

MUSICAL SIGNIFICATION AND THE DEFINITION OF CINEMATIC “SPACES”: GUS VAN SANT’S “DEATH TRILOGY”

Helder Filipe Gonçalves¹, Universidade Nova de Lisboa

ABSTRACT

The three films commented on this paper were directed by Gus Van Sant and are known as “Death Trilogy”. They share the “semantic essence” of the American youth/adolescence, as well as some peculiar features sound wise. These go from the total absence of original music to the somehow bizarre characteristic of presenting complete musical oeuvres. With great poetic invention the director manages to use music as dissimilar as Beethoven’s “Moonlight Sonata”, revolutionary music from the sixties, “musique concrète”, electronic music and “soundscapes”. By doing so he confirms something that has become one of Cinema’s vocation: that of accepting music, all music, without establishing a hierarchy between the sublime and the ordinary.

From this wealth of sound environments the role of music will be shown to be the means of constructing the movie, pointing out cognitive objectives when associating sound and image. Music analysis tools such as the “Unités Sémiotiques Temporelles” (UST, Semiotic Temporal Units) and the “musical modalities” will serve to find the signification elements within the enlarged context of “soundtrack”. Through these tools it is intended to decipher the specific ways one associates the music to specific locations/spaces of what we see (or not) in the screen. The discovery of the: *mythical*, *inner* (soul, thoughts), *outer* (situation, place), *transcendental* and *surface* “Spaces”, will therefore be set forth.

¹ Helder Gonçalves is a Musicology PhD student in *New University of Lisbon* working on the theme “Image in the Context of Acousmatic Music: From Abstract to Narrative in Sound with Image Composition”. Since 2008 he is a researcher in CESEM (*Centro de Estudos de Sociologia e Estética Musical*) in the field of Composition, Electroacoustic Music (Techniques and Aesthetics) and Music-Moving Images contexts. His interest in Musical Signification leads him to compose several programmatic oeuvres connected or not with performance arts. For instance “Cabrália 16° Sul, 39° Oeste” regarding to Pedro Álvares Cabral’s travel and discovery of Brasil (directed by himself in Belmonte’s Castel), was premiered with theatre and the projection of animated images. He was also the musical director and pianist in “Mahagonny Songspiel” and “Jason History” theatrical play, presented by “GIC-Teatro das Beiras”. At the moment he is working in electroacoustic music in order to be applied to an original animated film.

Introduction

Musical signification in cinema has quickly revealed itself as a prominent aspect in the association of sound with projected images. Cinema continues today, as it did one hundred years ago, to use musical cues and specific features that allow the creation of unique cinematic “atmospheres”. Furthermore, using the right repertoire to specific moments in a film’s narrative – as when musicians used to accompany the projection of a silent film – is extended today to newer practices as those found in the creation of video-games’ sound tracks. These make use of widely available sound databases, with plentiful sonic excerpts that can be added to many different audiovisual-type situations (“fight”; “flight”; “king’s entrance”; etc.) (Pennycook, 2008).

Even though the old quarrel between referentialist and absolutist musicologists goes on – a Wagner’s and Hanslick’s legacy – it is possible to say that the concrete object missing to music² is clearly defined, in cinema, by either an existence of an habitual story³ or by the existence of objective visual elements. The issue is how to allow music to be able to express complex feelings as love (loved by who?) or covet (coveted by what?). We are predisposed to perceive music in audiovisual contexts through a Hegelian perspective in which the objective content missing in its subjectivity comes to us through visual elements. Music offers the “added value” to these elements (Chion, 1990) which often allow us to reach what imagery can not. For instance, characters’ inner feelings (or thoughts), which is one of the “spaces” proposed in this presentation.

The logic for this “parallelism” can already be seen both theoretically and artistically, in the work of artists like Sergei Eisenstein who started producing a “counterpoint” between music and image, a setting in which music and image compete with each other creating intriguing multimedia situations (Cook, 1998). In this paper I propose to use new elements of musical signification, namely the “temporal semiotic units” (Unités Sémiotiques Temporelles – UST) and the “musical modalities” to study the apparent dysfunction between objective (visual) and subjective (musical) multimedia content. This inquiry is based on an esthetic logic⁴ of music analysis, recently presented

² This is the formalists’ main argument of rejecting the possibility of music *per se* to express more than some kinetic aspects that it has in common with some simpler feelings (Meyer, 1956).

³ We must remember that many modern films relegate the narrative aspects to a second plane.

⁴ Favouring the listener’s perspective and not the composer’s creative (poietic) concerns.

by a musicology interested in showing the semantic content of music that allows putting side by side two distinct cinematic planes: those of image and sound.

The way how music “bewitches” the image (Bresson, 1975) and lead us to understand visible and invisible spaces on each one of the three proposed movies will be developed soon. All the three films – *Gerry* (2002), *Elephant* (2003), *Last Days* (2005) – known as “Death Trilogy”, directed by Gus Van Sant, are clear examples of how the concepts of parallelism and specially counterpoint support a poetic wealth, based on the invocation of different kinds of music and their signification possibilities. Besides being able of finding a great variety of music (Beethoven’s “Moonlight Sonata”, revolutionary music from the sixties, “musique concrète”, electronic music, “soundscapes” or Renaissance music) we also have the possibility of listening to complete musical oeuvres, on those three cinematic contexts on which time plays an important role. Before continuing, we will rapidly review some concepts that will be important to the following reflexion on cinematic “spaces” and their music.

Some concepts

UST (see Appendix A) – Temporal Semiotic Units are fragments that, “even out of their musical context, have a temporal signification due to their morphological organization”⁵.

Modalities (see Appendix A) – from the basics “being” and “doing”⁶, to “must”, “know”, “can”, “will” and “believe”, we have the ways in which musical discourse is animated or coloured (Tarasti, 1995).

Diegetic Sound/Music – sounds that are being produced by elements which belong to the narrative sphere; these are, often, visualized on the screen. For instance when some character plays an instrument (like Alex, playing piano in *Elephant*) or presses a button to play a CD (like in *Saraband*, a Ingmar Bergman movie). On these occasions, when we have an electric source emitting music (radio, jukebox, etc.), we may use Chion’s expression “music on the air”. Non-diegetic is the sound caused by

⁵ *Les Unités sémiotiques temporelles. Éléments nouveaux d'analyse musicale*, ouvrage collectif (M. Formosa, M. Frémiot, F. Delalande, P. Gobin, etc.) Ed. Eska, Paris, 1996, p.18.

⁶ Here we can think about music and literature, as when Monelle divides between moments of description and moments of action in both arts (Monelle, 2005).

elements that we can not associate with the action's time and place (in the beginning of *Elephant*, Nathan walking with the sound of Beethoven's Sonata; Michele crossing the gym, accompanied by strange, non-diegetic sounds. These are particularly interesting to create some uncertainty and to stimulate the spectator's imagination).

Empathic music – the music which is in harmony with the scene's ambience (Chion, 2006) (for example, when Gerry understands that he will not be able to save himself, we hear Arvo Pärt's music). Anempathic is the music that shows indifference to the presence of projected images (like the Beethoven's Sonata which accompanies Nathan, walking to meet his girlfriend).

Acousmatization / de-acousmatization – in the movies, a sound from a hidden source (therefore acousmatic⁷ sound), can produce powerful effects on our perception (in *Last Days* the “concrète” sonorities, based on clock sounds, lead us to think about musician's actions); Out of field – when we have an element of the story which is not visible in the frame, but we know that it exists in the scene. *Saraband* has an interesting example, when the music “on the air” – the grandfather presses the play button, to listen to a CD – obtains a double, “ambidiegetic” quality (Morris 2004), because of its position sometimes out of the frame. This new term conveys an ambivalence in sound: it is originally diegetic music but, as the volume remains unchanged even when we leave the room, gets to feel like non diegetic music, capable to influence the young woman (the granddaughter).

Sound Continuum (Deleuze, 1989) and partition sonore (Fano, 1993) – both concepts are pointing out a global idea of sound, a “layer” formed by elements ranging from the most figurative to the most abstract ones, in counterpoint to the visual layer, that is also shaped around this variety of elements.

Musical time

If, as an “exercise”, we inform a spectator who doesn't know the film *Elephant* that the slow movement of the “Moonlight Sonata” is presented in its entirety – in a non-diegetic way – he could eventually think that in a certain part of the story (1) there will be

⁷ The term acousmatic remounts to the Ancient Greece, when Pythagoras gave its lessons hiding behind a curtain – the acousmatic curtain – with the aim of not distracting his disciples with visual elements: they should concentrate only on the sonic, verbal teachings.

a moment of nocturnal setting, of meditative nature; (2) this music is associated with some person or situation, like some kind of oddly long *leitmotiv*; (3) this Beethoven's music, through its kinetic qualities and/or marked punctuations will allow to link some of the sounding elements with the visual, narrative ones.

Although, how could we guess that this musical oeuvre accompanies, in *Elephant*, the unimportant walking of an adolescent, in a normal high school day, going to meet his girlfriend? This anempathic logic (Chion, 1990), produced by a cultural "dissonance" – a typical teenager, from an American school, sporty boy, walking to the sound of the non-diegetic Beethoven –, creates in spectator's mind an effect of impossibility. We seek explanations for the audiovisual dissonance present in this sequence shot. And if it is not in the visual that we find the answers, given that Nathan just keeps walking, and the camera just keeps following him⁸, it is from the music – and we are offered the time to ear it all – that we receive the "added value" (Chion, 1995) capable of giving signification to what would have a mere documental nature, if it were only images (see Appendix B).

And what type of information does music offers to us? What it "says" to us depends on the images we see. According to Meyer only with references to the extra-musical world is it capable of having a meaning? (Meyer, 1956). Or can it, *per se*, mean something? We believe so and also that music can be much more than a powerful factor to add to the image. If we, for instance, take Beethoven's Sonata we can persistently find the modalities of "will" and "must". The former is used in rhythmic features and both in structural aspects, through modulations. The "musical fight" against an established order (rhythm and tonality), which an equivalent is not found in the mentioned images, projects us on a possible inner mood of the character; perhaps we will try to guess what important action is Nathan about to execute. But, as this last hypothesis – music anticipating what will happen in the narrative – doesn't really confirm, and as the fact of having a clear ternary structure (ABA) in the music doesn't possess any visual parallel, makes us notice, contrasting to the time of the images, a mythical time, in the sense that it can subjugate us to a "cyclical-temporal movement" (Lotman, 1979, cited by Brown, 1994) which will be a feature of this film. In fact, besides this music in analysis, also the piece "Für Elise" reappears, at the end of the movie, as if nothing had happen (in a myth there is no evolution but a cyclical return); a set of purely visual elements (for instance

⁸ One of the many tracking shots existent in all the Trilogy; the first example in *Elephant*.

the circular panoramic) are treated as “refrains” taking their function; several characters are introduced in order to (re)represent the same temporal moment. All together, along with other elements like the film’s ternary structure (High School – Home – High School), are tips that makes us feel part of this “musical myth” and part of a scholar context portrayed, many times in *Elephant*, in a documental way.

Music and Space(s)

Gus Van Sant’s Trilogy films introduce a “temporal space” which allows “to develop musical ideas”, an uncommon feature in cinema (Brown, 1994). The three movies rise in this availability to welcome varied music and to confer them an “untouchable” status. Strongly rooted on the notion of time we meet the construction of the following four spaces:

Interior

Among the three, *Gerry* is the film which shows, right away from the beginning, a more suitable diegetic music, capable of making us feel by anticipation how the story will unfold. Immediately in the start, with the music “Spiegel im Spiegel” by Arvo Pärt, a piano and a violin introduce us the two silent Gerrys. They are the protagonists of a movie that will be a long duet. The metonymy that we can feel along the movie, through the tips growing from the instruments characteristics, is not new in the cinema (Brown, 1994). If a strong sense of making a vector pointing a future (Chion, 1995) could be felt in the modality of “must”, as pointed out in Beethoven’s music, now we have a music that makes us feel the UST “in suspension”. This UST aims to an ordinary presence in the world that surrounds us, empty from any complications that would go besides how to get to the next game level⁹.

But, at a certain moment of the movie, the music “Für Alina”, which does not evolve harmonically and has hesitating rhythms, producing the USTs “in fluctuation” and “weight”, tells us that that the two boys are running out of time. We are the first to know this and then it is a close shot on Matt Damon what seems to insert the perception that they are really doomed to die, in the character’s mind (see Appendix B). It was with

⁹ Here we are thinking on the talk about a computer game, near the bonfire, at movie’s first night.

expectation that we, spectators, waited for this disclosure, when at the precedent moment we had a counterpoint with visual elements spinning around of two still self-confident Gerrys. A certain implausibility related to the moment of “discovery” – how did they took so long to find out that they were in a so great trouble? – confers to narration the crystalline characteristic attributed by Gilles Deleuze to modern cinema. So, it’s on this conscience state that Matt Damon’s mind lives the anguish that Part’s music projects in it (preceding the shot full of electronic sonorities that will mark the empty and desolated landscape – also interior – placed before the dramatic moment in the two characters’ path. The aforementioned conscience returns at the end of the movie and manifests itself, through the musical repetition, as a return to that anguish state and as an expression of culpability that we know, from the music, will last forever.

The following example presents an opposite case, concerning the revelation of a state of mind, first in the character, and then, surprisingly, in the audience, through the power of acousmatization. In *Last Days*, there is a moment when we have a strong feeling of what is going on inside the musician’s head, even if our perspective is from outside the house and he is inside the studio, which we peep through the opened windows. Our point of view slowly backs away from the house (with a long dolly shot), but our ears continues to focus on the sounds that he produces and seem to be what fills is mind at that moment. Although we see who makes the movements which explain the sounds that – even so, strangely – are maintained in loop, we have a strong evolution towards a feeling of non-diegetic, which creates the deduction that all sounds are from inside the character’s mind. Accordingly, our point of listening (theoretically in backward movement, joining the point of view) is functioning like when we listen to non-diegetic music, that is, indifferent to distances and dislocations present on the visual *diegesis*.

Exterior

In *Elephant* we can say that sound makes us enter inside the characters mind, on two occasions. The first is when Alex, at the canteen, puts his hands on his head, while the sound has a *crescendo*. The second moment is when Elias (the young photographer), in close shot, walks to the sound of a mixture of jazz and electronic sonorities; these sounds are interrupted when he must compliment someone he knows in the corridors (then we ear again environment sounds). At this point camera withdraws to pursuit position. In both cases, besides musical structures as we normally conceive it,

we have an enlargement of the soundtrack concept to an all-including “sound continuum” (Deleuze, 1989). It is on this *continuum* that we should understand the clear – “musical” – opposition between the sounds from inside and outside the characters, in these last examples extracted from *Elephant*. The inside sounds possess a clear musical function that can be categorized, if we try to analyse it through the USTs, as “distension” (Alex’s example) and as “in fluctuation” (Elias’).

Hildegard Westerkamp¹⁰ says that her sounds allow offering a feeling of alienation to how we perceive the characters. This is presented through an interior desolated wandering, parallel to the walk on the high school corridors (*Elephant*) or on the forest (*Last Days*) (Jordan, 2007). Her soundscapes, presented as non-diegetic music (together with other diegetic altered sounds) strongly emphasise the modalities of “being”¹¹ and “can not” – run away from the fatal destiny. All this sonic elements “arrest” the characters in a spatio-temporal world on which they don’t have the power to intervene.

The music / sound can attribute a “spatial signature” (Altman, cited by Chion, 1990) to the images we see. This signature is subjectively characterized – each spectator does his reading – but objectively chosen on montage: if the “territory-sound” (Chion’s term for physical space) is easily recognized, more strongly it evokes memories in us (high school life, for the just mentioned case). In *Gerry* we have an “extra-planet” space, thanks to the electric sounds mentioned before (on an intertextual tone?). In *Last Days* what sounded like a territory-sound feature – a pendulum clock giving the hours – weirdly starts to be converted (like “musique concrète”) into something strange to us (see Appendix B). Is it synonymous of a threatening situation?

In *Last Days*, a character triggers a Bob Dylan’s music on a vinyl player. When he leaves the room, the music suffers a loss of intensity and other normal sonic changes which are typical when going away from the sound source: the diegetic quality remains; the character doesn’t win the “mythical” strength that the grandfather in *Saraband’s* example had won. Bob Dylan’s music just served – along with defining the character’s triviality – to present a significant (Metz, 1968) which let us define that boy as a member of an imaginary community, another possible “space”.

¹⁰ She is the author of the soundscapes used in *Elephant* (and also in *Last Days*)

¹¹ We must also recall the images’ documental characteristics.

Transcendent

The musical oeuvres chosen to end each one of the three movies give us a strong impression of transcendent space: Gerry (Matt Damon's) gets restrained at some kind of purgatory, a never ending judgement of his terrible action; *Elephant*, with a cold and distant "Für Elise" seems to reveal a *deus ex machina* which emerges at the end to remember his paradoxical power of no intervention; the 15th century music in *Last Days* sounds like victory, freedom, going with the single overlapping of all the Trilogy, showing the soul, liberated from the musician's body.

Through out the Trilogy movies we have "ghost" sonorities (from where?); but also some images do not establish themselves as something real. As an example, in *Elephant*, in the long tracking shots, we don't hear the steps, so it doesn't sound real (is it not about the present moment?). Through this effort of keeping a constant counterpoint between sound and image, Van Sant allows both ghost-like (Chion, 1995) layers to keep floating and never reaching a congruent state.

A strong indexical feature is given to us, in *Last Days*, by the bells and liturgical chants that we hear – but can't say they come from the out-of-field, because there is no such sound source near the house. These sounds make us consider some kind of Divine Will, which guides what happens to the character, and at last will lead to the soul separating from the body, as already mentioned. This choice, in a homage tone to Kurt Cobain, goes far beyond one of the Trilogy's common traces: "the disenfranchising of sound from conventional relationships to the cinematic image as a foundation for exploring the cultural environment of disenfranchised youth"¹².

Surface

Still mentioning Hildegard Westerkamp's soundscapes, as also most part of the sound events present on the Death Trilogy, Randolph Jordan comments how a surface is formed by default of an coherent understanding of spaces given to us by images. The realism that the sound can offer to the Cinema, promotes a visible action which, accordingly to Bresson, bewitches what in this case is a clear action between two

¹² JORDAN, Randolph: "The Work of Hildegard Westerkamp in the Films of Gus Van Sant: An Interview with the Soundscape Composer", in *Offscreen* 11:8-9; 2007; p.1

surfaces: sonic and visual. In order to stimulate the spectator's imagination, Van Sant offers the necessary guidelines, essential to the enjoyment, through our senses, of this dichotomy. What is constructed is an artistic totality which goes much beyond a mere (eventual) storytelling.

In this offering, the movie itself may become a pure sensorial surface, in detriment of any (even smallest) narrative element. For instance, in *Gerry*, it is interesting to notice how Van Sant appeals to easily identifiable sounds (the sound of feet, from the two Gerrys walking) to create a "music" where the synchronizing and desynchronizing of their steps resembles repetitive minimal music, like those from the American composer Steve Reich. As we never see their feet we can perceive it as an interesting example of acousmatic music.

Arts of time: a conclusion

It is a fact that the three movies' plot can be told in one or two sentences. From a director's point of view this can be considered a good feature because it allows him to focus on elements which we believe that are truly "cinematic": those elements that regulate temporal duration organization— a vital aspect in music and cinema, according to Michel Fano —, in the visual and sonic layers. It is frequently proposed that the viewer should build his own perception: several elements within Van Sant's movies are offered in an ambiguous (impossibly obvious) way, concerning the relation between what we see and what we hear. Harry Savides, the "Trilogy's" cinematographer, presents the fixed frames and the absence of an empathic music as two examples of how the director wants to consider spectator's imagination.

The spaces proposed along this text, together with what we believe are the respective musical aspects, resulted from an affirmation of two temporally organized layers. Each layer has its own significance process, producing together much more than the Hegelian perspective emphasized on the introduction. We can argue that the two layers are similar in their possibility of using the same wide-ranging group of elements: for each layer the director may select between sound and/or visual icons, indexes, symbols, movements... Gilles Mouëllic tries to find direct correspondences between musical and visual perception when he, for instance, affirms that indoors shot *versus* country shot is parallel to a "jump" into a distant tonality. Van Sant seems to comment

that when he shows much more levels of images movement and much more music than the tonal and/or instrumental one.

The search for semantic value – for instance, through the UST – present on each senses' intrinsic processes, releases a new discussion on how film directors use their visual and sonic materials; and also on how they articulate these elements with the usually existent narrative contexts. However, even though we could find similar tools for the analysis of both worlds (image and sound), in our opinion it will always exist a clear frontier between what for some are the cinema's apollonian and Dionysian facets. Moreover, it seems greatly plausible that music may, in fact, always work as the absolute (temporal) out-of-field. However, we must pay attention to the usual way of think about narrative because it may not always have a pertinent applicability.

APPENDIX A

modalities and UST

Ex. 1a – From Beethoven’s “Moonlight Sonata”. The **modalities** of “doing” and “will” are present through the four against three rhythm and through the early modulation to the relative.

Ex. 1b – Altered version. Without the four against three and without the modulation we have a **modality** of “being”. “Will” is no longer present.

Ex. 2 – Two different **USTs** found: “Which Advances” and “Distension” (for semantic description on each **UST**, check LabMIM webpage). The modality of “must” – resolve to tonic – is affirmed by the pedal note and by the dim. 7th chords.

APPENDIX B

Some spaces examples



Music as Mythical Time

Anempathic Music - Nathan walking to meet his girlfriend, by the sound of Beethoven's Moonlight Sonata (Gus Van Sant's *Elephant*)



Interior Space

Empathic music and some visual elements (close shot and out of focus background) combined to convey Gerry's inner thoughts (Gus Van Sant's *Gerry*)



Exterior Space

Territory-sound ("acousmatic" clock) treated like "musique concrete", suggesting a menacing situation (Gus Van Sant's *Last Days*)

REFERENCES

Les Unités sémiotiques temporelles. Éléments nouveaux d'analyse musicale, Ed. Eska, Paris, 1996 (ouvrage collectif : M. Formosa, M. Frémot, F. Delalande, P. Gobin, J. Mandelbrojt, E. Pedler), with CD

BERGMAN, Ingmar (2005). *Saraband*. Lisboa: Atalanta Filmes (DVD) (97min): Colour. Sound,

BIANCO, Noëlle (1993). *Michel Fano*. Interview. <http://www.crdp-lyon.cndp.fr/c/c4/articles/fano.pdf> (consulted on 20/01/08)

BRESSON, Robert (1975). *Notes sur le cinématographe*. Paris: Gallimard

BROWN, Royal S. (1994). *Overtones and Undertones. Reading Film Music*. L.A.: University of California Press

CHION, Michel (1990). *L'Audiovision*. Paris: Éditions Nathan

CHION, Michel (1995). *La musique au cinéma*. Paris: Fayard

CHION, Michel (2006). "Audio-Vision Et Acoulogie".

http://www.michelchion.com/v1/index.php?option=com_content&task=view&id=45&Itemid=60 (consulted on 10/03/08)

DELEUZE, Gilles (1989). *Cinema 2: the time-image*. London: The Athlone Press

JORDAN, R. OFFSCREEN (2007). "The Work of Hildegard Westerkamp in the Films of Gus Van Sant: An Interview with the Soundscape Composer". *Offscreen* 11(8-9); pp. 1-17

(available at: http://www.offscreen.com/biblio/pages/essays/jordan_westerkamp)

HOLBROOK, Morris B. (2004). "Ambi-diegetic music in films as a product design-and-placement strategy: the Sweet Smell of Success". *Marketing Theory* 4(3); pp. 171-185

LABORATOIRE MUSIQUE ET INFORMATIQUE DE MARSEILLE. *Liste des 19 UST*. <http://www.labo-mim.org/index.php?2007/10/26/28-liste-des-19-ust> (consulted on 05/03/2008)

MEYER, Leonard B. (1956). *Emotion and Meaning in Music*. Chicago: The University of Chicago Press

METZ, Christian (1968). Propositions méthodologiques pour l'analyse du film. *Social Science Information*, 7(4): 107-119

MONELLE, R. (2005). "Musical uniqueness as a function of the text". In *Applied Semiotics/Sémiotique appliquée*, ed. Pascal G. Michelucci & Peter G. Martenson; no. 4: 'Semiotics of Music/Sémiotique musicale', University of Toronto, 2005, pp.49-68

MOUËLLIC, Gilles (2003). *La musique de film. Pour écouter le cinéma*. Paris: Éditions Cahiers du Cinéma

PENNYCOOK, Bruce (2008). *Sound Design for Video Games and Film workshop*. Lisboa, FCSH-UNL, 16-27 June 2008.

SANT, Gus Van (real.) (2002). *Gerry*. Lisboa: Lusomundo (DVD) (99 min): Colour. Sound

SANT, Gus Van (real.) (2003). *Elephant*. Lisboa: Atalanta Filmes (DVD) (79min): Colour. Sound

SANT, Gus Van (real.) (2005). *Last Days – Últimos Dias*. Lisboa: Atalanta Filmes (DVD) (97min): Colour. Sound,

TARASTI, Eero. (1995). *Musical signification: essays in the semiotic theory and analysis of music*. Berlin: Mouton de Gruyter