Listen so that you see! Seeing sounds, hearing images in Cinema.

Nicos Terzis, PhD  
Adjunct Lecturer, Department of Graphic Design, Technological Educational Institute of Athens  
member of the Hellenic Semiotic Society  
nicospterzis@gmail.com

Abstract
As in life, so in Cinema, the hegemonic primacy of the image over the sound is taken for granted. It is no coincidence that we call viewers those watching a movie. Four and a half months after our conception, Hearing is the only available human sense. For the next four and a half months Hearing is the King of the five senses. The close and liquid world of the womb makes sight and smell impossible, while Touch and Taste assume a faint suspicion of the experience that will follow with our coming out to the world! Until then, we swim in a sea, flooded with cherished maternal sounds. However, birth dethrones Hearing giving its place to Vision, which takes the lead in the service of human perception, pushing Hearing on the sidelines. Something similar happens in the conventional Cinema between sound and image, where sound works simply as a reinforcement of the moving image. My research project focuses on the ways cinematic sound in Citizen Kane, claims co-equal role or precedence over the image, illuminating ways to interpret the latter!

Keywords: hearing, vision, off-screen sound, sound design

Prologue

Good evening ladies and gentlemen. My name is Orson Welles. I am an actor. I am a writer. I am a producer. I am a director. I am a magician. I appear on stage and on radio. Why are there so many of me and so few of you? Orson Welles

As in life, so in Cinema, the hegemonic primacy of the image over the sound is traditionally taken for granted. Besides, it is no coincidence that we call viewers those watching a movie, a spectacle as we call it, after all. But four and a half months after our conception, Hearing is the only available human sense to us! For the next four and a half months until we are born, Hearing is the Queen or King (if you prefer) of the five senses, the only sense that has been effectively activated.

Vision and Smell are unable to register external stimuli in the self-enclosed fluid world of the womb, while Touch and Taste assume only a faint suspicion of the experience that will follow with our coming out to the world! Until then, if we have not been conceived in a city like Palmira under constant bombardment, we swim in a sea, almost exclusively flooded with cherished maternal sounds: the enduring assured wave of the maternal breath, to a certain degree the range and tonality of her voice, the hydraulic sounds of her intestines that embellish the metronome evocative sound of her sensitized heart, which with birth pays exclusive attention to the baby, alas, overlooking the needs of her mate!

However, birth dethrones Hearing giving its place to Vision, which as if she has waited for this moment to take the lead in the service of human perception (although shortsighted and
blurred for the first six months), pushing Hearing on the sidelines, downgrading her to the second role of complementing what we see.

Something similar happens between sound and image in Cinema, especially in the conventional narrative films where sound basically just works as a reinforcement of the moving image, so that Sound’s virtues can only assist in a better, more accurate, additive, fuller perception of the Image!

My research project focuses on some of the ways cinematic sound with whatever it potentially can contain [music, dialogue, voice-over narration, special effect sounds, noises, scenic atmosphere, and all that arranged from now on with a 7.1 surround digital cinema sound system!], sometimes claims co-equal role or even precedence over the image, decisively illuminating ways to interpret the latter! Some of these creative ways at work, I intend to highlight in the innovative film *Citizen Kane* (1941), one of the greatest films ever made, and a precursor in certain ways of modernism in Cinema!

**Introduction**

*Metz says that sound is an adjective while vision is a noun [...] for Metz, sounds function as adjectives/verbs that point to and characterize substances that are visual and properly named by nouns/gerunds. Edward Branigan*

*Mitry asserts that “Visible complexity does not have an acoustic equivalent” because a film image is capable of reflecting the “duality of being and seeming while sound reflects only the latter”* (Mitry 1997: 244)

*Why, in the case of the ear, is there withdrawal and turning inward, a making resonant, but, in the case of the eye, there is manifestation and display, a making evident? . . . Shouldn’t truth “itself,” as transitivity and incessant transition of a continual coming and going, be listened to rather than seen?* (Nancy 2007: 3–4)

*When a sound can replace an image, cut the image or neutralize it. The ear goes more towards the within, the eye towards the outer* (Bresson 1997: 61).

At the end of the first sequence (3:12) of Luis Bunuel’s film *Tristana* (1970), we hear and see the person in charge of a school saying to Tristana: “*Don Juan is a wonderful man*”, adding without the slightest hesitation: “*There are few like him*”, which is heard on the next panoramic medium shot of Fernando Ray (in the role of Don Lope, this old, wonderful human being) who going down the road in a hurry, stops suddenly and looks cunningly, twisting slyly his mustache, at the sight of a beautiful, dapper young woman that appears in the next double shot of the two of them.
The young beauty overtaking Don Lope casually rejects his flirtatious pass in the vivid and spicy flash crosstalk between them! By this skilful narrative technique of disjunction between audio and video, Bunuel creating here a clear antithesis between the two senses, mocks the institutional discourse (the teacher’s in our case), and much more the character of the old, deceptive, pseudo-libertarian upper-class Spaniard of the early 20th century (in the persona of Don Lope), that he personally despised. It reminds us also that as in life, so in cinema we believe more what we see than what we hear!

All five senses function in the flow of time. But Sound by nature is restless, ephemeral and intangible, and as a sensory phenomenon has a completely paradoxical relationship to time: It exists when it disappears! When, for example, we pronounce the word "disappearance", the beginning of the word is lost when we articulate the end of it! Also, when we pause viewing an audiovisual work the sound disappears giving its place to silence, while the picture remains frozen at our disposal for simple viewing or for contemplation! In the movie “there is no soundtrack”, as Michel Chion has impressively formulated it (Chion 2009: 226).

Sound must never be analyzed alone, an error which happens not rarely to those who specialize in the art and technique of sound design. In cinematic experience sounds and moving images are perceived always in a dynamic relationship, as they diffuse mentally, affecting each other aesthetically (in terms of the overall feel of the form and thus the content and in a manner that exceeds the sum of the components interacting amongst them).

World cinema has been fortunate enough to have creative directors in its arsenal (auteurs), who often experimented in the margin of the film industry, activating the unique expressive capabilities of sound, beyond its conventional main-stream use: Eisenstein, Vertov, Hitchcock, Bunuel, Welles, Kurosawa, Kubrick, Antonioni, Bresson, Tati, Godard, Resnais, Marker, Tarkovsky, Altman, Coppola, Lynch, are the first who come to mind among others.

An early, unique example is Orson Welles, the enfant-terrible prodigy, who would certainly have earned a notorious place in the history of Cinema, had he only directed Citizen Kane (1941). “Before Kane, nobody in Hollywood knew how to properly utilize music in movies. Citizen Kane was the first great film that uses radio sound techniques”, wrote filmmaker Francois Truffaut in his 1967 article: “Citizen Kane: The Fragile Giant”, bringing to the foreground the invisible sonic virtues of that great creative film, for its time. But to better understand the innovations in cinematic sound, brought about by that long-suffering and highly acclaimed film (in differentiation to the prevailing conventions of the Hollywood era), let us first look at the personal history of Welles, himself (1915-1985). Starting his professional career as a stage actor at the age of sixteen (1931), Welles assumes the theatrical direction (1936-1938) demonstrating a special skill particularly with the staging of Shakespeare’s classical plays. In 1938 he brings to the CBS radio station, the Mercury Theatre Company, a group he founded along with John Houseman in 1937. It is with them and hand in hand with Bernard Herrman (composer and arranger at CBS), that he experimented with the creative use of sound in radio drama plays.

An adaptation of the homonymous science-fiction book by H.G. Wells (1898) resulted to the most famous radio production of Welles’ oeuvre, The War of the Worlds (October 30, 1938), where he used sound with great diversity and inventiveness, to create the impression of a radio program that is
interrupted several times by radio interferences and urgent breaking news (presenting with a very realistic manner eyewitnesses, astrophysicists from Princeton, bomber pilots and others, lending further plausibility) announcing the fall of a meteorite at the outskirts of New York (New Jersey), along with the terrifying invasion of a powerful army of Arians, spreading death with their radiant weapons in their passage!

That notorious sixty-two minute dramatic radio transmission that caused mass hysteria to many listeners who took to the streets in panic, looking for refuge in churches or hiding in basements, effected to Welles’ international recognition, and to his consequent reputation of an enfant terrible. His fame soon brought him a "carte blanche" in directing his first film, Citizen Kane, for the RKO film production company, with an absolute freedom that only Chaplin had in Hollywood at that time. While in production, Welles put to use the fruits of the three previous years of their team sound experimentations on CBS, to such a degree, that we can rightly say that his visualizations in this great film, impressively display and definitely bear the structure and workings of his innovative radio techniques!

Summary of the ingenuous use of Sound in Citizen Kane

1. In analogy with filming with extended depth of field, Welles invented the cinematic sound design with depth of field, controlling the intensity of the sound sources, so that the voices at the far end of the shot would sound lower than those in the foreground. Exemplary is the scene in Colorado, where we see Kane as a child for the first time (18:58).

2. (Overlapping dialogue): The characters involved sometimes partly talk at the same time overlapping one another, giving naturalness to the scenes.

3. For the sake of realism, the actors make mistakes while talking, as is the case in life even for the most fluent speakers: in the documentary sequence a union leader calls Kane, "Fatcist", instead of "Fascist" (7:35), while somewhere else Leland says "roumatism" instead of "rheumatism".

4. J-Cut: Invention of a montage technique where sound precedes the image at the transition scenes (a technique reintroduced more freely by Godard in the late '70's [Sauve qui peut (la vie), Every Man for Himself, 1979]).

5. The expressive manipulation of the voices' timbre: Suzan’s voice is warm and soft when she first meets Kane, while it sounds like a screech when she later quarrels with him or when she is singing high notes at the Opera! As we will see, her voice acquires five tropes/sonic phases in the progression of the film.

6. Lightning-mix: the sound (montage) technique, wherein a phrase that one character starts at the end of a scene is completed by another or the same person at the beginning of the next scene, which can be spaced some years away from the first scene.
7. In his radio dramas, Welles introduced an unusual sound technique which he later transcribed into his films in the form of an initially unexplained sound that will be explained later on by the filmic plot: in his radio drama *Rebecca* (December 9, 1938), it is the sound of distant explosions, which the woman protagonist cannot explain at first, but later on she discovers (as well as the audience) that it is the sound of rocket flairs shot from a sinking ship. In *Citizen Kane* it is much more dramatic with the prolonged scream of a woman (off-screen 1:43:33) when Kane slaps Suzan at the party scene while the band plays “it can’t be love”!

8. The absence of sound as an expressive sound technique: in the scene where Kane literally stands up to Thatcher at his office in *Inquirer*, his employees in the adjacent room stop murmuring and listen silently and attentively to Kane declaring what exactly he detests in Thatcher. Thatcher: “What would you have liked to have been?” Kane: “Everything you hate...” and the atmosphere of this dramatic scene loosens up with the final sardonic comic comment of Kane: “If I keep losing a million every year, I'll have to shut this newspaper down in about... sixty years”.

9. Subtle touches of realism: the sequence of the documentary *News on the March* in *Citizen Kane* pays homage to previous sound techniques that originated in his infamous radio drama, *War of the Worlds*: Kane is presented through a fence in a jerky shot as if it is taken by a non-professional camera, a technique analogous to the sound technique where an eyewitness man with a portable tape recorder is striving to get a clear recording of the sound of the Martian spaceship in the *War of the Worlds*. When Kane gives an interview the reporter prompts him to speak closer to the microphone, which is another filmic touch succeeding in persuading us that what we see are real people acting and not professional actors playing fictional roles! Naturally, the workers’ union syndicalist who calls Kane “Fatsist” has carefully rehearsed his misspoken word.

10. Sound techniques that don’t just aim at attaining greater realism, but in the creation of a deeper more subtle meaning: (17:19) When the reporter goes to the Thatcher Library to read through Thatcher’s autobiography in search of information on Kane, the sound design produces a very distorted echo, which besides adding depth and additional realism to the scene, as an index/connotation, it also reinforces what is already implied on the screen: the Thatcher library is actually a cold tomb, analogous to the cold and empty life led by Thatcher himself. Similarly, the background joyful shouting of young Kane in the snow functions as an index/contrasting connotation, an ironic comment to the bickering of his parents inside their warm unhappy home. (19:11) The scene comes to a masterful ironic climax when his parents are about to sign the papers, sending him away forever, while little unsuspecting Kane shouts: the Union Forever! Long Live the Union! (index/ironic connotation).

11. Finally, the inventive music of Bernard Herrmann who instead of following the classic Hollywood paradigm of a continuous uninterrupted presence, uses tiny passages, usually five to twelve seconds long at most, to create a sonic bridge over scenes that are apart in filmic time or bring about a different mood and climate: an exquisite example is the use of the musical passages that bridge the six scenes of the famous Breakfast sequence between Kane and Suzan!

Examples of creative interplay of sound and image in *Citizen Kane*

1. In the enigmatic, expressionist opening scene of Kane dying, the film-noir atmosphere of the filmmaking gets a lift by the infernal music of Bernard Herrmann. Towards the end of the scene we get an extreme close up of Kane’s slowly-moving lips; we hear his last word: «Rosebud»,
with a particularly strong **reverberating resonance that enhances the enigmatic use of the word (sonic index/connotation)**.

2. **Lightning-mix**: (23:18-24:47) The closing shot of the *Colorado* scene, reveals the snowy sled while we hear the train whistle (as a **sonic index/connotation**) signaling Kane’s maiden voyage to Chicago, under Thatcher’s supervision. Then follows the extreme close up to the wrapping paper that rapidly reveals Kane’s childhood sled, a birthday present Thatcher gives to Kane in his boyhood, while we hear the prolonged sound of the bells of a sledge running (**sonic indexical metaphor**) as the two of them exchange greetings with a strict tone (23:18): «Merry Christmas», «and a Happy New Year», Thatcher wishes in the next scene while dictating with a patronizing voice an angry in tone letter to Kane, on the occasion of his upcoming twenty fifth birthday. There follows a **light-motif** of rapid comic scenes vividly embellished by Bernard Herrmann’s music, where a furious Thatcher is reading the headlines of the *Inquirer* in shots completely different in location, with the last one revealing Kane, mature now, in his office at the *Inquirer*, in the first decisive scene where the two men come to an intense clash.

3. (12:31) Remarkable is the projection room scene (following the documentary on Kane’s life), where all characters involved (journalists) are shown in silhouettes. As they look pale and faceless, almost like ghosts, our attention is focused on the sound of Rolston’s voice (the editor in chief who inspires prestige), commenting that the documentary lacks perspective and a personal angle, since it presents the life of the deceased tycoon Kane, without revealing who he really was! The dimly lit scene and the roles of Rolston and Thompson (the reporter) clarify that in this archetypical film-noir we are not offered just a prolonged exercise displaying Gothic atmosphere and the aesthetics of expressionism, but a proof of this film’s absolute dependence on its soundtrack, as if it is a visualized radio drama!

4. (34:00) During the first meeting between Kane and Carter, editor in chief of the *Inquirer* (Kane’s first newspaper), we observe the use of overlapping dialogue. Let us also be aware of the multiple recurring comical use of addressing “Mr. Carter” repeatedly (by poetic license), highlighted by the following aesthetic sonic choice: the dumbfounded Carter and the amused Kane converse as if reciting rhythmically, overlapping each others’ voice, while Leland, Bernstein and a porter, all come and go in and out of the frame, apologizing in chorus. This technique allows speech to degrade or intensify any acoustic quality (tone, timbre etc.) of the written word in any script!

5. Let us notice the **prolonged reverberating voice** of the youngster who hawkers the *Inquirer* at dawn on the building sidewalk (while the indignant Mr. Carter leaves) before it fades out. It functions as an **audio signal**, of a flash-back shot passing to the window, where Kane completes the infamous "Declaration of Principles" before dawn (38:00). **This sonic technique works as a connotative statement of change in narrative time and atmosphere!** In this case it bridges
the ellipsis between Kane's coming for the first time to the newspaper and the completion of that particular day, before dawn.

6. Kane reads his "Declaration of Principles", which he is reserving for the front page of the *Inquirer*. Seeing his face in shadow while he is reading the proclamation we sense that he means what he says whenever he speaks quietly, and that he lies when he is screaming at other subsequent scenes, when for example he is giving his electoral public speeches!

7. (40:30) With a visual dissolve between two almost identical pictures of the *Chronicle* reporters, and an audio verbal pun ("twenty years, well...", "six years ago..."), Welles covers in an elegant way the passage from one narrative time period to another.

8. At the party given for the *Inquirer* staff, we observe the random and stylish visual break of the axis (between Kane and Bernstein). Furthermore, each voice has its own sonic quality in order to sound clearly in the final mixed soundtrack. For the sake of realism, the volume of Kane’s voice goes up when he is approaching the camera, while the quality of his voice (Leland’s & Bernstein’s, too) sounds more mature as an indication of time past.

9. (51:55) The famous condensed sequence between Kane and Emily composed by the six breakfast scenes, eloquently illustrates the dissolution of their relationship, as their lively romantic enthusiastic craving overlapping dialogues give way to hostile rare speech exchanges and finally to silence and distanced glances with words unspoken, when both are hidden behind the newspapers they read!

10. (1:00:36) Let us observe the following stylish matching sound techniques: Suzan (Kane’s second wife) playing the piano, finishes singing a song, while Kane’s applause next, caries us (sound bridge) to the public welcome applause to Leland’s speech (in support of Kane’s election), and then the roaring voice of Kane at his grand campaign speech (following rhythmically the calmer, more sober voice of Leland). We can observe the relationship between the size of the background image and the magnified auditorium quality of Kane's voice that boosts his bigger than life personality! Everything has been exaggerated: both scale and perspective are distorted!

11. Susan's voice is the primary element that first attracts Kane! (55:28) Both her laughter (off-screen sound), and her singing sounds much fuller when she first sings to him in her room, than when she later sounds weak (she almost screams), ingloriously singing at the Opera house! Kane likes her natural beauty and the cheap wine she offers him, a taste of the working class, he has promised to vindicate. Kane as a collector and a modern *Pygmalion* will restrain her in the golden, vast bare cage of *Xanadu*.

12. (1:26:42) At the rehearsal scene, three sound sources are struggling to control the timbre and tone of Suzan’s voice: herself, the piano and her singing tutor. Kane enters the room and as an absolute Master provides the fourth decisive ultimate source of control! Her singing at the opening of the scene which is clearly rendered far from adequate, with the coming of Kane is
now exactly replayed, and this time it is viewed as satisfying! All but Kane realize that Suzan simply cannot sing Opera, but their final silence is paradoxically perceived by Kane as consenting to his view!

13. The chaos backstage at the Opera rehearsal is expressed with a comic cacophony of sounds: the pandemonium of the instruments and the singing, the striving tutor (the funniest figure in the whole movie), and finally Suzan’s panicky voice who desperately tries to cope in high pitch. The opera begins and Suzan’s voice ascends the space of the theater sounding weak. It reaches the ears of the stage hands suspended high up, who look at each other meaningfully (1:17:28), one pinching his nose in dislike (visual index/connotation commenting on her weak, unacceptable voice)! There, we have the second phase of her voice’s timbre.¹³

14. The third phase of her voice happens later with her suicide attempt. Observe the superb (metaphoric/connotative) sound matching of a light bulb switching off (1:35:22) and Suzan’s singing voice at the Opera, cracking, fading (manual lowering of the frequency of the playback speed). The scene ends with her heavy, slow breath in bed after attempting suicide.

15. The fourth phase of Suzan’s vocal timbre, sounds squeaky and at times like a screech when Kane restricts and isolates her in his unfinished golden cage/Castle, Xanadu. (1:38:32-41:37) The reverberation added to the voices of Kane and Suzan, while it signifies the vastness of the empty space as a sonic metaphor (index/connotation), connotes simultaneously the lack of communication between them and the emptiness of their personal world!

16. The fifth and final phase of her vocal timbre belongs to the present time of the reporter’s search (the time reporter Thompson is exploring the meaning of Kane’s near-death word "Rosebud"). While he interviews her at the decadent club where she sings, Suzan drags her drunken voice in reminiscence.

17. The short public colorless languid applause of the audience at the closing of Suzan’s premiere performance at the Opera is a sound that Kane cannot control or direct. When Kane standing bursts out in a thunderous ovation in a sustained effort to fill the silence (index/connotation of the audience’s rejection), however strong he may be, alone, he cannot substitute the unforced applause (1:32:22-32)!

18. When Suzan leaves Kane, he explodes breaking everything inside her room, producing a prolonged thunderous cacophony (1:48:54). At a certain moment, Kane stops at the sight of a glass sphere (index/connotative metaphorical symbol of his carefree childhood) and in absolute silence he pronounces quietly the enigmatic word "Rosebud" (the film’s Mac Guffin), creating a sonic counterpoint that gives a special dramatic overtone to this enigmatic keyword, which is also the first word heard in the film! Finally, the parrot’s screech in the foreground with Suzan swaggering proudly while she exits the frame, left (in the shot that precedes Kane’s
manic outburst), is a remarkable (index/metaphorical connotation) audio cue for Kane’s following emotional eruption!

19. Concluding this list of some of the most characteristic creative sound techniques in this remarkable movie, I would like to dwell on the sound transformations of the characters’ voices as they change mood or age, yielding different characteristics of their personality in the unfolding of this complicated prismatic narrative, moving swiftly with flashbacks back and forth in time.

20. We have already discussed Suzan’s five sonic facets of her voice. Leland in turn sounds pleasant, sensitive and thoughtful as a young soul mate of Kane, while as an old man he sounds rough, harsh and cynical, when isolated in the nursing home he is recounting his past adventures with Kane, whenever his is not interrupted by his coughing or sounds absent-minded. Bernstein’s voice brings out his lively youthful spirit and impulsive mood (idolizing Kane); instead as an old man he sounds worried with a controlled measured tone when interviewed by the reporter. Finally, Kane’s vocal performance is transformed in a considerably more complicated way: the first acoustic impression we have of him is the word Rosebud coming out of his expiring dying lungs. In the documentary he sounds as a decisive authoritarian old man in the midst of the narrator’s bursts whose sonorous dry voice essentially satirizes these stereotypical newsreel films! We finally hear him youthful and playful eloquently when he masterly ridicules chief editor Carter in his first visit to Inquirer. When he expresses his youthful enthusiasm while reading his "Declaration of Principles" at dawn in the Inquirer, he sounds truthful, loving, warm, low-voiced, inward, while later splurging, exhibitionist and authoritarian at the election campaign, where he lies (perhaps, without initially realizing it?).

Conclusion
The ingenious Orson Welles as all true free spirits (take Godard for example, to praise the unlimited subversive boldness of the innovative flamboyant filmmakers) was a dashing man, and above all a many-sided experimenter Magician. Although film history has underestimated the sound of Citizen Kane in the quest to amplify its overtly stylized in dept of field visual compositions or its prismatic point of view plot, Welles’ singular masterpiece, is not only a superb visual film but a sonic, acoustic, vocal text that precedes the image, a perfect film for studying the invisible yet powerful, neglected world of film sound.

---

1 While there is no general agreement upon the greatest film of all times, Citizen Kane appears as #1 on AFI’s Best Movies list, but it was displaced from the #1 position by Vertigo [the American psychological thriller directed and produced by Alfred Hitchcock (1958)] in the 2012 Sight & Sound decennial critics’ poll.

2 To demonstrate that sound is more expressive, Louis-Albert Serrut establishes the five expressive elements of filmmaking: music, noise, speech, writing and movement image (four of which are based on sound) and applies them to a large selection of Godard’s corpus.


4 Entuziasm (1930): Vertov’s first sound film, an audio-visual “symphony of noises” which focuses literally on the sonic glorification of labor and especially the blue-collar workers in mines and factories of Donbass (now, part of east Ukraine).

5 Although he was given complete freedom to direct anything he liked, his first proposal to adapt Joseph Conrad’s "Heart of Darkness" and a low-budget thriller, "The Smiler with a Knife" for the big screen was passed over by RKO. RKO studio boss George Schaefer had inserted a term into his contract, which stated that though he had free rein on subject matter, his first film could not be "political or controversial".
Lightning-mix: a sound technique adopted worldwide and several decades later by some of the most imaginative Greek TV comedy serials, such as "Ten small Mitsoi", "Two Strangers".

Strange combinations of instruments were used to achieve essential tonal colors. Low pitched instruments produced the anticipation of death in the opening scene of this dark and dramatic film (Timm, 144).

Xanadu: it stems from the Coleridge poem about Kubla Khan and is mentioned in the documentary sequence referring to the name of Kane’s estate: "In Xanadu did Kubla Khan/A stately pleasure dome decree: .../So twice five miles of fertile ground/With walls and towers were girdled round".

In order to emphasize Susan Alexander’s inadequacy to sing opera, Herrmann composed Aria from Salammbô, a quasi-romantic scene for the operatic sequence in the film. The soprano part was pitched too high and the orchestral accompaniment was heavily orchestrated in order to obscure her voice and portray her as a feeble singer straining her voice to be heard (Timm, 144). Herrmann’s music adds emotionality and drama to the mise-en-scène and the action taking place onscreen with a score that succeeds to evoke specific feelings from the viewer.

Acousmatic (or acoustic) is a word of Greek origin discovered by Jerome Peignot and theorized by Pierre Schaeffer, which describes “sounds one hears without seeing their originating cause”.

**References**


