



## **UWL REPOSITORY**

**repository.uwl.ac.uk**

### Authenticity and Authentication in Music for Media

Silva, Liane (2024) Authenticity and Authentication in Music for Media. In: 2024 Annual Doctoral Students' Conference, 12 Jul 2024, University of West London, London, UK.

**This is the Published Version of the final output.**

**UWL repository link:** <https://repository.uwl.ac.uk/id/eprint/12781/>

**Alternative formats:** If you require this document in an alternative format, please contact: [open.research@uwl.ac.uk](mailto:open.research@uwl.ac.uk)

**Copyright:** Creative Commons: Attribution-Noncommercial 4.0

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

**Take down policy:** If you believe that this document breaches copyright, please contact us at [open.research@uwl.ac.uk](mailto:open.research@uwl.ac.uk) providing details, and we will remove access to the work immediately and investigate your claim.

# Authenticity and Authentication in Music for Media

---

Liane Silva

Supervisors:

Dr Tim Hughes and Professor David Osbon

University of West London  
London College of Music

# Film Music Studies

---

- Typologies of Film Music Function
  - Music synchronisation with on-screen events (Eisenstein, 1949; Clair, 1953)
  - Music as imitation, comment, or evocation (Spottiswoode, 1950; Kracauer, 1997)
  - Music's *added value* through interaction with on-screen events (Chion, 2019)
  - Musical empathy towards on-screen emotion or theme (Spottiswoode, 1950; Chion, 2019)
- Anchorage
  - Music's direction of audiences' focus towards (or away from) certain narrative elements (Barthes, 1977/1990; Gorbman, 1987)
- Suturing
  - Music's ability to 'world-build' and immerse audiences (White, 2020)
- Figurative Semiotics & Metaphorical Models of Multimedia
  - Metaphor's (omni)presence in human everyday life, language, thought, and action (Lakoff & Johnson, 1980/2003)
  - Metaphorical structures can be uncovered by inter-conceptual relationships (Schutte, 2015)
  - Media elements' ability to Conform, Complement, or Contest each other (Cook, 1998/2004)

# Authenticity as Authentication

---

- Authenticity as Authentication
  - Authenticity is resultant of processes of Authentication.
  - Authenticity is not an inherent quality, but rather one ascribed to artists (Moore, 2002).
- Authentication in Music for media
  - Metaphor is ever-present in everyday language, thoughts, actions (Lakoff & Johnson, 1980/2003).
  - The interaction between different elements of a media text can result in certain parts of the message being 'highlighted' or 'obscured' (Barthes, 1977/1990; Gorbman, 1987).
  - This interaction between metaphorical elements can be uncovered by understanding their hierarchies and relationships (Schutte, 2015).
  - This interaction occurs in different ways, to convey the text's main messages (Cook, 1998/2004).
  - Hierarchies and interactions between the constituent elements of a media text – Authentication of different elements of that text's message – different parts of the text's message are 'made real' to an audience.
  - 'To Authenticate' in music for media – a constituent element's capacity to 'make real' the other elements of a text, or its larger messages/themes, to its audience.
  - 'To be Authenticated' in music for media – a constituent element's realisation, by interaction or correlation with other constituent elements of a text, thereby contributing to communicate the text's larger messages/themes.

# Case Study

---

## *Blade Runner Final Cut (BRFC) Love Scene*



00:00s – 01:17s

03:17s – 04:00s

(Total time: 2 minutes)



# Case Study

---

## *Blade Runner Final Cut* (BRFC) Love Scene

- Figurative Semiotic Analysis

- Visual signs:

- Red lips [Deckard's POV] = Beauty; Red lips [Deckard's POV] = Sensuality/Sexuality = Humanity.
    - Red lips [Rachael's POV] = Corporate objectification = [Being] Business.
    - Photographs = Memories; [Naturally acquired] Memories = Humanity; [Implanted] Memories = Inhumanity.
    - [Black & White] Photographs = Past technology; Past technology = Nostalgia; Past technology = Humanity.
    - Loosening hair = Introspection; Introspection = Consciousness; Consciousness = Humanity.
    - Loosening hair = Liberation; Liberation = Freedom; Freedom = Humanity.
    - Piano = Acoustic instrument; Acoustic instrument = Past technology; Acoustic instrument = Humanity.

- Musical signs:

- Piano = Acoustic instrument; Piano = [Rachael's] Introspection; Introspection = Consciousness = Humanity.
    - Saxophone = Acoustic instrument; Saxophone = [Deckard's] Desire; Saxophone = Sensuality/Sexuality = Humanity.
    - Acoustic instrument = Past technology; Acoustic instrument = Humanity.
    - Main motif = Romance; Main motif = Sensuality/Sexuality = Humanity.
    - Synth = [Futuristic] technology; Synth = Unnatural; Unnatural = Inhuman.
    - Descending sequence = [Deckard's] Rejection.

# Case Study

---

## *Blade Runner Final Cut* (BRFC) Love Scene

- Metaphorical Music Analysis
  - Similarity Test Passed – Conformant Consistency:
    - [Rachael's] Red lips [aligns with] Sensuality/Sexuality.
    - [Rachael's] Red lips [aligns with] Corporate objectification.
    - Piano [aligns with] Rachael's introspection.
    - Saxophone & Main motif [aligns with] Deckard asleep; Deckard's dialogue; Deckard's actions and kiss.
    - Acoustic instruments [aligns with] Nature; Humanity.
    - Synths [aligns with] Technology; Inhumanity.
  - Difference Test Passed – Complementary Contrariety:
    - Synths [misaligns with] Acoustic instruments.
    - [Rachael's] Memories [misaligns with] [Deckard's] Memories (presumed Human at this point).
  - Difference Test Passed – Contesting Contradiction:
    - Piano [misaligns with] Sensuality/Sexuality.
    - Saxophone & Main motif [misaligns with] Rachael's introspection; Rachael's actions and escape.
    - Deckard's actions and kiss [misaligns with] Rachael's actions and escape.

# Conclusions

---

- There is Conformance between signs connoting Romance and Deckard's inner world, reflected by his actions.
  - There is Conformance between signs connoting Introspection and Rachael's inner world, reflected by her actions.
  - There is Complementation between Acoustic and Synthesised instrumentations.
  - There is Contradiction between signs that connote Romance and Introspection.
  - As such, we can say that, although the music acknowledges Rachael's Introspection, it mostly Authenticates Deckard's inner world.
  - Music superimposes a Romance connotation on this scene, despite its Contradiction with other signs.
  - Deckard's aggressiveness can be interpreted as another sign that he is a Replicant.
  - In the context of the full film, Deckard's story arc reveals a flawed protagonist acting as villain for most of the film – changed only by his love for Rachael and his life being saved by Batty.
  - Additionally, the Complementary blend between synthesised and acoustic instruments serves as a bridge that supports the film's final message: Replicants = Humans.
- 
- Authentication can be used to discern which elements of a media text are being 'realised' by its music.
  - Authentication allows not only an understanding of music's functions within a media text, but also how these functions specifically correlate to meanings and concepts within that text.



# Reference List

---

- Barthes, R. (1977/1990) *Image-Music-Text*. 6<sup>th</sup> impression. London: Fontana Paperbacks.
- *Blade Runner* (1982) Directed by Ridley Scott [Feature film]. Burbank, CA: Warner Bros. Pictures.
- Buhler, J. (2014) 'Ontological, Formal, and Critical Theories of Film Music and Sound', in Neumeyer, D. (ed.) *The Oxford Handbook of Film Music Studies*. New York: Oxford University Press.
- Cook, N. (1998/2004) *Analysing musical multimedia*. Oxford: Oxford University Press.
- Gorbman, C. (1987) *Unheard Melodies*. London: The British Film Institute.
- Lakoff, G. & Johnson, M. (1980/2003) *Metaphors We Live By*. United States: University of Chicago Press.
- Moore, A. F. (2002). 'Authenticity as Authentication', *Popular Music*, 21(2), pp.209-223. Cambridge: Cambridge University Press.
- Schutte, C. (2015), 'Figurative Semiotics: A Textual Analysis of FAK Songs', *International Review of the Aesthetics and Sociology of Music*, 46(2), pp.371-400. Croatia: Croatian Musicological Society.
- White, D. (2020) 'One Does Not Simply Walk Into Mordor: Sound and Music as Suture in the Opening Sequences of Peter Jackson's Middle-earth Films', *Music, Sound and the Moving Image*, 14(2), pp. 93–117. Available at: <https://doi.org/10.3828/msmi.2020.7>.