing” gesture articulates four beats per measure. Alignment between the two meters occurs at midmeasure on beat 2 of the “hypnotic” gesture and beat 3 of the “bat wing” gesture. Moreover, the melodic profile of the “hypnotic” gesture, consisting of central pitch A♭ elaborated by double neighbors B♭ and G, is contradicted by its rhythmic profile, as nonharmonic upper-neighbor B♭ is given metrical emphasis. The complex web of rhythm that Glass weaves disorients our perception of passing time, clouding any sense of grounding to a single clearly-defined meter. However, through repetition, the perceived rhythmic disjunctions are normalized, as our listening shifts focus to the larger cyclic units. One can interpret this sensation as being brought into Dracula’s immortal time-sense, under his hypnotic control and floating indefinitely with no clear perception of progressing time.

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97. One can also interpret suspended time in the present tense (A section) as a projection of the narrative itself, while time progressing forward in the B section projects the act of narration.
98. The prominent pitches of the “hypnotic” gesture occur on the initial eighth-note of each pair of eighth-note slurs.
99. I use the term “noncongruent” as defined by Harald Krebs to describe a type of metrical dissonance whereby the cardinalities of the primary pulse layer of each rhythmic layer are not factors/multiples of one-another (i.e. duples against triples). See Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann (New York: Oxford University Press, 1999).
Example 4-1c: “Dracula” main gestures of the title credit music (tr.*)

Figure 4-3: Non-congruent rhythmic layers in the A section of “Dracula”

100. Within my analysis, I refer to my own transcriptions based upon an abbreviated version of the score, “Suite from Dracula,” written by Philip Glass and arranged by Michael Riesman (Dracula by Philip Glass ©1998 Dunvagen Music Publishers Inc. Used by Permission), to which I include the label “(tr.*)” I also refer to my own transcriptions based upon two recordings of the Dracula score; one performed by the Kronos Quartet and the other, a piano transcription written and performed by Michael Riesman (Philip Glass, Dracula, Michael Riesman, Orange Mountain, MP3, 2007; Philip Glass, Dracula, Kronos Quartet, Nonesuch, MP3, 1999). For these transcriptions I include the label “(tr.)” within the caption.

Arrival of the contrasting B section brings about a shift in perceived progressing motion (see Example 4-2a). Similar to the A section, Glass layers duples against triples. However, the added element of harmonic rhythm overrides the temporal ambiguity created by this disjunction, allowing the auditor to embody a strong sense of forward, descending motion. Moreover, as illustrated in Example 4-2b, the voice-leading Glass employs outlines an augmented triad in the bass (E-C-A♭)—a topical indicator of death\(^{102}\)—that reinforces a feeling of quickly sinking, as if to draw us deeper into the world of the dead.

Example 4-2a: “Dracula,” B section, forward descending motion, mm. 7-10 (tr.*)

Example 4-2b: Harmonic reduction of “Dracula,” B section, mm. 7-10 (tr.*)

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Alongside the presence of death recalled in Glass’s marked use of the augmented triad, the pitches (E-C-A♭) conjure up a further association with life and death, that dates back to eighteenth- and nineteenth-century theories of key characteristics, namely the sharp-flat principle, which posits that “sharp keys or keys higher on the circle of fifths are stronger and brighter than flat keys or keys lower on the circle of fifths, which were considered weaker and darker.”

Furthermore,

Without any accidentals, C major was regarded as the purest key and was the point of reference for all other keys. E major was the highest, sharpest and brightest key in conventional use, while A♭ major was the lowest, flattest and darkest key. In compositions that depict heaven and spiritually transcendent states, it is thus not surprising to find E major as the preferred key. Conversely, A♭ major (and F minor) were the keys most often used for funeral marches and operatic dungeon scenes.103

In this sense, one can read the motion from E to C to A♭ in the bass as metaphorically and harmonically taking us from the light down to the grave. Academically raised in the tradition of eighteenth- and nineteenth-century Western art music (as well as being a composer of opera and theater), Philip Glass would have likely been aware of the historical use of keys to produce the effect of a particular atmosphere in dramatic works.

When the B material returns at B’ (see Example 4-2c), the harmonic progression accelerates from a one bar harmonic rhythm to a half bar harmonic rhythm.

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In contrast to the previous B section, the initial A-major chord following the previous phrase ending on a prolonged F-minor chord, contributes to a sense of rising up, reinforced by the upper voices ascending against the descending bass line. The chromatic third progression, using only major triads, eventually finds its way back, after a brief tonicization of the relative major (perhaps hinting at a final ray of hope), to the dark realm of F minor.\(^{104}\) It is interesting to note that while the B progression iterates a straightforward linear unfolding of the dominant, the progression Glass employs in B’ is contrapuntally more complex.\(^{105}\) The first three harmonies arise by means of two neo-Riemannian LP transformations, reinforced by contrary motion in the outer voices (see Example 4-2d).\(^ {106}\) The bass descent counteracts the ascending motion of the upper voices, as it unfolds with greater acceleration attributed to the faster harmonic rhythm. With urgency to

\(^{104}\) One might also note that this root progression by rising thirds (as in the earlier B section) outlines the augmented triad A-D\(^\flat\) (C#)-F.

\(^{105}\) One can perhaps read this exerted contrapuntal effort to achieve and maintain the major mode as an urgency to escape the “dark” confines of F minor.

\(^{106}\) In Neo-Riemannian theory, the L (Leittonwechsel or leading-tone exchange) transformation retains the minor third component of the triad, while sends the tonic pitch to its leading tone (for AM, C# and E are retained, while A moves to G#). The P transformation sends the major/minor triad to its parallel minor/major. Composite functions are read from left to right, thus for LP, we apply the L transformation first, followed by the P transformation. See glossary of Richard Cohn, Audacious Euphony: Chromaticism and the Triad’s Second Nature (New York: Oxford University Press, 2012).
regain ascending momentum, the progression from I to $bVII$ propels motion towards the relative major at the downbeat of the third bar. However, this uplifting moment of hope instilled by the relative major is short lived, as it succumbs (via another LP transformation) to the dominant that, alongside the descending F-minor tetrachord in the bass, leads us fatefully and inescapably back to the dark realm of F minor.

Example 4-2d: Harmonic progression in the B’ section of the title credit music

In many ways, the title credit music serves to introduce us to the main character, Dracula, and engages us in experiencing the emotional and temporal climate of his world. While the opening music provides a view into the world we are about to enter, we are physically transported there through the diegetic sound of the “Journey to the Inn.”
“Journey to the Inn”

The film’s story world opens with Renfield, a real estate agent who has travelled to Transylvania to discuss with Dracula the lease on a property in London, traveling in a carriage down a winding road towards an inn along the way. Renfield’s journey is accompanied by fast-paced music suffused with syncopated rhythms that provide the sonic analogue of an off-kilter, bouncing carriage ride. (see Example 4-3).

Example 4-3: “Journey to the Inn,” music accompanying the carriage ride to the inn (Dracula by Philip Glass ©1998 Dunvagen Music Publishers Inc. Used by Permission)

First cued to an establishing shot of the Carpathian Mountains, I interpret the carriage music to initially reside ‘above’ the image as a narrating voice in non-diegetic space. Once the carriage enters the shot, making its way down the winding road, a connection is established between the motion of the carriage and the sound of the clanking wheels, sonically reinforced by the syncopated musical accompaniment. At this point, I hear the music as traversing the diegetic space from a position ‘above’ the image to a position closely ‘below’ the image, as it shifts in function from narrating the story to connoting the nervous energy emanating directly from the passengers on-board (see Figure 4-4).
In a sense, one may alternatively consider this music diegetic, in that it is directly tethered to the physical motion of the carriage, as well as to the emotional-psychological climate of the uneasy passengers onboard. However, since the diegetic sound of the clanking wheels of the carriage can still be heard, I hear this music functioning more as an underscore to the sound, rather than an independent (supernatural) manifestation of the sound. (Later on, I hear the music underscoring the carriage ride to the castle as competing with, or at times overshadowing the sound of the clanking wheels, thus motivating a different perspective on the music’s diegetic status.)

The melody, which recalls the descending harmonic line of the B section of the title credits, is supported by a harmonically simple, syncopated accompaniment that matches the rural Transylvanian folk-like setting (See Example 4-4). While the three pitches (E♭-D♭-C) summon an excerpt of Dracula’s opening theme, this C Phrygian-based melody also serves to underline a pervading air of death, first appearing as an underscore to the italicized portion of the opening
dialogue: “Among the rugged peaks that frowned down upon the Borgo Pass, are found crumbling castles of a bygone age.”**107**

**Example 4-4:** Phrygian inflection, shared pitches in “Dracula” and “Journey to the Inn” (tr. *)

107. William Kimmel, “The Phrygian Inflection,” 42-76. Kimmel provides a wealth of examples where the “Phrygian Inflection” (emphasis on the lowered second-scale degree within a musical passage or phrase, inherent in melodic, harmonic, or structural configurations) appears in contexts of death in dramatic musical works. He posits that presence of the Phrygian inflection in “so-called purely abstract works” calls forth these same associations with death by means that can be shown evident in “the very nature of the musical system itself.” (Ibid., 75).
“The Inn”

In the scene that follows at the inn (just prior to the arrival of Renfield’s carriage), the music abruptly transitions to an urgent-sounding modal melody that I interpret as situated further ‘below’ the image. Similar in emotive function to the music underlining Renfield’s journey, this music depicts the nervous energy emanating from the characters inside the inn (see Figure 4-5).

![Diagram of sound-image space]

**Figure 4-5:** “The Inn,” music further ‘below’ the image

I interpret the music as remaining fixed ‘below’ the image in sound-image space, as it maintains a consistent functional correspondence to the narrative action depicted on screen. As seen in Example 4-5, Glass uses multiple contrasting yet metrically congruent rhythmic layers, superimposed in various ways throughout the cue, to produce the effect of accumulating tension. Moreover, the melody in this scene, derived from the “hypnotic” motive of Dracula’s opening theme, serves as a subtle indicator that this worry and fear are centered around Dracula, himself. In other words, the utterance of Dracula’s motives, as well as recollection of the

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108. Accumulation of congruent rhythmic layers calls for structural resolution in the same sense that harmonic dissonance calls for tonal resolution, a noted feature of minimalist music.
Phrygian mode, expresses the Count’s deathly presence within the minds of the worried villagers, as the evening sun is about to set (see Example 4-6).

Example 4-5: “The Inn,” congruent rhythmic layers, mm. 14-24
(Dracula by Philip Glass ©1998 Dunvagen Music Publishers Inc. Used by Permission)
Example 4-6: Dracula’s gestures within the music played at the inn (tr.*)
Renfield at the Inn: Music ‘Next to’ the Dialogue

Renfield arrives at the inn amongst the commotion of the residents preparing for Walpurgis night. Following the sound of the loud clanking carriage, along with the stirred commotion of the villagers, his arrival is met by sudden deathly silence (both in music and in sound effects)—surely an omen of his tragic fate. Renfield’s line: “Why, say porter, don’t take my luggage down, I’m going on to Borgo Pass tonight” cues music that runs ‘next to’ the dialogue between Renfield and the innkeeper. Closely following Renfield’s dialogue (and at times even responding to it), I interpret this music as situated ‘next to’ the image, emphasizing the emotional inflection of the dialogue, yet in the foreground (Figure 4-5) as at times, it even assumes a prominent supernatural presence, almost as if speaking directly to the audience.


110. In projecting both the sound of the carriage ride as well as the nervous energy of the passengers on board, I propose that this music invokes an instance of musical uncanniness; according to Michael Cherlin, another manifestation of the musical uncanny can be found “when a steady-state pulse-stream, instead of being perceived as the underlying conveyor of musical thought, draws attention to itself as signifier.” Cherlin provides an example of this technique in Schubert’s “Erlkönig,” suggesting that in this case, “the frenetic pulse-stream simultaneously mimics hoofbeats, and the anxiety of the father and his son, as time is running out. Schubert abruptly breaks off the stream in the song’s final bars to signify the death of the child; only then do we hear the final line of Goethe’s poem, ‘in seinen Armen das Kind war todt’ (in his arms, the child was dead).” See Cherlin, Schoenberg’s Musical Imagination, 179.
The music played during this scene also gives the impression of responding to the dialogue as if inherently part of it (in a similar way as melodrama). Moreover, abrupt shifts between major and minor mode contribute to underline changes of perspective in the dialogue, while at other times, the music seems to mock the inflection of the voices of the innkeeper and Renfield, especially in phrases such as the iambic “Wal-pur-gis night” (2:55). There is even an instance where Renfield seems to be aware of the music’s response, comically affirmed by the old woman who protectively makes the sign of the cross (see Figure 4-6).
Furthermore, a striking feature of this music occurs near the end of this scene as Renfield, against all warning, decides to continue on to the castle. Just as Renfield’s carriage departs off into the distance from the inn, we hear the utterance of a “farewell” gesture—descending half step sighs played by the upper strings—that imparts an ominous and darkened mood (see Example 4-7).

As William Kimmel notes,

The chords on the lowered sixth and second scale degrees are the critical harmonic carriers of the Phrygian Inflection and of its implications for death. The former, with its gravitation toward the dominant, is the most dramatically intense; the latter with its tonic orientation, is more grave, heavy and ineluctable.111

I interpret this farewell gesture to assume a dual identity in the score. Heard as the flat submediant, A♭ in C (pulling towards the dominant G) as Renfield departs from the inn, this inflection does indeed carry with it the effect of dramatic intensity, underlying the suspense of the unknown that lies ahead for Renfield. This ending on a weak half cadence ellipsis renders the auditor without a sense of tonal closure. However, in the next scene at the crypt, I hear the music as picking up where we left off, a continuation that reconfigures the previously dominant pitch G in C minor as the tonic pitch in G minor (see Example 4-8). In retrospect, I suggest that one can then reinterpret the motion from A♭ to G (from “The Inn”) as bII to i in G minor (from “The Crypt”) as further affirmation that we are inescapably pulled down towards the grave.

Example 4-8: Ending music from “The Inn,” mm. 116-124 (Dracula by Philip Glass ©1998 Dunvagen Music Publishers Inc. Used by Permission); opening music from “The Crypt,” mm. 1-4 (tr.)
Similar to how sound and image perceptually guides our gradual introduction to Dracula in the original film, Glass’s score functions to guide our experience by engaging us at the empathetic-temporal level. As discussed in Chapter 1, although Dracula is not physically present, our first introduction to the Count occurs during the scene at the inn. Glass’s score provides awareness of the fear that Dracula instills through the presence of his Phrygian-inflected gestures within in the repetitive music of the superstitious residents at the inn (as well as the darkened tonality underlining the innkeeper and Renfield’s conversation). We are further ushered into Dracula’s world through our up-close encounter with him during the scene at the crypt.

“**I am...Dracula:**” **Music Introduces Us to Dracula and Pulls Us into the Diegesis**

In this section, I explore ways in which the music provides us with a more intimately involved experience in Dracula’s world, by engaging us at the empathetic level in the scene at the crypt (as “meta-diegetic” music), as well as by physically transporting us to his world during the carriage ride to the castle. I further examine how the music enables the auditor to embody Renfield’s fear, thereby drawing us into the diegesis as subjects induced by Dracula’s power, as illustrated by two scenes that take place within the castle.

“**The Crypt**”

Following Renfield’s departure from the inn, we find ourselves in the crypt below Dracula’s castle. It is here, in the cold, dark underground world, that we experience our first encounter with Dracula. “**The Crypt**” opens in G minor, signaled by utterance of the “bat wing” gesture (recalled from Renfield’s departure at the inn) that initially guides the auditor as a narrating voice. This music ushers our descent into the crypt, underscoring an establishing shot of the mountains that fades into an establishing shot of the castle, where we are aurally pulled downward by a descent in pitch level (see Example 4-9a).
Example 4-9a: “Batwing” gesture in the upper voices, “The Crypt,” mm. 1-4 (tr.)

Once in the crypt, the pulsing “bat wing” gesture metaphorically sinks ‘below’ the image, as the comforting voice of narration leaves the auditor subject to a more personal encounter with Dracula (see Figure 4-8).

Figure 4-8: Sound-image correspondence in “The Crypt”
The “bat wing” gesture assumes diegetic function when depicting the sound of the bat wings in flight (Mickey-Mousing). However, I often hear the “bat wing” gesture to function (within the “fantastical gap”) as an underlining heartbeat in the music that we come to associate with Dracula. During the scene at the crypt, I hear this gesture as emanating from Dracula’s emotions; a projection of his inner state (resembling a sigh, or lament) rather than a projection of his physical actions, as it crosses over the non-diegetic/diegetic border. As Heldt mentions in reference to the use of the leitmotif in an early Hollywood film:

Motivic reoccurrence strengthens the association of motifs and character precisely because it crosses the narrative boundary. Through the transcendence, the leitmotif is no longer just tacked onto [the character] but pours out of [him] and proves [his] yearning by becoming diegetically embodied.¹¹²

The melody, sung over the continuous pulsing of the “bat wing” gesture, features aspects of the “hypnotic” gesture (see Example 4-9b), heard while the camera pans in to a close-up shot of a wooden coffin (see Figure 4-8).

Example 4-9b: “Hypnotic” gesture, “The Crypt,” mm. 5-8 (tr.)

¹¹² Heldt, Music and Levels of Narration, 57. Heldt is referring to the use of the leitmotifs in the film The Sea Hawk (1940).
This melody further carries with it a subtle reference to a familiar musical theme centered on death. As shown in Example 4-9c, the contour as well as dactyl rhythm of the opening melody of “The Crypt” resembles “death’s” voice from Schubert’s “Death and the Maiden” lied, D. 531.

![Example 4-9c: Melodies from Schubert’s “Death and the Maiden” and Glass’s “The Crypt”]

The Schubert reference is continued (however, altered) into the rising tetrachord outlined in the measures that follow (see Example 4-9d), and is made more salient in the music played during the carriage ride to the castle.

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"Death and the Maiden"
D. 531, mm. 9-12

D minor: \text{i} \quad \text{VI}^6 \quad \text{Vii}^6 \quad \text{i}^6

"The Crypt," mm. 5-8

G minor: \text{i} \quad \text{VI} \quad \text{VII} \quad \text{V}

**Example 4-9d:** Continuation of the melodies from Schubert’s “Death and the Maiden” and Glass’s “The Crypt”

Image and sound align at structurally significant moments in the music, as cessation of camera motion coincides with the half cadence of the first phrase. After the first phrase is repeated, arpeggiation of the theme in the next phrase matches a medium shot of one of Dracula’s brides rising from her coffin (see Example 4-10a). Repetition of the second phrase then cues and guides the zooming camera motion in to a close-up shot of Dracula, an act that initiates our first visual introduction to him. In these few moments, we are spatially drawn towards Dracula through motion of the camera, while temporally drawn to him through duration of musical time. While I sense that these opening gestures serve to physically draw us into Dracula’s world, I propose that the music further serves to engage us at the empathetic-emotional level by way of harmonic progression.
Example 4-10a: Sound-image matching, “The Crypt,” mm. 13-18 (tr.)
Example 4-10b: Harmonic analysis, “The Crypt,” mm. 16-26 (tr.)

In her chapter “Minima Romantica” from *Beyond the Soundtrack*, Susan McClary discusses the semiotics of Glass’s harmonic language in his score to *The Hours* (2002). McClary notes that the harmonic inflections that Glass employs in a particular scene in the film pronounces the alternation between utterances of aspiration and despair in the main character’s speech. Although there is no spoken dialogue in the scene at the crypt in *Dracula*, Glass employs

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similar harmonic inflections as in *The Hours* that I claim invoke a similar empathetic/emotional correspondence to the intimate close-up image of Dracula, one that draws us into his subjectivity.

The opening phrase of “The Crypt” outlines the progression seen at Example 4-11a, and later at Example 4-11b.

Example 4-11a: “The Crypt,” mm. 5-8 (tr.)  
Example 4-11b: “The Crypt,” mm. 13-16 (tr.)

In these contrasting phrases, harmonic motion to VII (an inflection to the major mode) offers a brief moment of relief from the pervading minor modality, signifying a glimpse at hope.

However, in the second phrase (see Example 4-10a, mm. 15-16) smooth voice-leading from AM to F#M (V/III to V\(^6\)/5\(^5\)),\(^{115}\) enacts an inevitable return by way of the dominant back to the tonic, B minor. Through repetition of the phrase, several attempts are made to escape the dark confines of the minor mode (perhaps projecting Dracula’s yearning to be released from his lonely, eternal sentence). A final attempt at transcendence (in the phrase accompanying Dracula’s first appearance) fails again with another harmonic inflection back to B minor (see Example 4-10b, mm. 17-20). However, in this instance, the tonic returns in first inversion. The D-F# dyad in the lower voices influences a subtle hearing of D major—a glimmer of hope that is extended into the final phrase, featuring an expressive melodic descent in the upper voice ending on a C# as the

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115. The triadic transformation from AM to F#M occurs by means of a slide relation, the relation between two consonant triads that share a common third. See glossary in Cohn, *Audacious Euphony*, 213.
leading tone in D. A lingering AM harmony brings the final phrase to close on a half cadence in D (see Example 4-10b, mm. 21-26).

The two different key areas that Glass employs prior to the end of the cue, G minor and B minor, also contribute to instilling an atmosphere of the supernatural “uncanny” of Dracula’s world by invoking a harmonic trope that, according to Matthew Bribitzer-Stull “came to exhibit a remarkable commonality of connotation throughout the later nineteenth century, frequently evoking the sinister, the eerie, and the eldritch.”

As a broader conception, the two different key areas call forth “the evocative combination of two minor triads whose roots lie a major third apart.” Although, formally considered in terms of voice-leading between individual triads, I extend this notion in a broader sense to key areas (which also serves to temporally extend this “uncanniness”).

Moreover,

The redundancy of the score—however much it might simulate nineteenth-century emotional qualities—grounds us in the quotidian, in the present moment of duration rather than trajectories aimed at transcendence.

I claim that the music in the crypt takes us one step further by underscoring our lingering focus on the close-up image of the Count, drawing us in to experience a brief sense of suspended (immortal) time experienced in his world. Thus, while the “eerie” and “sinister” associations evoked by the “uncanny” contrasting key areas emphasize the supernatural nature of the world we


117. Ibid.

118. Musical interpretation of the “uncanny” as a cross-over of Freud’s essay on the subject, is a topic that has found recent scholarly interest by several musicologists and theorists. Richard Cohn provides historical and analytical insight on the topic, as well as evidence of composers’ frequent use of this particular harmonic progression in his article “Uncanny Resemblances: Tonal Signification in the Freudian Age,” Journal of the American Musicological Society 57, no. 2 (Summer 2004): 285-324.

119. McClary, “Minima Romantica,” 57. On Glass’s score to The Hours, McClary speaks of a general quality inherent in minimalist film scores.
have been brought to, I hear the slow repeated arpeggios functioning to enact a slowing down of perceived durational time, momentarily suspending us in Dracula’s world.

Overall, music from the scene at the crypt engages us to connect with Dracula at the empathetic level (from Dracula’s perspective), enabling us to experience temporality as briefly suspended time captured in the present moment. As I aim to demonstrate, the music accompanying Renfield’s journey to the castle, transports us to Dracula’s world in an even more direct and physical way.

“Carriage without a Driver”

In this scene, we return to Renfield’s carriage just as it arrives at Borgo Pass to meet the stagecoach for Count Dracula. The scene opens with a graphic match of the crypt staircase to the darkened silhouette of Dracula sitting atop the coach, with only the outline of his pale face visible through the shroud that covers his head. The camera abruptly pans to view Renfield’s carriage from the inn as it arrives and departs in haste, leaving Renfield alone in the foggy night to board Dracula’s coach to the castle.

I perceive the cue accompanying Renfield’s carriage ride to the castle (“Carriage without a Driver”) as initially residing ‘above’ the image in sound-image space. Contrasting the initial narrating role of the music from “Journey to the Inn,” I interpret this music as situated ‘below’ the non-diegetic boundary, as it partakes in painting the gothic/horror setting as a narrative element functioning alongside the fog, lighting, and other visual elements of the mise-en-scène. Moreover, I hear this repetitive introductory music functioning to heighten the suspense and anticipation of Renfield following through with his plan (as he has reached the point of no return). Once the carriage takes off, I hear the music as situated closer to diegetic action (“supernatural” diegetic), falling directly ‘below’ the image as it underlines the uneasy motion and supernatural quality of the haunted journey to the castle (see Figure 4-9).
The opening unison Ds, sounded by all voices of the ensemble, can be heard as a delayed V-i resolution to the A-major triad that concluded “The Crypt” cue (see Example 4-12a).

Example 4-12a: Tonal continuation from “The Crypt” (tr.) to “Carriage without a Driver” (tr. *)
However, any sense of strong tonal fulfillment is soon denied, clouded by the sinister falling tritones in the bass (mm. 3-6) that drive this theme back to the confines of G minor. Moreover, the ghostly aura of this scene is enhanced by Glass’s invocation of the Dies Irae chant within the marked contour of this opening theme, calling forth centuries of topical association with death (see Example 4-12b).

Example 4-12b: Similar contour of Dies Irae heard in “Carriage without a Driver” (tr.*)

Beginning at rehearsal 6 (see Example 4-12c), “Carriage Without a Driver” recalls the harmonic progression from “The Crypt,” though cast in a different light (♭vi is substituted for ♭VI, allowing for another “uncanny” inflection from i-♭vi). Exaggerated gestural swells intensify Renfield’s journey, while emphasis on weak beats 2 and 4, pronounced by the cello’s galloping staccato pitches portray the sound of the horses’ hooves hitting the ground. Similar to the opening

120. The image of the Dies Irae is taken from Chants of the Church: Selected Gregorian Chants, edited and compiled by Monks of Solesmes, interlinear translation by Rt. Rev. Msgr. Charles E. Spence (Toledo, OH: Gregorian Institute of America, printed in Belgium, 1953), 74.
scene of the film, the syncopated accompaniment underscores both the physical as well as emotional uneasiness instilled by the carriage ride to the castle, while fast arpeggios intensify the sense of speed.

Example 4-12c: Harmonic progression in “Carriage without a Driver,” mm. 152-72
(Dracula by Philip Glass ©1998 Dunvagen Music Publishers Inc. Used by Permission)
A dramatic shift occurs at rehearsal 10, as the syncopated bass line drops out. The lyrical melody derived from Dracula’s trill theme at the crypt, at first hidden within the opening arpeggios of “Carriage without a Driver,” is here foregrounded, matching Renfield’s glance towards the bat in flight, who appears to be the one steering the carriage (see Example 4-12d).

Example 4-12d: “Carriage without a Driver,” mm. 157-164, 173-78
(Dracula by Philip Glass ©1998 Dunvagen Music Publishers Inc. Used by Permission)
Beyond establishing the spooky and ominous nightly atmosphere, one could also posit this music as personifying death itself, as Glass makes reference to both the harmonization of i-iv as well as the prominent dactyl rhythm of “Death’s” theme from Schubert’s “Death and the Maiden” (see Example 4-12c).\footnote{121} This theme, at first hidden within the arpeggios at rehearsal 6, invokes the presence of Dracula (as we first come to associate this music with him in the crypt), his identity masked. A more prominent appearance of the theme at rehearsal 10 musically reveals Dracula’s identity (as his theme is no longer masked), matching the cue to Renfield’s discovery of the bat (Dracula) steering the coach. In other words, this theme, first heard yet ‘unseen’ in the musical texture, becomes both heard and ‘seen’ when Renfield discovers the bat flying the coach.

\begin{center}
\textbf{Example 4-12c:} Presence of death invoked by reference to “Death and the Maiden”
\end{center}

121. Schubert’s lied “Death and the Maiden” portrays a dialogue between two characters, “Death” and “The Maiden.” Glass borrows material from the verses sung by the voice of “Death;” a detail that enriches meaning of the voice of death in relation to the character, Dracula. Interestingly, in the lied, “Death” is intended to be a voice of comfort rather than fear, which can also be observed in the charming demeanor that Dracula assumes to lure his victims.
In contrast to the slow arpeggios that evoked Dracula’s own immortal time sense in “The Crypt” (also matching his characteristically slow movement and slow speech), the frenetic arpeggios of “Carriage without a Driver” project a sense of swift motion through temporal space, enabling us to feel transported to Dracula’s world alongside our ill-fated fellow traveler.

“The Castle”

Perhaps the most famous scene of the film, the scene at the castle opens with Renfield’s carriage arriving outside. Upon stepping inside the castle, Renfield’s trepidation can be sensed as he looks around the massive, cob-webbed adorned interior space of the castle entranceway. Hesitant as he looks around, he is startled by a bat that flies overhead. When Renfield turns his gaze to the monumental staircase, he is unexpectedly greeted by Count Dracula, who peers down at the nervous real estate agent from above.

In this scene, the “bat wing” gesture initially assumes diegetic function, Mickey-Mousing Renfield’s hesitant footsteps as he approaches the front castle steps. As shown in Figure 4-10, the music starts out directly ‘above’ the image, then traverses the diegetic border to reside ‘below’ the image as the music shifts to projecting Renfield’s fear experienced inside the castle, rather than mimic his physical movements.
In this cue, the “bat wing” gesture, played by the upper strings, is rendered as an alternation between minor and major thirds (A–C, A♭–C) over a half step accompaniment E–F played in the bass (see Example 4-13). An implied i-VI♭ in A minor invokes harmonic “uncanniness,” while the half-step motion in the bass calls forth the Phrygian inflection. As mentioned, this modally indecisive melody shifts from Mickey-Mousing Renfield’s steps to evoking a sense of Renfield’s apprehension in approaching the castle. Repetition of this gesture is followed by a moment of silence that is then interrupted by the sudden forte “bite” gesture over a tremelando E, evoking trembling fear as we gaze upon the overwhelming space inside the Gothic, castle entrance hall (see Example 4-13, “hypnotic” combined with “bite” gesture).

Example 4-13: Dracula’s gestures underlining Renfield’s fear (“The Castle”) (tr.)

Similarly employed as an underscore to the women praying at the inn, the use of gestures from Dracula’s theme indicates Dracula’s psychological presence within the minds of the characters, in this case, manifest in Renfield’s fear. In the measures that follow, a sighing figure over continuation of the “bat wing” gesture, cues Renfield’s glance to the window, where he sees three hovering bats. The repeated gesture then cues his glance to the top of the stairs where his eyes meet Dracula for the first time. In this instance, the music functions in conjunction with the image to tie Dracula to the bat, as one of the earthly forms that he assumes.

Before proceeding to the drawing room scene, my final analysis, I would like to point out that my analyses thus far have not accounted for music assuming multiple functions simultaneously (for each previous example, I have provided only one out of potentially many interpretations). In the scene that follows, I provide a sketch of how one might consider a plurality of correspondences that can exist between music and narrative in sound-image space. I also introduce the notion of “supernatural” sound, that is, sound that exists apart from a visual
source on screen or that produced by a fictional (supernatural) object or being. In bringing these concepts together, my final analytical example is the most complex.

“Excellent, Mr. Renfield”

Following his introduction to the Count in the castle entranceway, Renfield is led by Dracula into a room upstairs where they will discuss the lease on the property in London. After seeing to Renfield’s comfort by offering him something to eat, Dracula confirms with Renfield that he has kept his travel plans a secret. Renfield answers: “I followed your instructions implicitly,” to which Dracula responds: “Excellent, Mr. Renfield, Excellent.” Through both the slow-hypnotic quality of his voice, as well as the wine that he offers Renfield, it is at this cue that Dracula begins to assume control over his ill-fated guest.

I perceive the music in the drawing room as assuming three different functions simultaneously, shared by each of three prominent textural layers in the score—projection of the physical act of Dracula hypnotizing Renfield, mimesis of the sound of Renfield’s heart beat as Dracula potentially perceives it, and mimesis of our own heart beats (inducing a sense of “fictional fear”).¹²³ The music begins with a variant of the “hypnotic” gesture, accompanied by (what I interpret as) the “heartbeat” bass ostinato as seen in Example 4-14a.

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Example 4-14a: Motives of the music in the drawing room, three textural layers (“Excellent, Mr. Renfield”) (tr.)

Metrical dissonance is created by alignment of the repeating pattern of three descending eighth-notes of the “hypnotic” gesture with the quarter-note pulse of the duple “heartbeat.”

Normalization occurs after three measures, as the two layers come into alignment (and perhaps the audience too is put under a trance). Moreover, as shown in Figure 4-11, both the “heartbeat” layer and the “hypnotic” layer are situated in the foreground, each denoting what I interpret as “supernatural diegetic” sound. 124

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124. I define “supernatural diegetic” sound to be that which exists apart from a visual source on screen, or that which is produced by a fictional (supernatural) object or being.
Common to fantasy/horror films, there is music in *Dracula* that can be interpreted as “supernatural” sound emanating from physical space within the diegesis, but often lacking a visual source. Some examples include the ‘sound’ of Dracula hypnotizing his victims (as mentioned here [13:48]), the sound of rats crawling/scratching during the scene when Renfield describes a vivid dream (57:19), the sound of the violent storm while Renfield and Dracula travel by ship to London (18:15), the sound of the haunted carriage ride to the castle (7:46), or even the use of music to exaggerate Renfield’s laughter (48:34) as he too has become an element of the supernatural world. In these instances,

the music is nondiegetic and mirrors on-screen events. But it does not Mickey Mouse: instead, it *replaces* diegetic sounds (which are switched off), and in that sense crosses the
borderline between its interpretation as either diegetic or nondiegetic more profoundly than Mickey-Mousing.\textsuperscript{125}

Heldt continues,

[The music] stands in for the diegetic sounds that would normally go with the images, but it retains some of its integrity as a separate layer, not just a sonic emanation of the images: ‘the signifier is linked to its signified through onomatopoeia (or iconicity).’\textsuperscript{126}

Moreover, the “hypnotic” gesture, played by second violin and viola, can also be interpreted as supernatural diegetic, as it denotes the ‘sound’ of Dracula hypnotizing Renfield, while the singing melody line, played by the first violin in the upper register, resides next to the image as it underlines Dracula’s slow, hypnotic manner of speaking.

I hear the pizzicato bass ostinato denoting the sound of a heartbeat as diegetic/meta-diegetic (representing Renfield’s heartbeat as Dracula perceives it), while also extra-diegetic, as it can be heard and felt in relation to our own heartbeats. In his article, “Corporeality, Musical Heartbeats, and Cinematic Emotion,” Ben Winters discusses the frequency in which horror films exploit the emotive power of music to engender very real emotive states of suspense and fear.\textsuperscript{127}

He posits that

Heartbeats [both the actual sound as well as the musical representation] help us experience ‘fictional fear’ precisely because the real-world emotion of fear is fundamentally about the body; that there is a strong relationship between our response to music and our own ability to produce sounds, as a result, we may recognize and interpret certain cinematic musical gestures in the context of our own corporeality as fear-inducing.\textsuperscript{128}

\textsuperscript{125} Heldt, \textit{Music and Levels of Narration}, 182.
\textsuperscript{126} Juan R. Chattah, “Semiotics, Pragmatics, and Metaphor in Film Music Analysis” (PhD diss., The Florida State University, 2006), 131, quoted in Heldt, \textit{Music and Levels of Narration}, 182.
\textsuperscript{127} Winters, “Corporeality, Musical Heartbeats, and Cinematic Emotion,” 3-4.
\textsuperscript{128} Ibid., 1. Winters’ ‘heartbeat hypothesis,’ “combine[s] the philosophical context of Walton and Currie’s theories of cinematic fiction with empirical implications of Joanna Bourke’s statement that fear is fundamentally about the body” and suggests that “we are not actually afraid when watching films like \textit{The Thing} (1982), or \textit{Alien} (1979), but are merely simulating an imagined, fictional emotion, the sonic expression of which we situate in the film’s diegetic world. Moreover, the presence of the heartbeat helps us achieve this by encouraging us to equate a fictional character’s endangered corporeality with an awareness of our own sense of bodily precariousness.” Ibid., 4.
A long, drawn out melody played by the first violin in the high register, derived from Dracula’s lyrical theme in both “The Crypt” and “Carriage without a Driver,” constitutes the third textural layer of the music. Cast in an unfamiliar light, recollection of this “familiar” theme also carries with it an air of the “uncanny.”

Entrance of this theme at m. 13, establishes a 6/2 meter, delineated by phrasing and articulation (see example 4-14b).

Example 4-14b: Entrance of singing melody reinforces 6/2 meter in “Excellent, Mr. Renfield,” mm. 13-24 (tr.)

The three eight-note pattern reinforces a 6/2 meter as the downbeats of the 6/2 are aligned with the beginning of the 3-note pattern. I interpret this melody, closely aligned with the inflections of Dracula’s speech, to function as an emotive underscore to the Count’s hypnotic voice, that which aims to draw Renfield into his subjectivity. One can further posit this melody as a projection of the voice of death calling for Renfield to join Dracula in his world, as it too is derived from Schubert’s “Death and the Maiden” theme.

Glass employs a variant of the “bite” gesture to accentuate the moment when Dracula spots Renfield’s blood (14:49), marked by the B♭ octaves played by the violins, against persistent oscillating sixteenth notes over the continued eighth-note “heartbeat” (see Example 4-14c).

![Example 4-14c: “Bite” gesture heard when Dracula spots Renfield’s blood, “Excellent, Mr. Renfield,” mm. 37-40 (tr.)](image)

The phrase is intensified at this moment by harmonic dissonance as well as an increase in texture, while a perceived meter change to 3/2 (beginning at m. 37) instills a sense of acceleration. Figure 4-11 depicts this moment, as the bite gesture draws us closer into present tense of the diegesis, thereby further foregrounding the “heartbeat” gesture that we more strongly feel as our own. After the startling moment of the “bite,” the singing melody returns over the original accompaniment at m. 49 (also depicted in Figure 4-11). However, as the sixteenth-note oscillations are retained, it is as if the melody has been affected by the “bite.” One could also posit this as conveying the heightened pulse, and increased adrenaline of the auditor, who embodies the fear projected in the sound (see Example 4-14d).
Example 4-14d: “Excellent, Mr. Renfield,” melody affected by the “bite”

The rhythmic tension, increased tempo, as well as forceful articulation of the bowing, draws us more fiercely into the present moment, where we are forced to embody the intensity of the musical gestures through the visceral sound of the musicians’ bows digging into the strings. In this way, the music invokes the concept of what Heldt refers to as “psychological parallelism,” a phenomenon by which the auditor “understand[s] the characters’ horror by being put in a situation that at least echoes theirs.”130 By embodying the fear instilled by Dracula, we ourselves become a part of the sound-image correspondence.

Conclusion

Investigation of the sound design of the three different versions of the film Dracula provides valuable insight into the impact that sound has on defining cinematic experience. Although notably lacking in audio-visual sophistication, Tod Browning’s original 1931 English-language version of the film proved to be successful in instilling both visual and aural uncanniness in its contemporary “medium-sensitive” viewer. In Chapter 1, we explored both the film’s limitations as well as its effectiveness in engaging the auditor. We observed how juxtaposition of silence and sound in the original English-language film functioned as a means to build and release tension, while silence alone served as a dramatic marker of death. Later on in the chapter, we considered how brief occurrences of pre-composed music functioned to introduce us to the character of Dracula as well as draw us into his world. Overall, the English-language version of the film offers a glimpse into how music was incorporated in early cinema for dramatic emphasis. However, it is in the Spanish-language version of the film where the dramatic power of music is realized to a fuller potential.

In Chapter 2, we explored how the crew of the concurrently produced Spanish-language adaption of Drácula took efforts to improve upon Browning’s version in both the visual and aural realms. With a more purposefully designed set, alongside employment of more dramatic camera angles, the mise-en-scène of Melford’s Spanish-language adaption bridges the distance strongly felt between the audience and the film in the English-language version. We observed how, in a similar way, the music in Drácula more directly draws the auditor into the diegesis by means of the opening title credits that extend into the opening few seconds of the film and, in the final sequence of the film, transports the auditor out of the crypt and into the light of day. Lastly, and perhaps most astonishingly, we observed how Drácula made use of non-diegetic music to instill
suspense into the drama (accompanying Drácula rising out of his coffin), a technique that has evolved to become an essential feature of contemporary Hollywood film scores.

In Chapter 3, we left the world of the early 1930s cinema to enter into the late twentieth century, where we were introduced to ‘Philip Glass the film composer.’ Taking a brief look into Philip Glass’s background working for theater and film, we acquired a sense of Glass’s organic approach to composing music alongside the moving image. Then, drawing upon Glass’s descriptive cues of the specific relationships that exist between image and sound, alongside recent scholarly insight into the meaning of diegetic versus non-diegetic music, I introduced my own graphical model that plots this correspondence in sound-image space. In Chapter 4, I applied this model of sound-image correspondence to several scenes in the film, focusing my efforts on more traditional methods of analysis to uncover elements in the music that elicit empathy and increase the auditor’s sense of narrative involvement.

We explored how the opening music of the film serves as a gateway into the story world, transporting us to the diegesis from above. We then observed how musical gestures associated with Dracula, recalled in the music at the inn, reflect the nervous energy of the worried residents, while, recalled at the castle, project Renfield’s fear experienced upon his introduction to the Count. We endured a more intimate encounter with Dracula in the crypt by being drawn into his subjectivity through marked harmonic inflections as well as rhythmic manipulations that induce a slowed sense of perceived temporality. We were transported further to the world of the supernatural through Glass’s use of an “uncanny” harmonic trope, featured in several cues in the first half of the film. We then observed how recollection of the Phrygian mode, alongside intertextual references to Dies Irae and Schubert’s “Death and the Maiden,” instill the mise-en-scène with a foreboding air of death. Finally, we explored how the music in the drawing room scene (“Excellent, Mr. Renfield”) elicits fear that draws the auditor uncomfortably close to the diegesis.
More accustomed to composing music that develops alongside the visual elements of a film, Philip Glass was confronted with a challenge in composing the score for Dracula. In a sense, working within the confines of a more or less finished product, Glass had to develop a way to bridge together old and new elements in order to elicit meaning from the newly fused sound-image complexes. However, teamed with the restored visuals of the rereleased 1999 version of the film, I conclude that Glass’s incorporation of nineteenth-century common practice techniques juxtaposed with minimalist tropes (weaving together elements of the past with those of the present) effectively invoke the organic process of composing music alongside the image. Through Glass’s score, the film Dracula is, in a sense, immortalized in sound.

This project leaves open several issues to explore. My objective to uncover musical details accounting for specific empathetic projections in sound-image space required focus on a narrower scope. Thus, I have only treaded ground in the opening scenes of the film. As such, further insight can by gained through analysis of the full score to Dracula in order to obtain a more comprehensive account of the entire soundscape of the film. In addition, I believe that there is much potential to be found in further developing and testing the limits of my model of sound-image space, as well as extending its implications to a broader category of film scores. Acquiring a deeper understanding of the auditor’s psychological involvement in sound-image space, supplemented by perspectives in cognitive theory, would also prove invaluable to this study. However, such an endeavor is well beyond the scope of this thesis.

Through Glass’s music we create meaning outside of the film through our own emotional and psychological responses to the score, meaning that weaves in and out of filmic narrative at different points along the way. In a somewhat straightforward and topical sense, Glass’s score captures an aura of the gothic supernatural. However, it is the subtler musical nuances, those that engage the auditor in the dynamic correspondence between image and sound, that impact today’s contemporary auditor in a more profound way (perhaps on a similar level as the early “medium-
sensitive” viewer). By this, I conclude that Glass’s score serves as a vehicle by which we
ourselves traverse diegetic-nondiegetic space—an experience that well surpasses any graphical
boundaries.


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