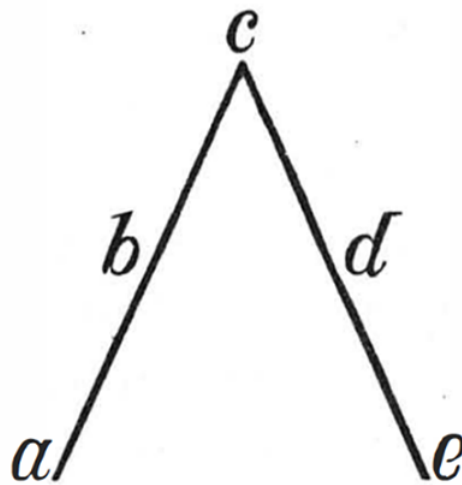


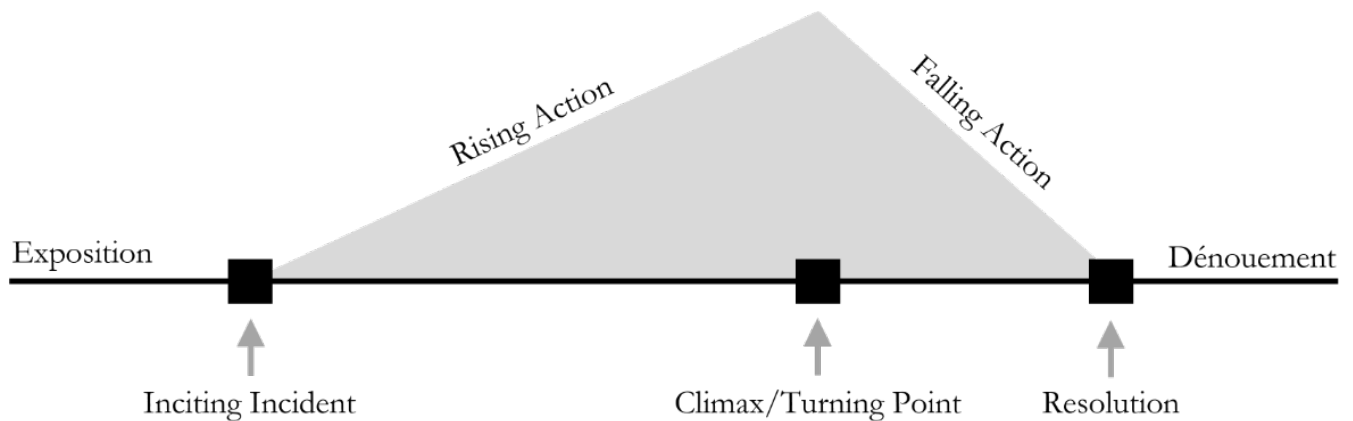
MTO 29.1 Examples: Jarvis, Prioritizing Narrative Structure in Large-Scale Film-Music Analysis

(Note: audio, video, and other interactive examples are only available online)
<https://www.mtosmt.org/issues/mto.23.29.1/mto.23.29.1.jarvis.php>

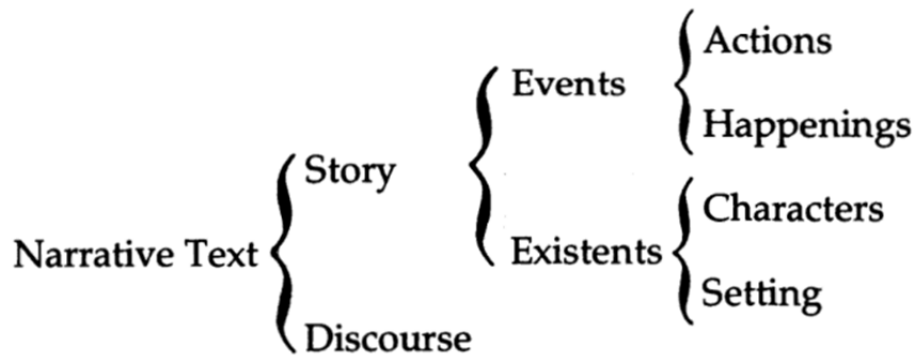
Example 1. Freytag's original graphic representation of dramatic structure (1863)



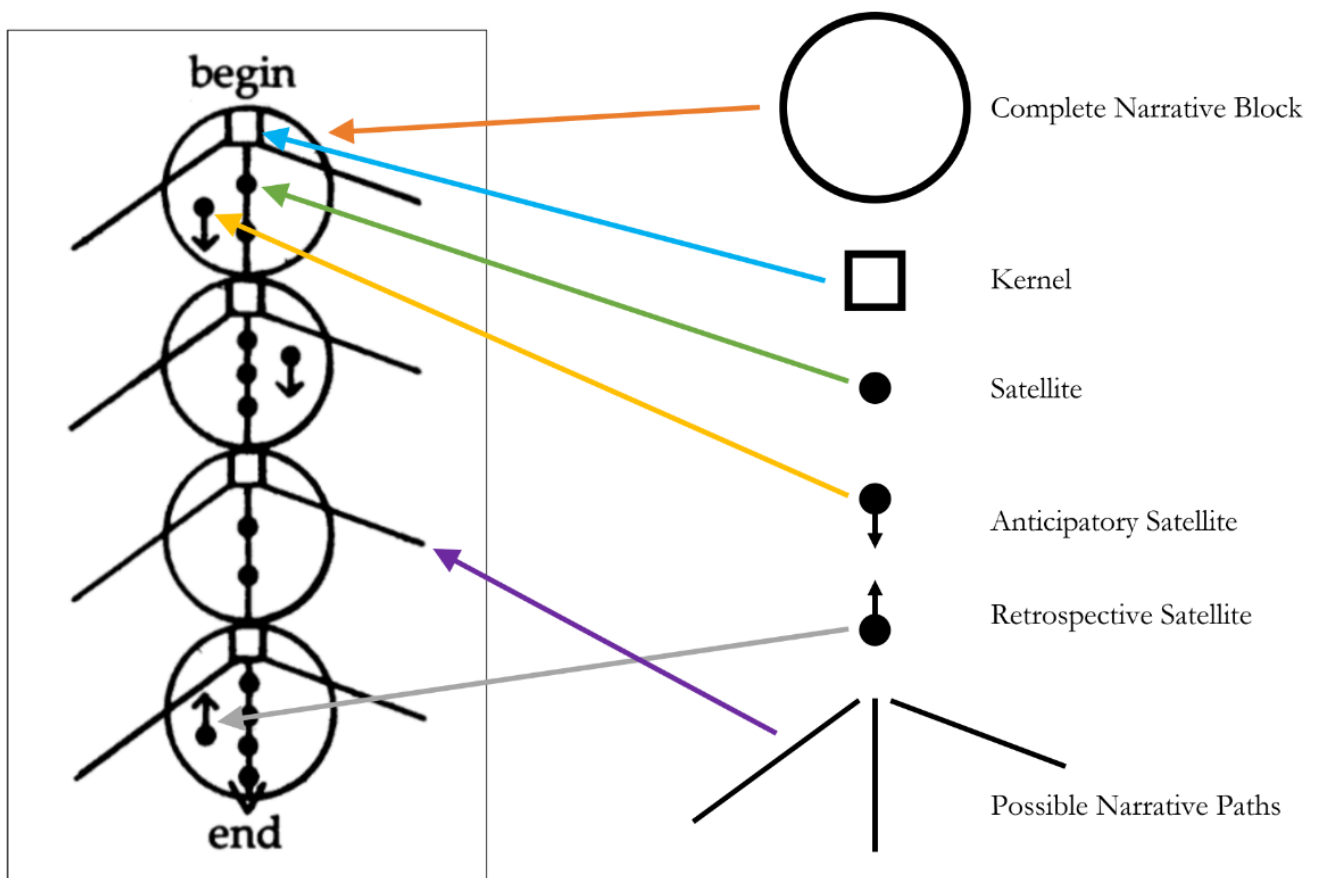
Example 2. Version of Freytag's pyramid used for NDS diagrams



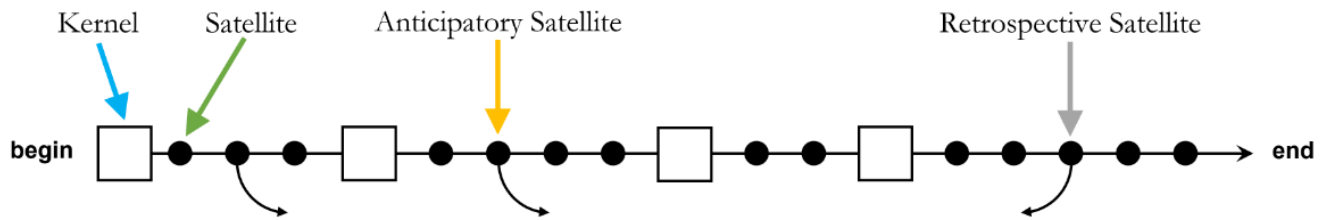
Example 3. Chatman's hierarchical conception of story






Example 4. Chatman's original illustration of kernels and satellites (left) with explanatory key and arrows added



Example 5. Adaptation of Chatman’s original illustration for NDS diagrams



Example 6. Summary of changes to Chatman’s graphic representation

Seven Changes to Chatman’s Graphic Representation	
1	Orientation is now horizontal (time shown on the X axis)
2	“Narrative Blocks” are removed completely (they were never defined)
3	Hypothetical Paths are removed (no music down hypothetical paths)
4	Anticipatory and Retrospective satellites are now attached to primary narrative line
5	Additional satellite variant added: Element of Setting satellite - Symbol 
6	Additional satellite variant added: Character Development satellite - Symbol 
7	Freytag’s Pyramid is combined with Chatman’s kernels and satellites creating super kernels - Symbol 

Example 7. Detailed synopsis of *Barton Fink*

Set in 1941, Barton Fink is Jewish playwright from New York whose most recent work, *Bare Ruined Choirs*, has been ruled a success by critics and audiences alike. He, however, feels the play is “merely adequate” and dreams of creating a work that truly captures something real about the experience of the “common man.” His agent, Garland Stanford, alerts him to a job offer in Hollywood as a screenwriter for Capitol Pictures. Though initially insulted by the notion of working in Hollywood, Barton accepts in hopes of making a difference with a much larger audience.




To live modestly in Los Angeles, or at least to avoid what he perceives as the distasteful Hollywoodesque characteristics of southern California, Barton takes up indefinite residence at the Earle, a rundown hotel suspiciously absent of guests other than Barton and his next-door neighbor Charlie Meadows. Though inexperienced with film and screenwriting, his new boss, Jack Lipnick, believes Barton will easily make the transition and assigns him a script for a wrestling picture starring well-known actor Wallace Beery.

Barton’s progress with the script is obstructed by an unshakeable case of writer’s block. His writing attempts are thwarted by unexpected interruptions mostly from Charlie and his other, off-screen neighbors. Barton and Charlie’s initial introduction is a confrontational affair because they only meet after Barton calls the front desk to complain about the noise Charlie is making next door (laughing and possibly crying). This is Barton’s failed attempt at silencing Charlie without having to personally confront him. After being hushed by hotel staff, Charlie confronts Barton about the complaint. He appears to forgive Barton and afterwards they develop what, at first, seems to be a healthy and mutually beneficial friendship. However, Charlie’s constant interruptions thwart Barton’s attempts at writing. This causes Barton’s stress level to rise as he becomes increasingly overwhelmed by his inability to produce.









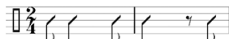
Barton eventually approaches well-known novelist W. P. Mayhew for assistance but Mayhew's apathy for Hollywood and rampant alcoholism renders him a useless resource. Facing the impending deadline of meeting with Lipnick, Barton, instead, turns to Mayhew's assistant and lover, Audrey Taylor, and calls upon her in a moment of panic for help. She visits his room and confesses she authored Mayhew's recent works and the two engage in sex instead of writing. Barton awakens and is shocked to find that Audrey has been murdered in his bed while he slept. After a brief emotional breakdown, Charlie offers to help and "takes care of" Audrey's bloody corpse.

Completely shaken by Audrey's puzzling murder and his complete lack of writing progress, Barton buys time by convincing Lipnick that sharing his current progress could destroy his conception of the work before having time to perfectly articulate it. Meanwhile, Charlie travels to New York for vague reasons relating to his insurance job, further saddening Barton who will now be without his only friend. Notably, Charlie leaves Barton with a box supposedly containing "everything that's important to a guy." Bad news continues when two detectives reveal "Charlie" is actually a wanted murderer by the name of Karl "Madman" Mundt. The detectives suspect Charlie murdered and decapitated Audrey. After Barton learns of Charlie's lies, he inspects and shakes Charlie's box which sounds like it only contains one large object (possibly Audrey's head). At the height of Barton's mounting pressure, he finally summons the creative energy required to write and finish his script in a single, passionate effort. Barton celebrates his victory as a writer by attending a USO dance where he somehow initiates a fistfight between the army and navy. He returns home to find the detectives have broken into his room, seen his blood-stained mattress, and read his recently completed script. They accuse him of being Charlie's accomplice, handcuff him to his bed, and confront Charlie who has returned and now stands in the hallway. Charlie's return is accompanied by a heat increase at the hotel that eventually sets the walls of the hallway ablaze as he runs down its length to shoot the detectives. Charlie then finally confronts Barton about never listening to him and admonishes him for coming into his home (the Earle) and complaining about noise. Charlie, once again, forgives him easily and frees him from the handcuffs. Before returning to his own room, Charlie implies he may have killed Barton's family while on his business trip. Dismayed and defeated, Barton slowly exits the flame-ridden hallway of the hotel carrying his completed manuscript and Charlie's box. In the penultimate scene, Barton's script is rejected by Lipnick who tells him his work will never be published nor will he be released from his contract until he starts writing works that appeal to Capitol Pictures' target audience. The final scene involves Barton walking along a sunny beach, in his brown suit, with only Charlie's box in hand. A woman, resembling the woman in an image that hung above his desk, interacts with him briefly. Barton expresses his ignorance of both the box's contents and owner and the film ends with her turning to face the beach while striking the same pose as the woman in the image above Barton's desk.

Example 14. Burwell's three distinct compositional styles




Style	Features	Function	Locations	Examples	Representation
Stable Tonal	Full or partial presentations of a main theme. No major modifications to proportion, harmony, or rhythm. Changes in scoring are common.	Mood establishment for main characters and locations without major confrontations. Establishes a single affect and avoids altering the listener's emotional state once established.	Opening credits, ending credits, main character introductions, and location establishing shots.	<i>Barton Fink</i> , "Opening Credits" <i>Fargo</i> , "Most are Dead" <i>Miller's Crossing</i> , "A Man and His Hat"	Solid fill, no border 
Dramatic Tonal	Tonal with ambiguity and drama derived from things like emphasis on dissonant embellishing tones, irregular pauses, and increasing dynamic levels.	For manipulation of the audience's emotional responses while the cue/scene progresses.	If motives from the film's main themes are included, they typically highlight events crucial to its Narrative/Dramatic Structure. When those motives are absent, they are used to amplify dramatic—typically violent—scenarios.	Includes motives from main themes • <i>Barton Fink</i> , "Barton in Shock" • <i>Fargo</i> , "Woodchipper" • <i>Miller's Crossing</i> , "What Heart?" No motives from main themes • <i>Barton Fink</i> , "The Box (part 1b)" • <i>Fargo</i> , "She's Gone"	Gray background, no border. If motives from main themes are included, the center is colored to match that theme. 
Unstable	Mixture of unstable, tonal, and non-tonal elements often with extended instrumental techniques and electronic manipulation.	Used to parallel and strengthen scenes of an intensely negative nature.	Found in scenes involving extreme violence resulting in pain or death. Typically none of the characters in the scene benefit from its consequences.	<i>Fargo</i> , "Trooper Part 2" <i>Fargo</i> , "Forced Entry" <i>Miller's Crossing</i> , "Nightmare in the Trophy Room" (no examples in <i>Barton Fink</i>)	Gray background with dotted border. If motives from main themes are included, the center is colored to match that theme. 



Example 15. List of the thirteen motives found in the complete form of Barton's version of the main theme

<u>Instrument</u>	<u>Motives: Names and Notation</u>
Glockenspiel	<p>Repeated Glockenspiel Attacks</p>  <p>Continues throughout cues, though often with occasional absences</p>
Violins	<p>Slow String Theme (3̂-4̂-3̂-2̂-1̂)</p> 
Tubular Bells	<p>Tubular Bell Attacks</p> <p>Timbral motive that occurs as single attacks on the beat with multiple measures between individual attacks</p>
Double Bass	<p>Descending Pizzicato Bass (1̂-3̂-2̂-1̂-1̂-7̂-1̂6̂-1̂6̂-5̂-1̂)</p> 
Piano	<p>Piano Motive</p> 
Cymbalom	<p>Cymbalom Motive</p> <p>Timbral motive that doubles the Piano Motive (uses tremolondo articulation instead of repeated attacks)</p>
Low Strings and Low Brass	<p>Stack of fifths (G-D-A, also occurs with F-C-G)</p> 
Violins	<p>Alternating Dyad Sextuplets</p>  <p>(This ending is often altered or missing)</p>
Violins	<p>Ascending String Motive (1-3-4-5)</p> 
Strings and/or Brass	<p>String and/or Brass Swells</p> <p>Timbral motive that involves the dynamic swelling of single pitch classes by either the strings, brass, or both.</p>
Trumpet	<p>Muted Trumpet Line</p> 
Unidentified)	<p>Slow Descending Glissando</p> <p>Timbral motive that involves a very slow and quiet descending glissando. The means of production have not been identified.</p>
Unpitched Percussion	<p>Repeating Percussive Line</p> 

Example 16. The motivic content of the eight instances of Barton's version of the main theme

Stages of Thematic Completion

-  Stage One (In Progress)
-  Stage Two (Nearing
-  Stage Three (Complete)


















































-  Partial Version
-  Regular Version

Cue Details							
"Waves-Opening Typewriter"	"Interruption #2"	"Interruption #3"	"Big Shoes"	"Interruption #5"	"Love Theme from Barton Fink"	"Typing Montage"	"Barton in Flames"
8	14	20	24	26	31	47	55
1	2	3	4	5	7	15	17









Cue Name

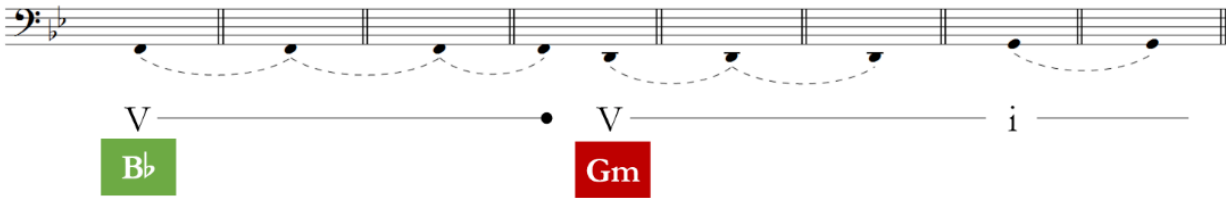
Event No.

Cue No.

Motives	Repeated Glockenspiel Attacks									
	Slow String Theme (5̂-4̂-3̂-2̂-1̂)									
	Tubular Bell Attacks									
	Descending Pizzicato Bass (1̂-3̂-2̂-1̂-↓7̂-↑6̂-↓6̂-5̂-1̂)									
	Piano Motive									
	Cimbalom (Reduced Version of Piano Motive)									
	Rising Fifths (G-D-A or F-C-G)									
	Alternating Dyad Sextuplets (Strings)									
	Ascending String Motive (1̂-3̂-4̂-5̂)									
	String and/or Brass Swells									
	Muted Trumpet Line									
	Slow Descending Glissando (Strings?)									
	Repeating Percussive Line									

Example 17. Harmonic summary of all eight cues involved in the large-scale modulation from B \flat major to G minor in Barton's version of the main theme

Event no:	8	14	20	24	26	31	47	55
								
Cue no:	1	2	3	4	5	7	15	17

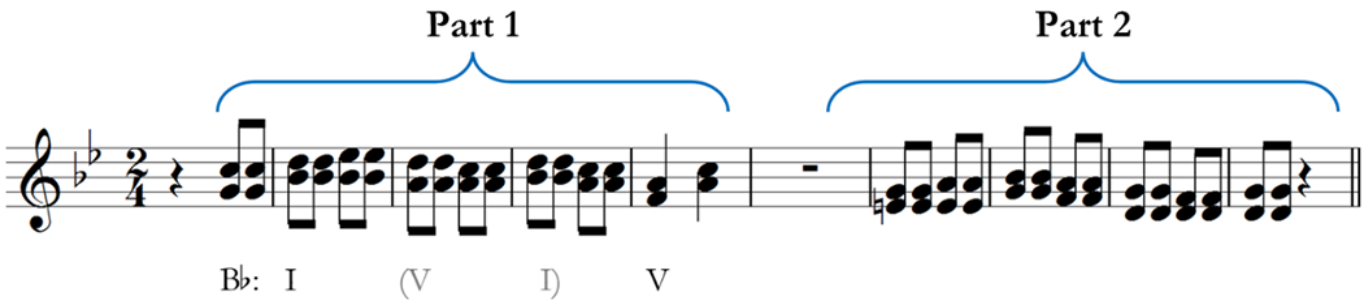


V ————— V ————— i —————

B \flat **Gm**

Suggests future Success ✗ **Suggests future Failure** ✓ **Failure Confirmed**

Example 19. Piano Motive with basic B \flat -major harmonization of Part 1



Part 1 **Part 2**

B \flat : I (V I) V

Example 20. Comparison of the initial and complete forms of the Piano Motive

Initial form of Piano Motive with implied bassline (implies **B \flat major**)

Pitch invariance between the **B \flat -major** and **G-minor** harmonizations

Complete form of Piano Motive with actual bassline (confirms **G minor**)

Omitted bass notes

Remaining bass line that confirms **G minor** as real key

Example 21. Cue 2 "Interruption #2"

Glockenspiel

Violin I

Violin II

Tuba

Double Bass

Bass Drum

Sound Design

First appearance of "Piano Motive" Part 1 (partial)

Dramatic swell on F and C creates dramatic, half-cadential gesture in **B \flat**

Crashing Waves Wallpaper Peeling

Mosquito buzzing in room

B \flat major: V — (Abrupt shift to **F \sharp minor**)

Example 22. Cue 3 "Interruption #3"

Flute

Violin

Piano

Double Bass

Trumpet

Tuba

8^{va}

8^{va}

All sustaining parts crescendo to *fortissimo*

Dramatic swell on F and C creates another dramatic, half-cadential gesture in B \flat

First *complete* appearance of "Piano Motive" Part 1

pizz.

B \flat major: V

Example 23. Cue 1 "Waves-Opening Typewriter"

Glockenspiel

Violin *ppp*

Unpitched Percussion

Waves

Seagulls

Mosquito

Sound Design Swell

First appearance of Repeated Glockenspiel Attacks & Slow String Theme (Partial – only 5)

Low percussive hits

B \flat major: V _____

Example 24. Cue 4 "Big Shoes"

Horn in F

Tuba

Timpani

Chimes

Piano

Violin

Cello

Double Bass

Indistinct sound swells and diminishes here (like bowed vibraphone)

Resonance continues until next string entrance (possibly from bells)

Piano Motive part 1

1st appearance of Piano Motive Part 2

Slow String Theme – first appearance in minor. Missing initial 5 (D)

First dramatic, half-cadential gesture in the minor key

B \flat major → G minor

V⁶-(5?)

Example 25. Voice-leading sketch of the repeated authentic cadences in Barton's version of the main theme (Cue 15, "Writing Montage," Event 47)

Gm: i III VII VI v i

Repeating harmonic progression (quasi-lament bass)

Repeated Authentic Cadences

Example 26. Cue 15 "Typing Montage"

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Glockenspiel, Percussion, Brass, Cymbal, Piano, Violin, and Double Bass. The key signature is G minor (two flats) and the time signature is 3/4. The score includes several annotations: '8^{va}' above the Glockenspiel staff; 'tubular bell' and 'unpitched metallic percussion' with corresponding icons in the Percussion staff; 'tubular bell' with an icon in the Brass staff; 'Stack of Fifths motive' with a blue bracket over a sequence of chords in the Brass staff; 'Full, repeating Piano Motive' and 'tremolo' with a blue bracket over the piano part; 'Full version of Slow String Theme' with a blue arrow pointing to the violin part; and 'pizz.' and 'i' (pizzicato) markings in the Double Bass staff. Three blue arrows originate from the 'i' markings in the Double Bass staff and point towards the explanatory text below.

G minor with repeated tonic resolutions instead of dramatic, half-cadential gestures