

Hába, Lutosławski, or Ligeti. The chapter “Microtones” by Herf, Maedel, and musicologist and music theorist Horst-Peter Hesse (1935–2009) provides a brief history of microtonal theories, culminating in the theoretical and practical ‘testing’ of the 72-step system (as originally proposed by Ptolemy) at the Mozarteum from 1970 on.

This peer-reviewed book, *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices*, focuses on microtonal music practices since the beginning of the 20th century, some of which are marginalized in prior scholarly work as well as in general historical overviews. The editors and authors of this volume, which is freely available online (DOI: 10.4312/9789610603122), are to be applauded for their undertaking of pointing out and broadly discussing outstanding achievements by Eastern and East-Central European composers, musicians, and instrument builders that led to significant changes in composing and performing new music since World War I. All chapters include bibliographies with the most important literature on the topics discussed, and the book as a whole contains a very valuable index of more than 500 names – composers, scholars, musicians, philosophers, etc. – associated with microtonal music. Just as this book with its many well-written chapters is multi-faceted, it should be of interest to a variety of music scholars, composers, musicians, and even history and art enthusiasts in general.

Article received on March 20th 2021
Article accepted on April 27th 2021
UDC 781.5(049.32)

RASTKO BULJANČEVIĆ*

Doctoral student of musicology
University of Novi Sad
Academy of Arts

Danijela Kulezic-Wilson, *Sound Design is the New Score: Theory, Aesthetics, and Erotics of the Integrated Soundtrack*. New York: Oxford University Press, 2020, 171 pp. ISBN-13: 9780190855314

Danijela Kulezic-Wilson (1966–2021) was one of the few Serbian musicologists living abroad who specialized in the musical aspects of filmmaking. The scholarly potential of her research was therefore recognized by Oxford University Press, a leading global publisher, whose Oxford Music/Media Series has established a tradition of publishing scholarly studies in the domain of film music and other audiovisual media.

Sound Design is the New Score is its author’s second and, sadly, final monograph publication in English. Combining discourses from different areas in the humanities, such as musicology, film studies, literary theory, and gender studies, Kulezic-Wilson explored and re-examined hierarchical power relations in film music, sound effects, and spoken dia-

* Author contact information:
rastko.buljancevic@gmail.com

logue. The book, which contains 170 references and 25 illustrations, comprises six chapters with numerous special sub-chapters, which, taken together, constitute a coherent whole.

Some of the key concepts and phenomena illuminated in this study include the integrated soundtrack, the aesthetics of reticence, audiovisual *musique concrète*, the erotics of film sound, interrogative (musical) text, and the musical treatment of spoken dialogue. The reader is first introduced to some interesting details that shaped the emergence and development of sound design, but whose role in the cinematic medium had been entirely neglected up until the 1970s. Already the book's title itself, borrowed from a 2008 article by the author,² explicitly suggests how sound design gradually became a key link in the constitution of an integrated soundtrack. This is especially notable in those films whose musical content is reduced or eliminated altogether, which is likewise discussed in the book.³ For the most part, the book ana-

lyzes those examples where a binary difference of perception between the film score and diegetic sounds is erased, enabling them to come together in a compact sonic whole. The book includes a selection of films that, despite their artistic qualities, do not belong in mainstream cinematography. But precisely this kind of selection, stimulating a holistic and extremely open approach to the integrated soundtrack, enabled the author to explore the margins and limits of music, silence, and sound in the cinematic medium.

Chapter Two provides a concise survey of the most significant musical practices in the early stages of cinematography. As a major turning point in the division of labour within the production stage of making a soundtrack, especially concerning the omnipresent Hollywood film industry, Kulezic-Wilson singles out American Zoetrope, a production company that has made a significant contribution to the affirmation of sound design as a profession. By citing numerous examples in the treatment of film music and sound – such as using electronic instruments in *Forbidden Planet* (1956), the musicalization of sound effects in several films by Darren Aronofsky, and the systematic approach to musicality in *Baby Driver* (2017), Kulezic-Wilson highlights the complementary relationship between the voice, film score, and sound effects; shift in their hierarchy, and the non-binary quality of musical narration. Of course, the author thereby does not negate the existence of a binary relationship

² Although in her acknowledgements Kulezic-Wilson provides a precise list of her published texts that became part of this monograph, one may note that certain ideas from some of her other writings also played a significant part in the articulation of the contents of this book. (See: Danijela Kulezic-Wilson, "Gus Van Sant's Soundwalks and Audiovisual *Musique concrète*", *Music, Sound and Filmmakers: Sonic Style in Cinema*. New York: Routledge, 2012; Danijela Kulezic-Wilson, "Sound Design is the New Score", *Music, Sound and the Moving Image* 2, 2, 2008).

³ One should also note that in her previous study, *The Musicality of Narrative Film* (2015), Kulezic-Wilson discussed the demise of the

conventional hierarchy of audiovisual components, especially the hierarchy established in Hollywood's film industry.

between music and sound, but rather confirms, by way of concrete examples, that musical logic can be applied, with equal success, to non-musical means of cinematography, such as psycho-acoustic sound effects and spoken dialogues.

The aesthetics of reticence is the topic of the book's third chapter, which offers detailed reflections on the sonic aspects of two films: *Katalin Varga* (2009) and *Berberian Sound Studio* (2012). These are two low-budget feature films by Peter Strickland, richly endowed with artistic qualities, where one of the main segments is the musical component. It was especially stimulating that Kulezic-Wilson engaged in professional communication with this British director, which certainly benefited her discursive-academic discussion of his poetic, provocative artistic expression and penchant for using sound in film in unconventional ways. In a functional analogy to the aesthetics of reticence, in those two films non-diegetic music is not exaggerated and excessive, while diegetic sound effects acquire an important role in relaying information about the characters and the narrative flow of the plot itself. That is why *musique concrète*, electro-acoustic, and film music, whose interaction also entails a more active type of emotional, sensory, and intellectual engagement on the part of the cinematic listener, complement each other to such a degree that at certain moments it becomes impossible to differentiate unequivocally between their respective media. It is precisely such scenes – scenes that the film industry would consider exceptional rather than paradigmatic – that the author analyzed in all six chapters of her book.

The fourth and most substantive chapter of the study discusses the sensory and erotic dimensions of the soundtrack. The political aspects of sensuality and the erotic experience occupy a smaller but significant portion of the discussion, where the author considers some of the broader meanings of the term “political” – broader than those conventions of the “political” that boil down to the activities of political parties and other institutions of state power. Since the book mostly, though not exclusively, features analyses of contemporary films, it is interesting to note that the author found theoretical support for her notion of the erotic in film precisely in the positions of Susan Sontag and Audre Lorde from the 1960s and 1970s and not in any of the numerous discussions by contemporary theorists and philosophers. The reason behind this choice of interlocutors might be that their ideas are somewhat more akin to a reticent than an amplified or *boom* kind of aesthetics, which produces a somewhat more subtle (feminist) attempt at defending the eroticism of art. This concept of the erotic/eroticism, which in the works of those two authors surprisingly avoided the field of film music, is clarified in Kulezic-Wilson's use of the example of the sensuality of the cinematic form itself, without identifying that phenomenon with the sensory overload resulting from our facilitated use of digital technology (93). In Gus Van Sant's “Death Trilogy” and Béla Tarr's *Sátántangó* (1994) and *Werckmeister harmóniák* (2000) we encounter the phenomenon of *musique concrète* and electro-acoustic music blending with surrounding diegetic sounds. Thus conceived, these

sounds, for instance, constitute together a unique type of cinematographic musicality, which Kulezic-Wilson defines as “audiovisual *musique concrète*”. Using the paradigmatic relation between the cinematographic and human sensual body in *Beau Travail* (1998) and *The Fits* (2015) as the basis of her discussion, Kulezic-Wilson addresses the musical potential of diegetic sound. Especially interesting is the model of sensuality in *The Assassin* (2015), whose immateriality and elusiveness of sound are [...] “the result of a unique audiovisual alchemy” (90). The musicality of these films operates inside music’s liminal spaces, which prefer a composite kind of musical tissue and an aesthetic of reticence, where one should not look for elements of eroticism and sensuality only in the film’s visual layer, but also in the pleasure afforded by the artistic-aesthetic qualities of sound itself.

The musicality of spoken dialogue is the subject of book’s fifth chapter, where the author, using carefully selected audiovisual examples, analyzes unconventional treatments of the component of speech. This concerns those dialogues that are, to a certain degree, emancipated from the film’s visual domain, finding their mooring not in the clarity of speech and proper diction but in the rhythmic-metrical and sonic qualities of language itself. The dialogues then stimulate the processes of active sensory perception, but one that adheres to a new, inverted hierarchization of the musical parameters of spoken language. The chapter first explores the musical, colouristic, rhythmicized, repetitive, affective, and aesthetic properties of sound itself, while special attention is paid to the phenom-

enon of listening to words that are spoken with a predominantly loose intonation. Thus in her discourse on *Breathe In* (2013), Kulezic-Wilson applies the Chionian concept of emanation speech or verbal chiaroscuro, while in *Spring Breakers* (2012) she surveys that film’s asynchronous and fragmented use of dialogue and sound effects. On the other hand, using the example of the abstract science-fiction drama *Upstream Color* (2013), she returns to a re-examination of the hierarchization of the soundtrack and enhanced materiality of sound, along with exploring new sensual and musical qualities of cinematic language. In this chapter in particular, the author departs from the consensus that defines the linguistic component of film as essentially referential, introducing her readers to the sonic structure and musicality of spoken language in the cinematic medium.

Kulezic-Wilson summarizes the results of her research in this book by restarting discussions concerning different methods of blurring the boundaries between the score and sound design, the aesthetics of reticence, the political dimension of art, the sensuality of film, and the materiality of sound, emphasizing the role and significance of a musical/musicalized approach to the soundtrack. By further clarifying theoretical concepts and phenomena that are by now already familiar to the reader, in a single summarizing, concluding move, the author re-examines the established conventions regarding the relations of music and sound in film, with a critical outlook on conservative and centralized approaches to audiovisual content.

Sound Design is the New Score is distinguished by an extraordinary level of methodological discernment, effective dramaturgical structure, holistic approach to sound in film, and intimate knowledge of its subject matter. It constitutes a valuable scholarly contribution in the field of film musicology, which makes it suitable for specialized and wider reading publics alike. Although the author corroborates her claims with an impressive number of examples from films and appropriate theoretical-empirical evidence, her conclusions might not be entirely acceptable to every reader, especially to composers of film music, who might recognize in the monograph's very title the danger facing their craft – when its role and significance are presented as nearly equal to those of the creative practices of sound designers. Since Serbian and regional musicology has so far spawned a rather limited number of studies concerning the musical aspects of filmmaking, it would be extremely stimulating if this monograph by Danijela Kulezic-Wilson were to be translated into Serbian. We hope that this book will also act as an incentive to Serbian publishers and cultural institutions to support further research in film music and sound, and thus enrich Serbian scholarly musicology with new applied insights in the domain of cinematic art and audiovisual media.

Article received on March 15th 2021

Article accepted on April 27th 2021

UDC 781(049.32)

MARIJA PANTIĆ *

PhD candidate

University of Arts in Belgrade

Faculty of Music, Department of Musicology

**Blanka Bogunović, Sanela Nikolić
(Eds), Proceedings / The First
International Conference *Psychology
and Music: Interdisciplinary Encounters*
[24–26th October 2019, Belgrade].
Belgrade: Faculty of Music, University
of Arts Belgrade, 2020.¹**

Finally, the complex and dynamic interdisciplinary field of music psychology received its first international conference in our country. It was held from October 24 to 26 in Belgrade, under the title *Psychology and Music: Interdisciplinary Encounters* (PAM-IE Belgrade 2019). The organizer was the Faculty of Music in Belgrade, and the co-organizers were the Institute of Psychology of the Faculty of Philosophy in Belgrade and the Section for Music Psychology of the Serbian Psychological Society.

Ambitiously designed as an inclusive communication space for researchers

* Author contact information:
marija.pantic@protonmail.com

¹ How to quote this volume: Bogunović, B. & Nikolić, S. (Eds) (2020). *Proceedings of PAM-IE Belgrade 2019*. Belgrade: Faculty of Music, University of Arts in Belgrade.