

The Triggers of Audiovisual Anxiety

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THE TRIGGERS OF AUDIOVISUAL ANXIETY

THE PRODUCTION OF A
SHORTFILM VIA THE
STUDY OF IMAGE AND
SOUND TECHNIQUES

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THE TRIGGERS OF

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1. ABSTRACT

Given the importance of audiovisual pieces, the effect produced by the media may have a great impact (conscious and unconscious) in the spectator. In this work, this idea has been extrapolated into the creation of a short film which produces anxiety. In order to do so, visual and musical techniques have been studied, thus examining them in various films and establishing a relationship among them via a comparison of the studied resources. The conclusion of this work is the short film produced, in which the previously studied techniques have been taken into account and put into practice.

2. INTRODUCTION

Living in a world where the importance of audiovisual pieces is in constant growth, we are continuously affected by the media. Completely unaware of its persuasive power, we tend to watch naively, without thinking about the consequences of us watching. However, the power of audiovisual pieces is such, that their creator is in capability to promote any type of sensation to the viewer/listener, a technique that can be used to change the world.

This TdR studies the audiovisual techniques which produce anxiety and puts them into practice via the creation of a short film. Both visual and musical techniques have been studied, being furtherly analyzed in various films and classified according to their degree of anxiety-producing capacity. Thus, being a cause of anxiety, the circumstances in the plot have not been studied as a variable, as only visual and musical techniques have been taken into account.

This TdR is divided into two parts: the theoretical one (where the several techniques are presented and explained, furtherly being analyzed) and the practical one (where such techniques are put into practice).

In the first part, audiovisual techniques are studied separately (through visual and sound techniques). In visual techniques: color, light framing, camerawork, and lenses have been regarded as variables. Whereas in the sound techniques: key musical elements (tonality, timbre, rhythm, unity, silence, pedal point and *sforzando tutti*), psycho-acoustic suspense techniques, unorthodox playing techniques and volume have been studied. Lastly, there is a film analysis, where such techniques have been furtherly analyzed, color-graded and linked between.

The second part includes the production of the short film: the bible, the technical script, the production of the soundspace and the edition are shown. Other components of this part are the explanation of the plot and the explanation of used techniques in which the short film is cautiously explained.

In the short film, the result of this TdR, the editing process has been carefully thought to produce the maximum anxiety possible according to the previously studied techniques. It has been started by editing it as planned but has later been rearranged to take advantage of the image and sound anxiety producing capacities. In the production of the short film, the soundtrack has been composed and later on, according to it, the visual field has been thought.

By doing so, the aim was to relate the image and sound as much as possible, so one could not be the same without the other.

3. OBJECTIVES

The objectives of this work are several. In the theoretical part, the following are aimed:

- To know how image and sound can produce uneasiness.
- To analyze various films and understand such techniques.

In the practical part, these objectives have been proposed (followed by three sub-objectives):

- To design and develop the production of an audiovisual short film which provokes uneasiness to the viewer due to the treatment of both image and sound.
 - To show the incapability of either image or sound alone to create the same level of uneasiness as the whole.
 - To stimulate conscious and unconscious visual uneasiness via the study of such aspects: color, light, framing and camerawork.
 - To stimulate auditory uneasiness by not following established musical patterns and focusing on the texture rather than the melody/harmony among tones.

THEORETICAL FRAMEWORK

In the theoretical part of this TdR, variables regarding image and sound will be studied, analyzed, and explained. When it comes to image: color, light, frames, camerawork, and optics will be regarded, and therefore analyzing the anxiety-provoking techniques and effects each of these variables obtain. The second group, sound, will consider the classification of music in film, key musical elements, psycho-acoustic suspense techniques, unorthodox playing techniques and the use of volume.

4.1.Expressive image capacity

In this part, the image expressive capacity will be studied, that is, the techniques which can be used in the imagery. Firstly, color will be studied, regarding color psychology rules and color harmony rules, making mention of the ambiguity these present. Secondly, light will be studied, after presenting its characteristics, techniques, and styles, three different ways of lighting the frame will be furtherly explained and analyzed. Thirdly, basic camerawork will be explained. And, lastly, types of optics will also be presented.

4.1.1. Color

4.1.1.1.Color psychology (ambiguity)

Color psychology consists in the study of how and what colors produce certain behaviors (Johnson, 2017). However, there are numerous theories about color association (Yu-Yan, 2019) since colors have different meanings depending on the context and the culture they are found in (Alnasuan, 2016). Furthermore, this perception can also be affected by the age and the experiences of the individual, thus their personal relationship with a specific color (Nemcsics, 2009). This is what makes color psychology difficult (Johnson, 2017).

As humans, we are all experts in color psychology, even though 99% of our knowledge remains unconscious (Buether, 2017). We unconsciously use color for recognition as one of the main instruments to identify and object or a brand (Causse, 2015).

However contradictory, the following are the most common associations of color around the globe (Buether, 2017):

When it comes to **red**, it expresses passion, love and attractiveness (Yong, 2020) while it also shows dynamism and energy (Buether, 2017) and symbolizes blood and danger (Yu-Yan, 2019). Somehow, it is also associated, in North America, with safety (Alnasuan, 2016), it represents nature in Africa, strength in western European countries or self-sacrifice in Japan.

Pink is associated with playfulness (Yong, 2020) and naivety or innocence (Buether, 2017), while it also represents good health and youth in Japan (Alnasuan, 2016) or is associated with hope in India.

Purple is associated with luxury and sophistication (Yong, 2020) as much as well-being, peacefulness, and sleepiness (Buether, 2017). It is also considered a color related to mysticism and mystery (Yu-Yan, 2019) as well as being regarded as the color of royalty (Alnasuan, 2016).

Green is regarded as a color which represents nature, prosperity, and earth (Yong, 2020), as well as being seen as the color of hope and youthfulness (Yu-Yan, 2019), harmony and informality (Buether, 2017). It can also be associated with envy or jealousy, as well as fertility of inexperience (Alnasuan, 2016).

Turquoise is seen as a spiritual color because it is not usually found in nature (Yong, 2020). It can also be regarded as peace or represent emotional balance.

Blue is seen as the color of the sky and the ocean (Yong, 2020), which is related to refreshment or immersion (Buether, 2017). It can also be seen as a symbol of wisdom or distance (Yu-Yan, 2019). Additionally, it can be identified with trustworthiness in both North and Latin America, or it can symbolize love in India (Alnasuan, 2016).

Yellow is widely regarded as the color of happiness and warmth (Yong, 2020), as well as representing action, life and innocence (Yu-Yan, 2019). The downside of yellow, however, is that it can also symbolize sickness, lost and sensitivity (Buether, 2017). In large quantities, it appears to be too overwhelming for babies and, consequently, it can make them cry (Johnson, 2017). In Argentina, it is known for being a ceremonial color related to religion and wealth (Alnasuan, 2016).

Orange is known for representing happiness and creativity (Yong, 2020) as well as movement and dynamism (Yu-Yan, 2019) and, additionally, for representing spirituality and religion (Buether, 2017). It is widely associated with birds, especially in Brazil and Argentina (Alnasuan, 2016). In India, however, it represents rebellion and death, and, ironically, it means immortality and good health in China, while in Japan it is seen as the color of love (Alnasuan, 2016).

Brown is widely regarded as the color of nature, as we tend to associate it with soil and the ground (Yong, 2020). It is also tightly related to well-being and coziness (Buether, 2017). It stimulates our appetite, so it is generally associated with positive emotions (Yong, 2020). Moreover, it can also be associated with poverty (Alnasuan, 2016).

When it comes to **black**, it can be associated with authority, death and power (Yong, 2020), it can also mean detachment, demarcation or disguise (Buether, 2017) and when used in large quantities in photography, it sends a sense of mystery (Yong, 2020). It can also be related to sexuality and evilness in North America or respect in Latin America, while it is usually associated with elegance and formality in European Countries or symbolizes intolerance and anger in Japan and India (Alnasuan, 2016).

White, on the contrary, represents cleanliness, purity, and innocence (Yong, 2020) while it also means surrender. It is likewise typically used to symbolize artificiality or stiffness (Buether, 2017). It also represents elegance in North America, whereas it was usually found in peasant clothing in Latin America (Alnasuan, 2016). In the Caribbean countries, however, it is associated with authority whilst being the color of light and rebirth in India, and, at the same time, indicating intelligence in the Slavic States (Alnasuan, 2016).

Grey is widely seen as soothing, neutral and boring (Yong, 2020), usually used as a background color or to promote disappearance (Buether, 2017). When used in a darker shade, grey can also represent elegance, experience (Yong, 2020), wisdom, sophistication and strength (Alnasuan, 2016).

These associations of color are given without placing the color in a specific context. To study the meaning of colors, we should study both the color and the context it is found in (Buether, 2017).

4.1.1.2. Color harmony rules

Even though there is a lack of consensus regarding the definition of color harmony (O'Connor, 2010), it is widely described as colors which, in juxtaposition, produce visual and aesthetic pleasure to the viewer (Weingerl and Javoršek, 2018). In other words, it studies which colors produce pleasure to the viewer when they are seen together (Yang et al., 2019).

Referring, again, to color priorities and ascetical response, it is complicated to state a series of color harmony rules which will be appealing for everyone, as any arrangement of colors can be seen as aesthetical to somebody (O'Connor, 2010). What is more, aesthetical preferences on an individual are likely to change over time, as they are open to influences (O'Connor, 2010) or trends (Weingerl and Javoršek, 2018). So, there is no scientific theory able to predict, evaluate or explain color preference (Shamoi, Inoue and Kawanaka, 2020).

However, there are some basic theories which have proved to make colors harmonious (Weingerl and Javoršek, 2018), even though, the number of color harmony rules can be infinite. These are all based on dividing the color wheel (Yong, 2020) and are the following:

Complementary: when the colors present are opposite on the color wheel, they form a 180-degree angle (Weingerl and Javoršek, 2018). A good example of this color harmony rule should be a photo taken in the golden hour (when the sun is setting and the light turns gold): when this occurs, the golden light is complementary to the blue in the sky (Yong, 2020). When it comes to photography, an oversaturation of both colors would discern the harmony, as both gold and blue would fight for the viewer's attention. If this is the case, one of the colors should be more saturated than the other, or both should be equally desaturated (Yong, 2020).



Triadic: when three colors on the color wheel are equally spaced apart (Yong, 2020), in other words, their hues form 120-degree angles (Weingerl and Javoršek, 2018). In photography, these colors should be muted rather than oversaturated, to avoid competition for attention. A good trick commonly used is saturating one color, which should be found in small quantities, and desaturating the other two, for the saturated one to gain the viewer's attention (Yong, 2020).



Tetradic: when four colors are equally spaced apart, their hues form a 90-degree angle (Weingerl and Javoršek, 2018). Like the triadic harmony rule, colors should be adjusted for their strength to be equalized (Weingerl and Javoršek, 2018) or complementary. An oversaturation of all four colors is most likely to disharmonize the image.



Analogous: when the colors present are very close in the color wheel (Weingerl and Javoršek, 2018). A typical example following this color harmony rule should be a picture taken in autumn, as the colors of the leaves, the branches and the sunlight are similar (Yong, 2020).

Monochromatic: a single color is seen, with different tones, shades, and tints (Yong, 2020). This color harmony rule allows great contrast between tones of the same color hue, which means that it can easily derive the viewer's attention to the desired place.



4.1.2. Light

4.1.2.1.Characteristics of light

When talking about the characteristics of light, we are referring to the intensity or quantity, the character or quality, and the color temperature.

To keep it simple, **light intensity or quantity** is the amount of light given on a surface (Gandhi, 2021). Professionals use dimmers to measure the amount of light and usually own various light sources with different power (Curto, 2016) or some which can change their power (Silguero, 2017).

When talking about the **quality of light**, we are referring to its degree of diffusion or hardness (Silguero, 2017). It can be described using the following categories:

Hard: when the light quality is hard, it appears to be aggressive and graceless (Curto, 2016). Its direction is clearly defined (Silguero, 2017) and the shadows appear to be very marked (Curto, 2016). Due to this, the line between light and shadow (gradient) is clearly identifiable (Silguero, 2017), which means that the contrast picture created is greater than the one created with soft light (Gandhi, 2021).

Soft: when soft light is used, it appears to be kind to both the viewer and the character (Silguero, 2017). In other words, the imperfections shown in the character's skin are minimal (Curto, 2016). Its direction is harder to identify than the hard light just as it is more complicated to control. The gradient between light and shadow becomes longer and more subtle (Silguero, 2017) because the light is evenly distributed, resulting in a lower contrast in the picture (Gandhi, 2021). It can even distribute color tones (Gandhi, 2021). We can achieve a gentle light by adding diffusions to the light-emitting tool. A good way of achieving gentle light is by rebounding the light onto a white surface (Curto, 2016).

After defining what hard and soft lights are, we should understand that there are several factors which affect the hardness or the softness of light, these are the size of the light source relative to the subject and the distance between the light source and the subject. The relationship can be understood as: the smaller and farther the light source, the harder the light. In nature, the sun is a great example of hard light, because despite being gigantic, for us it is seen relatively

small and very far away. An example of gentle light in nature is a cloudy day, as the sunlight is softened by the clouds and is distributed throughout the land (Gandhi, 2021).

The **color temperature** of light is the variation of color in different light sources, it should not be confused with the physical temperature of the light source, as they are two different things (Gandhi, 2021). Usually, the higher color temperature is, the bluer it becomes, and the lower it is, the light it projects becomes redder (Gandhi, 2021). The color temperature is measured in degrees Kelvin (K). There are three different types of color temperature in lighting: neutral color temperature, higher color temperature and lower color temperature (Silguero, 2017).

Neutral color temperature, also known as white light, does not project any type of color on the object/subject (Silguero, 2017). Light is said to be neutral when its color temperature is around 3200°K.

High color temperature is for colors (usually warm) whose temperature is around 2700 and 3000°K (Silguero, 2017). Light sources such as a candle flame (1800K) or the sunset/sunrise light (2500K) are considered warm lights, which produce a reddish color (Gandhi, 2021).

Lower color temperature is known to be for cold colors, whose color temperature goes from 3200K (Silguero, 2017), they produce a blueish color. Some examples are the following: early morning or evening light (3500K), noon sunlight (5600K) or overcast sky (6500K) (Gandhi, 2021).

4.1.2.2.Direction of light

When it comes to lighting, one of the aspects that should be considered is the direction the light is set towards. The direction of light means the relative position of the light source and the subject. That is, the direction, the height, and the angle (Gandhi, 2021). Among the most common light directions are the following:

Frontal: the light comes from the camera shaft. It flattens both volumes and textures (Silguero, 2017) and it evens out the character with the background (Curto, 2016). It is a very objective light, and is usually very cold, that's the reason why it is used in the news and in beauty or perfume advertisements (Silguero, 2017).

Side (45°): this position of light appears kind and expressive (Silguero, 2017), it provides volume (Curto, 2016) and causes what is known as the Rembrandt triangle in the character's face. The Rembrandt triangle is the triangle of light created on the cheek. Because of the

position of the light, the nose shadow and the shadow from the cheek meet leaving a light triangle in the middle. It's the most canonic way of illuminating, as, at the same time, volume, shadows, and depth are achieved (Silguero, 2017).

Side (90°) or chiaroscuro: it appears to be quite dramatic, as it tries to convey more intense emotions (Silguero, 2017). It transmits a sense of mystery (Curto, 2016) the higher we place it; the lower it is placed, the expression transmitted is of madness, terror, or distress (Silguero, 2017).

Zenith: it comes from the ceiling, facing downward (Curto, 2016). This type of light is very common in nature (due to the position of the sun over the earth). It is not usually pleasant, and can even provoke a sense of mystery, discomfort, or distrust (Silguero, 2017), or even aggressiveness. This is because it causes a shadow over the character's eye and marks the character's features (Curto, 2016). A great example of this use of light throughout the piece is Coppola's *The Godfather* (1972).

Nadir: the light is emitted from below (Silguero, 2017), it transmits a sense of madness and terror (Gandhi, 2021). This direction of light reminds us of the classic lights of the theaters, therefore, it is a more classic light (Silguero, 2017).

Backlight: only the silhouette is shown (Silguero, 2017) and the face, if displayed, appears dull (Curto, 2016). Nevertheless, its emotional burden is high (Silguero, 2017) and the volume achieved by its use is much (Curto, 2016).

Semi-backlight: while the volume obtained is not as much as with the use of the backlight, we achieve visibility in the character's features and skin (Curto, 2016).

4.1.2.3. Lighting styles

When it comes to creating an atmosphere for an audiovisual piece, there are several aspects of light which should be considered to produce the desired ambience. Among which is the style of lighting, which should be one of the first decisions to take (Silguero, 2017). Among the most common ones are the following:

Precious light: it looks for the plastic beauty of the image. It is characterized for having marked contrasts and loads of colors. It is originally inspired by the use of the chiaroscuro.

De-dramatized light: this style of lighting is characterized for being cold and flat, the use of which is given when the light in character is not interested in the character. It is put into practice in moments of distress.

Errorist light: the light is in such a way that the character's physical imperfections are pointed out to the camera. No volume or intention is generated.

Flist light: the main purpose of this type of lighting is to produce uneasiness and uncomfortableness to the viewer. The light does not necessarily have to be unattractive, but the conveyed emotion is displeasing.

Postmodern light: it is characterized for provoking the viewer and exaggerating reality; it is known for projecting a different way of seeing it. Example: *The Neon Demon* (2016) by Nicolas Winding Refn.

Baroque light: it seeks to convey *magical realism*. This style of lighting is focused on transmitting emotions rather than placing the spotlight on mere attractiveness.

Expressonist light: this type of lighting induces emotions to the viewer on its own. It usually goes further than the story. When this style of lighting is used, the light is the protagonist of the frame, rather than the character itself.

Naturalist light: it attempts to imitate natural light; it can be mixed with any other type of lighting.

While it is not compulsory to follow a style of lighting already established, it is convenient to arrange a series of lights that create a style throughout the audiovisual piece. This is for gaining unity and making the frames more like each other (Silguero, 2017).

4.1.2.4. Lighting techniques

Lighting techniques are regarded as a way of arranging lighting in a scene. Light sources can be arranged in an infinite number of ways, as lighting a scene can be a very creative way of expressing oneself (Silguero, 2017). Nevertheless, there are some techniques widely used for cinema or television broadcasts that are considered classics, among them are: three-point lighting, four-point lighting, high-key lighting and low-key lighting (Gandhi, 2021):

Three-point lighting, also known as *Classic lighting scheme* (Silguero, 2017), consists in the use of three lighting points, usually given by separate sources. The first one is known as the key or main light, the second one, as the fill, and the third one as the backlight (Nevill, 2018). The idea is that the main light should illuminate the character (Silguero, 2017) and provide proper definition and brightness levels (Nevill, 2018). The key light is the brightest light in the setup (Gandhi, 2021). When lighting outside, the sun is used as the key light.

The fill light should illuminate the frame in general (Silguero, 2017) while controlling contrast by filling shadows (Nevill, 2018) created by the key light. Its brightness is less intense (usually around 50%) than the key light, that's why this light can be created with diffusers rather than a lighting source. In natural lighting, reflectors (which reflect the sunlight) can be used as a fill light (Gandhi, 2021). Usually, the fill light is located on the opposite side of the set from the key light.

The back light should illuminate the character from the back (Silguero, 2017) to distinguish the subject from their environment (Nevill, 2018). It provides a three-dimensional look, if the backlight is not used, the subject will be affixed to the background (Gandhi, 2021).

Four-point lighting has the same principle than three-point lighting, but a back light is added (Silguero, 2017). The back light is used to highlight the background rather than the subject. This technique is used if we want the background coming into frame, so the direction of this light is towards the background (Gandhi, 2021).

High-key lighting consists in achieving a very low contrast in an image, that the difference in brightness from the darkest area of the image to the brightest is very low. It generally displays an upbeat and cheerful mood. High-key lighting can be achieved by adding fill, soft or diffused light to the scene (Gandhi, 2021).

We say that a picture has **low-key lighting** when the contrast between the brightest area and the darkest is very big, it is the opposite of high-key lighting. It is usually used to create drama and is believed to be more creative, thus it is widely used in films and portrait photography. By using this style of lighting, the viewer's attention can be attracted to a specific place in the frame. It can be achieved by using exclusively the key light (Gandhi, 2021).

4.1.2.5. Lighting the frame

When it comes to arranging light sources in times of production and filming, various theories have been thought to make the frame either expressive, aesthetic or suggestive (Nevill, 2018). Of course, the way of placing light sources can be completely free and there is no need to follow a specific pattern.

According to Alexander Nevill (2018), there are three different ways, among others, to place the light in an image. He has named them organizational, correspondence and associative.

The **organizational** way of arranging light sources tries to give the impression of depth and three-dimensionality; additionally, it directs the viewer's eye throughout the frame. It is widely known as *three-point lighting* (Nevill, 2018) or *Classic Lighting Scheme* (Silguero, 2017).

Three-point lighting consists in the use of three lighting points, usually given by separate sources, previously explained in lighting techniques. This scheme is known as classic and, therefore, has become a standard, because it is predictable from one frame to another (Kydd, 2011). Because of its nature, the three-point lighting can be used in almost every scene, regardless of its emotional balance (Nevill, 2018). Moreover, it provides enough light for the camera to produce a decent image and facilitates the appearance the director aims for (Mutsburguer, 2010). However, three-point lighting is also widely regarded as a starting point for lots of variations (Jackman, 2010), as, almost always, these three points must be taken into account when lighting a scene (Mamer, 2009).

When Nevill talks about **correspondence**, he refers to the way of lighting the image which maintains control of the lightness values through a lighting scale produced every time a frame should be taken. In other words, unlike three-point lighting, this other way focuses more on brightness rather than following a stablished light-setting pattern. There are two theories regarding this other way of organizing light sources.

The first one is suggested by Ross Lowell (1992), which he believes to be more efficient and, for practitioners, reduces error. This way of regarding lighting was achieved from the belief that lighting should not rely on "indifferent lighting formulas" such as three-point lighting. What Lowell suggests is a new way of lighting the set by regarding the image as a series of planes or surfaces which are two-dimensional (Nevill, 2018). By doing so, every plane is independently lightened to gain a sense of three-dimensionality and volume on screen. By lighting in such a way, the practitioner gains intuition when placing light sources and achieves knowledge on how hard and soft light sources interact with various objects.

The second, and similar, theory is given by Sharon Calahan (1996), which places emphasis on pattering and organization. Calahan states that the image should be seen as a whole, rather than discerning it in discrete parts, to allow this, she studies that one's eye is linked to the geometric design of an image. Because of the eye's tendency to group objects together, the cinematographer can unify a disorganized composition by carefully placing shadows in strategic places, in order to minimize or emphasize certain elements via light and color.

By, either focusing on three-dimensionality or geometric organization, these two theories rely on a more aesthetic outcome rather than depending on a established lighting scheme (Nevill, 2018). This allows a more flexible perspective which fulfils practitioners' creative aims.

When speaking about the **associative** way of placing light sources, Nevill refers to a way which concerns about both the context and the symbolism that comes with it. This type of light-placing urges to convey narrative and emotion rather than focusing on aesthetics or following a light-placing scheme. As in the previous case, there are two different theories of lighting the frame while taking these aspects into account.

The first theory is owed to John Alton (1995), who makes a simile between moving images and music. Alton's belief is that different wavelengths of light produce different emotions to the viewer, through a light scale that can be considered similar to musical notation. He then states that while darker values are associated with sad feelings, lighter values equate feelings of levity. These values can, then, be associated with a musical chord, which is the reason why, by varying densities of a picture, a sense of depth and musicality can be given.

A second theory, very similar to the first from a photographic point of view, is formulated by Ansel Adams (2005). Adams is interested in the scale various lighting values found in an image create, from the lightest to the darkest. He believes that this approach is designed to allow practitioners' constant adjusting eyes (when developing analogic photographs) to compensate their perception of the frame. Adams believes that, by using this approach, practitioners can visualize how the photographic process will render and can manage to portray different tonalities according to their intentions.

These two professionals both seek to control aesthetics by dealing with lighting values through independent scales. This deep approach to lighting may be given because they both worked with mainly monochromatic photographs, so their minimal approaches towards image toning are not surprising (Nevill, 2018).

4.1.3. Frames and compositions

When speaking about frames and compositions, we should understand that the composition of a frame is where the visual weight of the image is placed. To do so, there are several techniques to direct the viewer's eye throughout the frame, by the use of color, light (both explained previously), or by the subject's size (Yu-Yan, 2019).

The frame is what delimits the image, in other words, what decides what is left outside. There are many types of framing, and, like all the other aspects, it can be completely free. However, the most common framing techniques are the following:

Extreme Long Shot (ELS) or Extreme Wide Shot (EWS): the camera angle spans through the scenery, the characters are scarcely recognizable, as the location is more dominant than the character (Gandhi, 2021). Subjects can even appear distant, unfamiliar, or overwhelmed by the location due to their size in the frame (Yu-Yan, 2019). It is widely used in the beginnings of films to show us the environment, especially natural surroundings (Martin-Perdomo, 2019) (see annexes photo 1.1).

Long Shot (LS) or Wide Shot (WS): the idea is the same than in the extreme long shot, but a bit closer (Yu-Yan, 2019). The background is shown, so it is a good shot to introduce the viewer into the subject's situation (Gandhi, 2021). The subject's size is approximately a third of the height of the frame. The settings are still a priority, but the character is more visible (Yu-Yan, 2019) (see annexes photo 1.2).

Full Shot (FS): the subject's height is equal to the height of the frame (Yu-Yan, 2019). It presents situations or characters (Martin-Perdomo, 2019) (see annexes photo 1.3).

Medium Long Shot (MLS) or Medium Wide Shot (MWS): it's the first scale that cuts part of the subject out of the frame (Yu-Yan, 2019), as it is cut from knees up (Martin-Perdomo, 2019) (see annexes photo 1.4).

Cowboy Shot (CS): this type of shot was invented in Westerns (Gandhi, 2021), to see the characters wearing the guns hanging from their hips (Martin-Perdomo, 2019). So, this scale cuts the character off the frame mid-thighs down (Yu-Yan, 2019) (see annexes photo 1.5).

Medium Shot (MS): this type of shot cuts the subject in half (Martin-Perdomo, 2019) approximately by the waist. It emphasizes on the subjects, and, at the same time, still puts emphasis on the surroundings (Yu-Yan, 2019). In the medium shot, the character's body language and their activities are widely recognizable (Gandhi, 2021) (see annexes photo 1.6).

Medium Close Up Shot (MCU): the subject is seen from the underarm. This frame puts emphasis on the character's face, but keeps the character distant (Yu-Yan, 2019), nevertheless, it is used to show the character's emotions (Gandhi, 2021) (see annexes photo 1.7).

Close Up Shot (CU): the subject's whole body, apart from their head, is cut from the frame. It focuses on the character's eyes and mouth (Yu-Yan, 2019). It appears much more emotive than the other frames (Martin-Perdomo, 2019). They are usually used as reaction shots in films (Gandhi, 2021) (see annexes photo 1.8).

Extreme Close Up Shot (ECU): the frame is filled by the subject. A part of the face or the whole visage can be shown (Yu-Yan, 2019). This frame is even more emotive than the close up shot (Martin-Perdomo, 2019). This shot can be used to reveal a trait from the character's body, and to direct the viewer's eye to that trait (Gandhi, 2021) (see annexes photo 1.9).

4.1.4. Camerawork

When it comes to camerawork, certain aspects should be taken into account to achieve the desired narrativity. These are: camera movements, camera angles and framing levels.

Although there are numerous **camera movements**, the most commonly used are listed below:

Static shot: in such shots, the camera does not move, only the characters do (Gandhi, 2021).

Panoramic: spin over an axis, usually a tripod, which can turn up to 360° (Yu-Yan, 2019). Its movement can be either vertical, horizontal (Martin-Perdomo, 2019) or oblique (Yu-Yan, 2019).

Pan: it can be regarded as a fast panoramic. Due to the speed, there is not enough time to see the image clearly, as it is blurry. It is used to attract attention towards the following image, it is mainly used as a transition (Yu-Yan, 2019). Furthermore, it gives the impression of looking from side to side while standing at one place (Gandhi, 2021).

Travelling: vertical or horizontal movements, the shot is moved towards a new setting in a static way (Yu-Yan, 2019). It is usually used to follow a character or the action (Martin-Perdomo, 2019).

Zoom: the effect caused is similar to travelling, but the camera is not being moved, it consists in the use of a variable focal optic which produces such effect. When we talk about a *zoom in*, the angle of vision is reduced and the size of the image is increased. In a *zoom out*, the angle of vision increases and the size of the image decreases (Yu-Yan, 2019).

Dolly: the camera goes towards or away from the subject (Gandhi, 2021). If it goes towards the subject, it's called *dolly in*, and, if it goes away, it's called *dolly out* (Yu-Yan, 2019). Wheeled cameras or tracks are used to achieve this camera movement (Gandhi, 2021).

Dolly zoom or Retrozoom: also known as *vertigo* in honor to Alfred Hitchcock's film *Vertigo* (1958), as it was the first time this camera movement was used (Gandhi, 2021). It consists in the combination of a zoom out with a travelling in, or vice versa (Martin-Perdomo, 2019). Due to this, both effects compensate and, while the subject remains in the same place and size, the perspective of the background changes (Yu-Yan, 2019).

Impossible Shot: any camera movement that is rare for a camera. In this shot, the camera is placed in places where a person does not fit. It makes us ask ourselves how it has been shot (Martin-Perdomo, 2019).

Sequence Shot: a very long shot that, theoretically, is not cut. Is one of the most complicated and virtuous shots for directors of photography, as it consists in a very long shot with various complicated camera movements (Martin-Perdomo, 2019).

Camera movements are usually strictly related to the angle in which the camera is placed in relation with the subject. The most common **shooting angles** are the following:

Eye-level shot: the camera is placed in line with the eyesight, this angle corresponds to the human eye (Yu-Yan, 2019), it provides a normal-viewing effect, as it is the most used shot (Gandhi, 2021) (see annexes photo 2.1).

High angle shot: the camera is placed above the eyes (Yu-Yan, 2019), it simulates the audience looking down at the subject (Gandhi, 2021). This angle mistreats the subject and makes it weaker and smaller, usually used to make it lose importance (Martin-Perdomo, 2019) (see annexes photo 2.2).

Low angle shot: the camera placement is under the eyes (Yu-Yan, 2019). Its usage is to make the subject gain importance, these types of shots tend to be short (Martin-Perdomo, 2019). It gives the impression that the audience is looking at a bigger or better thing (Gandhi, 2021) (see annexes photo 2.3).

Bird's eye view shot: extreme high angle shot (Martin-Perdomo, 2019), the camera is placed completely on top of the subject (Yu-Yan, 2019) and provides information that could not be seen through a high angle shot (Gandhi, 2021) (see annexes photo 2.4).

Worm's eye view shot: the camera is placed under the subject (Yu-Yan, 2019), an extreme low angle shot (Martin-Perdomo, 2019). It is used to exaggerate the character's appearance and make it look strong and dominant (Gandhi, 2021) (see annexes photo 2.5).

Subjective angle shot: as if the camera were placed on the subject's eyes, so what the character should see is shown (Martin-Perdomo, 2019) .

When talking about **framing levels**, we are referring to the horizontality in the frame, there are two types of framing levels:

Balanced shot or normal shot: this type of framing includes the vast majority of planes in cinematography. The line in the horizon is respected, so the subject is straight in relation to the camera (Yu-Yan, 2019).

Unbalanced shot, crosswise shot or aberrant shot: it breaks the horizontality of the frame, the subject is not straight in relation to the camera (Yu-Yan, 2019); it allows the camera to roll

on its axis (Gandhi, 2021). Nervousness, intrigue (Martin-Perdomo, 2019), tension or uneasiness (Gandhi, 2021) are added to the frame due to the lack of horizontality (Martin-Perdomo, 2019). It usually represents the character's psychological breakdown (Gandhi, 2021).

4.1.5. Optics

Strictly related to image narrativity, comes the language of optics, through which, while apparently subtle, the changes produced in the recorded image are enormous. Keeping it simple, there are three types of camera optics: angulars, normal optics and teleobjectives.

Angulars: by using an angular optic, the image appears a bit deformed (Martin-Perdomo, 2019) just as the sense of depth increases (Silguero, 2017). The character does not appear distant, as a sense of freedom is given, but it appears somewhat mistrustful (Curto, 2016) (see annexes photo 3.1).

Normal optics: by using optics that do not deform reality, the background gets slightly out of focus and light sources burst (Silguero, 2017) (see annexes photo 3.2).

Teleobjectives: generally speaking, teleobjectives are used to record distant scenery in relation to the position of the camera (Martin-Perdomo, 2019). Using teleobjectives, the background is completely out of focus; nevertheless, the sense of depth is considerably lost (Silguero, 2017) (see annexes photo 3.3).

4.2. Expressive music capacity

In the audiovisual piece created, no dialog is added, so the study of the use of dialog is needless. Moreover, music is examined. The study of music capacity focuses on music from the horror or thriller genres, which are the ones producing more anxiety and tension. The basics of these two film music genres are studied collectively due to their similarities.

4.2.1. Classification of music

We can understand music's most important role in film is to enlighten the audience (and the characters) about the events, characters and narrative locations in a way which the imagery alone cannot (Pontara, 2016; Winters, 2014).

The power of music is such that when viewers are watching a scene it may shape their expectations of what will happen next (Tan, Spackman and Wakefield, 2017). It was revealed by a content analysis that music even colored some participants' impressions of the weather and setting of the film. Apart from influencing audiences in concurrent images, music can also play a role in the viewers' expectation of subsequent images or refrain the understanding of previously regarded images (Boltz, Schulkind and Kantra, 1991; Tan, Spackman and Wakefield, 2017). It can also alter the degree of perceived intensity or emotion (Bolivar, Cohen and Fentress, 1994), but its effects are not always simple of predictable (Cohen, 1993; Tan, Spackman and Wakefield, 2017).

4.2.1.1. Diegetic and non-diegetic (ambiguity and criticism)

Diegetic music (in the traditional sense) is the source music coming from the fictional world of the characters (Gorbman, 1987; Tan, Spackman and Wakefield, 2017; Winters, 2010). In fact, it is produced within in the world of the film (Kassabian, 2001; Pontara, 2016), even if its source is not shown on screen (Tan, Spackman and Wakefield, 2017). Thus, music played inside the film's world, such as visual representations of musicians or a radio, are diegetic, as it is dialogue and sound effects. The characters in the film are meant to be aware of these sounds (Dykhoff, 2012).

Even if the actors, when shooting, did not hear the sounds that were previously added in editing, the sound is also considered to be diegetic, as the audience interprets the character's actions in

relation to that soundspace (Dykhoff, 2012). This fact does not change even if the sound is artificial; the audience is aware of this, but nevertheless perceives these sounds as coming from the events of the screen. A good example is the sound of the *Star Wars* light sabers: however realistic, the sound changes the way we see the sabers and the characters using them (Dykhoff, 2012).

Background sounds and atmospheres such as traffic noises or wind sounds are also diegetic as, even though the source is not seen, it is likely that these sounds come from somewhere in the background or off camera (Dykhoff, 2012).

While everything that happens inside the film's world is called diegetic, what happens (in the movie) outside this world is called nondiegetic (Dykhoff K, 2012). Being also referred to as a *dramatic score*, accompanying the scene, but not originating from the fictional world (Tan, Spackman and Wakefield, 2017). It merely represents the story world (Stilwell, 2007). Thus, it is not part of the sensory world of the characters (Brown, 1994), not a sound they have no access to (Pontara, 2016), because the characters and the music exist in two different worlds (Dykhoff, 2012). Nondiegetic music is a message from the filmmaker directly to the audience, thus having the highest authority level in the film (Stilwell, 2007). This is meant for the audience to follow the story, but neither the film music orchestra nor the narrator are expected to appear on screen (Dykhoff, 2012).

However, this classification of music presents numerous ambiguities, as what film music often seeks is to find the gap between diegetic and nondiegetic (Tan, Spackman and Wakefield, 2017). A clear example of this is Spielberg's *Indiana Jones Theme*, in which he advocates that Indiana Jones' existence is impossible without the theme music, and vice versa. This musical theme is part of what would be the nondiegetic music, whose force is not only absent in the image, but is also external to the story world, nevertheless, it defines the character (Winters, 2010). Another clear example is given in Mel Brook's *High Anxiety* (1977) in which, in a scene, two men discuss the possibility that someone they know has been murdered. Then, dramatic orchestral music punctuates the conversation, and one of them seems surprised to hear it, until it is revealed that the music is coming from a passing bus in which an orchestra is rehearsing (Tan, Spackman and Wakefield, 2017). A third example is the famous murder scene in Hitchcock's *Psycho* (1960), where the strings are perfectly synchronized with the killer's hand pulling aside the curtain. Moreover, the following bars, made more dissonant by rapid rising

glissandi, are more convincing that the stabbing itself, without the need of showing the visual violence. Even though the music is not heard by the characters, it takes part in the diegetic world of the film, paired together with other elements like the woman's screams or the noise of running water (Cecchi, 2010).

By this, we could say that, if a sound is transformed into music (in the spectator's view), the expectation of seeing the sound source disappears, and therefore, the music goes from diegetic to nondiegetic (Dykhoff, 2012). This effect is similar to the one of an actor looking towards the camera lens and, therefore, acknowledging that the camera is there (Dykhoff, 2012).

This binary distinction of film music has been one of the main areas criticized in film music. Kassabian (2001) argues that the distinction between diegetic and nondiegetic music obscures its role in producing the diegesis (Tan, Spackman and Wakefield, 2017). In other words, to assume that the music's primary function is a narrative voice, rather than an indicator which describes the narrative space is, perhaps, to misunderstand the film's diegesis (Winters, 2010). By describing music as nondiegetic, we are separating our experience from the one of the characters' and therefore denying the important role of music in creating a common subjectivity (Pontara, 2016). Moreover, the music's description of nondiegetic is too reliant on its narrative meaning and unwilling to recognize the film's "unreality" (Winters, 2010).

4.2.1.2. The four spaces vs. the traditional conception of film music

It could be argued that the traditional classification of film music is divided in three parts: dialogue, music, and effects. To state a relationship among these three, there are several other less traditional conceptions of film music. Among them, there is a classification by Neil Hillman (2007) called *The Four Spaces*, which regards music as an inter-relationship of the different sound areas, these being *Narrative*, *Abstract*, *Spatial* and *Temporal*. In this classification, Hillman advocates that these parts cannot exist independently, but they depend on each other to achieve an overall balance. By regarding soundtrack as these four distinct but dependent sound areas, Hillman advocates that the evocation of emotions is more reliably achieved.

The *Narrative Sound Area* is composed by the sounds that communicate meaning or insight, an example of which can be dialog, but the area also includes certain diegetic music, and

symbolic and signaling sounds such as a telephone's ringtone. These sounds, although not always words, have a clearly defined meaning which acts almost like a language.

According to Hillman, this sound can be anyone that allows the sound designer to: (1) give significance to a particular narrative point or event, (2) draw attention to a plot point, (3) describe an action or an event, (4) be meaningful to plot progression, with its significance clearly understood by the audience.

The *Abstract Sound Area* contains the less codified sounds in their meaning, that is: atmospheres of backgrounds—among others. Abstract diegetic music also appears in this area, as it is being used as an emotive and atmospheric sound rather than representing something specific. These sounds are chosen for their emotional effect rather than being recognizable in a language-related way.

A sound may be within this area if it is used by the sound designer to set a mood without intending the listener-viewer's attention to be consciously drawn towards it.

The *Temporal Sound Area* is focused on the temporal evolution of the soundtrack. It takes rhythm, pace and punctuation into account. Non-diegetic music or a specific sound design with a strong rhythm are two clear examples, especially if these two are characterized and contrasted by the difference between high rhythm, fast pace, high structure and slow pace, loose structure and low rhythm. The most important contribution of this area in the sound design is its intended rhythm or pace.

A great example of this type of sound can be a fast or slow-paced dialog, for intentional emotional effect. If the conversational energy is very high and, therefore, very fast, it requires the audience to remain very attentive

The fourth area is the *Spatial Sound Area*, which is concerned with the position of sounds and the space around the presented sound. In a dialog recorded with a single microphone, the spatial sounds would be those emerging from different positions regarding the microphone. While almost all sounds have a spatial characteristic, they will only be considered part of this area if their main characteristic is their sound design aspect.

4.2.2. Key musical elements

4.2.2.1. Tonicity (minor key fanfare) / atonality

Firstly, the concepts of tonality and atonality will be clarified, then, their role in horror film music will be explained.

Tonal music is the one which has a tonic, that is, a specific note in which music is stable at rest. In other words, music (melodies and chord progressions) derives from this note and eventually returns to it, as it is attracted by the tonic. The tonic is the main note in which the main chord is built (Edd, 2021). Tonal pieces are those who are in major or minor key (MasterClass, 2021a). Both major and minor keys are widely used in film scores, and many, if not all, oscillate between one key and the other. Usually, major tones are related to happy or positive feelings whereas minor harmonies are regarded as sad. The power of harmony, however, is to imply something to come, as the expectation of resolution is created in the listener (Deutsch, 2008).

Atonal music is a type of music which does not follow the traditional conception of harmony. Unlike the tonal music, which centers in the tonic, atonal music does not have a tonic, so no note is known as the root of the piece. Furthermore, in western atonal music, all twelve notes of the chromatic scale are used. Its organization is left to the composer, it can either be strictly or loosely organized, which allows infinite possibilities (MasterClass, 2021a).

Tonicity is a subtle way to establish trajectory through a scene (Deutsch, 2008). That is why the use of atonality is very frequent in horror music, as there is no note which the score composed around. Using atonal music, anxiety and tension are suggested to the audience, paired with the feeling of uncertainty produced by the music.

Tonal music can oscillate between major and minor key. In horror, however, it is the minor key that is widely used. Minor key in horror film music is not completely used because of its importance in the soundtrack, but for the contrast between minor key and atonal music to be noticed (Brownrigg, 2003). The main usage of minor key does not mean that horror films use this key through the entire duration of the film, the soundtrack (and therefore tonality) is tightly linked to the narrative development, in which major key is also used—although more unusually (Brownrigg, 2003).

One of the few usages of the major key in horror film music is in the ending, if it is positive and conclusive. Sometimes, it can be a major key version of a motive heard throughout the film (which is generally in minor key), it can also be used ironically (Brownrigg, 2003).

The use of atonality in horror film music is given in moments of extreme tension, where harmony collapses and therefore a sense of chaos and unreasoning is given. Sometimes, it does not merely focus on atonality, but also takes pitch into account and destabilizes it (Brownrigg, 2003).

4.2.2.1.1. Dissonance/consonance

Strictly related to the topic of tonality is dissonance and consonance.

Dissonance is the lack of consonant sounds and, furthermore, the term used in music to describe the sounds that produce tension (MasterClass, 2021b) and are related to unpleasantness in general (Chung-Yeung, 2016). Dissonant chords resolve into dissonant intervals, the feeling of which is that they are unresolved. Dissonance is used in both tonal and atonal music. In tonal music, there is an alternation of consonance and dissonance, whereas atonal music relies so much on dissonance that there is a lack of a tonic note (MasterClass, 2021b). An example of dissonant chord can be a diminished 5th, or what is known as the tritone (Chung-Yeung, 2016). *Consonance* is the lack of dissonant sounds (MasterClass, 2021b). In the Western culture, consonance is generally associated with pleasantness (Chung-Yeung, 2016), the intervals of which feel resolved (MasterClass, 2021b).

These two aspects are mixed in some musical styles like jazz and classical music to give the music shape and direction (MasterClass, 2021b). This is because a dissonant interval causes an expectation of resolution or movement towards a consonant interval (Meyer, 2008).

However, this pleasantness felt when hearing consonant music—which is not in the case of dissonant music—may be partially cultural. It has been confirmed by Lots and Stone (2008) that the frequency ratios formed by dissonance are complex compared to frequency ratios produced by consonance. Simple frequency ratios—like the ones in consonant music—are more likely to be identifiable and to result in a stable representation (Chung-Yeung, 2016). Furthermore, it has been explained that the unpleasantness of dissonance is perceived before it acts on the neurons in our auditory cortex, as it creates vibration patterns on the basilar

membrane of our inner ear (Peretz, 2011). This results in the perception of roughness and thus unpleasantness (Chung Yeung, 2016; Peretz, 2011).

4.2.2.1.2. Chromaticism

Music is built on melodies and chords, which come from scales. The chromatic scale includes the 12 notes of Western music (MasterClass, 2020). Chromaticism is a compositional technique which contrasts the main diatonic pitches with other pitches of the chromatic scale (DeVoto, 2015). In other words, it considers pitches and notes that do not appear in the scale the piece is played in.

In horror music, chromatic writing is very common. In fact, several horror films offer a soundtrack based on two chords a semitone apart, a clear example of this could be the *Jaws* motive, or *Psycho*'s score, the second one being very chromatic in nature. Usually, the chromaticism in such films is not limited to a motif, but it appears throughout the soundtrack (Brownrigg, 2003).

4.2.2.1.3. Tone clusters

Because of the complex nature of horror music harmony, composers are free to use various methods of combining notes to form the complicated chords. That is, they are not obliged to follow the simple triadic basis used in other genres. This fact facilitates the apparition of tone clusters, which are groups of adjacent notes that are played together to create harmonies adjacent to major or minor keys (Brownrigg, 2003).

Usually, tone clusters operate as clouds of musical texture rather than focusing on harmony, and mixed with the pedal point, very interesting effects can be created. Ligety's music in *The Shining* (1980) is an example of the use of tone clusters (Brownrigg, 2003).

4.2.2.1.4. Melody (avoidance)

Melody, or rather its avoidance, is another aspect regarded in horror film music. As *conventional* melody can be regarded, once again, as a distinct of order, the restriction of

melody is seen as an attempt to promote disorder. Chromatism aids in the inexistence of non-melodic themes and is closely related to the avoidance of melody, as in Hermann's *Vertigo* (1958) soundtrack. This being paired with rhythmic perseverance never breaking free of arpeggios is another strategy used by Hermann in the same film (Brownrigg, 2003).

While this fact is given to promote the idea of tension, it is also used when the focus is not on the tune, but rather in its texture. When melody is avoided, generally, the attention goes towards rhythm and (if the music is harmonic) harmony progressions. Different musical patterns driven through different instruments should be a clear example of the avoidance of melody, as the texture is clearly preferred over its tune. This idea is found in Jerry Goldsmith's score in *Basic Instinct* (1991) (Brownrigg, 2003).

4.2.2.1.5. Pitch

According to the traditional conception of music, any note which does not accord to the principles of *equal temperament* to the other notes is, widely regarded—and heard—as out of tune, and therefore not correct. Several techniques such as *glissando* or *vibrato* take advantage of this while playing with the conventions of pitch but are often used sparingly.

Horror music, however, takes the convention of unstable pitch to an extreme. By doing so, notes appear usually and deliberately out of tune (Brownrigg, 2003) and, because of this, our musical tradition is placed under attack (Grant, 1998). A very famous pitch destabilization is given in Bernard Hermann's music in *Psycho*'s shower scene, with the upward *glissando* of the violins (Brownrigg, 2003). Gentle pitch slides can also be very effective, especially if these are constantly repeated, as in the soundtrack for *Henry: Portrait of a Serial Killer* (1986), where pitch drops are used in moments of extreme stress or narrative significance (Brownrigg, 2003).

4.2.2.2. Timbre

Timbre, also known as the *sound color* palette (Deustch, 2008), is a general property of different categories of sounds. Every musical instrument has its own timbre, which is different from other instruments (Hailstone et al., 2008). We could define timbre as the acoustic property

that differentiates two sounds whose pitch, duration and intensity are identical (Bregman, Levitan and Liao, 1990; Griffiths and Warren 2004; McAdams and Cunible, 1992).

One of its main principles is to link the auditory object (such as a musical instrument) with its emotional content (Hailstone et al., 2008), therefore, it contributes to emotion judgements (Balkwill & Thompson, 1999). Changes in instrumentation (e.g., strings, woodwind or bass) can imply different emotional resonances, even if the same material is being played (Deustch, 2008). Composers select particular instruments (either consciously or intuitively) to convey specific emotions (Hailstone et al., 2008; Sloboda and Juslin, 2001), this is because the choice of musical instruments is highly relevant to express various types of emotion (Gabrielsson, 2001). Moreover, it is key for signaling place and mood. For example, a rural location, is unlikely to contain a saxophone in its soundtrack (Deustch, 2008).

4.2.2.3. Rhythm

Associated with movement, rhythm is the most intuitive musical reality, being recognized by all human cultures (Mithen, 2005). A sensitivity to rhythm evolved at a very early age of hominid development (Deustch, 2008). In fact, we tend to unconsciously synchronize our body motions and psychological rhythms with heard rhythms (Chung-Yeung, 2016), or so it was shown in a study which marked synchronization between heart rates and the rhythm of the music heard in adult subjects (Robinson, 2005).

In fact, it is said that the horrific tension in the shark attack in *Jaws* (1975) is not given—although it surely aids—to the growing pitches but to the insistent rhythm of the music (Deustch, 2008).

Usually, it seems to provoke two different responses in listeners: excitement or anesthesia. However, a pattern can appear as threatening, its repetition causes the brain to dismiss it as non-threatening; in other words, interest can only be maintained through change and irregularity. A clear example is given in a scene from Hitchcock's *Psycho* (1960) in which Marion Crane dresses while repeatedly looking at the envelope containing the money she has stolen, the tension in this scene does not come from the musical pattern, but from the unpredictable spaces inserted or removed from the regular pattern of notes (Deustch, 2008).

4.2.2.4.Discord changes

Due to the horror genre's tendency to atonality and pitch destabilization, it also makes extensive use of discord. The use of discord in horror music, however, is extremely common because of the speed the events unravel in. We could also define discord as what causes harmony to be constantly "deformed", if it can be read as a representation of "musical order". Thus, any intent to destabilize harmony (usually via discord) could be seen as an evocation of trouble and the representation of the chaotic. We see this in a moment of stress in a horror film, where harmony is among the first things that give away (Brownrigg, 2003).

Discord is also used to give a sense of brutism: of musical noise. Because of the general complex harmonies which define horror film music, such as minor sevenths or ninths that can either be diminished or augmented, the genre takes itself towards discord, even when harmonies are being technically studied (Brownrigg, 2003).

4.2.2.5.Musical unity (fragmentation)

As listeners, we are used to hear music as logical, whose progression of events is underpinned by rules. Melodies have beginnings, endings and movement, where one thing follows another in a logical way (Scruton, 1997). We are also accustomed to hear the familiar resolution and directions of harmonies, as well as hearing instruments of an orchestra playing as a whole. Due to this, tunes generally lead somewhere and are composed with appropriate harmonization (Brownrigg, 2003).

When sound is broken into a series of unrelated fragments, not following any of the aspects stated above, we can talk about fragmentation. Fragmentation, like other musical elements, can convey quite accurately a sense of chaos and disorder or, it can convey the feeling that order has been supplanted by chaos (Brownrigg, 2003).

4.2.2.6.Silence

Not all horror films have music and, if they do, music does not usually play among the entire film (Brownrigg, 2003). Silence is an important feature in a horror film, not merely because sound is not heard, but because of the difference between silence and sound (Heimerdinger, 2012).

It is commonly used for building up suspense (Heimerdinger, 2012), ending with a sudden “boom” from the orchestra (Bownrigg, 2003). Another common use is to force the viewers to look into themselves and identify with the characters (Heimerdinger, 2012). It is commonly used together with loneliness and darkness, elements which can produce infantile anxiety and (Freud, 1919), therefore, maximize the effect of horror. (Heimerdinger, 2012). If one is left without noise, they are left with their own tension (Heimerdinger, 2012). Furthermore, silence seems to add focus to the camera’s constant observation making the viewers aware of its presence (Bownrigg, 2003).

Moreover, complete silence is not always heard, the aim is to give the impression of silence, but this does not mean that very sublime cannot be heard (although usually goes consciously unnoticed) (Brownrigg, 2003).

4.2.2.7. Pedal point

Pedal point is a note that is held during changing harmonies. It starts as a chord note and becomes a non-chord note. Pedal points are often used in the brass voice (Hutchinson, 2021). In horror, however, pedal points can either be found in the brass line or inverted, in the higher-register violins (Brownrigg, 2003).

Pedal point removes the sense of harmonic movement, which, by doing so, creates a variety of effects. While lower pedal points foreground the lower-pitched darker-timbre instruments, following the horror film music’s tendency to “lead with the basses” (Brownrigg, 2003).

They can also be used to shift the rhythm previously defined to undefined. This fact allows pedal points to work as almost unnoticeable, but present and strong musical element (Wictorsson, 2015).

4.2.2.8. Sforzando tutti (“Boom”!)

The *Sforzando Tutti* (also known as stingers) is a classic and common technique in horror film music, designed to make the audience jump in their seats, it appears as a sudden “boom” (Brownrigg, 2003), in other words, as a sudden and very loud attack (Heimerdinger, 2012) usually accompanied by low drones (Chung Yeung, 2016). On a very primordial level, noisy means scary, and the brass are among the noisiest instruments of the orchestra (Brownrigg, 2003).

It is usually coordinated with sudden and shocking events on the screen (Brownrigg, 2003), such as when the audience is presented with unusual objects or situations. Its efficiency grows exponentially with those who are already in a state of heightened anxiety, like horror-film viewers (Seyler, 2019). This technique owes its effectiveness to our innate emotional response that bypasses cultural learned structures (Chung Yeung, 2016).

4.2.3. Psycho-acoustic suspense techniques

Apart from what has been stated above about the key elements of music and their tension-creating implications, there are also several suspense techniques which can be played with the instruments themselves. Some of them are listed below.

Ostinato is an annoying (Heimerdinger, 2012) melodic, rhythmic, or chordal phrase that is repeated continuously throughout the piece or throughout a section of it (Johnson, 2016a). In fact, minimalist music is often referred to as “the triumph of ostinato” as its base is a continuous repetition of a motive. Unlike a developing element may give the sense of passing time, ostinato defies this sensation, the result of this is tension (Johnson, 2016a), and that is one of the reasons why it is widely used in horror film music.

Glissando (also known as *glissandi*) comes from the French word *glissez* which means, literally, to slide. This technique consists in this, to slide from one pitch to another (Johnson, 2015). Due to the nature of musical instruments, this effect is more easily achieved by some (for example: a trombone or a violin), although, in horror film music is usually done by strings (Brownrigg, 2003). *Glissando* can be used in many ways, such as catching movement from the image or sweeping the music away (Rosar, 1983).

Moreover, *glissandos* can be upward (if the progression of notes goes from deep to high) or downward (if the notes heard go from high to deep) (Brownrigg, 2003).

Vibrato is basically a vibration of sound, and it is used to add depth and beauty to a piece, as well as expression. It is generally regular in pitch and oscillation (Classic FM, 2019).

As vibrato adds expressionism, it may be used in horror films, not as a distinction of horror, but rather as its absence. If vibrato is used throughout the soundtrack, it is most unlikely to

appear in the moments of violence and tension, but rather to appears in others. If vibrato was used in violent moments, it would very likely soften such attacks, and therefore, reduce the implied tension (Woolsey, 2010).

Staccato comes from the Italian term “detached” or “disconnected”. It consists in playing each individual note briskly, in other words, it’s the opposite of legato. In music scores, staccato is noted with a dot on top of the notehead. This technique is known for conveying urgency, action, motion and precision (MasterClass, 2021c).

Due to different timbres and construction, staccato sounds different in every instrument, here are some examples. On a stringed instrument, staccato is played in short bow strikes that alternate between upbow and downbow strokes. On an electric guitar, sharp strokes easily produce staccato. Woodwinds, however, are less naturally suited for staccato playing, as their power comes from sustained breath, nevertheless, there are also examples. Brass instruments are also naturally built to be effective in this technique, trombones and tubas can be particularly effective (MasterClass, 2021c).

Legato is the contrary of *staccato*. Legato music presents a fluid, continuous motion between notes. Each note is played for as long as possible and blends into the following one. On string instruments, *legato* is played in one down-bow or up-bow. It is generally used for conveying elegance, fluidity, motion, and tranquility. In films, this technique is used in romantic scenes or in impressionistic wide shots (MasterClass, 2021d). In horror film music, *legato* is played similarly to vibrato, as it generally stops in moments of tension and anxiety.

Tremolo comes from the Italian word “shaking” or “quivering” and is a very fast repetition of a note which produces a shivering or shaking effect. The speed in which is supposed to be played is such, that if a note in this technique were played by a string ensemble, it would turn into a haze (Johnson, 2016b).

In horror music, *tremolo* can imply unrest, excitement, or terror. Horror music, however, seems to make a metaphor out of the physical action of this style. It can affect more than one note, fact that can set an ambivalence of tone, which relates to the style’s fondness for ambivalence of tonality (Brownrigg, 2003).

Pizzicato involves playing a string instrument plucking the strings instead of using a bow or a pick (Orchestra Central, 2020). In horror music, *Pizzicato* is used to set a mood, usually, in tension (Aragon, 2020).

4.2.4. Unorthodox playing techniques

Tessitura in extremis consists in instruments playing at the limits of their ranges, which often makes the listeners uncomfortable and darkens the overall sound of the music. Horror music plays with this, making the basses use their down low register and piccolos playing loud and high. In this music style, however, foregrounds depth of pitch, preferring the basses to give a dark, sinister feel (Brownrigg, 2003).

Sul ponticello is a technique in which the strings are played close to the bridge in string instruments (Brownrigg, 2003).

4.2.5. Volume

Volume and loudness are crucial to manipulate emotion in music (Nagel et al. 2008), as it is seen as a relevant musical feature to convey emotions (Juslin and Laukka, 2004). Sudden urges of volume are specifically useful when it comes to conveying emotions and passion (Brownrigg, 2003).

Volume, usually paired with the increase in tempo (Whalen, 2007) and tone density (Brownrigg, 2007), builds tension (Whalen, 2007), which is a useful tool when being presented with a lack of harmonic development. Moreover, it can also give a sense of musical excess if this effect is desired (Brownrigg, 2003). Generally, volume pairs with the orchestration of music: the louder the sound, the more instruments involved, the higher the tension (Brownrigg, 2003).

A very effective way to convey emotion in horror music, related to volume, is a human scream. There are usually three different aspects with which we communicate verbal meaning: language, pitch intonation and volume (Brownrigg, 2003). A scream is usually loud, fact which aids our conception of the situation when we hear it; in other words, if the scream were softer, its effect would be less stimulating.

4.3. Film analysis and comparison of narrative resources

In this part, a film analysis has been done, in order to see the techniques stated above put into practice and analyze them, to make the production of the short film much easier. 11 films have been regarded and analyzed.

All the presented films have been watched by the author, and literature from each film has been read; thus, a literature review has been made of each film. The criteria in film choosing are terror/thriller films which produce tension. Other films/short films such as *Meshes of the Afternoon* (1943) by Maya Deren and Alexandr Hackenschmidt, Paul Sharits's *T, O, U, C, H, I, N, G* (1963) or *New Mutants* (2020) by Josh Boone have also been watched, but the literature found is not enough for a trustworthy analysis.

By the end of this part, a table has been made providing the level of anxiety each film produced.

4.3.1. Nosferatu (1922)

Nosferatu: A Symphony of Horror is a classic silent horror film directed by F. W. Murnau in 1922. It follows the German Expressionism current as it makes a version of Bram Stoker's *Dracula*.

While the main story in both the film and the book is similar, there are several changes (both superficial and deep) in Murnau's and Stoker's *Dracula* (or *Nosferatu*). Some of these are: the main character's names, the relationship between *Nosferatu*/Count Orlok (*Dracula*) and Ellen (Mina) and minor gender-role differences (Duncan McArthur, 1979) derived from the relationship between the two characters.

When it comes to sound, there is no spoken dialog between the characters, so the music plays a vital role for the understanding of the plot and in influencing the audience's understanding of the narrative.

Usually, sound effects (such as gunshots or thunderstorms) were used during the silent film era. However, the original film score, written by Hans Erdmann and Murnau himself, relays very little on sound effects (reserving them for very specific scenes) and takes advantage of implied sound (Carr, 2021). The term "implied sound" is the manifestation of the sound that is implied by audiences via visual and textual sound stimuli (Carr, 2021). Due to the fact that

sound effects are rare, the audience is enabled to make their own interpretation; that is, they are free to imagine the quality of the sounds. The decision of not using sound effects makes the film ambiguous and open to any interpretation. This is one of the complexities of the film. If sound effects were widely used throughout the movie, the engagement of the audience would decrease and thus make the experience less creative for the viewers.

Nonetheless, the film's major concentration of sound effects is given in the vampire's appearance. Erdmann made Nosferatu the only character able to produce sound effects rather than implying them (Carr, 2021).

Abrupt changes in music comprise a typical trait of the film. They inform the audience of the character's emotions but simultaneously do not seek to explain its reason (Carr, 2021). This is followed by the overall dissonant music, based on the sound of a diminished seventh. This chord, often used in horror films due to its harmonic ambiguity, bears an expressive capacity of strong feelings such as pain, excitement, or anger (Bellano, 2011).

The film plays, at the same time, with the real and the supernatural, so the cinematic techniques are used to give the impression that the unthinkable is true (Eas, 2008). To do so, natural and artificial lighting is used. Due to these manipulations of light, ambiguities are provoked between the rational and the irrational (Eas, 2008), and the boundaries between fantasy and reality are blurred. The low-key lighting of the film is used to promote horror and place specific emphasis on the shadows (Eas, 2008) by contrasting the image, so a sense of mystery is given (Duncan McArthur, 1979).

To make Orlok's (Nosferatu's) appearance horrific, Murnau plays with both costumes and make up, and lighting. By using various lighting angles, especially in the back light, the impression is given of a vampire who stalks their prey. This is one of the reasons why Murnau decided to give shadow to the vampire, despite the statement that vampires do not cast shadows (Duncan McArthur, 1979). This type of lighting promotes the fact that Murnau sought to present Nosferatu as an inhuman creature, due to its physical appearance (Fisk, 2018).

4.3.2. Un Perro Andaluz (1929)

Un Chien Andalou is a surrealist fantastic short film by Luis Buñuel (with the help of Salvador Dalí) first premiered in 1929. Due to its surrealist nature, the comprehension of the film should

not be forced to understand (Calderon, 2000), as it was carefully put together for nothing to make sense (Shaon, 2019).

Surrealism searches to bypass the logical, something where rationality cannot account for (Shaon, 2019), that is why, in the film, the order of the frames or the frames themselves are placed irrationally and incoherently (Mi-Soo-Park, 2001). Buñuel's cinema does not seek to teach, it merely exhibits what is seen by the camera (Calderon, 2000). He is not interested in objects or facts, but the established relationships among them, so the interpretation of such imagery should be free.

This freedom of making such a surrealistic and apparently meaningless film is due to the fact that Buñuel was not dependent of any enterprise to record his film, so he did not have to follow rules which made the big public attracted (Calderon, 2000).

Despite much of the plot not making sense, there is much symbolism in the film which can be easily spotted, such as when the chamber turns into a school classroom because of the sudden appearance of a school table, a chair, and the change in the relationship between the two male characters present. Or, another example, to symbolize the impossibility of love, and death as the opposition and end of the story, shown in the second part, where the woman reading stands up and the man riding a bike falls down (Calderon, 2000). One more example of symbolism should be when the man's mouth disappears and the woman retouches her lipstick, or when her armpit hair appears in the man's mouth; these are narrative resources Buñuel uses to symbolize disagreement among both characters (Calderon, 2000)

Buñuel also plays with different metaphors, such as (at the beginning) the razor cutting the eye paired with the cloud which looks like it is cutting the moon in half (Calderon, 2000).

Criticism and taunt are yet two aspects importantly present in the film. Buñuel criticizes the theatrical character, which was full of emotions and gesture, by exaggerating such traits (Dormatskaya, 2007). Furthermore, Buñuel also makes fun of the church and the bourgeoisie (Calderon, 2000) by representing them, respectively, by the two priests and pianos containing dead animals being carried by one of the characters (Domaratskaya, 2007).

Another aspect is the sense of time in the movie, which not at all lineal. It is divided into five parts, which instead of making the narrativity clearer, confuse the viewer (Mi-Soo-Park, 2001), as the subtitles shown at the start of each part go from very specific to very generic moments (Domaratskaya, 2007). What is more, the film plays with the character's state of life and death,

and that confuses the viewers even more when they try to find a logical continuity to the film, which contains unplanned continuous situations (Mi-Soo-Park, 2001), as it puts together images that should be separated by years (Domaratskaya, 2007).

A similar thing happens with space: the room in which most of the short takes place has another room (identical to the first one) at the other side of the door, which, at the same time, leads to the beach when one of the characters decides to leave (Mi-Soo-Park, 2001). Another example is when the clothes that are thrown off the window (which in the past lead to a street) are found at the beach by the end of the short by two of the characters (Domaratskaya, 2007).

Sometimes, it is both the time and space (at the same time) that do not follow a logical order, such as the start, when the man sharpening the blade is not the one cutting the woman's eye in half (Mi-Soo-Park, 2001).

Interesting camerawork is also spotted in the short. Buñuel sought to give the short the simplest form possible, as he did not wish to follow the canons used to impress the public. He did not, however, go without technical resources, in which he was an expert (Domaratskaya, 2007).

Generally, the short is filled with long shots, followed by medium shots and close-ups, with eventual pan-shots. In these sequences, the short tries to show the viewers the relationships among characters and their conflicts, in order to focus on motives or details further on with close-up shots (Mi-Soo-Park, 2001).

In contrast, these make a tremendous change in the scene with the androgenous woman, filled with an alternance of high and low angles tremendously exaggerated. The high angles represent the man looking from a third-floor window, and the low angles represent the woman, on the street. These two types of shots establish a relationship between the woman and the man, scene which concludes quite dramatically with the woman's death, regarded by the audience from the man's contemplative, distant and passive point of view (Mi-Soo-Park, 2001).

When it comes to music, alternance between a tango and Wagner's *Tristan e Isolde* is used. With these two types of music, passionate love, condemned to a fatal ending, is compared with medieval love, equally condemned to death (Mi-Soo-Park, 2001).

4.3.3. *Psycho* (1960)

Psycho is a thriller by Alfred Hitchcock released in 1960. Due to its impact in cinema history, it has become a classic.

The plot is based on a young woman named Marion, whose frustration with life leads her to steal 40 thousand dollars when her boss asks her to take them to the bank. She takes the money and leaves her town, as she goes to be with her boyfriend (who lives far away). Caught in the middle of the rain, she decides to spend the night in a road motel the Bates Motel. Shortly after that, she is murdered by the hotel manager, Norman, who also gets rid of her body. Her sister and boyfriend, both worried for not having heard about her for quite a while, come across a private detective whose intention, like theirs, is to find Marion. The three of them search for clues, eventually confronting Norman and finding out the truth. (Coon, 2012).

The plot is divided by two: the first part going until Marion's death and the second one based on the investigation about her death. We could assume that this duality is one of the ways Hitchcock has to tell us about a split personality, as there are, at the same time, two primary settings, two main characters. We find sanity and reality on the one hand, and physical and moral estrangement on the other. The music, too, is divided by two: in the first half, we hear melodies made up of small cells, and on the second one, we hear a more atonal sound (Coon, 2012). While this may be true, Hitchcock's films are often divided into two stories (as a means to promote the anxiety among the audience) which consist in: the main plot, containing the action and the suspense, and a sub-plot, related to a love story (Romero-Escrivá, 2014).

Taking a step forward towards the exploration of the duality in the film, we see that Hitchcock shows the viewer this duality in quite a literal and physical way.

The first duality we may come across is the population density, which in Phoenix (place in which the film starts) is high compared with the density in the motel or in the countryside, which is practically isolated. By escaping from the city and moving towards the countryside, Marion goes from being communicated with everyone to being vulnerable and alone due to the isolation of the motel (Coon, 2012).

As Coon specifies, a second split, and probably the most important one of the film, is given with the house and the motel, which could also indicate a relation between the interior and the exterior, or between Norman and his mother. By this I mean that, while the motel is widely shown by the camera, the house is hidden from the audience until the very end, and even then,

it is regarded as private. We could assume that the house is “mother’s” place, and the motel is Norman’s. In the house, Norman’s interior (his mother) comes alive, while, when he finds himself in the motel, the real Norman appears. While the motel is seen as a more public place where everyone is able to walk through, the house remains private, with the denied entry to both the audience and the characters. The camerawork in these two spaces is also completely different: the camera is free to see and show everything in the motel, while it is obliged to show specific spaces of the house (the hallway and the corridor), hiding the secrets with its privacy. The camera follows the characters around the motel, while it remains off-limits in the house, filming the characters from a distance or from the outside. The architectural styles of both buildings, build up the feeling of duality among the two: the house is of a Victorian Gothic house, which represents an old-fashioned space (remembering when life was centered at home) (Coon, 2012), and the motel’s style is much more contemporary (Bart, 2014), representing a new time and society. These historical divisions also represent the two generations: mother’s and Norman’s. By this we could say that these two buildings stand as two distinct spaces, defined by their appearance, function and inhabitants. Between these two buildings, we find a staircase that works both as a line between boundaries and a cohesion of the space. The stairs are not part of either of the buildings, but we could say that they represent the line that must be crossed to unlock the secrets. Walking up or down the stairs is, in the film, sometimes quite insignificant, such as when Norman goes from the house to the motel to greet customers, but in other occasions these boundaries are broken, as shown in the murder scene, when mother (who belongs to the house) appears in Norman’s space (Coon, 2012).

Composed by Bernard Herrmann, music plays a vital role in the resolution of *Psycho*. Herrmann composes the music focusing on a specific chord: the seventh chord, which, by nature, has an unstable sonority. This chord is the first sound of the movie; in fact, in the *Psycho prelude*, Herrmann uses the chord to incite a tension due to the fact that, in conventional music, the chord should lead to a resolution. By not releasing the chord of its dissonance and using it as a base, the tension in the audience builds up (Kelley, 2011).

In *Psycho*, both Hitchcock and Herrmann move from a more familiar and comfortable version of expressionism towards a stranger one (Kelley, 2011). This is the reason why Herrmann focuses on cellular elements rather than composing long melodies. These elements can be placed in different musical contexts thus marking the difference among scenes and situations—they can also be stretched, without losing musical integrity. Furthermore, to achieve

dissonance, Herrmann plays with putting these cells in different tonalities and playing them at the same time. This is paired with the fact that cells can be combined with others, in order to evoke familiarity and discontinuity (Deutch, 2010). By doing so, we could agree that Herrmann fortifies its music due to the repetition of rhythm and pitch, rather than focusing on harmonic progression (Kelley, 2011).

The instruments used in the music also play an important role in the film. Herrmann, instead of writing a score for a full orchestra, composed music for a string orchestra, omitting winds and percussion (Kelley, 2011). While this could have become a monochromatic sound, Herrmann uses techniques such as vibrato, marcato or extremely high and low registers to give an emotive sensation. By limiting himself to only strings, and therefore limiting the perception of space in music and color variety, Herrmann provokes claustrophobia. This effect is paired with the color limits in black and white film (Kelley, 2011).

Fooling the audience is also a Hitchcock classic technique to engage the audience in the film in order to intensify their responses. To do so, he plays with the audience's feelings stimulating dualities (Romero-Escrivá, 2014).

The dominant mood in the film stands as a counterpoint of the film's narrative brutality (Bart, 2014), which is curious. In the first half of the film, Hitchcock fools the audience in making them believe that the film is about a young woman escaping from her crime, but, after her unnoticed and fast assassination halfway through the film, another protagonist appears: Norman (Kendrick, 2010). When the film begins, the audience assumes that Marion's story will be followed until its conclusion by the end of the film.

Another technique used to engage the audience is by questioning elements that should be traditionally positive and pure. One example is Marion's coworker, who needs tranquilizers to go through her wedding, or when Tom Cassidy recommends "buying off unhappiness" as a means to approach to happiness, or when police and detectives fail to provide protection, or when the audience starts doubting about the fact that "mother knows best" after some of Norman's lines (Bart, 2014).

Promoting anxiety is another one of the important aspects of the film. Hitchcock takes advantage of social-built anxieties to increase the sensation of anxiety and suspense generated in the film. By placing the characters in places where they themselves reflect or generate

anxiety, he establishes a relationship of unease on top of which he builds narrative structures of suspense, curiosity and surprise (Coon, 2012).

As crazy as it may seem, the stairs are another source of anxiety for many reasons. The first one is breaking the boundaries of the film: it has been previously mentioned that the stairs work as a physical boundary between the private and the public and, therefore, if a character breaks this boundary and goes to a place where they shouldn't be, this action by itself promotes anxiety. If that were not enough, a second reason why the stairs promote anxiety is by the time needed for the actors to move around the set. To heighten the tension and suspense, there is a dramatic pause in the film, which shows the character's journey up the stairs, leaving the audience unaware of what will happen when the character reaches the top. By climbing the stairs, the character is breaking the boundaries, and, at the same time, it provokes anxiety among the audience due to this invasion of privacy (Coon, 2012).

4.3.4. 2001: A Space Odyssey (1968)

2001: A Space Odyssey is a Stanley Kubrick's science-fiction film first aired in 1968. Apart from being a pioneer in science fiction films, *2001: A Space Odyssey* is also known for its various scientifically accurate depictions, the narrative, and the use of music.

The plot of the film is fairly straightforward: two monoliths are found (one on the moon and one on earth) which are believed to prove the existence of other intelligent life. After this discovery, a group of astronauts are bound for Jupiter, where one of the monoliths sends a strong signal.

Although *2001* not having a tight budget, being filmed in a home-made way or being made mostly by the director, the film itself is considered as experimental (Chodorov and Cha, 2019). Its cutting-edge special effects, non-verbal expression, imagery, philosophy and music are, among others, the key aspects that make this film experimental. What is more, the film was largely improvised (as are most experimental films) and major plots were still being decided in the shooting. Technicians or actors themselves suggested how the film should continue, and although some of these suggestions infuriated Kubrick, he adopted most of the ideas and changed the script accordingly (Chodorov and Cha, 2019).

With this film, Kubrick, willingly and consciously, does not follow Hollywood's standards. When it came to editing, Hollywood dictated that editing techniques should not be invisible to

the viewer and not break the movie by calling attention to themselves. Instead, Kubrick decided to change this by inserting transitions between important scenes. These transitions became associative, not temporal, leading the viewers to question the story's continuity (Morgenstern, 2013). By doing so, Kubrick freed himself from using explanatory dialog, that being one of the aspects that raised the story to another level (Morgenstern, 2013). The first transition, and probably the most important one, consists of the image of the ape being preceded by an image of a satellite, while a second later *The Blue Danube* begins (Morgenstern, 2013). By doing so, Kubrick shows the audience that there is no need for dialog, and that by combining music and imagery a great affect can be achieved.

Moreover, classic Hollywood standards dictate that everything should be explained, but Kubrick is not seeking to explain the events, he is merely suggesting and stimulating the viewer into the action (Morgenstern, 2013). For example, when an astronaut is transformed into a floating baby in space, an image of an old man is followed by one of a fetus, which leaves the viewers asking themselves about the narrative speed of the film, as there is no temporal specification. Nothing joints the two bodies, neither does it prove that they are both representing the astronaut or explaining why it happened, at least not definitively (Chodorov and Cha, 2019).

Another aspect of the film worth pointing out is its geometrical composition. Such details, all of which considered by Kubrick, are part of the deep structure of the film's propositions (Chodorov and Cha, 2019). That being said, recourse to visual aspects can be considered as expressions of meaning, such as shapes (rectangular vs. circular), colors (red vs. green) and motion effects (slow vs. fast, up vs. down) (Chodorov and Cha, 2019).

In the film, the interaction of shapes is recurrent: for instance, the first and last frames are predominated filled by spheres (the planets, the baby in the bubble, etc) whilst the monolith is the first rectangular shape introduced. These two shapes, however, thug against each other during the film: taking HAL's eye (a circle inside a rectangle) as an example, or the room presented by the end of the film, mainly made up by straight lines except for circular shapes such as the dining table, as another (Chodorov and Cha, 2019). The circle appears in nature, whereas the rectangle does not, since it is human made. Kubrick uses these shapes to represent the natural and the artificial throughout the movie (Chodorov and Cha, 2019).

Music is among the most important aspects of the film, playing a vital role in its resolution. Kubrick, despite having worked with the composer Alex North previous to choosing the music played in the film (Huberson, 2016), chose to combine classical music pieces (Huberson, 2016) with avant-garde music (Orchad, 2019), as North suggested a classic Hollywood score (Morgenstein, 2013). Kubrick stated that, usually, film music tends to lack originality, so he emphasized the value of audio-visual connections, which is why he bet on something that would sound unusual and distinctive but not so much as to act distracting (Huberson, 2016).

With music, Kubrick, too, broke the rules of classic Hollywood cinema (Huberson, 2016), as, according to these, music should not overshadow the action on the screen and be associative, have a thematic element and inform the audience about the intention or mood of the scene (Morgenstein, 2013). Running away from this, Kubrick uses music to tell a story, rather than limiting it to offer cues to the audience of what might happen next or set a mood (Morgenstein, 2013). By this, at the time peculiar use of film music, Kubrick caused the audience to listen so that they could see (Orchad, 2019).

Moreover, another aspect of music Kubrick took into account was counterpoint. While classic film music accompanies the images and actions on the screen, contrapuntal music contradicts them (Huberson, 2016). By the use of contrapuntal music, a source to unravel hidden meanings is provided, not to mention the dynamism added due to its opposite character to image, which can add deeper layers of meaning to the narrative and can be open to interpretation by the viewer. To keep it simple, contrapuntal music challenges the viewer's perception since, despite the apparent difference between image and music, connection is shared. Due to this effect, the viewer takes active participation in the understanding of the film while constructing its meaning (Huberson, 2016).

Due to music's importance in this film, further analysis is needed in order to fully understand it. With this purpose, an analysis of the three pieces by György Ligeti will be first conducted, to later analyze the classical pieces' effect in the film's narrative.

Requiem ("Kyrie") is the piece which accompanies the three encounters with the monolith in *2001*, in which Ligeti uses irregular rhythms and harmonic devices (Orchad, 2019). The work is a combination of sounds which are on the edge of becoming a scream (Orchad, 2019). The first time the piece appears is with the apes, when Kubrick presents it as a sort of *leitmotiv*, which makes us associate the work with the monolith and extraterrestrial intelligence (Cano-

Palomo, 2020). The sequences in which the piece appears have been recorded based on the music, instead of it being the other way round, as it usually happens. This enabled Kubrick to find synchronic points between the image and the music (Cano-Palomo, 2020). Kubrick chooses the piece for the tension it slowly generates (and the *crescendo* implied, ideal for an image that, by itself, already implies a growing tension) (Cano-Palomo, 2020). We hear, both feminine and masculine voices in the piece and, as the image recording was made after the music, we could intuit a separation between these two types, attributing the feminine voices to the scientific events (as they become more dominant when something is done by them) and the masculine voices to the monolith itself (Cano-Palomo, 2020).

Lux Aeterna is heard with the second appearance of the monolith, played after the *Requiem* (Cano-Palomo, 2020). It starts when the group of scientists start descending the ramp towards the monolith in the moon.

Atmosphères is the first piece by Ligety that appears in the film, which coincides with the first sound, it is also used further on, by its end. This piece was born due to Ligety's interest in electronic music, which led him (Ligety) to create (and use) micropolyphony, a calculated method of fabric pattern which created simultaneous canons which moved at different speed, creating a sort of cloud sound (Sumner, 2014). The second time the piece appears right after the *Requiem*, once the monolith (seen for the last time) disappears from the frame. Like the *Requiem* and *Lux Aeterna* scenes, this other one was also recorded after the composition of the song was made, for there to be a perfect synchrony between image and score. What is more, there is also perfect combination between the abstract images of the film and the music, in both conceptual and technical levels (Cano-Palomo, 2020). This piece is the only one by Ligeti which is uniquely instrumental, leaving the voices behind with the monolith to dive into the unknown (Cano-Palomo, 2020).

These three pieces make us associate the Ligety's songs with the Monolith and extraterrestrial life/intelligence.

The two classical pieces which appear in the film (in order of appearance) are *The Blue Danube* by Johann Strauss II and *Gayane Ballet Suite (Adagio)* by Aram Khachaturian.

The Blue Danube is heard in the docking of the spaceship into the space station, and it is mainly bound to the magnificence of the universe (Orchad, 2019). When the piece appears, it demonstrates a routinary space flight, as a symbol of advanced technology. For the audiences

at the time, this was unthinkable, which is the reason why *The Blue Danube*, with its elevator-music quality to it, trivializes the scene (Orchad, 2019).

The second classical piece, *Gayane Ballet Suite*, appears at the beginning of the trip to Jupiter. It represents the emptiness of space and the solitude of space travel, while *Adagio* is paired with its extreme boredom (Orchad, 2019).

4.3.5. *Solaris* (1972)

Solaris is a science-fiction film by Andrei Tarkovsky, based on Stanislas Lem's book with the same name, aired in 1972 (Will, 2002).

The film is about a space station orbiting the planet Solaris. The planet Solaris is one massive ocean body which produces fluid sculptural formations which has no indigenous life forms (Jue, 2014) and has the capacity to bring back the past, especially those parts humans try to forget or suppress (Deltcheva and Vlasov, 1997). Originally, three scientists were sent to the space station, but after one commits suicide, the psychologist Kelvin is sent there to investigate the value of the mission, which has been going on for decades. However, little scientific work is done in the station, as it has become a morbid home for the two surviving space scientists instead (Will, 2002). Kelvin gets the ocean-induced image of his dead wife, Hari, who had killed herself ten years before (Deltcheva and Vlasov, 1997), which turns the movie into a love story. That is because Tarkovsky tries to deviate from the typical science fiction film and turns the movie into an individual psychological drama (Ivanycheva, 2019).

A trivial aspect of the film is the subjectivity. It is taken to such an extreme that time and space are only sharable between people living close together (Ivanycheva, 2019). To make it clear, time is subordinated to characters' lives who, at the same time, are conditioned by the place they find themselves in (Deltcheva and Vlasov, 1997). The characters, however, are living in their own spacio-temporal world, that is hard to share with the others (Ivanycheva, 2019). An example of this is when the astronauts come in contact with each other's manifestations of visitors (Hari or Snaut's little man) as they struggle to explain the relationships between these manifestations and their past (Ivanycheva, 2019).

Tarkovsky produces a similar effect on the audience, as he places the film in the future (distancing the audience), but he highlights the importance of the past by showing memories

or visions, cultural artefacts or visual/material characterizations of the past—such as Hari, for example (Deltcheva and Vlasov, 1997).

Imagery should also be considered as an important aspect of the film. Starting with framing, Trakovsky uses close-up shots of nature to evoke a sense of importance and, to remind the audience of such importance, the shots are shown several times throughout the film. By using these shots, the weeds are isolated from any context, which leads the audience to focus on them (Ivanycheva, 2019). The unusualness of presenting nature in a close-up is that due to the emotion-evoking nature of the shot, these shots tend to show faces, helping the viewer to connect with the subject, Tarkovsky, however, changes the intention by showing nature and not by evoking emotion. The shots merely contemplate nature, which Tarkovsky remarks as important when he deliberately returns to the shots (Ivanycheva, 2019).

Speaking about these nature shots, and examining the camerawork, we see that, in this case, the camera becomes an extension of the character's perception. Kris's face usually appears between shots to give the impression that we are seeing what he is seeing. However, a human eye does not usually get close enough to see such close-ups, which is when the idea of subjectiveness steps in: while Kris sees much more widely than just what is shown in the screen, he is focused on the weeds. The camera and Kris share the same mental space and time (Ivanycheva, 2019). This type of camerawork is typical in Tarkovsky, the camera plays much more than just the mere role of the observer, it is not objective or documentary-like. It describes the character's subjectivity, and therefore gives a hint to the viewer of how it will be approached to the object. In order to give this sense, Tarkovsky uses fluid movement, which is repeated when showing the paintings (Ivanycheva, 2019).

Additionally, the repeated color change in the film's imagery should also be highlighted. Tarkovsky changes the filters several times, so that each filter has the effect of evoking a different time or emotion. For example, black and white is first seen in the film when Berton expresses having seen a colleagues' son dead in *Solaris*, therefore, the use of the black and white filter is linked to death. Interestingly enough, the filter appears later on in Gibarian's suicide video, or when Kris has the hallucination of his dead mother. This sense is also given in the only time when urban space is shown, as it is regarded as gloomy and depressive (Ivanycheva, 2019).

Music and sound in the film are also vitally important. The soundtrack can hardly be regarded as the classic idea of music, as much of it is created from different sound realities, such as natural sound, urban noise, cosmic environmental sound and silence. The only musical piece heard in the film, talking about music in a classic sense, is a quotation from J.S. Bach, that becomes the most important throughout the film (Shpinitskaya, 2006).

The cosmic sound heard was made with an ANS synthesizer, and its goal was to symbolize the unknown—Solaris. Therefore, it can be used as a *leitmotiv* for the visitors and appearances of Hari (Shpinitskaya, 2006). However, Eduard Artemyev (the composer) recognized that his work was very slow, as even though he had worked with a synthesizer before, he had to find an approach towards the electronic sound and the mixing procedures. Moreover, he had to avoid the cliché of electronic music (Shpinitskaya, 2020).

The urban sound is only heard once in the film, in the scene of driving a car through a city. The noise represents modern culture. It is mainly used as a transition between the natural sound and the cosmic one (Shpinitskaya, 2006).

The natural sounds (such as birds, rainstorms or flowing water) are attached to the episodes on Earth, thus the story on Earth develops in the countryside. These sounds also appear in Kris' remembrance of his past, on Earth. These sounds represent Earth, its memory and humanity (Shpinitskaya, 2006).

J.S. Bach's *Choral Prelude in F minor* is, probably, the most important *leitmotiv* in the film. This *leitmotiv* is activated at the beginning of the film, as it is used as accompaniment of the film's credits (Deltcheva and Vlasov, 1997). This effect makes the audience suspicious when watching a science fiction film, as they don't have a clue. The second time the prelude is heard is when Kris and Hari are watching a video Kris brought from Earth. The video is synchronized with the music, as the images follow the prelude's tempo and rhythm (Shpinitskaya, 2006). The third time the prelude is heard, is in the episode in the library, where it is mixed with other sounds, containing the most important sounds and images in the film (Shpinitskaya, 2006). The last time the prelude is heard, is in the ending, where the return home is Solaris itself (Shpinitskaya, 2006).

Throughout the film, Tarkovsky cites famous paintings, such as Rembrandt's *Prodigal Son* (one of the film's latest shots) or *Hunters in the Snow* by Bruegel, among others. Bruegel's painting is shot several times in different scenes, but it is the protagonist of one of the most

important scenes in the film: the library scene. In this sequence, Hari becomes aware of her humanity and paired with the painting, the imagery and sound reach a peak in the movie.

When *Hunters in the Snow* is seen, it combines two important aspects of Tarkovsky's cinema: it suggests immobility and tranquility, slow camera movements and long shots, while it also represents the dynamism which is related to the character's thoughts and feelings (Ivanycheva, 2019).

However, *Hunters in the Snow* is never seen in its totality, as Tarkovsky focuses on specific intricacies of the paintings which drive the camera from one another by the use of tilts and pans (Reiser, 2014). By doing so, the camera becomes the character's eye as it imitates its movement, so that the scene represents a turning point in Hari's character. In this scene, she studies the painting, as to learn the memory, emotion and lived experiences that conform a human life (Reiser, 2014).

Tarkovsky represents this painting himself, by adding images of Kris's youth in the film, which are similar to the ones in the painting (Deltcheva and Vlasov, 1997).

4.3.6. *Jaws* (1975)

Jaws is a 1975 thriller directed by Steven Spielberg, based on a book with the same title by Peter Benchley, who also co-wrote the screenplay of the movie (Booker, 2020).

The film is about a giant white shark which attacks people in a resort island. After several deaths and controversy among authorities, a marine biologist, the police chief and a shark hunter embark at sea to kill the shark.

There are several critiques in the film that are not necessarily seen when watching it, such as capitalism, stereotypes or businessmen who value their profits more than anything. These critiques are partly made up by several humor scenes (Booker, 2020).

However *Jaws* is already based in a fear-producing aspect to its contemporary audience (Booker, 2020), the creation of suspense and fear paired with anxiety is made several times in the film, especially when the *leitmotiv* is heard meaning the shark is approximating. By doing so, the image and the sound are combined to create this sense of anguish in the viewer.

In this case, the essence of the horror is the fear of the unseen (Waltrick, 2019). Although this is partly due to technical problems (the mechanical shark not functioning properly) (Waltrick,

2019), the strategy creates a powerful effect on the viewer as, while no monster is shown, the viewers themselves imagine what it may look like, therefore allowing their mind to create the monster (Waltrick, 2019). While Spielberg does not show the monster, there are other visual aspects which demonstrate that the shark is approaching, such as the barrels harpooned into the shark (Waltrick, 2019).

Another resource Spielberg uses (also one of the classic Hitchcock's conceptions of suspense) is obliging the audience to empathize with the antagonist. In other words, when the amateur sailors claim that they have killed the shark, they catch it by the tail, and show it as a trophy and as the ending of the horror. This scene, however, makes the audience empathize with the shark, as it is being displayed in a careless way (Waltrick, 2019).

Another anxiety-creating aspect of the film is the music's intensity when the scene continues without knowledge of the shark is or where it is going (Reynolds, 2015).

In order to create suspense, Noël Carroll, in the book *The Philosophy of Horror or Paradoxes of the Heart* (1990), explains what he calls *The Complex discovery plot*, made up of four movements that have a direct influence on how suspense is translated to the audience. The first movement is *onset* (Carroll, 1990), or the arrival of the monster, in *Jaws* this movement is the first scene (Reynolds, 2015). The second one is *discovery* (Carroll, 1990), when the marine biologist and the chief are sure about the presence of the shark but cannot convince others (Reynolds, 2015). The third movement is known as *confirmation* (Carroll, 1990), when the authorities are convinced of the threat (Reynolds, 2015). And the last movement is called *confrontation* (Carroll, 1990), when the human confronts the beast, the moment the audience has been waiting for (Reynolds, 2015).

While not being as obvious as the imagery, by editing, the movie's narratives can be changed. Spielberg carefully planned the cuts with Vera Fields (the editor) in order to make the images and film score create suspense in the audience (Reynolds, 2015).

An example of the narrative power of editing is the first scene of the film: a shot from the predator's POV (from the sea) to the kids establishes a great relation between the hunter and the hunted (Reynolds, 2015). The next cut shows the kids from the beach, presenting them as frivolous and carefree. This shot ends with a youngster looking at someone off the screen, which leads to the next cut, Chrissie (the shark's first victim), the eyeline match of both characters indicate that they are looking at each other. The next cut shows their conversation

from an elevated part, leaving them at the lower half of the shot, presenting the sea in the upper half; Fields uses this shot to indicate the horror that awaits Chrissie (Reynolds, 2015).

Jaws film music was composed by John Williams, a Hollywood composer who wrote some of the most unforgettable film scores, such as *Star Wars* (1977) or *Superman* (1978) (Beney, 2015).

Williams and Spielberg worked together in 25 films. The success of their partnership is partly due to the fact that William's music is not subordinate to the image and does not merely just accompany it, meaning that the two artists put their forces together on equal grounds (Beney, 2015). Spielberg himself attended most recording sessions and, sometimes, having taken the image off the screen for the orchestra to focus on the natural phrasing of the piece, he had then adapted the images to the music (Beney, 2015).

In order to make clarify the image-music correlation, the analysis of one particular scene of the film may be useful. The scene is about 25 minutes into the movie and lasts for about 90 seconds (Brändström, Thorgersen, Karlsen, et al., 2010; Wingstedt, Brändström and Berg 2010):

"It is a quiet summer night, and we see two men standing on a small wooden pier by the sea. Musically, in the underscore, a mildly dissonant chord is quietly building. The men are fishing, and we understand they are going for a big fish since they are using a car tire for a float and a thick metal chain as a fishing-line. Suddenly, something takes the bait, and we can see the chain disappear into the water as the float is dragged away. At the same time, a musical motif is heard in the underscore: it is a melodic interval of a minor second, played by low strings, repeating relentlessly. The float and the chain keep moving further out into the water. The men get excited and shout: 'He's taking it, he's taking it!' The chain is attached to the pier, and suddenly the wooden construction collapses from the strain put on it. One of the men falls into the water and part of the pier is dragged outwards following the chain. After a short while, we can see the floating pier suddenly turning around. It is now coming towards the man swimming in the water. As this happens, the musical expression changes, the downbeats are heavily accented, and the music gets louder. The man swims for his life. The tempo of the music speeds up, and the image intercuts between shots of his struggle and the pier getting closer to him. He manages to reach safe ground just before the creature dragging the pier gets to him. The music slows down, the rhythmic activity evens out, it gets softer

and ends on a long note. The man is now safe. (Wingstedt J, Brändström S and Berg J 2010)”.

The motif of the two alternating notes is the *Jaws* motif (Wingstedt, Brändström and Berg, 2010), which uses the dissonant interval to create the shark and advert the viewer of its presence (Brändström, Thorgersen, Karlsen et al., 2010). By the arrival of this scene, the viewer has already established a connection between the beast and the music, as the motif is only played when the shark is directly referred to, and therefore becomes a *leitmotiv* (Wingstedt, Brändström and Berg, 2010). What is more, the motif is played in a low register, thus suggesting the physical size of the shark, in a way that a high-pitched motif would not (Wingstedt, Brändström and Berg, 2010), while regarding this low register as the representation of violence, danger and menace (Wingstedt, Brändström and Berg, 2010). The repeating minor-second dissonant unstable, harsh and unresolved (Wingstedt, Brändström and Berg, 2010) interval indicates the primitive and unstable nature of the beast. The accentuated downbeats, when dynamics and tempo change, suggest the predatory nature of the shark attacking the man (Brändström, Thorgersen, Karlsen et al., 2010). These musical functions can also inform the viewer of the movements of the shark (Brändström, Thorgersen, Karlsen et al., 2010), among them the movement of its tail (Wingstedt, Brändström and Berg, 2010), which Williams has said to be the initial idea of this motif (Bouzereau, 2000). The strings suggest the shark’s motion through the water, providing a glum timbre (Wingstedt, Brändström and Berg 2010).

These music traits previously mentioned, suggest the scene to be suspenseful, dangerous and scary (Brändström, Thorgersen, Karlsen et al., 2010). They let us know about *Jaws*’ determination and intention (Wingstedt, Brändström and Berg, 2010). What is more, in order to prepare the audience for the sudden appearance of the shark, the scene starts with a chord that gradually turns into the *leitmotiv*, to announce the shark’s presence (Brändström, Thorgersen, Karlsen et al., 2010).

Furthermore, when talking about the music narrativity in this scene, we see it starts with a short introduction, it continues with a first statement of the motif, which builds up and finishes with a coda calming things down, coinciding the ending of the piece with the scene finale (Brändström, Thorgersen, Karlsen et al., 2010). There is also a simultaneity of events, as the camera shows simultaneously the man and the approaching pier (Wingstedt, Brändström and Berg, 2010). In this scene, while visual cuts give a sense of immediate continuity, the music

offers a continuity throughout the scene, whilst also contributing with the image to a more immediate continuity (Brändström, Thorgersen, Karlsen et al., 2010). We do not have a visual impetus of the presence of the shark, but we do hear it, regardless of the shot or the frame of the camera (Wingstedt, Brändström and Berg, 2010).

4.3.7. *Anguish* (1987)

Anguish is a psychological thriller directed by José J. Bigas Luna. This being Bigas Luna's one and only thriller (Sanabria, 2014), it is partly a homage to Hitchcock and Buñuel's cinema (Dasca, 1986; Sanabria, 2014).

The initial plot is about a middle-aged man called John who is in constant need of his mother's approval. Soon enough, we discover that he is an optometrist who, when hypnotized by this mother, kills people. After a couple of murders and eye-grouching, we realize that John and his mother are characters of a film called *The Mommy*, which an audience is watching. Watching *The Mommy* are two girls, one of which is much more scared than the other. For some time, Bigas Luna goes back and forth from the audience and the film they are watching (James, 1988) while we hear the audience's comments on the film (Sachs, 2014). In *The Mommy*, John, again hypnotized by his mother, goes to a movie theatre and kills people in an audience (Sachs, 2014), focused on the streaming movie (Pelaez-Paz, 1994), taking one of their eyes while doing so (Sachs, 2014). That is when the film takes an unpredictable turn: a man in the audience (watching *The Mommy*) repeats the story by killing people in the audience (James, 1988).

To put it in simple words, we could say that *Anguish* is two flicks—arguably three—working cohesively and put in one (Gursky, 2021). After some time of watching, we realize that we were originally watching a film that was being watched by an audience in a theatre (Gursky, 2021; Trbovich, 2018). Eventually, events from all three blend together (Trbovich, 2018) and Bigas Luna starts playing with fiction and reality (Sanabria, 2007). Moreover, the shots from each film show parallel—simultaneous—actions in such a way that the last spectator is uncertain of the images from each film (Sanabria 2007). With this, Bigas Luna tries—and achieves—for the viewer to feel involved in what is going on the screen (Llopis, 1987). He even keeps this idea of several realities until the credits, where a theatre room is shown and, as

the audience leaves the room, the credits of *Anguish* are shown (Sanabria, 2014; Weinrichter, 1992).

To give an extra sense of reality, Bigas Luna wrote (Sanabria, 2014) a theatre play called *Medianoche con Angustia*, which was meant to be played whilst the film was playing (Sanabria 2007). By doing so, Bigas Luna closes the circle with reality, as the play turns to reality the actions which happen on the screen (Sanabria, 2007).

There is much unseen symbolism in this film, starting with the fact that it is a horror movie making fun of horror movies and mocking them (James, 1988).

Birds also play a part in the film's symbolism. In the first scene, we see a bird escaping from the cage, and, after John chases him around the room, following his mother's orders, he manages to put the bird back in the cage. Birds appear other times throughout the film. For example, by the end, when the mother lets the birds out of the cage and gets attacked by them and, simultaneously, John—who finds himself somewhere else—also gets attacked by them. The birds are caged, but then they break free: this is used as a metaphor to symbolize the escape from the overcontrolling mother. This idea becomes explicit when John says “I hate you! I despise you” (Sanabria, 2007, 2014).

The eye is also a redundant symbol found throughout the film, as we see several close ups of it. The hypnotist's clinic, Carolyn's eye with the contact lens or Patty's eyes are several examples (Sanabria, 2007).

The obsession with the spiral and the snail comes from the idea of infinite reality which the film suggests. By doing so, Bigas Luna uses many shots of spirals and snails (Pelaez Paz, 1994).

To create horror and suspense, Bigas Luna even uses a hypnotic film in *The Mommy* (Català, 1993; Sanabria, 2014). That's why the film starts with lyrics on the black screen, accompanied by an offstage directly speaking to the audience. Bigas Luna is telling them that they find themselves in a movie theater and that they would be subjects to subliminal messages of mild hypnosis. The voice then says that if someone loses control, they should leave the room immediately, and then, it goes on informing that there is medical assistance outside the room. The offstage finishes by telling the audience not to talk to anyone they don't know during the film (Pelaez Paz, 1994). The spectator is built as such, activated by the film. *Anguish* then starts

by narrating and warning the audience about the effects on the film (Pelaiez-Paz, 1994) (Sanabria, 2007).

The hypnotism is also a resource used by Bigas Luna to create suspense. By watching a hypnotic tape, the audience watching *The Mommy* is also—very lightly—hypnotized, like the protagonist. The oscillation of a pendulum with a picture of an eye marks a new way of narrating the story. The image is paired with a soundtrack which uses hypnotic cadences. That way, the viewer sees what John sees (Sanabria, 2007). Bigas Luna, who has certain knowledge of this, has said that part of the audience feels light dizziness or feels somewhat strange (Pàmies, 1987).

Another advantage the film plays upon is that, hurting the eyes is—or at least was, among the audience of the time—one of the most common fears. Bigas Luna takes advantage of this and adds close ups of eyes being treated in an odd way which makes the viewer uncomfortable (Sanabria, 2007).

4.3.8. *Mary Shelley's Frankenstein* (1994)

Mary Shelley's Frankenstein is a science-fiction horror film directed by Kenneth Branagh in 1994. It is considered the most faithful adaption of Mary Shelley's novel, *Frankenstein, or The Modern Prometheus* written in 1818, despite several differences and additions to the plot (Leask, 1996; Pheasant-Kelly, 2018).

Mary Shelley started writing the novel when she was only 18, but its result was tightly structured and complex (Leask, 1996). However, Branagh's film fails to convey some of the most important and deeper aspects of the book. The director's aim was for the film to be both an art film and a box-office success. None of the two were achieved (Romário and Carvalho, 2019). It is not a Hollywood classic because it tries to be as clever as the novel, and it is not an art film either because of the banal moments of uneven, usually opting for sentimental satisfaction rather than complexity (Romário and Carvalho, 2019).

The film's plot is about a Genevan scientist, called Victor Frankenstein, who moves to Ingolstadt to study medicine. He believes he can bring someone back to life, and so he studies, in secret, for several years to bring a dead person back to life again. Focusing too much on the aim, rather than on the consequences of his actions, once he finally brings someone back, he despises the idea and the monster he created escapes.

While, as mentioned before, Branagh's adaptation is the most loyal to the book, he focuses on following the characteristics of modern cinema. He reinforces violence and psychological conflicts to create greater impact and drama to the audience (Romário and Carvalho, 2019), while the complexities of Mary Shelley's book are too often traded into cheapish sentiment (Leask, 1996). While some of these changes seem justified to preserve the film's unity of action, others seem completely unjustified (Leask, 1996). This is due to Branagh's intention to create visual appeal among the audience (Romári and Carvalho, 2019). Furthermore, despite the renowned actors, the acting is rather weak—except for De Niro's monster. An example is Boham Carter's continuous over-acting and prancing, a sign for Branagh's appeal of turning the movie into a box-office success. Moreover, the film is marred with historical and literary inaccuracy (Leask, 1996). Shelley's austere Geneva is also modified with the film's evocation of a rococo world of dances (Leask, 1996).

A highpoint of the film is, however, the careful creation of Frankenstein's laboratory (Leask, 1996), which was designed by Tim Harvey and captures Frankenstein's lust for power perfectly (Nocks, 1997). The film also reincorporates Captain Walton's voyage, as he shares Victor's desire to discover and create life (Leask, 1996). As in the book, the film also advocates Victor's love for his "sister" Elisabeth, even though he turns his back on her to pursue his obsession (Leask, 1996) and then buries his disappointment in making plans to return to Geneva to marry her (Leask, 1996).

Another way in which the film follows the book is in the conception of the monster, which is very similar to Shelley's (Leask, 1996). Like in the novel, the creature is in search of an identity, wondering why he has been treated so badly and why he is different to natural-born people (Nocks, 1997).

In regard of De Niro's monster, he is more human-like and less monstrous. His appearance is also more human and less hideous. The creature is capable of loving and has free will (Vakili, 2018). The monster appears to be gentle and misunderstood (Leask, 1996), as he is in search of his own identity (Nocks, 1997). One of the most extreme sensations in the film is the loneliness of the creature, who is left on his own by the creator. Implicitly, we understand that his anger comes from the isolation and loneliness he suffers. The creature is in need to live a satisfactory life, but is unable to connect with other human beings, which leads to his isolation

(Nocks, 1997), which is meant to be the most frightening aspect of the novel (Nocks, 1997; Rauch, 1995).

These aspects of the monster make it more appealing to the audience, so the tendency is to emphasize with him. The creature causes the audience to think deeply about who the monster really is: the creature, or Frankenstein (Vakili, 2018).

The film's opening of a crew battling against the water gives a dramatic beginning to it (Leask, 1996). This is followed by the accelerated montage of some of the scenes, that, paired with the soundtrack and frontal planes of the character's faces, achieves the tone of a violent drama (Pheasant-Kelly, 2018; Romário and Carvalho, 2019).

This is also paired with kinetic cinematography, including rapid zooms and extreme camera angles (Pheasant-Kelly, 2018). Such as the extreme overhead shot of Frankenstein trying to revive Waldman, or the rapidly circling camera shot in the same scene, in the characters' argument. We also see the camera circling in the scene of Victor's mother's death, followed by a POV shot, which in its turn is followed by a cut of a window flooded with liquid, suggesting it is amniotic fluid (Pheasant-Kelly, 2018).

Extreme close-ups are also widely used in the film, generally when showing Frankenstein stitching the monster parts together. Right after this scene, the film's narrative speeds up to show Frankenstein's preparation to bring his creation to life. The shots are filled with extremely rapid panning and tracking shots. Then, as Frankenstein lowers his creation into the tube, extreme camera angles are shown, paired with revolving camerawork and rising crane shots. After this, the film returns to extreme close-ups, to show the viewer that the creature is alive (Pheasant-Kelly, 2018).

4.3.9. *The Blair Witch Project* (1999)

The Blair Witch Project is a supernatural horror film directed by Daniel Myrick and Eduardo Sanchez. The film is about three student filmmakers who go through the forest near Burkittsville (Maryland, USA) to film a documentary about a legend called the Blair Witch. The story is that these students disappeared in the forest and their recordings were found years later. In order to simulate the students' recordings, the aspect of the film is of a documentary.

By following documentary aesthetics, a sense of seriousness is given to the film, and credibility (Roscoe, 2000)—despite being completely fictional—is sensed throughout the movie. Furthermore, the sense that a documentary can capture reality as it is and that there is no room for artistic interpretation (Roscoe, 2000) leads the audience to believe in the imagery shown, as there is a feeling of authenticity (Turner, 2020) that has been lost with the evolution of the digital world and special effects (Negrea, 2019). Moreover, the introductory silent written explanation gives the audience the context needed to understand the film (Turner, 2020), which reinforces its overall documentary-like look.

It could be considered as a mock-documentary, as the world constructed is plausible enough for the audience to be confused about its ontological status (Roscoe, 2000), since it is trying to record something impossible to understand via rational and analytical thinking (Negrea, 2019).

The only two recording cameras are the analogical one to film the documentary and the digital one used to film the documentary's behind-the-scenes, usually managed by the starring actress (Turner, 2020). The camera shooting in film does it in black and white, which is usually associated with quality and documentary, while the video camera offers colored images, being unusually associated with quality television (Roscoe, 2000). For the audience, it is fairly simple to associate an image with a camera, as the image given by them is completely different. In this way, the video camera drives us towards more informal and private situations (Turner, 2020), as they are not supposed to be shown in the documentary, while the film camera appears to be more serious and correct, as it records the proper (Roscoe, 2000) and official documentary footage (Turner P, 2020).

To make it look like a real home movie and make the actors look like convincing film students, they were trained to use the camera and equipment. In fact, they themselves camped in the woods for eight days and were deprived of food and sleep, like their characters. They were given a map and were told to go to various points of the map. Much of the dialog was improvised and the non-improvised parts were given to them daily, so they had no overall idea of the film plot. What is more, some of the supernatural aspects of the film, such as stickmen hanging from the trees, were not explained to them, for their surprise when finding them to be genuine (Roscoe, 2000).

The documentary aesthetic of the film seems to, at the same time, reinforce the psychological terror, as it convincingly makes the film more frightening and realistic (Negrea, 2019), and distance us from it, as the camera is regarded for the audience as a protector of the consequences of the situation (Roscoe, 2000). In a conventional horror film, the audience could turn their back on the character and think that it's not real, given the documentary look to the film, however, it engages the audience in such a way that it obliges them to empathize with the character and fear for them. This is due to the fact that we regard the film as a real recording rather than a juxtaposition of special effects and planned imagery (Roscoe, 2000).

By the use of a hand-held camera, immersive effects are provoked (Reyes, 2015) because of its apparent unprofessional style. A psychological approach is created, as the elements of fear seem unanticipated (Negrea, 2019). This technique is a very convenient low-budget way to build up suspense and create captivating scenarios (Negrea, 2019). Usually, only partial views, if any, of anything horrific are shown. Due to this, the sense of terror is given through the hand-held camera and the character's expressions and sounds (Turner, 2020). In order to preserve the similitude to a sloppy editing and home-made video, these films cannot rely on music or special effects and must be very subtle when using supernatural sounds (Turner, 2020).

These types of horror films are known as a subgenre of horror known as *The Found Footage Effect* (Negrea, 2019). The term *found footage* implies that the viewers regard footage that has been found. By this, it is implied that the footage has not been given to the director because the people filming have not been physically capable of delivering it to them. So, when it comes to *Found Footage Films*, the ending or outcome of the film is already known (the ones filming end up disappearing or dying), so the mystery stands in the characters' journey (Negrea, 2019). These films seek the truth by recording what they see; however, the camera cannot show everything the camera-operating character wants, so only a partial view and understanding of the situation is given (Turner, 2020). In *The Blair Witch Project*, nothing supernatural is shown on camera, despite the main character's struggle to do so, and this frustrates the viewer (Turner, 2020).

4.3.10. *Paranormal Activity* (2007)

Paranormal Activity is a found-footage horror film produced, written, photographed and edited by Oren Peli in 2007 (Cox, 2019; Leyda, 2016). The film was shot on a shoestring budget and gained wide release when Paramount-DreamWorks picked it up in 2009 (Leyda, 2016).

The film is set between September and October of 2006 (Leyda, 2016). The plot is simple: a troubled couple (Katie and Micah) are haunted by a demon who has followed the woman since she was small. As the film advances, the couple begins to fall apart while the hunt, that had already started, escalates past the point of no return until all attempts to escape are useless and the monster wins (Cox, 2019), as it toys with them (Leyda, 2016). This is the first of a film franchise composed by four films. The events take place in a domestic household and are centered around a female character (Leyda, 2016).

The film also criticizes the heteronormativity and gender roles by placing their characters according to the norms (Cox, 2019; Leyda, 2016). In it, Micah plays the role of an enthusiastic immature man who does not respect his partner's boundaries, while Katie represents a suffering nagger who refuses to enforce the consequences of her partner's actions. Because of this, their hunt is possible (Cox, 2019).

For much of the movie, Katie seems fed up with Micah, constantly telling him to behave. While he appears to be dismissive and ends up blaming her for bringing the demon to their house (Cox, 2019). In fact, Micah's intent of filming the haunting is what triggers it (Leyda, 2019), despite Katie's desire to leave whatever it is alone. After a long series of experiments and confrontations with the demon, the results escalate to supernatural agitation (Cox, 2019; Manon, 2013). After he brings home the Ouija board and Katie loses her nerve, he does not understand what he has done wrong. And when she explicitly points out that they are helpless and need expert advice (Cox, 2019), he suggests doubling up the cameras (Liu, 2015). Micah's persistence of recording everything is not only regarding the hunting, as he brings the camera with him elsewhere, even in places where Katie tells him not to enter—such as the bathroom—while he refuses to accept her concerns (Cox, 2019).

This mutual distaste of heterosexual couples is constantly portrayed among any contemporary films, regardless of their gender. In horror movies, however, there is no special need for the characters to be liked by the audience, so these antipathies are exacerbated. It gives the

audience the sense that, if these characters are killed, there was a reason for them deserving it (Cox, 2019).

The film follows what is called *The Found-footage effect*. In this case, the videos shown are from a police investigation of the events. To achieve this believable documentary-look everything is set up in the most ordinary way possible (Cox, 2019). Because of it, the belief from the audience occurs naturally (Künüçen and Olguntürk, 2012). The film starts without opening credits, so the filmmaker prepares the audience for an amateur approach, which is seen when the opening scene starts, with a shaky camera. The feeling is reinforced when, in the second scene, we see the cameraman shooting himself—by the help of a mirror (Künüçen and Olguntürk, 2012).

The footage shown in *Paranormal activity* tries to be as objective as possible, especially in the static shots, which are in the same angle as surveillance footage (Cox, 2019), as if it were a security camera (Leyda, 2016), to make it look more authentic (Hahner, Varda and Wilson, 2013). In these shots we see Katie and Micah sleeping in fast forward, eventually turning back to normal motion when moments of terror occur (Grisham et al., 2011; Leyda, 2016). We are conscious of the time spent and the fast forwarding because of a time-stamp clock at the bottom right of the frame, which reinforces the idea of a security camera (Sayad, 2016). Usually, security cameras exist to make us feel safer, but in the film, reviewing the never-ending repetitive videos make us more anxious (Leyda, 2016). The other shots are point-of-view shots, where the camera sees what the characters see (Künüçen and Olguntürk, 2012).

Framing, in the film, becomes quite unstable due to the shakiness of the camera, abrupt zooms and swished pans (Künüçen and Olguntürk, 2012; Sayad, 2016). The frame, however, is unable to fit the whole room, so the audience is only partly informed (Künüçen and Olguntürk, 2012; Sayad, 2016). Due to this, the film invites us to imagine what is not seen on camera (Sayad, 2016).

The movie's whole action takes place in the house, which gives it a claustrophobic effect of isolation and imprisonment. It is also uniquely shot in Micah's camera, which documents the couple's daily life—and incidents (Leyda, 2016).

To give the movie this amateur-look, the editing is quite rough and unpolished (Benson-Allot, 2013; Leyda, 2016). By making visible cuts in the film, the belief that it is real footage is stronger (Künüçen and Olguntürk, 2012). The bad lighting (such as the use of the frontal light of the camera), the constantly variable color temperature (Künüçen and Olguntürk, 2012) and the combination of long takes and long shots promote the film's amateur look (Sayad, 2016). The manipulation of time (fast forwarding in the night shots) is also openly shown (Hahner, Varda and Wilson, 2013; Leyda, 2016).

4.3.11. *Shutter Island* (2010)

Shutter Island is a thriller directed by Martin Scorsese in 2010, adapted by a 2003 mystery and crime novel (Buhn, 2013) with the same name by Dennis Lehane (Dika, 2014). This film is meant to be a work of popular culture (Buhn, 2013; Dika, 2014) with a film noir aesthetic (Balanzategui, 2011). It can be regarded at first as a detective film, since the beginning certainly is (Dika, 2014).

In this work, Scorsese attempts to blur completely the boundaries between and reality for both the main character, on the screen, and the people watching him (Buhn, 2013). In order to do so, the worlds of madness and truth are casted as opposites (Baraztegui, 2011).

The film starts with a US Marshal agent named Teddy Daniels who meets his new partner on their way to a deserted island of Boston Harbor where the Asherclife Hospital for the mentally insane is found. One of the patients has escaped, and both marshals are on duty to find her. When a hurricane arrives on the island, it becomes a prison for the Marshals, the wardens and the hospital staff. Daniels was a soldier in World War II, and while on the island, he tries to figure out who can be trusted, as there are rumors about the treatment the patients receive. By trying to discover what he is supposed to solve, he begins to break down, and eventually figures out that he has been a patient for the last two years, and that the search has been a roleplay designed by two psychiatrists to make him come to conclusions of who he really is (Buhn, 2013).

In the plot, we find two simultaneous story lines: in one Teddy is a US Marshal who has gone to the island to search for a missing patient and to investigate the rumors of experimentation.

The two doctors have experimented with him to test if they can manipulate the mind of a sane person, forcing him to accept the past that he has never lived (Vernon, 2014). In the second story line, the main character's name is Andrew Laeddis, a former US Marshal who murdered his wife upon realizing that she had murdered their children and lapsed into a psychotic state of denial. Now a patient, his denial manifests as a narrative in which he is a US Marshal who has come to the island to investigate the mysterious disappearance of a patient. When his denial is challenged, he responds with violent outbursts which have led the doctors to conclude that they should lobotomize him if he does not accept his crime. To do so, the doctors elaborate a role-play hoping to force Andrew to accept his past (Dika, 2014; Vernon, 2014).

The story proliferates from finding the missing patient to the search for Andrew Laeddis to the mission to uncover the experiments. Each story is wrapped inside another (Vernon, 2014). Furthermore, the film is not conclusive, so the audience does not know if Andrew Laeddis knows he is not Teddy Daniels, and chooses to ignore it, or if he is not conscious of his real identity (Vernon, 2014).

This film becomes different after its reveal. When being watched for the second time, it is not seen the same as in the first, but it seems crafted to attract the audience even after its reveal. That's because the film refuses exact answers, and the reveal leaves many unanswered questions (Redmon, 2015; Vernon, 2014). The second time the movie is seen, there are several factors that the viewer was unaware of in the first watch (Redmon, 2015) as we realize everything is not as "normal" or "objective" as we had imagined (Dika, 2014). We can find several hints and symbols—visual, aural and verbal—that become more obvious in the second watch (Dika, 2014). It's not as chaotic either, there is a logic to it, even though the logic is also diffused so even in subsequent viewings, the audience feels like they do not know what has actually happened (Vernon, 2014): the entire film derives around fantasy, dream and delusion (Buhn, 2013).

Shutter Island puts the subjectivity of the viewers into question (Balanzategui, 2011), as they are submersed in a world where the veracity of events is challenged (Dika, 2014) while sharing Andrew's point of view, yet the audience is not aware of the character's delusion until the end of the film (Balanzategui, 2011). There is no moment in the film where the viewer can be certain of what has happened, what is happening or what is about to happen (Vernon, 2014).

As viewers, we are given the “sane” version of madness, but the vision itself cannot be sane, as the perspective is given from the madness itself. Even in the final events, when “sanity” should come, Scorsese forbids it. This becomes explicit in the last scene, where Teddy switches back into Marshal mode, and Chuck shakes his head to make clear that he will be lobotomized. Teddy’s last words on the film are “This makes me wonder [...] Which would be worse, to die as a monster, or to die as a good man?”, so, even in the conclusion, sanity is not established (Vernon, 2014).

The soundtrack is divided into two main genres of music: twentieth-century compositional music and popular American music around 1950. The compositional music includes works from Marshall Penderecki, John Cage, Nam June Paik, Ligeti, Feldman, Richter, Scelsi, Adams, Lou Harrison, Brian Eno and Schnittke. The more popular music consists of songs by Johnnie Ray, Kay Starr, Lonnie Johnson, and Dinah Washington. A piece by Gustav Mahler also appears, but it lies in between these two groups (Buhn, 2013).

Music is an important aspect of the film, as it turns out to be vital in its meaning (Buhn, 2013), despite being “unheard”—meaning not marked upon—at times (Gorbman, 1987). It hides formal and ideological differences under its sound (Buhn, 2013). It does not cue the action or explain anything, but it adds emotional texture which serves as an alternate universe of a film which is set in an alternate universe (Swed, 2010). By doing so, it anticipates in the construction of cinematic characters rather than in their reproduction (Cook, 1998).

As the film music consists in compiled scores rather than composed specific music for the film, music is freer. Since it has been conceived prior to the settings of the film. The film, however, is only known to us with the soundtrack (Buhn, 2013).

Ligeti’s piece in the first scene appears to be rather curious. In it, Scorsese decided to replace corporate music with an ambiguous one. It sets the discomfiting uneasy mood that dominates the film (Buhn, 2013). If this scene was regarded without the music, one could consider it to be a parody or a pastiche. When being regarded with the music, the image is put in its place and meaning is added (DeLillo, 2010). Later, the sound of Ligeti’s music fades out into the

foghorns and the sound of the sea. The horns turn out to be a rhythmized sound, what we are listening now is Marshall Ingram's "Fog Tropes" (1981) (Buhn, 2013).

Another scene worth analyzing is the one in which the two Marshalls have the meeting with the two psychiatrists. The scene starts with Ligeti's "Lotano" (1967), but it soon changes into more conventional-sounding classical music once the gramophone is seen playing a record. The piece heard is "Quartet for String and Piano in A Major" (1876) by Mahler. Scorsese could not choose this work, as it was specified in the novel and was vital, because Teddy's character recognizes it and resembles it to Dachau, a Nazi concentration camp. In this scene, the music is trying to make fun of the German-sounding music which refers directly to Nazism. As the audience, we are led to believe that this piece is what triggers Teddy's memories. There are several bridges that can be seen in both scenes, such as the snowing in Dachau and the raining outside the doctors' office. The conventionality of the musical setting of the film also places the viewer on their guard, as a dying Nazi officer is seen paired with the almost banal musical setting, which, at the same time, hides the film's deepest secret (Buhn, 2013).

4.3.12. Comparison of narrative resources

To measure the level of anxiety every film produces and to link the effects used on the previously analyzed films regarding anxiety-producing factors, a comparison via a color-coded table has been carried out, to make it more graphic. This has been done to make the practical part of this paper easier, the production of *Individualistic Priorities*—the audiovisual piece in which the research is resulting—to design and create.

The different anxiety-producing techniques have been analyzed at the start of this paper, so both those referred to the image expression (color, light, frames and compositions, camerawork, optics) and music/sound will be regarded as variables of anxiety-producing factors. The plot has also been regarded as a variable (despite not having been studied), as well as other aspects, (which differ in every film, that are explained further down, before the table is shown).

Each one of these variables is graded with a color related to its presence in the production of anxiety in every film. The colors depict the following categories: green for not anxiety-producing, orange for little anxiety-producing and red for anxiety-producing.

The comparison undertaken is according to contemporary anxiety-producing factors previously analyzed. Consequently, time-range between the production of the film and its viewing has not been taken into account as a relevant element to measure the anxiety provoking capacity of analyzed films.

*Others:

- *Nosferatu* (1922): there is no other technique used to promote suspense to the audience nowadays.
- *Un Perro Andaluz* (1929): the viewers are completely uncertain of the plot, which is paired with the spatial jumps and the weirdness of several scenes, such as the eye-cutting one.
- *Psycho* (1960): the placement of the camera and the way Hitchcock uses it is more than just a mere observatory.
- *2001: A Space Odyssey* (1968): the ending, with visual representations of space, paired with Ligeti's music. Temporal and spatial jumps when the astronaut finds himself at the room.
- *Solaris* (1972): the appearance of characters such as the dead wife and the interrelation between characters, paired with the main character's constant delirium (especially at the end).

- *Jaws (1975)*: the way in which the camera dives into the water to symbolize the shark coming to its prey, paired with the shark motive.
- *Anguish (1987)*: the oddness of the characters in *The Mommy*, and the effect of not knowing which part of the film accords to each audience. What is more, Bigas Luna's attempt to promote uneasiness is quite effective (to the author).
- *Mary Shelley's Frankenstein (1994)*: more than techniques that promote uneasiness, what is interesting is the uncertainty of which one of the two main characters is really the monster. What appears to be quite well achieved is the fleshly-like appearance of the created monsters.
- *The Blair Witch Project (1999)*: the fact that the problem is presented to us by the main characters at the beginning of the film, the documentary-like sensation (the sense that what is being shown on camera is true) and being lost in the middle of the forest, where spooky things occur.
- *Paranormal Activity (2007)*: the documentary-like sensation (the sense that what is being shown on camera is true), being in a house (which promotes the idea of claustrophobia) and the fact that one of the main characters is unable to escape the hunting.
- *Sutter Island (2010)*: the apparent sense of reality which is then lost and the editing "errors" which are first noticed, and later understood. Moreover, the uncertainty of the main character's awareness of reality.

Film	Color	Light	Fames and compositions	Camerawork	Optics	Music/ Sound	Plot	Others*
Nosferatu (1922)								
Un Perro Andaluz (1929)								
Psycho (1960)								
2001: A Space Odyssey (1968)								
Solaris (1972)								
Jaws (1975)								
Angustia (1987)								
Mary Shelley's Frankenstein (1994)								
The Blair Witch Project (1999)								
Paranormal Activity (2007)								
Shutter Island (2010)								

Nosferatu (1922) does not produce anxiety or uneasiness to the author, probably due to time difference between the production of the film and its watching. What could minimally be considered as an anxiety-producing technique is the lighting, which in certain frames appears to be quite macabre.

In *Un Perro Andaluz* (1929), the compositions can be partly considered as odd, as unrealistic. Things keep on happening and the audience remains unable to predict them. What is more, the constant spatial and temporal jumps make the plot lose its sense of continuity. Furthermore, considered as a promotion of uncertainty is the music used, its mood generally differing from what is shown on screen.

Psycho (1960) has as one of its main traits being recorded in black and white, despite the availability of being shot in color. The smart use of light is also a subtle promoter of anxiety, paired with the frames and the compositions. The director uses the camera in such a way that it becomes nearly animated, for much of the tension offered is via camerawork and optics. This is perfectly paired with Herrmann's music, which, although being composed several decades ago, has the capacity to provoke still the feeling of uneasiness. The sudden change of the plot halfway through the film and the change in the main character also builds tension, especially as we get to know Norman Bates better.

2001: A Space Odyssey (1968) makes a very smart use of color, especially by the end of the film, where images of the space are shown, light and frames are also smartly used techniques. Camerawork, although quite minimalistic and usually static, also promotes the sense of tension in its unusual movements. These are paired with optics, which are used wisely. Music is one of the most suspense-building techniques used in the film, as pieces to promote tension are added, paired with several other pieces that promote the contrary in a space-like situation. What is more, the extended use of machine humming and silence (used when the astronauts are outside of the ship) is also an anxiety promoting technique, as the audience is left with their own silence or hears constant machine-humming noises. The plot also aids in the sensation of tension, as the astronauts are driven into the unknown and no one is aware of what can happen next.

In *Solaris* (1972) the use of color and filters makes a wise distinction between the main character's reality and his delirium, effect which is strictly shared with the use of light. Frames and compositions are also factors that promote anxiety, especially because of the images they present, as a big part of the film takes place in another planet's human base. Music and sound are also promoters of anxiety, not because music appears in very specific scenes, but because of the constant machine humming when the characters are inside the base. This is a quite subtle but effective technique, as it promotes the idea of being trapped inside the base. The plot, and the fact that the main character is aware of his wife's materialization even though she is dead, promotes the idea of bizarreness.

In *Jaws* (1975), while color and light may be factors producing the sensation of anxiety, camerawork is one of the main provokers of uneasiness, especially when the camera is underwater and works as if it were the shark on its way to hunt their prey. Music, specifically the Shark motive is the higher promoter of anxiety, as paired with wide frames of the sea or with underwater images, the sensation that the shark is coming is imminent. This film, however, has not been qualified as so anxiety-provoking in this comparison as others because the population's views regarding sharks has changed. In other words, the film was a huge success when it came out because the problem presented was one that many people were afraid of; nowadays, the number of people fearing shark attacks (as much as was feared years before) has declined.

Anguish (1987) presents a very cautiously planned unwrapping of the plot, as the audience is continuously faced with new variables that turn the film around. When the film was watched in a cinema room, the sense of uneasiness and of fear that the incidents would repeat may have been very high. That being said, the color, light and frames aid in the provocation of anxiety, paired with the disturbing images shown on screen. The camerawork, following the hypnotic scenes also aids in the production of such effect. Especially in the hypnosis scenes, the soundspace's role in the film becomes primordial and relevant, being the base, paired with the editing and camerawork, of the anxiety produced.

Mary Shelley's Frankenstein (1994), although aimed to be a monster movie, has a minimal capacity to provoke anxiety, if any. Due to fast editing in some scenes (such as the ones in which the monster is created) the sense of tension can appear, but with little consequences.

What can be a promoter of disgustingness can be the appearances of the monsters. Moreover, when *Frankenstein* was written, the contemporary audience found themselves creeped out by the creation of a monster, the audiences nowadays fear other things.

The Blair Witch Project (1999) and *Paranormal Activity* (2007), due to their apparent amateur-like style which turns into a mock-documentary, the feeling of reality becomes relevant to the provocation of anxiety. The unapparent editing in light and color matches very well with the sloppy editing. Even though unaware of this, the constant-moving hand-held camera promotes the fact that the viewer cannot see everything, and therefore much of the tension promoted is left to the unknown. In *The Blair Witch Project* (1999) the plot is presented to us, and several disturbing images are shown on screen, while in *Paranormal Activity* (2007), the objective camera placed inside the character's bedroom attempts to record several facts during the night, the audience is presented with the apparent actual facts. In both films, a hunting towards the characters promotes the audience's tension, obliging them to empathize with the characters, who are in tension themselves.

Shutter Island (2010) is a gradually tension-building film when it comes to the idea of reality. By doing so, light, color, framing, camerawork, and optics are wisely used to show that something is not right (when we are believing what the main character shows us) but is somehow overwatched by the audience, as many other things make apparent sense. Music, being a recompilation of various and very different artists' aids in the promotion of such anxiety, is even overheard sometimes.

PRACTICAL FRAMEWORK

Having analyzed the anxiety-producing factors of the image and sound and having seen several films which put these factors into practice, this part is for the design of the short film. Firstly, the bible and the technical script have been produced, prior to the recording of the short film, they are showed further down. Secondly, the explanation of the plot according to the author is also offered. Thirdly, the production of both the musical piece and the image edition is explained, explaining the reason why in the part of *explanation of used techniques*.

5.1.Bible

A bible is a tool used to present the concept of the project. There is no standardized bible type (Nagel, 2004), so any scriptwriter/director is free to make their own type of bible. It is not compulsory but is as very good way to present the work in a resumed way (Yu-Yan, 2017).

LANGUAGE:	OBSERVATION:		
First shot	LS* – character walking towards a door (closes the door). Space – corridor. Day – natural + artificial lighting.		Introduces the main character and sets the scenery.
Last shot	LS – character walking towards a door (does not close the door). Space – corridor. Day – natural + artificial lighting.		Clear reference to the beginning. For the 1st time, complete silence is heard. End of an era – starts again in a different way.
Spaces	Corridor: Where the scenery is set. The situation is seen from the outside and the view is objective (like a security camera). Our relationship with the camera changes once the character notices it. Room: Character’s main setting. The camera is allowed in, the room is seen through all angles.		
Parts	First part: The character walks into the room. Starts hearing noises. The room is still a safe place.	Second part: The second time the song is heard. Anxiety starts. Starts form the corridor, again.	Third part: Third time the song is heard. Absolute anxiety. Spatiotemporal changes.
	Unnoticed Camera.	Character notices camera.	Character sees camera.

	Violin played by the character.	Violin not always played but heard.	Violin heard + complete blend with instrumentation – not played by character.
Frames, compositions	Static and open frames.	Closed + wide frames.	From very closed to very wide frames.
	Character central – frame.	Character not central – frame.	Character not central – frame.
	Horizontal + vertical axis.	Horizontal + vertical axis.	Rupture of horizontal and vertical axis.
Color	Very saturated color.	Desaturated color – gradually to black and white.	Black and white – saturated.
	High contrast	Hight contrast	Extreme contrast
	Cold color palette.	Cold color palette.	Eventual monochromatic filters.
Light	Logical lighting changes. Soft + natural.	Bizarre lighting changes. Soft/hard + natural/unnatural.	Extreme lighting changes. Hard + unnatural – constant changes (from daylight to nighttime). Daylight: hard artificial light + extreme sunlight Nighttime: chiaroscuro + zenith.
	Side (45°) - Rembrandt triangle (soft light). Frontal – no volume. Semi-backlights. Subtle backlights.	Side (45°) – hard light. Side (90°) of chiaroscuro - few frames. Semi-backlights. Less subtle backlights.	Side (90°) or chiaroscuro Zenith light. Nadir light. Extreme backlight. Several semi-backlights.

Camera	Stable – on tripod.	Stable + unstable – on tripod + in hand.	(Stable) + extremely unstable – mainly in hand (+ on tripod).
	Objective – security camera.	Objective + subjective – security camera, placed in unusual places.	Subjective – security camera placed in unthinkable places (aberrant angles).
	Eye-level shot. High angle shot. Low angle shot.	High angle shot – more extreme. Low angle shot – more extreme.	Eye-level shot. Low angle shot – extreme. High angle shot – extreme. Worm’s eye view shot. Subjective angle shot.
Sound	Subtle sounds.	Less subtle sounds.	Loudest sounds.
	Subtle music – chromaticism starts.	Louder music – chromaticism continues.	Loudest music – loss of control.
	Tonal violin piece, adjacent to instrumentation.	Violin piece becomes atonal, initial blend with instrumentation.	Violin blends with instrumentation.
Montage	Linear.	Mainly linear.	Non-linear.
	Frames last 1s – constant editing.	Frames last 1s – constant editing.	Speed changes + fast editing.

**LS: long shot*

5.2. Technical script

In the technical script, the bible is broken down into the different frames. It is a tool used among the film staff, it contains everything regarding image and sound (Yu-Yan, 2017).

What appears in this technical script may not be the definite version of the shots in the short film. Nevertheless, it has been made so various types of shots can fit in each space.

Shot	Image		Audio	Time
	Frame	Description		
PART 1:				
1	LS ¹	Character walks towards room, opens door and closes it.	Playing w/ microphone + <i>spirit</i>	26s
2	FS ²	Goes to violin case – security camera	Metronome	1S
3	FS	Opens violin case – security camera	Piano + metronome	1s
4	FS	Gets violin – security camera	Piano + metronome	1s
5	FS	Plays violin – security camera	Violin melody + piano + metronome	1s
6	FS	Pays violin – security camera	Violin melody + piano + metronome	1s
7	FS	Plays violin – security camera	Violin melody + piano + metronome	1s
8	FS	Plays violin – security camera	Violin melody + piano + metronome	1s
9	FS	Plays violin – security camera	Violin melody + piano + metronome	1s
10	FS	Leaves violin – security camera	Violin melody + piano + metronome	1s
PART 2:				
11	LS	Opens door and closes it	<i>Spirit</i> + additional voices	4s
12	FS	Plays violin – security camera	Metronome	1s
13	FS	Leaves violin – security camera	Piano + metronome	1s
14	ECU ³	Violin left on cage	Violin melody + piano + metronome	1s
15	MS ⁴	Starts turning towards window	Violin melody + piano + metronome	1s

¹ LS: Long Shot

² FS: Full Shot

³ ECU: Extreme Close Up Shot

⁴ MS: Medium Shot

16	MS	Turns towards window	Violin melody + piano + metronome	1s
17	CU ⁵	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
18	CU	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
19	ECU	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
20	MCU ⁶	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
21	MCU	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
22	ECU	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
23	ECU	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
24	CU	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
25	MS	Turns towards camera	Violin melody + piano + metronome	1s
26	CU	Turns towards camera	Violin melody + piano + metronome	1s
27	CU	Turns towards camera	Violin melody + piano + metronome	1s
28	CU	Looks outside – unnoticed camera	Violin melody + piano + metronome	1s
29	MS	Walks towards chair – see-through chair	Violin melody + piano + metronome	1s
30	CU	Pulls chair + starts sitting (feet)	Violin melody + piano + metronome	1s
31	MCU	Lays on table	Violin melody + piano + metronome	1s
32	MCU	Lays on table – below	Violin melody + piano + metronome	1s
33	CU	Lays on table – side	Violin melody + piano + metronome	1s
34	MCU-CU	Lays on table – below	Violin melody + piano + metronome	1s
35	CU	Lays on table – side	Violin melody + piano + metronome	1s
36	ECU	Looks back at camera	Violin melody + piano + metronome	1s
37	MCU	Sat on table – up	Violin melody + piano + metronome	1s
38	MCU	Looks at camera	Violin melody + piano + metronome	1s
39	CU	Lays on table – below	Violin melody + piano + metronome	1s
40	MCU	Looks at camera	Violin melody + piano + metronome	1s
41	CU	Sitson chair – feet	Violin melody + piano + metronome	1s
42	CU	Moves towards door – front	Violin melody + piano + metronome	1s
43	CU	Moves towards door – back	Violin melody + piano + metronome	1s
PART 3:				

⁵ CU: Close Up Shot

⁶ MCU: Medium Close Up Shot

44	LS	Opens door and closes it	Unnoticeable <i>Spirit</i> + additional voices	13s
45		Black	Piano + metronome	1s
46	CU	Foot	Piano + metronome	1s
47	CU	Looks outside – unnoticed camera	Piano + metronome	1s
48	FS	Sits on chair	Piano + metronome	1s
49	MS	Stays by door – below	Piano + metronome	1s
50	CU	Lays on table – notices camera	Violin + piano + metronome	1s
51	CU	Lays on table – below	Violin + piano + metronome	1s
52	MCU	Looks outside – unnoticed camera	Violin + piano + metronome	1s
53	CU	Looks at camera	Violin + piano + metronome	1s
54	MCU	Turns towards camera	Violin + piano + metronome	1s
55	CU	Turns towards camera	Violin + piano + metronome	1s
56	CU	Grabs spaghetti	Violin + piano + metronome	1s
57	ECU	Touches white dust violin	Violin + piano + metronome	1s
58	FS	Plays violin – security camera	Violin + piano + metronome	1s
59	MS	Sits on table - below	Violin + piano + metronome	1s
60	CU	Stays by door – above	Piano + metronome	1s
61	CU	Moves towards door – back	Piano + metronome	1s
62	CU	Touches white dust violin	Violin + piano + metronome	1s
63	ECU	Cleans white dust violin	Violin + piano + metronome	1s
64	CU	Touches violin strings	Violin + piano + metronome	1s
65	ECU	Looks outside – unnoticed camera	Violin + piano + metronome	1s
66	MS	Grabs spaghetti	Violin + piano + metronome	1s
67	CU	Gets tangled in lights	Violin + piano + metronome	1s
68	CU	Lays on table – notices camera	Violin + piano + metronome	1s
69	ECU	Touches white dust violin	Violin + piano + metronome	1s
70	ECU	Shows white dust on her finger	Violin + piano + metronome	1s
71	MS	Walks towards chair – see-through chair	Violin + piano + metronome	1s
72	MS	Pays with mirror	Violin + piano + metronome	1s
73	CU	Gets tangled in lights	Violin + piano + metronome	1s
74	MCU	Looks outside – unnoticed camera	Violin + piano + metronome	1s

75	MCU	Opens closet – inside	Violin + piano + metronome	1s
76	ECU	Cleans white dust violin	Violin + piano + metronome	1s
77	CU	Looks down at camera	Violin + piano + metronome	1s
78	MS	Plays violin upside down	Violin + piano + metronome	1s
79	MS	Eats spaghetti – sideways (90°)	Violin + piano + metronome	1s
80	MCU	Gets into the closet – above	Violin + piano + metronome	1s
81	CU	Looks at camera – below to above	Violin + piano + metronome	1s
82	MCU	Gets into closet – above	Violin + piano + metronome	1s
83	MS	Eats spaghetti (90°)	Violin + piano + metronome	1s
84	MCU	Turns head around – hair	Violin + piano + metronome	1s
85	CU	Opens closet – inside + looks at camera	Violin + piano + metronome	1s
86	MS	Eats spaghetti	Violin + piano + metronome	1s
87	MS	Gets tangled in lights	Violin + piano + metronome	1s
88	MS	Puts head on trash can	Violin + piano + metronome	1s
89	ECU	Plays violin as cello	Violin + piano + metronome	1s
90	MCU	Comes out of the closet – above	Violin + piano + metronome	1s
91	MS	Eats spaghetti	Violin + piano + metronome	1s
92	MS	Gets tangled in lights – camera movement (above)	Violin + piano + metronome	1s
93	MCU-CU	Looks at camera	Violin + piano + metronome	1s
94	ECU	Plays violin as cello	Violin + piano + metronome	1s
95	MCU	Turns head around – hair	Violin + piano + metronome	1s
96	MCU	Steps on trash can	Violin + piano + metronome	1s
97	CU-MCU	Stands up from trash can	Violin + piano + metronome	1s
98	CU	Touches mirror	Violin + piano + metronome	1s
99	MCU	Steps on lights – below	Violin + piano + metronome	1s
100	ECU	Plays violin upside down	Violin + piano + metronome	1s
101	ECU	Turns head around – hair	Violin + piano + metronome	1s
102	CU	Eats spaghetti	Violin + piano + metronome	1s
103	MCU	Looks at camera (hides) – below	Violin + piano + metronome	1s
104	MS	Plays violin upside down	Violin + piano + metronome	1s
105	MS	Opens closet	Violin + piano + metronome	1s

106	MS	Turns body around (green)	Violin + piano + metronome	1s
107	MS	Gets tangled in lights – above	Violin + piano + metronome	1s
108	MS	Plays with mirror	Violin + piano + metronome	1s
109	MS	Eats spaghetti – sideways (90°)	Violin + piano + metronome	1s
110	CU	Camera goes down (red)	Violin + piano + metronome	1s
111	MCU	Turns head around – hair	Violin + piano + metronome	1s
112	CU-ECU	Looks at camera (red)	Violin + piano + metronome	1s
113	MCU	Plays with arch	Violin + piano + metronome	1s
114	MS	Plays violin upside down	Violin + piano + metronome	1s
115	MCU	Looks at camera – below	Violin + piano + metronome	1s
116	MS	Eats spaghetti (90°)	Violin + piano + metronome	1s
117	ECU	Plays violin upside down	Violin + piano + metronome	1s
118	MS	Puts head on trash can	Violin + piano + metronome	1s
119	MS	Turns body around	Violin + piano + metronome	1s
120	MS	Comes out of the closet – above	Violin + piano + metronome	1s
121	MS	Eats spaghetti – sideways (90°)	Violin + piano + metronome	1s
122	LS	Character walks towards room, opens door and leaves it open.	Silence	25s

5.3.Explanation of the plot

As it has been mentioned above, the plot has not been considered when studying the technical anxiety-producing variables, so its configuration has been invented inherent to narrative anxiety-producing resources. Furthermore, the plot is widely open to interpretation, so the author's aim is for every individual to have their own version of the plot.

That being said, the plot will be explained according to the author's version only as an example of possible interpretation. The short is divided in three parts, in which madness and extremity is more accentuated in the latter than in the previous two. It consists in a character being constantly harassed by the camera: the more the short advances, the harder the harassment is.

The first part consists in the character playing violin unaware of the camera's presence. At this point, we associate the violin with the character, as its sound is produced by her. It starts with a long shot of the character entering her room and closing the door after her, followed by several objective shots of the character playing violin. These shots make the camera look as if it were a security camera, which maximizes the idea of objectivity.

The second part starts when the character opens the door for the first time, suspecting something is outside her room. Once the door is closed again, the audience is derived into the character's room, where the camera is openly and continually noticed. The character plays violin at the beginning, but then stops (even though its sound is heard throughout the part). The harassment is accentuated and, therefore, the character's attitude is of growing uneasiness. In this part, the character sits at the table and looks outside the window—as if she was looking for a safer place than her room—even before noticing the camera.

The third part is the longest one. It starts the second time the character opens her room's door. Madness rules over this third part. The harassment becomes extremely aggressive, and the character is left without anywhere to go, as it is seen through all the possible angles. At one point, the aggressor-camera and the victim exchange papers, and by the end, is the camera the one that—or better, who—fears the character. Violin music continues, but this time it becomes dissonant and atonal, and blends in completely with the continuously growing music, the ending of the music comes with the drastic overcoming of the last shot. The part ends with

another long shot of the character entering her room, but this time in complete silence and, unlike the beginning, the room door not closed.

5.4. Production of a musical piece

In this part of the TdR, no scores will be shown, as there are none. Much of the musical part has been improvised, and thus been subject to numerous and unpredictable outcomes. The techniques played have been cautiously studied, and their effects on audiences have been carefully regarded. Nevertheless, the intention in this soundtrack is not to write specific notes on a paper, but rather to provoke a sensation through an atmosphere created by various techniques, regardless of the notes. This is why no references to specific notes have been done in the musical part.

The music from this TdR is conformed by 39 audio tracks. These audio tracks are centered around different instruments/sound aspects: the song *Spirit* (written and sang by Cleo Sol), the violin, the piano, the ambient sounds and the metronome.

In the tracks related to the song *Spirit*, the song has been played through a speaker to achieve this sense of unclarity. Furthermore, while the parts of the song that appear have been specifically planned, the ongoing of the third time the song appears is completely improvised, that is, the part of the song was clear, but the seconds of the song that should appear were not; this gives the song a startling effect which makes the audience lose track of the original. What is more, some high-pitched and low-pitched voices have been added the first two times the song is played in order to achieve a ghostly-like sound. When the song is heard for the third time, these voices do not appear.

In the tracks related to the violin, there are also several different methods of violin playing: the melody, harmonics, staccato and glissando, and extremely high-pitched violin sounds.

The melody is among the little things that was planned before the recording of the music. Firstly, a melody is offered, and then there are several variations made from this melody. The initial idea was not to add a violin, and therefore not to add a melody, but after some considering, it has been thought that a melody should aid the idea of anxiety further into the short. When adding a melody, it is not intended to provoke anxiety, despite being composed chromatically and oddly, but rather its loss is what provokes anxiety. With the setting of the melody, the atonality becomes more explicit.

Harmonics appear basically in the third part of the soundtrack, most of them are played in high-pitched sounds, to make the listener feel unpleasant. They are continuous throughout the third part.

Staccatos and glissandos are also used, especially in the latter two parts of the film, where the melody begins to disappear or completely disappears. These tend to be constant, so a continuous glissando is usually heard—even though not consciously.

The piano playing is completely improvised. It can also be divided into various types of tracks. Firstly, there are several tracks of piano playing chromatically, upward, downward, or both at once, to create the idea of uneasiness. There are also some tracks where a complete improvisation has been done, and chromaticism has not been the center of its purpose. In these tracks, the piano pedals were added in different combinations. The intention of these is, basically, to produce ambient sound and differentiate the extreme sound at the end of the short from the very last shot, which is completely silent. Finally, in some tracks, the microphone has been placed inside the piano and piano has been played both conventionally or by directly touching the strings with bare hands. These tracks are also used to add ambient sound, especially deep notes, as the effect when two pedals are pressed and the strings are palpated with the hand differs to when piano is played conventionally.

The ambient sounds are mainly used at the first shot, when neither the door is heard closing, nor her steps are considered. These sounds are microphone-playing tracks producing a less acoustic sound which differentiates itself from the other sounds.

At last, the metronome, is also partly improvised. What was clear was that during the first part it should remain at 60 to match with the frames, whereas it should accelerate in the preceding two parts, especially in the last one. The speed in which the metronome finished in the short was also improvised, for it was not planned.

5.5.Edition

The short is presented in 122 shots, all of which are edited according to the initial plan—the ones presented in the bible, previously shown. The short has been edited with *DaVinci Resolve*, program with great precision when it comes to editing color and light.

The duration of each shot—except for the ones in which the camera is outside the room—is of exactly 1 second. This has been done to guarantee an initial coordination, mainly in the first part, amongst metronome and frame changes. Such coordination is later lost due to the acceleration of the metronome and the unchanging duration of the shots. Because of this fact, it may seem that the shots at the third part last less, but this is just a sensation, as the duration of the shots does not change. This fact is vital for the relationship between sound and image, as one thing would be meaningless without the other, and thus the short would lose its sense.

The color has also been regarded and edited according to the parameters established in the bible. The desaturation of color is given in the last 58 shots, although so progressively that the viewer takes conscience of the desaturation of color when this one is closer to black and white than the initial color saturation.

The shots in the first and second parts are stabilized. This is because instability promotes the idea of tension, and such effect should be offered later in the short, so as to maximize the difference between the first and third parts. The stabilizer of the program has been used in the first two parts. Ideally, a tripod should have been used to record such shots, but this fact made the recording harder and, more importantly, much slower. No such time was possessed to record the shots in the first two parts with a tripod.

Light has also been changed accordingly. Basically, it has been edited in such a way that shots from the first two parts look different from those in the latter one, effect which aids the desaturation of color.

5.6.Explanation of used techniques

5.6.1. Sound

The soundtrack consists in 39 audio tracks. In the vast majority of these, the piano has been recorded. Techniques such as *tessitura in extremis* and *sforzando tutti* (previously explained) are paired with the use of dissonance, atonality, and chromaticism to give the soundtrack the ghostly-like sound. When talking about the piano audio tracks, we are referring to the ones in which the microphone was either put inside the piano (while the inside of the piano was touched) or it recorded the keyboard-playing sound.

The audio tracks where the keyboard was played are either filled with chromatic scales, controlled improvisations, or random and wild note-playing. The unity of these three techniques is the basis of the soundtrack and the main composition of the third part, the anxiety-provoking one, paired with an uneven violin. The aim that has been following is the sense of inhumanity of music, which occurs gradually in the short. The idea is that, in the first part, the piano sounds as if it were played by someone, whereas—by unifying all the audio tracks—it is impossible for a person to play the third part altogether and at once. This feeling of inhumanity is paired with the camera, whose constant growing harassment towards the character climaxes in the final *sforzando tutti*.

In the tracks in which the microphone is put inside the piano, the strings are touched in bare hand. These tracks are mainly used in the third part to support the idea of bizarreness and inhumanity, thus provoking anxiety. The timbre in these tracks is not one we are used to hear, so this fact uplifts the feeling of uncertainty. Apart from the strings being touched, the general inside of the piano is also palpated; these sounds are very soft, that's why some have even been added to the first shot and throughout the piece. They have been added as a means of minimalistic atmospheric sounds to aid the anxious atmosphere throughout the work. While often heard, they are not always noticed, if ever, fact that uplifts the unconscious sensation of anxiety.

Both in the keyboard-playing tracks and in in-the-piano tracks the three piano pedals were added alternately. This technique was mostly used in the third part to maximize the idea of noise and, therefore, the feeling of anxiety. When the pedal point is added, the notes are mixed

up, while they are played in a chromatic scale at the same time, so the sound mixture comes from both these two techniques. The sostenuto pedal is also used, especially for recording the sound of the hammers, which is also used throughout the piece.

Another atmospheric-sound-creating means is the microphone itself. By touching the microphone, its structure or its surroundings, a technological effect is given to the soundtrack, especially at the beginning of the piece, though also being used throughout. The technological timbre contrasts with the generally acoustic sounds, which compose much of the soundtrack. By hearing the microphone noises, a sense of punctual malfunction is given which, then again, helps to provide a sense of anxiety.

The metronome is, probably, the most important sound in the soundspace, as it coincides with the imagery in the first part, to derive from it in the latter two parts. When the metronome accelerates, and it gradually loses concordance with the image, promotes a sense of anguish which is later achieved with its sudden and continuous acceleration in the third part. This loss of concordance is paired with the unsteady and wild sounding.

The violin plays another vital role in the composition of the soundtrack. What is more, it is the only instrument whose playing was not improvised, but rather carefully thought: the motive. Its role in the first part is to mimic what the character is playing, so to the viewers/listeners the sound of the violin is coming from the character's playing. This is not followed in the two preceding parts, as the character stops playing eventually, and the violin is still heard continuously. In the third part, however, the sound from the violin is paired with the one emerging from the piano and the metronome. Here, a sense of unity among piano and violin is given. The role of the violin, then, is first sensed as part of the character, and is therefore identified with her. It then differs from the character in the second part. And, in the third part, it mixes up with the aberrant piano sounds: the idea is that the character, along with her violin, is driven into madness as the short advances. While the character offers a visual representation and does not speak, the violin is her aural representation; it plays the role of her communicating with the audience, but in a musical way. Because of this, the violin represents the character's madness in the third part of the piece.

Furthermore, the violin playing—regardless of the character—also evolves throughout the short. In the first part, a melody is heard, giving the idea that a certain order is followed, thus being explicit through the perseverance of the metronome. The melody is then heard as a basis of stability, according to the character's mental state. The second part, however, presents an initial instability of both the character and the music. The metronome constantly accelerates, while the violin, with its constant tempo, follows the initial melody, remixed with several audio tracks to make it sound dissonant—from the melody—. Between the violin and the metronome, the piano sound grows, but its presence remains secondary. In the third part, the character is driven into madness as the short advances. The violin's—and the character's—loss of control, which pairs with the piano, that represents the presence of the camera, are the sources of this madness.

Especially in the third part, there are several techniques used by the violin to increase the sense of uneasiness, in which dissonance and atonality play a major role. Furthermore, several upward and downward *glissandos* are used, paired with the technique of playing *sul ponticello*, which produces a very disturbing sound. Moreover, taking advantage of the high pitches of the violin, constant harmonics are played.

To increase the loss of sense from the audience, there is yet another musical aspect which is considered. That is the soul song *Spirit* by British singer-songwriter Cleo Sol. The song is partially heard three times, when the character opens the door of her room to close it again. This makes us think that the music is emerging from the character's room. This false impression is later changed, as there is no music inside the room apart from the violin, the unnerving piano and the metronome. The first and second times the song is heard, a sense of continuity and order is given, what does not happen the third time, when the song appears chaotic and loses its meaning. Paired with the song, higher-pitched and lower-pitched human noises have been recorded to add a sense of bizarreness.

A gag is created with the song's use. *Spirit* is found in an album called *Mother* (2021), in which Sol sings about motherhood and keeping her newborn child safe and loved. Ironically enough, the feelings experienced by our character are exactly the opposite ones, provoked by the constant harassment of the camera and the latter exchange of roles. The real explanation of the use of the song is left to individual interpretation.

5.6.2. Image

Several visual techniques have been used to increase the sense of anxiety and uneasiness. According to the factors analyzed in the theoretical part of the research within the expressive image capacity, these are: color, light, frame style, framing and composition, camerawork and the montage. The relationship between the first and last shot has also been considered.

Color has been planned in such a way that chromaticism is lost as the short advances. That is, the first shot has saturated colors, whereas the last one is in black and white. This desaturation is given in the third part, where the saturation is gradually and nearly unnoticed in the last 58 shots (excluding the very last one). While this desaturation is rather implicit, color changes turn explicit in several shots in which a monochromatic filter has been added. This filter magnifies the idea of madness and puts emphasis on the gradually colorless frames.

The idea of color depravation is that color is lost in the presence of madness and then added again, momentarily, to increase the feeling of this presence. This is also changed in the last shot, where color turns back to normal, being the same one as in the first shot.



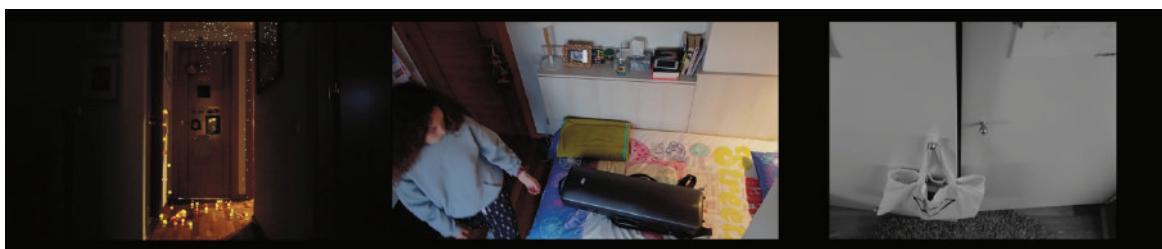
Light also plays a big role in the conception of the character, although rather implicitly. It has been planned in such a way that it benefits the character but, at the end, the light sources and angles are so bizarre that light turns its back on the character, which shows a completely different one. Light also contributes to the temporal change, as the short presents daytime and nighttime with one shot difference, which makes the viewer lose the sense of time.

The light sources used, however, are various. Several lamps create the light, most of which—the ones that are not shown in camera—are topped with a reductor of light which softens it and turns it colder. Daylight is also useful, especially in the first two parts. During the three days where the recording took place, it was cloudy, which helped with the edition when decreasing color temperature. A third light source, present in various shots, are light rows handled by the

character. These are everywhere to give the sense that the character is somehow related to them. In nighttime scenes, these rows, paired with a flashlight, were the only lights present.



The changes in the frame style are also relevant, although subtle. The short starts with a 16:9, but until the before last shot, the frame turns into a 4/3. This reduction of the frame sides promotes the idea of claustrophobia, thus closing the character in the frame and making an allegory with the character's sense of claustrophobia inside the room where she finds herself trapped. This frame reduction, like the desaturation of color, is given gradually and can be consciously unnoticed if it is not pointed out. This remains this way because the last shot, which is given in 16:9, but looks as if it were 4/3, because of the light being very concentrated in the center of the frame. If the framing and lighting had been different, this reduction of frame would have been more explicit, but the intention was for the viewer to be implicitly aware of the change. As viewers we are only aware of this if we make a close study of the last shot: it is in 16:9 and it can be noticed due to very slight presence of light reflected in a door, which can very easily be unnoticed to many of the viewers.



In concordance with the previous three aspects, the changes in framing and composition are as drastic. At the beginning, they are stable, where an absolute loss of the vertical and horizontal axis is given in the third part. In the first part, the camera stays far away from the character. The second part maximizes the idea of madness with several spatial jumps and less wide frames, while the character notices the camera. In the third part, although gradually, framing is taken to an extreme: wider shots are mixed with closer ones as the character is decentralized

and recorded through a wide range of angles. The complete loss of control is given with the rupture of the horizontal and vertical axis as the image turns several 90-degree flips and 180-degree flips. This idea presents the unavailability of the character to deal with the presented issue (be that what it may to every individual).



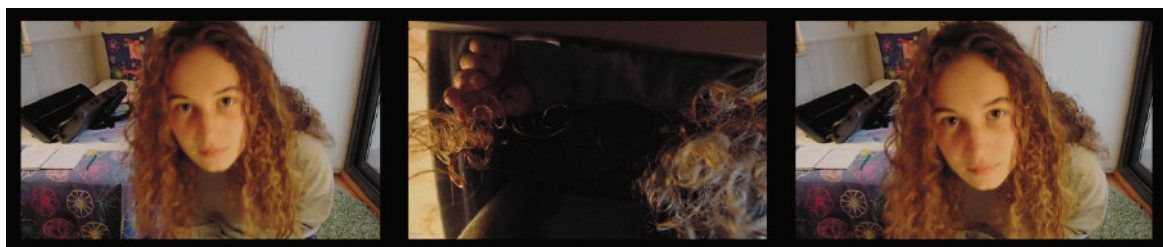
Related to framing, camerawork should also be analyzed. Its principle is the same as in the previous three parts: gradually evolving towards madness from a sane starting point. This is mainly used in the latter two parts. In part one, camerawork is not used, as the camera is static and does not derive attention from the character. The viewer's sensation is that the camera acts as if it were a security camera (which is shown as such because of the type of title presenting the short and the date following it). In the second part, the camera remains similar to the first in some shots, while in others, it acts as if it were a second character: the audience. Its style has changed, so it is not seen as a security camera anymore. The third part is the one where camerawork is used, fact which evidently reveals that it is not a security camera and uplifts the tension and madness already present. It gradually becomes aberrant, as the third part of the short begins with minimal camera moves. One camera move that turns things around, quite literally, is the 360-degree-angle-move which is done halfway through the third part. The character finds herself tangled in lights as she looks up to the camera, here, we see a change, as the character starts changing her attitude towards the camera.

Montage is another aspect that has been added to the conception of madness. In the first part, montage is linear, spatially and temporally speaking, whereas it is not in some shots of the second part and most of the third part. The loss of spatial and temporal sense makes the third part utterly uncertain.

When talking about spatial jumps, especially present in the third part, we see that the character does not follow a continuous action throughout the shots and is seen in a different place in every shot. Moreover, the character is found in places where people are not usually in, such as

inside the closet or trying to fit inside a trash can. This promotes madness directly from the character's actions, as they differ wildly from the ones someone sane would do.

Jumps in time also promote the idea of madness. As this does not depend on the character's actions, it makes the character look as if she were not sane without wanting her to. Apart from playing with night and day, and changing lighting styles quite suddenly around the set, speed changes also play a big role in creating this effect. As viewers, we are not used to seeing a random time-lapse, which triggers the sense of madness. Then again, temporal jumps are only added in the third part, to make it differ more widely from the previous two.

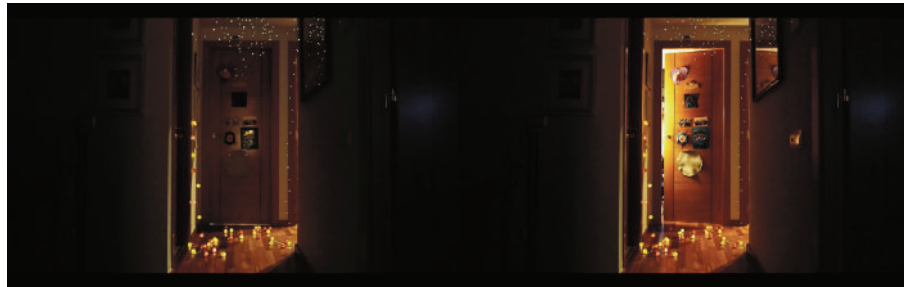


To promote the idea of uncertainty and discoordination, every frame (apart from the ones outside the room) lasts exactly 1 second. First, the frames coordinate with the metronome, which is first set at 60, but progressively disordinate as the short advances, as the metronome's speed increases.

Another aspect that should be considered are the first and last shots and the relation between them. The first shot is clearly one of the longest ones in the short. It shows as an apparently objective point of view as we see the character walk through the corridor to her room, opening the door and closing it. The last shot is, with the first one, the longest one of the short in fact, it lasts exactly the same time, and their framing and edition are identical. The character is also shown walking towards her room and opening the door, but this time, instead of closing the door, she leaves it open.

Having seen both shots, as viewers we become aware that the only difference among them is the character's last action. This is an attempt to make the short cyclical, but a claim that what should follow is not the same that has happened the first time. In the last shot, the character has been previously aware of the camera; as viewers, we are uncertain whether she is aware of the camera's presence this second time, but what we do know is that she leaves the door open in

the last shot. This effect leaves the viewers wondering what should come next, and therefore raises many questions regarding the short.



The other difference regarding the first and last shots is the sound. In the first one, we can hear sounds, but these present themselves as odd, as neither the character's steps or the opening and closing of the door is heard. The sounds are more of something coming in contact with something else, but we remain unaware of what it is. We also hear tapping, but we leave this away when the character enters her room and starts playing her violin. In the last shot, however, the audience is left in complete silence right after the sudden break of very loud sound. This aids in the building-up of tension as the difference in both soundspaces is abysmal.

6. CONCLUSIONS

This TdR aimed to study both visual and musical techniques which produce anxiety, while the short film, the result of the study, has been produced according to such techniques. Nevertheless, further analysis is needed to determine the degree of anxiety (if any) provoked by the short.

As a summary of the presented techniques producing anxiety, it can be said that in color infinite combinations are possible, as what is aesthetically attractive depends on each individual. Nevertheless, the use of black and white can aid in giving a sensation of minimal color palette, and therefore promoting a sense of chromatic claustrophobia. In lighting, several angles such as nadir or zenith mixed with hard light make the character less charming. In framing, bird's or worm's eye view shots can be two examples of aberrant angles which make the character appear less likeable. When it comes to optics, an extreme angular which deforms the image would aid in the loss of sensation of reality.

When it comes to music, we could talk about atonality, chromaticism, fragmentation, a rupture of the musical unity or the wise use of silence among others.

The first objective, knowing how image and sound can produce uneasiness, has been achieved. Although the study could have been deeper (due to time limit it was not possible), the proposed variables regarding image and sound have been studied.

Secondly, the following objective has been accomplished, as several films have been watched and analyzed, having taken into account the previously studied image and sound techniques, thus being widely understood.

Therefore, without any further study, only according to the author, the objective of producing an audiovisual piece which provokes uneasiness to the viewer is also achieved. The techniques have been cautiously studied and put into practice, so, at least, their presence should trouble the viewer.

The fourth objective, which focuses on the incapability of the study of image or sound alone to create the same level of uneasiness as the whole is also achieved. This is mainly due to the

metronome and the duration of the shots. It starts with coordination and then discoordination is given. Without a metronome which accelerates or a constant duration of the shots the other technique would not make as much sense as it does, and therefore the strict relation between music and image would be broken.

The fifth objective which consists in the stimulation of conscious or unconscious uneasiness via the treatment of the image is also achieved. Regarding the color, its constant desaturation comes with the craziness the character shows, and a similar thing happens in lighting. When it comes to framing, the constant (and very slight) reduction of the frame gives a sensation of claustrophobia, which is highlighted by the space in which the character finds herself in. This last one could be a subconscious way to produce uneasiness, as it is basically unnoticeable.

Lastly, the sixth objective, which consists in the creation of uneasiness via the composition of a piece which does not follow established musical patterns and focuses on the texture rather than the melody/harmony, has been partly accomplished. For the vast majority of the short film, no melody or harmony is shown. Nevertheless, in order to give the sense of atonality, a melody (with implied harmony) has been given to the violin, to uplift the sensation of loss of tonality.

7. FILMOGRAPHY

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Un Chien Andalou (1929) Luis Buñuel

Psycho (1960) Alfred Hitchcock

2001: A Space Odyssey (1969) Stanley Kubrick

Solaris (1972) Andrei Tarkovsky

Jaws (1975) Steven Spielberg

Anguish (1987) Bigas Luna

Mary Shelley's Frankenstein (1994) Kenneth Branagh

The Blair Witch Project (1999) Eduardo Sánchez and Daniel Myrick

Paranormal Activity (2007) Oren Peli

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9. ANNEXES



Photo 1.1: HYBE LABELS (2020) *TXT (투모로우바이투게더) '날씨를 잃어버렸어' Official MV* [online video]. Available at: https://www.youtube.com/watch?v=kwy0nR1_SBQ (accessed 6 December 2021).



Photo 1.2: Noga Erez (2021) *Noga Erez – Cipi (oficial video)* [online video]. Available at: <https://www.youtube.com/watch?v=UE8PrE283Uo> (accessed 6 December 2021).



Photo 1.3: HYBE LABELS (2021) *TXT (투모로우바이투게더) '0X1=LOVESONG (I Know I Love You) feat. Seori' official MV* [online video]. Available at: <https://www.youtube.com/watch?v=d5bbqKYu51w> (accessed 6 december 2021).



Photo 1.4: Clara Peya (2020) *Clara Peya – La Niña (videoclip oficial)* [online video]. Available at: <https://www.youtube.com/watch?v=JG6dEao6hts> (accessed 6 December 2021).



Photo 1.5: Kandace Springs (2020) *Kandace Springs – Pearls (official video) ft. Avishai Cohen* [online video]. Available at: <https://www.youtube.com/watch?v=Ycpy2jtuoiw> (accessed 6 December 2021).



Photo 1.6: Clara Gispert (2020) *CLARA GISPERT – Ain't Nothing Missing (Videoclip Oficial)* [online video]. Available at: <https://www.youtube.com/watch?v=fr7wxcrdTEk> (accessed 6 December 2021).



Photo 1.7: ECM Records (2021) *Avishai Cohen Big Vicious – Intent (Full Track Video)* [online video]. Available at: <https://www.youtube.com/watch?v=hGH9e-JZsag> (accessed 6 December 2021).



Photo 1.8: Cynthia Erivo (2021) *Cynthia Erivo – The Good (Official Video)* [online video]. Available at: https://www.youtube.com/watch?v=m02WfqvOdW8&list=RDm02WfqvOdW8&start_radio=1&rv=m02WfqvOdW8&t=92 (accessed 6 December 2021).



Photo 1.9: Kandace Springs (2016) *Kandace Springs – Soul Eyes* [online video]. Available at: <https://www.youtube.com/watch?v=SiQAk-AGzdY> (accessed 6 December 2021).

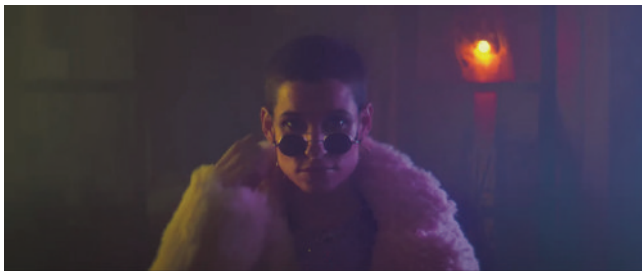


Photo 2.1: Clara Gispert (2021) *CLARA GISPERT – Good Girl (Videoclip Oficial)* [online video]. Available at: https://www.youtube.com/watch?v=_xmxcKBzpdg (accessed 6 December 2021).



Photo 2.2: Clara Peay (2018) *Clara Peay – Calma (Videoclip Oficial)* [online video]. Available at: <https://www.youtube.com/watch?v=aNPWerPcLLE> (accessed 6 December 2021).



Photo 2.3: HYBE LABELS (2021) *TXT* (투모로우바이투게더) '0X1=LOVESONG (I Know I Love You) feat. Ikuta Lilas [Japanese Ver.]' Official MV [online video]. Available at: <https://www.youtube.com/watch?v=EieUsaKgbsU> (accessed 6 December 2021).

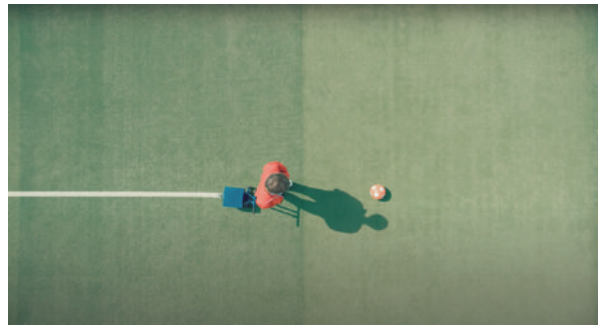


Photo 2.4: HYBE LABELS (2019) *TXT* (투모로우바이투게더) '9와4분의3 승강장에서 너를 기다려 (Run Away)' Official MV [online video]. Available at: <https://www.youtube.com/watch?v=6yWPfUz0z94> (accessed 6 December 2021).



Photo 2.5: Stray Kids (2021) *Stray Kids "CHEESE" Video* [online video]. Available at: <https://www.youtube.com/watch?v=YLtEc-kvOqA> (accessed 6 December 2021).



Photo 3.1: HYBE LABELS (2020) *BTS (방탄소년단) 'Black Swan' Official MV* [online video]. Available at: <https://www.youtube.com/watch?v=0lapF4DQPKQ> (accessed 6 December 2021).



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Photo 3.3: Noga Erez (2020) *Noga Erez – YOU SO DONE (Official Video)* [online video]. Available at: <https://www.youtube.com/watch?v=Xn813NKlhZI> (accessed 6 December 2021).