

Film Music Influences How Viewers Relate to Movie Characters

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Film music has powerful aesthetic effects on the perception and understanding of screen content, but does it also influence viewers' sense of connection with movie characters thereby creating antecedents for an experience of empathy? Participants viewed clips showing characters' neutral or ambiguous reaction to an event, person, or object. Viewers rated character likability and their certainty about characters' thoughts in three conditions: thriller music, melodrama music, and no music. The effect of music conditions differed significantly from the no music condition. Compared to melodramatic music, thriller music significantly lowered likability and certainty about characters' thoughts. During subsequent cued recall of screen content, thriller music increased anger attributions and lowered sadness attributions, while melodramatic music increased love attributions and lowered fear attributions. The study provides evidence that film music can influence character likability and the certainty of knowing the character's thoughts, which are antecedents of empathetic concern and emphatic accuracy. Thus film music may be regarded as modulating antecedents of empathic concern and empathic accuracy.

Keywords: film music, mass media, character perception, empathy

The film composer Bernard Hermann, famous for his collaborations with Alfred Hitchcock, once captured the aesthetic premise of his craft by remarking that “music on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery [. . .] it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience” (cited in Thomas, 1979). Experimental research on effects of film music is still an emergent field, but psychologists have put forward helpful theories about how underscoring relates to visual content and guides its interpretation. According to the Congruence-Associationist Model (Cohen, 2005), music may direct the perception of viewers to visual elements, whose properties are temporally and structurally congruent (Bolivar, Cohen, & Fentress, 1994). Viewers process this information through association with prior knowledge which allows them to construct a “working narrative” of the film. Music also contributes to the cognitive processing of screen content by activating schemas that provide an interpretive framework for the visuals (Boltz, 2001). However, if different types of music can shape, for example, viewers' understanding of a character's actions, emotions, and intentions (Boltz, 2001; Marshall & Cohen, 1988; Tan, Spackman, & Bezdek, 2007), and influence viewers' evaluation of that character (Shevy, 2007), we wanted to know

what influence music's effect on understanding and evaluation might have on the relationship between viewer and character.

Recent film theory has assumed that most mainstream movies invite audiences to establish a relationship with screen characters based on “a reliable access to the character's state of mind, on understanding the context of the character's actions, and having morally evaluated the character on the basis of this knowledge” (Smith, 1994). Since such knowledge might become an antecedent for a viewer's empathic response to a movie character (Davis, Hull, Young, & Warren, 1987; Decety & Batson, 2007; Plantinga, 1999), in the present study we were interested how music specifically might contribute knowledge that would become an antecedent for such an empathic response. Empathy has been described as a composite of two processes: an automatic, nonreflexive, and unconscious emotional process that supports the “bottom-up” disposition to feel like another person; and an intentional, reflexive and conscious process that regulates this disposition “top-down” in order to achieve prosocial goals, such as helping the other person (Decety & Meyer, 2008). A crucial condition for experiencing empathy is the cognitive ability to monitor self-other awareness during perspective taking and control the automatic process that leads to the merging of self and other (Aron, Aron, Tudor, & Nelson, 1991; Cialdini, Brown, Lewis, Luce, & Neuberg, 1997; Lamm, Batson, & Decety, 2007).

If film music contributes to viewers' understanding and evaluation of a movie character, we asked first what effect film music might have on viewers' fondness for a character. If film music increased or lowered viewers' likability judgments of a character, it would become an unconscious modulator of empathic concern, which is the willingness to put oneself into the some else's shoes (Batson, Early, & Salvarini, 1997). Since music can serve as a source of information about a character's mental state, we also wondered whether underscoring can change viewers' sense of empathic accuracy or theory of mind, which is the attribution of beliefs, intents, thoughts, and feelings (Ickes, 1997). We then

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asked whether film music, by creating a context of emotional and narrative certainty or uncertainty, would increase or lower viewers' confidence of knowing what a character is thinking or feeling.

To answer these questions we developed an experimental paradigm based on a principal element of cinematic storytelling: the reaction shot (see Figure 1). Showing a character's response to an event, object, or person, the reaction shot allows viewers to recognize the character's thoughts and feelings and to use this knowledge to form a relationship with the character (Carroll & Russell, 1997; Gaut, 1999; Plantinga, 1999). The reaction shot thus presents an aesthetic equivalent to studies in emotion recognition and in theory of mind. These studies use facial expression as a source of information about mental states and measure its effect on observers through emotional contagion and affective congruence (Ekman, Freisen, & Ancoli, 1980; Langdon, Coltheart, & Ward, 2006). Indeed, early manuals for silent film accompaniment suggested that pianist and organists "should be endowed with psychological insight" and "should, above all, learn to *read facial expressions*" (Lang & West, 1920). Since music often serves as a source of emotion in film (Cohen, 2001), a recent study has shown that different instrumental rock music can influence the overall mood of an extended music video with a complex narrative, so that happy or ominous music led to a positive or negative evaluation of the overall video, the main character, and the world depicted in a music-congruent direction—happy music showing the strongest effect on evaluation equivalent to that of the main character (Shevy, 2007). Hence we used the cinematic archetype of the reaction shot to focus viewers' attention to the character as the most prominent element of each clip. Moreover, to avoid drawing

attention to the music, none of the clips contained a visual reference to music or music making, and we used the technique of nondiegetic underscoring. Finally, since the use of musical schemas in ambiguous scenes can "encourage viewers to generate inferences about the characters' motivations, personality, and emotional reactions to different events in lieu of explicitly stating this information in the story's dialogue and ongoing action" (Boltz, 2001, p. 447), we combined reaction shots showing an ambiguous or neutral facial expression with two different types of film music.

We used melodramatic music to project vulnerability and tragic loss, and thriller music to create a sense of suspense and danger. We predicted that, compared with clips seen without music, melodramatic music would provide an interpretive context in which viewers would attribute to the character a distinct feeling of sadness and thereby increase their inclination to identify with the character. As the feeling of sadness would increase viewers' certainty of knowing the character's thoughts, the impulse to feel with the character would also make her or him more likable. By contrast, we predicted that the thriller music condition would create a context of ominous uncertainty which would make it more difficult for viewers to determine the character's precise state of mind and lower their inclination to put themselves in the character's shoes. Thus we expected thriller music to decrease both likability and certainty judgments in ways congruent with the overall sense of the music. Finally, since film music has been shown to influence viewers' memory of a clip (Boltz, Schulkind, & Kantra, 1991; Boltz, 2004), we also used a reaction-shot cued recall task to test whether music had an effect on what viewers

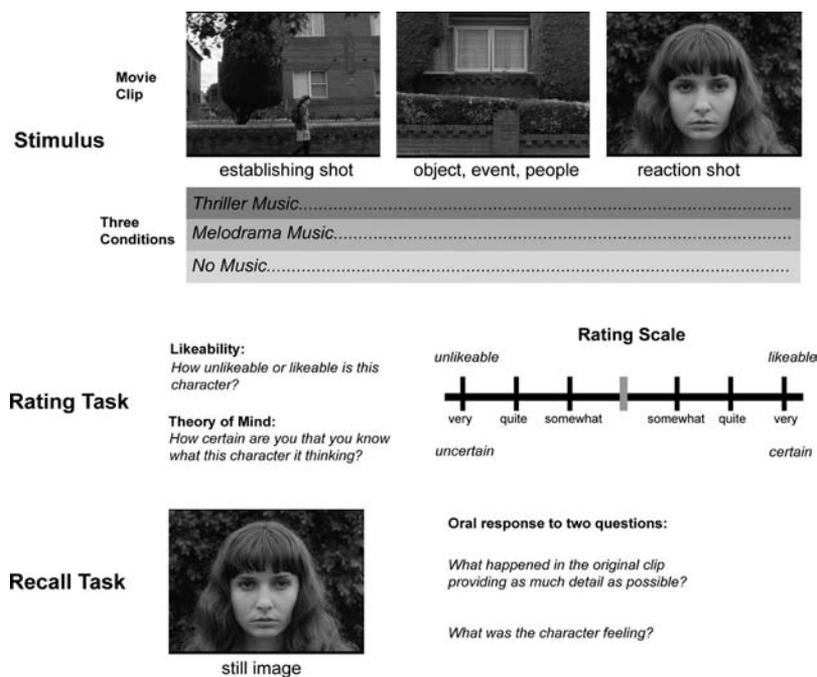


Figure 1. The experimental paradigm. Participants saw movie clips ending with a reaction shot of a character and shown in two music conditions (thriller and melodramatic music) and one no-music condition. After each clip participants did a likability and theory-of-mind rating. Cued by a still image, participations were asked to recall details from the clip. Still images courtesy of Janus Films.

remembered about the clip, including their memory of the character's feelings.

Method

Participants

Thirty-six undergraduates (age range: 18–24 years; 19 women, 17 men) from the University of Chicago participated in the study which was approved by the University of Chicago Institutional Review Board. Participants were recruited through the University's Research Participation website. Four participants (three women and one man) were excluded from the study, since they had substantial film expertise or mentioned during debriefing that music served as the manipulation. All participants received \$10 per hour in compensation.

Stimulus Materials

The audiovisual stimuli consisted of 38 clips, including 10 distracter clips. Clip length ranged from 18 to 42 seconds (mean of 29 seconds). The clips were taken from American and non-American films (no blockbusters) and edited using a commercial film editing program. All 28 test clips (see Appendix) were edited to end in close-up or medium close-up shot of a character, showing the reaction to what the character saw in the preceding shot or within the same take. Test clips contained no dialogue but natural sound effects and ambient noise. Clips were made to fade out to make them appear more realistic. In all test reaction shots, the character's facial expression was neutral or ambiguous. Still images of the reaction shot used for a recall task were pretested by 10 independent raters for displaying joy, love, surprise, fear, anger, sadness, or a neutral or ambiguous expression. Raters confirmed that no emotion was significantly more prominent than the neutral or ambiguous expression.

Each of the 28 test clips was scored with a unique piece of instrumental film music, taken from commercially available soundtracks (see Appendix). The use of preexisting music as temp-scores for test screenings is standard procedure in the film industry. Musical cues were selected as either melodramatic or thriller music, while the distracter clips were paired with nonspecific film music. Two independent raters pretested and confirmed that melodrama and thriller music differed significantly in four basic properties: being more consonant or more dissonant, having a smaller or greater variety of timbre, possessing greater or lesser regularity of rhythmic onsets, and covering a smaller or greater dynamic range. To address the issue of whether the music selected to represent the two genre categories was perceived as different, we also ran a pretest in which five participants listened to 60 music clips (30 melodrama and 30 thriller clips) from which the 56 test clips had been chosen in a randomized order, rating each clip on a scale of 1–5 (with "1" corresponding to prototypical melodramatic music and "5" corresponding to prototypical thriller music). In the introductory prompt, the melodramatic genre was defined as sentimental, sad, romantic, tender, and passionate, whereas the thriller genre was defined as ominous, forceful, exciting, tense, and bold. An independent samples *t* test showed a significant difference between the two types of music ($t(4) = -17.596, p < .001$: $M_{\text{Melodrama}} = 1.640, SE_{\text{Melodrama}} = 0.153, M_{\text{Thriller}} = 4.513,$

$SE_{\text{Thriller}} = 0.056$). Musical excerpts thus fulfilled the characteristics of the two genres.

Procedure

Treatment conditions. Three groups of participants were tested using all 38 stimuli. For two of the groups with eight participants each, the assignment of music to clips was counter-balanced so that in one group, clips 1–14 were paired with melodramatic scores and clips 15–28 were paired with thriller scores; for the second group, the assignment of clips to music was reversed. Both groups viewed the same set of 10 distracter clips (clips 29–38). The third group consisting of 16 participants viewed all of these clips without music. All clips were presented in random order for each participant and across treatment groups.

Likability and theory of mind judgment. Each session began with instructions followed by one unrelated practice question for the participant to become acquainted with the sliding bar scale to set responses. The sliding bar scale displayed seven tick marks. For the likability question responses ranged from "Very Unlikable" to "Very Likable." For the certainty of thoughts question, the scale ranged from "Very Uncertain" to "Very Certain." Each clip was followed by two questions, each presented on a separate screen and always in the same order: "How unlikeable or likable is this character?" and "How certain are you that you know what the character is thinking?" After setting the sliding bar scale response, participants controlled the advancement of the trial events using a button press. This portion of the experiment lasted approximately 25 minutes. Sound was delivered through computer speakers located behind the participant with the volume ranging from 60 to 70 dB for each clip.

Recall task with emotion attribution. After completing the first phase of the experiment, participants received oral instructions for a second task involving recall of the original clips cued by still images taken from the reaction shot of the main character. Stills were presented in a randomized order for 45 seconds on a timed loop, with two questions appearing above each picture to be orally answered in the 45 seconds provided.

What happened in the original clip, providing as much detail as possible?

What was this character feeling?

Participants were aware that their responses were recorded as voice memos on an i-pod. After the experiment, participants were debriefed to find out whether they had recognized any of the clips and remained innocent to the purpose of the experiment, especially the role of music.

Data Analysis

The experimental design was primarily intended to compare the effects of two genres of music (thriller vs. melodrama) on empathic responses to characters depicted in video clips. In order to increase statistical sensitivity to detect differences, all clips were used with one genre or the other, to maximize the number of observations with no participant seeing the same clip in different conditions. This contrast can only detect a difference between

genre conditions using all the clips, while counterbalancing clip assignment to music genre across participants. In order to examine the effect of music versus no music on understanding the clips, another group of participants experienced all the clips without music. As a result, this design focused first on the primary question of effect of music genre, and second on the effect of music relative to no music, complicates the analysis of results.

Two different analyses were carried out to address the research questions. The first treats video clip as the unit of observation with each clip being tested in melodrama, thriller, and video-only conditions. A mean score for each clip in each condition was averaged over all the participants who experienced that particular clip in that condition. The analysis was then carried out across clips using these means, much as a by-stimulus analysis is carried out in many psycholinguistic studies (cf. Clark, 1973). A typical statistical analysis would compare differences in the scores observed for each condition across participants treating participants as the "unit of observation" randomly sampled from the population. For each participant, the scores in a condition are derived from an average of all the responses to the stimuli in that condition, thereby stabilizing the estimate of behavior through the law of large numbers. Significant differences from this analysis suggests that on average these participants respond differently in the conditions that are compared. By comparison, a by-stimulus analysis treats stimuli as the unit of analysis rather than participants. Scores are averaged over participants for each stimulus in each condition. Since stimuli are not truly randomly sampled but are typically constructed for specific conditions, it is important to assess that the differences among conditions that are observed by participants also hold when stimuli are the basis of the analysis. If this analysis turns out to be significant, it means that on average the stimuli in one condition are responded to differently than stimuli in another condition. This means that the effects are not a consequence of a small number of unusual stimuli but hold generally over the entire set within a condition. This analysis directly compares each of the two music conditions with the no-music condition, taking into account the fact that the same clip was tested in each of those conditions and compared against itself, although the participants that contributed to the mean response for each clip were different across conditions.

The second analysis was carried out by participants rather than by clip. For each participant in each condition, a mean response was calculated regardless of clip. Half of the participants provided responses in the two music conditions and half in the no-music condition. Thus we could not test across the two genres and no-music using a simple ANOVA design. To avoid repeated multiple testing of the same data, we carried out a more conservative between-subjects analysis treating the participants in the different genre conditions as if they were different observers. This reduces the likelihood of finding a significant difference among conditions.

Results

When analyzed by clip, the two genres of music significantly affected the judged likability of a character compared to the no-music condition, $F(2, 54) = 62.81, p < .001$. In order to assess which pairs of conditions (among the three) differed from each other, planned contrasts (restricted F tests using error variance

from the omnibus test) were carried out. Planned contrasts showed (all $p < .001$) that a pictured character was liked the best with melodrama music (mean rating = 62.6, $SD = 7.3$), which was significantly greater than the no-music condition (mean rating = 55.4, $SD = 6.8$), which was significantly greater than in the thriller music condition (mean rating = 43.9, $SD = 10.1$). Thus music strongly influenced the likability of characters both by increasing liking with melodrama (compared to no music) and by decreasing liking with thriller music (compared to no music and to melodrama).

This pattern of results was also observed when likability responses were analyzed by subject. The two genres of music and video-only conditions produced significantly different likability responses, $F(2, 45) = 31.59, p < .0001$. Melodrama music produced the greatest liking with no music the next greatest liking and thriller music the least (all differences at $p < .05$ by post hoc Scheffé tests). Both analyses show that melodrama music increases liking and thriller music decreases liking of a character relative to no music.

When analyzed by clip, music also had a significant effect on participants' certainty about a movie character's thoughts, $F(2, 54) = 5.55, p < .006$. Planned comparisons (significant at $p < .05$) among the three conditions showed that melodrama significantly increased certainty about thoughts (mean rating = 58.0, $SD = 14.1$) compared to no music (mean rating = 53.1, $SD = 8.3$) and thriller (mean rating = 48.6, $SD = 14.2$), but that thriller was not different from no music. When analyzed by subject, the same general pattern of results was found, $F(2, 45) = 3.20, p < .05$. Melodrama increased certainty of thoughts compared to thriller music (Scheffé post hoc test, $p < .05$) but was not any greater than the no-music condition. Thriller and no-music conditions did not differ from each other. Although thriller music produced estimates of knowing a character's thoughts that were numerically lower than the no music condition, melodrama significantly increased that certainty.

Recall responses were coded for mention of six basic emotions (anger, sadness, fear, love, joy, and surprise). Recall was near ceiling on this task with an average recall rate of 97%. Emotion scoring was achieved by assigning 1 point for each response that attributed emotion to the character in question. If only one emotion was mentioned in the response (simple repetitions were not counted), the entire point was scored under that emotion category. If participants mentioned different emotions or described multiple scenarios that supported different emotions, each emotion mentioned received the appropriate proportion of 1.

Music also had a significant effect on the subsequent attribution of four emotions: Anger, $F(2, 14) = 30.79, p < .01$, Sadness, $F(2, 14) = 9.97, p < .01$, Fear, $F(2, 14) = 6.93, p < .01$, and Love, $F(2, 14) = 4.78, p < .05$. Anger was mentioned significantly more often ($p < .05$) and sadness significantly less often ($p < .05$) when participants were recalling scenes accompanied by thriller music compared to those same scenes accompanied by melodramatic music or no music. Love was mentioned significantly more often ($p < .05$) and fear significantly less often ($p < .05$) when the participant viewed a clip with melodramatic music compared to thriller music. Emotion attributions in the no-music condition were not significantly different from the melodrama condition.

Discussion

Using different genres of film music to underscore the neutral or ambiguous reaction shots of a character, our experiments demonstrate for the first time that film musical schemas influence how much viewers like or dislike a character and how confident viewers feel about how well they know a character's thoughts. We also found that in subsequently recalling the clips, viewers attributed to a character's emotions that were congruent with the context created by the musical genre.

These results support long-standing practices in the film industry. Since the silent era, compilers and composers of film music have used musical schemas to guide audiences in their understanding of the pictures (Erdmann & Becce, 1927; Rapée, 1924). Today this practice continues to be refined by companies that distribute production or library music for a wide range of stereotypical genres to a host of media clients. While musical underscoring reinforces or adds information to screen content, it provides guidance for audiences especially when disambiguating neutral or ambiguous visual content, whose meaning is defined by the affective meaning of the music (Boltz, 2001; Marshall & Cohen, 1988). Film composers and instructors of film scoring commonly speak of this practice as "music doing all the work."

However, our results also demonstrate that such powerful and distinct schemas as melodrama and thriller music do not just follow conventional practices to fulfill cultural expectations by projecting sadness or suspense onto the neutral or ambiguous reaction of a character, but also by influencing how viewers relate to that character. The fact that film music has often been labeled as mood music (Rapée, 1924; Lanza, 1994) suggests that musical moods are not only used to depict the atmosphere of a scene or portray the feelings of a character, but also make viewers themselves experience that atmosphere and feel those feelings. Since music can both portray and arouse emotions (Ellis & Simmons, 2005; Juslin & Västfjäll, 2008; Schubert, 2007), underscoring not only helps viewers attribute to a character a certain state of mind they recognize, but what they know about character's feelings may also influence how they feel about the character.

This combination of a "cognitivist" recognition and "emotivist" arousal (Kivy, 1989) suggests a way of understanding how film music might contribute to viewers' sense of empathy, which is itself a composite of cognitive or intellectual empathy (the extent to which the observer understands and takes the target person's perspective) and affective or emotional empathy (the extent to which the observer feels the target emotion; Duan, 2000). Since melodramatic underscoring, in comparison to the no-music condition, significantly increased viewers' ability of knowing a character's thoughts and made the character significantly more likable, it enabled viewers to recognize and to experience the sadness and suffering created by the music. Since happy and sad music have shown to be musical emotions that are most easily discernible and contagious (Lundqvist, Carlsson, Hilmersson, & Juslin, 2009), the recognition and induction of sadness through melodramatic music can provide antecedents to the ability to accurately identify another's state of mind and the disposition to put oneself in the other's shoes, which contribute to intellectual and emotional empathy respectively. Developmental studies have shown that in sixth-graders the momentary affect of sadness about self or other fosters pro-social behavior (Barnett, Howard, Melton, & Dino, 1982).

Furthermore, among unpleasant emotions observed in a target person, sadness is the most likely to elicit a vicarious emotional response from the observer than more unpleasant emotions (Duan, 2000). Therefore it is not surprising that thriller music, relative to both melodrama music and the no-music conditions, significantly decreased character likability. This suggests that the sense of danger and uncertainty created by thriller music made it less desirable for viewers to put themselves into a character's shoes to feel what the character is feeling. However, thriller music significantly decreased viewers' sense of knowing the character's thoughts only relative to melodrama but not to the no-music condition. This suggests that the sense of uncertainty projected by thriller music did not provide information sufficient to disambiguate the neutral or ambiguous expression of the character, or created a similar sense of ambiguity.

Viewers' confidence levels and likability ratings in response to clips scored with thriller or melodrama music do not map consistently on the reports of recalled emotions in recall responses. On one hand, clips scored with thriller music significantly increased mentions of anger and suppressed mentions of sadness relative to the melodrama and no-music conditions. On the other hand, recall narratives of clips scored with melodrama music significantly increased mentions of love and suppressed mentions of fear relative to the thriller music condition but not the no-music condition. Thus the frequency of emotions recalled from clips with thriller music was in agreement with the general musical schema of suspense and impending danger. Yet while attributions of anger explain why viewers found the characters in these clips less likable, the frequency of love (together with the suppression of fear) recalled from clips with melodrama music was directly in accord with the likability ratings.

Our study of the influence of film music on the viewer-character relationship is a first step in understanding the effect of aesthetic practices in the cinema from the perspective of social psychology. We demonstrated that musical schemas used in underscoring modulate viewers' theory of mind and emotional contagion in response to screen characters, thus providing antecedents for empathic accuracy and empathic concern. However, since empathy is a composite process in which cognitive appraisal regulates affective attachment, further studies should explore to what extent the recognition of musically represented emotions and the experience of these emotions are involved in this regulation. Since music has long been recognized as a powerful means of manipulating social behavior through mass media (Brown & Volgsten, 2006), it will be important to find out whether film music's influence on modulating "bottom-up" emotional contagion and empathic concern comes at the expense of diminishing the "top-down" cognitive control that is equally important for successful empathic behavior (Decety & Meyer, 2008).

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(Appendix follows)

Appendix

Stimuli Information

(Timings Mark Beginning of Excerpt Used for Shot or Musical cue.)

(1) Film: *2046* (Wong Kar Wai, Taiwan, 2004) (52:48) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “More Pain” (0:00) Thriller Music: Jerry Goldsmith, *Total Recall*, “Where am I” (2:50)

(2) Film: *2046* (Wong Kar Wai, Taiwan, 2004) (1:32:44) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “Magda” (0:00) Thriller Music: Jerry Goldsmith, *Total Recall*, “The Mutant” (1:09)

(3) Film: *Cinema Paradiso* (Giuseppe Tornatore, Italy, 1988, New Version) (2:14:01) Melodrama Music: James Horner, *All the King’s Men*, “Anne’s Memories” (0:33) Thriller Music: James Horner, *All the King’s Men*, “Conjuring the Hick Vote” (2:39)

(4) Film: *Facing Windows* (Ferzan Ozpetek, Italy, 2003) (18:40) Melodrama Music: John Williams, *Angela’s Ashes*, “My Mother Begging” (0:00) Thriller Music: Jerry Goldsmith, *Medicine Man*, “Without a Net” (0:10)

(5) Film: *Facing Windows* (Ferzan Ozpetek, Italy, 2003) (1:39:24) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “Stones” (0:00) Thriller Music: Jerry Goldsmith, *Medicine Man*, “Mocara” (0:00)

(6) Film: *Leave Her to Heaven* (John M. Stahl, United States, 1945) (1:17:19) Melodrama Music: Bernard Hermann, *Garden of Evil* “Night” (0:00) Thriller Music: Bernard Hermann, *The Day the Earth Stood Still*, “Terror” (0:00)

(7) Film: *Vertical Ray of the Sun* (Anh Hung Tran, France, 2000) (1:09:20) Melodrama Music: Jerry Goldsmith, *The Omen*, “A sad message” (0:00) Thriller Music: Jerry Goldsmith, *The Omen*, “Variable Moods” (1:00)

(8) Film: *Vertical Ray of the Sun* (Anh Hung Tran, France, 2000) (1:39:07) Melodrama Music: Jerry Goldsmith, *The Omen*, “A sad message” (0:20) Thriller Music: Jerry Goldsmith, *The 13th Warrior*, “The Cave of Death” (1:19)

(9) Film: *Vertical Ray of the Sun* (Anh Hung Tran, France, 2000) (1:31:30) Melodrama Music: Bernard Hermann, *The Magnificent Ambersons*, “Second Letter Scene, Romanza” (0:00) Thriller Music: Jerry Goldsmith, *Medicine Man*, “Without a Net” (0:52)

(10) Film: *71 Fragments* (Michael Haneke, Austria, 1994) (17:03) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “Remembrance” (0:19) Thriller Music: Jerry Goldsmith, *The Omen*, “Crescendo Dissonant Single Climax 666” (0:14)

(11) Film: *A nos Amours* (Maurice Pialat, France, 1983) (44:33) Melodrama Music: Jerry Goldsmith, *Love Field*, “Pretending” (0:00) Thriller Music: Jerry Goldsmith, *Total Recall*, “The Johnny Cab” (1:34)

(12) Film: *Dolls* (Takeshi Kitano, Japan, 2002) (17:39) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “Crying” (0:22) Thriller Music: Jerry Goldsmith, *Along Came a Spider*, “A Cop Killer” (0:00)

(13) Film: *Dolls* (Takeshi Kitano, Japan, 2002) (54:11) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “Crying” (0:00) Thriller Music: Jerry Goldsmith, *The 13th Warrior*, “The Cave of Death” (2:14)

(14) Film: *House of Sand* (Andrucha Waddington, Brazil, 2005) (1:42:01) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “Transition” (0:00) Thriller Music: Shirley Walker, *Memoirs of an Invisible Man*, “Fear Creeps In” (0:00)

(15) Film: *Mirror* (Andrei Tarkovsky, Soviet Union, 1975) (11:11) Melodrama Music: Elmer Bernstein, *Da*, “Goodbyes” (0:00) Thriller Music: Elmer Bernstein, *My Left Foot*, “Struggle and Frustration” (2:12)

(16) Film: *Romance* (Catherine Breillat, France, 1999) (1:04:44) Melodrama Music: Jerry Goldsmith, *Love Field*, “Pretending” (0:50) Thriller Music: Jerry Goldsmith, *Love Field*, “Roadside Incident” (1:20)

(17) Film: *Sweetie* (Jane Campion, Australia, 1989) (1:58) Melodrama Music: Elmer Bernstein, *Far From Heaven*, “Walk Away” (0:00) Thriller Music: Jerry Goldsmith, *Along Came a Spider*, “Not My Partner” (0:10)

(18) Film: *Genesis* (Cheick Oumar Sissoko, France, 1999) (1:37:33) Melodrama Music: John Williams, *Memoirs of a Geisha*, “Chiyo’s Prayer” (0:31) Thriller Music: Jerry Goldsmith, *Total Recall*, “Without Air” (0:28)

(19) Film: *Tickets* (Abbas Kiarostami et al., Italy, 2005) (8:46 and 19:02) Melodrama Music: Anne Dudley, *Blackbook*, “Rachel’s Theme” (0:00) Thriller Music: Jerry Goldsmith, *Hollow Man*, “False Image” (1:04)

(Appendix continues)

(20) Film: *Tickets* (Abbas Kiarostami et al., Italy, 2005) (41:30 and 35:29) Melodrama Music: John Williams, *Stepmom*, "Isabel's Picture Gallery" (1:02) Thriller Music: Jerry Goldsmith, *Hollow Man*, "Broken Window" (0:21)

(21) Film: *All or Nothing* (Mike Leigh, United Kingdom, 2002) (5:32) Melodrama Music: John Williams, *Stepmom*, "Isabel's Picture Gallery" (1:37) Thriller Music: Jerry Goldsmith, *Hollow Man*, "Broken Window" (1:12)

(22) Film: *Best of Youth* (Marco Tullio Giordana, Italy, 2003) (1:06:56) Melodrama Music: John Williams, *Munich*, "Discovering Hans" (0:10) Thriller Music: John Williams, *Munich*, "Letter Bombs" (1:27)

(23) Film: *Best of Youth* (Marco Tullio Giordana, Italy, 2003) (57:07) Melodrama Music: John Williams, *Munich*, "Avner and Daphna" (0:00) Thriller Music: John Williams, *Munich*, "Hiding the Family" (0:00)

(24) Film: *Rosenstrasse* (Margarethe von Trotta, Germany, 2003) (7:19) Melodrama Music: John Williams, *Angela's Ashes*, "I Think of Theresa" (0:00) Thriller Music: Jerry Goldsmith, *The Omen*, "I Was There" (0:20)

(25) Film: *Saraband* (Ingmar Bergman, Sweden, 2003) (23:25) Melodrama Music: Bernard Hermann, *The Magnificent Ambersons*, "Second Nocturne" (0:00) Thriller Music: John Williams, *Memoirs of a Geisha*, "The Fire Scene" (0:00)

(26) Film: *Lila Says* (Ziad Doueiri, France, 2005) (37:49) Melodrama Music: John Williams, *Angela's Ashes*, "My Mother Begging" (2:58) Thriller Music: Jerry Goldsmith, *Along Came a Spider*, "A Cop Killer" (0:00)

(27) Film: *The Squid and the Whale* (Noah Baumbach, United States, 2005) (1:15:24) Melodrama Music: Jerry Goldsmith, *Studs Lonigan*, "Destitute Man" (1:22) Thriller Music: Jerry Goldsmith, *Total Recall*, "Swallow it" (0:00)

(28) Film: *Brief Encounter* (David Lean, United Kingdom, 1945) (14:44) Melodrama Music: Bernard Hermann, *Anna and the King*, "Sorrow" (0:00) Thriller Music: Bernard Hermann, *Garden of Evil*, "Mission" (0:00)

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