In his Introduction, Philip Hayward (Macquarie University) points to the John Carpenter film *Halloween* as one of the turning points in horror and terror film music. He observes that Carpenter himself felt the movie was saved by its music’s “capacity to create tension and shock” (p. 2). Hayward also argues that because of its music track, *Halloween* (1978) refreshed pre-existing music conventions of the genre (spawning the slasher era) with its use of visual surprise and quick edits combined with aural stingers. Throughout his Introduction, Hayward shows a command of both film and film music, including excellent discussions of early or proto horror cinema issues, such as the use of music cues throughout the silent era to produce named effects such as *ghostly*, *strange*, *grotesque*, and/or *storm music*. He carries this discussion into the synched sound period of film which began in 1929, noting the later effects caused by the growth of the Hollywood studio system (which led to the creation of original scores), the emergence of composers like Franz Waxman and Max Steiner, and the influence of films such as James Whale’s *The Bride of Frankenstein* (1935). Overall, Hayward’s Introduction deals with both the musical conventions of horror and terror film. He also explores their range of articulation—an apt description of the entire collection.

Although the contributors to Hayward’s text are predominantly music scholars (including theorists, musicologists, and performers), five of the contributors hail from other disciplines, namely mass communication, film and media, and literature.
The diversity appeal, however, is in the subject areas chosen by the contributors, which range from benchmark horror, such as Hitchcock’s *Psycho* (1960), to recent films by Rob Zombie, including cult movies like Robin Hardy’s *The Wicker Man* (1973). In addition, each contributor takes a different approach to film music analysis. And it is just this breadth of film music analysis that makes Hayward’s text so much better than Neil Lerner’s *Music in the Horror Film*, as the latter offers very little actual film music analysis, a difference on which I will elaborate shortly.

Essays by James Wierzbicki and Scott Murphy quickly inform the reader that Hayward’s collection will offer both serious analyses and solid scholarship. Each pens an essay on the film that set the standard for horror and terror music, Alfred Hitchcock’s *Psycho*. In “Psycho—Analysis: Form and Function in Bernard Hermann’s Music for Hitchcock’s Masterpiece,” Wierzbicki shows some scholarly chops, relating the history of how music was ultimately incorporated into the film’s shower scene, admirably balancing several contradictory sources in the process. The gist of his essay, however, is a valuable analysis of the remainder of the music in *Psycho*, with emphasis on a convincing argument that music placement, combined with fade-to-black editing, divides the film into three distinct sections, which he titles “Marion,” “Arbogast,” and “Lila” (most scholars of the film divide it into two distinct sections). He notes the use of both music-free dialogue and dialogue-free music, as well as placement of musical cues (such as *temptation, madness, and/or violence*) that help achieve this tripartite effect. Murphy, in “An Audiovisual Foreshadowing in Psycho,” delineates the role of Saul Bass as title designer, namely his turning what is normally a throwaway portion of film into a visual that works in tandem with the film’s music to set the tone. Murphy identifies what he calls the “psycho-chord,” and illustrates (literally, as his contribution to the volume contains a liberal number of illustrative figures) how the title credits mirror the use of fixed and altered notes in the triad. He also applies his theories of the psycho-chord to other scenes of the film, such as when Marion drives up to the Bates Motel, arguing that the use of variations on the triad foreshadow the insanity that occurs once she meets Norman Bates.

Although his contribution reads more like an enumeration than an in-depth discussion (à la Wierzbicki and Murphy contributions), Michael Hanson, in “Sound and Music in Hammer’s Vampire Films,” examines the use of sound effects, source music, and scoring, and argues that Hammer films are the result of the evolution of the period of austerity in cinema which followed World War II. Focusing on five of the films, Hanson posits that the scores are effective despite their low budget, citing the use of high-profile composers, a full orchestra, the use of leitmotifs, and highly chromatic music as reasons. Both Kyoko Koizumi and Tony Mitchell offer a similar analysis, each examining a series of works by one composer or director/composer team, rather than a single film. In “Prog Rock, The Horror Film and Sonic Excess,” Mitchell discusses Dario Argento’s idiosyncratic use of experimental music, chants, nursery rhymes, and sonic excess, particularly his partnership with the Italian progressive heavy metal band Goblin in films like *Profondo Rossi* (1975) and *Suspiria* (1977). Of the latter film, Mitchell describes the first 20 minutes as filled with lurid, elaborate, complex, and creepy scoring. In “Creative Soundtrack Expression: Tôru Takemitsu’s Score for Kwaidan,” Koizumi examines the role of the one film in the composer’s œuvre (Masaki Kobayashi’s *Kwaidan* was released in 1964), arguing that it “allowed him free reign to create a range of unusual and inventive sound compositions,” by combining traditional Eastern concepts with the conventions of *musique concrète* (p. 75). Koizumi also takes a telescopic view, looking to the influence of Western music on Takemitsu, as well as vice versa (particularly the music of Howard Shore).

Hayward and Harry Minassian team up for a much needed foray into Australian horror, examining Greg Mclean’s film *Wolf Creek* (2005) in the essay “Terror in the Outback: Wolf Creek and Australian Horror Cinema.” Here, the two do justice to two often overlooked subgenres—Australian horror and extreme horror (films that owe their success to cruelty and gore, such as the films of Rob Zombie, or the *Hostel and Saw* series). Hayward and Minassian examine both the sound and music tracks of the film, with emphasis on how both contribute to the mood of terror felt by human characters who are systematically hunted down, tortured, and murdered in the isolation of the Outback, a place where truly no one can hear a scream. In another excellent analysis of a non-American subgenre of horror, Wierzbicki looks at “The Ghostly Noise of J-Horror.” Concentrating on benchmark films that were remade by Hollywood studios, such as Hideo Nakata’s *Ringu* (1998) and Takashi Shimizu’s *Ju-On* (2002), is an intelligent choice, given that most...
Americans will lack a fluency with lesser-known Japanese (or for that matter Korean) horror. Like all the contributions in Hayward’s text, Wierzbicki takes an eclectic approach to the subject matter, but brings all discussion back to an analysis of the film’s sound and music, noting its use of scraping sounds, as well as traditional Japanese instruments, all in order to create a ghostly atmosphere. Other essays in Hayward’s collection include Jon Fitzgerald and Hayward’s analysis of The Wicker Man, Mark Evans’ of William Friedkin’s The Exorcist (1973), Rebecca Coyle and Hayward’s of Tobe Hooper’s Texas Chainsaw Massacre (1974), Jeremy Barham’s of Stanley Kubrick’s The Shining (1980), Janet K. Halfyard’s of post-The Hunger vampire films, Lee Barron and Ian Inglis’ of the use of heavy metal music, Karen Collins’ of Clive Barker’s Hellraiser (1987), Rebecca Coyle’s of Daniel Myrick and Eduardo Sánchez’s The Blair Witch Project (1999), and Laura Wiebe Taylor’s of Rob Zombie films.

When it comes to actual nuts-and-bolts film music analysis, Lerner’s collection—for the most part—is a stark contrast to Hayward’s. On the very first page of Music in the Horror Film, the collection is described as “written for an interdisciplinary audience of students and scholars of music and film and media studies” (p. i). Lerner explains that the purpose of his collection of essays is to examine “the effects of music and its ability to provoke or intensify fear” (p. i). He cites as specific examples forthcoming discussions of elements like sudden stinger chords and shock effects by his specific examples forthcoming discussions of elements like sudden stinger chords and shock effects by his diverse contributors. This is certainly a laudable goal, for, as he notes in his Forword, there is a great need for more textual studies of genre film music, especially those that can be used in a multidisciplinary fashion, intended for a variety of graduate and undergraduate courses (p. vii); it is without a doubt an important goal, since, as he points out in his Preface, “music in a horror film, just as in any other cinematic genre, participates crucially in the creation of the film’s meaning” (p. x), and listening to horror film music, or as he calls it, listening to fear, is analogous to “listening with fear.” Here, the distinction drawn by Lerner is that in his model, viewers hear not only horror film music’s presence, but its potency. That being considered, the Lerner text fails to pass muster on Elm Street. King does a good job of chronicling the history of the scoring of The Exorcist, but makes an unconvincing argument that when music is used in this auditorily sparse film, it speaks about a crisis of masculinity, going so far as to argue that the song “Tubular Bells” illustrates Father Damien Karras’ sense of marginality and his lack of confidence in his belief (because, she posits, the song is minimalist, repetitive, and unsettling). She also argues that the use of The Allmann Brothers’ “Ramblin’ Man” illustrates Karras’ failure as a patriarch, bending the meaning of the lyrics a bit too much to be convincing. And like most of the essayists here, King provides little music analysis.

The text therefore fails to live up to its lofty goals, as exemplified in an otherwise admirable effort which kicks off the volume, by Julie Brown. Her “Carnival of Souls and the Organs of Horror” makes a convincing argument that the organ is an essential instrument in horror. Brown theorizes that the cult film is “haunted” by organ music, which emphasizes the film’s sexual psychology and alludes to the largeness or monumentality (immense sound) of the Gothic. She astutely references Edmund Burke’s idea of the sublime—that large objects invoke awe and terror—to make her point. Brown notes that the placement of the organ music also serves as a disorienting force for the audience. The downside of Brown’s essay is that it lacks actual music analysis. Another case in point is Stan Link’s “The Monster and the Music Box: Children and the Soundtrack of Horror.” In an essay that lacks technical specificity, Link discusses the ironic use of children in horror, but his choice of films seems arbitrary, and he digs wide rather than deep, so his ideas come across as rather surfacy, lacking any detailed music analysis. Both Joe Thompkins’ “Pop Goes the Horror Scene: Left Alone in The Last House on the Left” and Claire Sisco King’s “Ramblin’ Men and Piano Men: Crises of Music and Masculinity in The Exorcist” suffer from the same problems. Thompkins’ lack of music analysis is compounded by incomplete research. In discussing Wes Craven’s film, he writes that it is the first horror film whose entire score is folk rock or country bluegrass, completely missing the fact that Herschell Gordon Lewis’ 2000 Maniacs! (1964), which features country folk music by Larry Wellington, was made nearly a decade prior to Last House on the Left. King does a good job of chronicling the history of the scoring of The Exorcist, but makes an unconvincing argument that when music is used in this auditorily sparse film, it speaks about a crisis of masculinity, going so far as to argue that the song “Tubular Bells” illustrates Father Damien Karras’ sense of marginality and his lack of confidence in his belief (because, she posits, the song is minimalist, repetitive, and unsettling). She also argues that the use of The Allmann Brothers’ “Ramblin’ Man” illustrates Karras’ failure as a patriarch, bending the meaning of the lyrics a bit too much to be convincing. And like most of the essayists here, King provides little music analysis.

The same types of problems can be seen in James Buhler’s “Music and the Adult Ideal in A Nightmare on Elm Street.” Buhler discusses both the sound and music tracks of the film, but gives no real analysis of the latter. Given Lerner’s own contribution to the volume, the reasons this lack of actual music analysis

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2 Kenji Kawai and Shiro Sato scored these films, respectively. Gore Verbinski’s The Ring (2002), scored by Hans Zimmer, was an American remake of Nakata’s Ringu. Shimizu also directed the American remake of his film, The Grudge (2004), scored by Christopher Young.
turns out to be par for the course becomes apparent: In his “The Strange Case of Rouben Mamoulian’s Sound Stew: The Uncanny Soundtrack in Dr. Jekyll and Mr. Hyde,” he commits the same sins. Even though he includes a music track listing for the entire film, Lerner gets sidetracked much too often, journeying into tangential areas such the role of a Keats poem and the impressive quality of special effects, and at points he seems to confuse the sound track and music track. Ironically, Lerner’s collection contains contributors who are better-known for film music scholarship than does Hayward’s, which makes the weak music analyses incomprehensible.

This is not to say that the text is completely void of usefulness in film music studies: One particularly strong contribution is Janet K. Halfyard’s “Mischief Afoot: Supernatural Horror Comedies and the Diabolus in Musica,” in which the author argues that in comic horror films, music becomes part of the mechanism by which humor is achieved, through the allusive use of recognizable songs or horror music gestures (stingers, drones, tremolandi), atonality and dissonance, and instrumentation (the organ). Halfyard concentrates on Danny Elfman’s use of the Lydian mode tritone, especially of the sixth semitone, often throughout an entire tone scale. Another strong contribution is Ross J. Fenimore’s “Voices that Lie Within: The Heard and Unheard in Psycho.” He convincingly argues that, since characters do not hear the film’s music, it is disembodied, which adds to the eeriness and musically furthers the illusion versus reality problems of the characters; and his analysis of the escape from Phoenix scene, looking at five disparate but related elements of the motif (despite an awkward writing technique that lacks transitions) is quite solid. He does an injustice to the infamous shower scene, using spurious logic to determine that the shrieking strings somehow make the audience either complicit or voyeuristic, but his excellent discussion of the music in the parlor scene contains insightful analyses of patterns. The best essays in the collection, for some odd reason, are all grouped near its end: David J. Code’s “Rehearing The Shining: Musical Undercurrents in the Overlook Hotel,” which discusses the use of avant garde music, with emphasis on Bela Bartok, Gyorgy Ligeti, and Krzysztof Penderecki. It contains actual music analysis which examines how music corresponds to the maze-like structure of certain scenes in the movie, thereby creating the subtext of the horror. K. J. Donnelly’s “Hearing Deep Seeded Fears: John Carpenter’s The Fog (1980)” discusses Carpenter’s use of synthesized music (1970s’ keyboards, as he points out) to create an eerie atmosphere through the use of starkness and repeated phrasing and themes, combined with the techniques of superimposition and displacement. Donnelly’s contribution shows solid historical scholarship, as well as a willingness to devote some space to actual music analysis. The same can be said of James Deaville’s “The Beauty of Horror: Killar, Copolla, and Dracula” and Lloyd Whitesell’s “Quieting the Ghosts in The Sixth Sense and The Others.” Deaville looks at the vampire film’s musical history, but spends the bulk of the essay detailing the character leitmotifs which makes up a great part of the score. Whitesell discusses the use of character-based themes in The Sixth Sense, as opposed to emotionally affective themes, as in The Others, and how these themes aid the reading of each film’s text.

Given the fact that film music analysis is a truly interdisciplinary field, and a rather recently established one at that, it comes as no surprise that authors and editors will fumble their way through, attempting to determine just how much nuts-and-bolts music analysis should be included, while trying to not lose sight of the film itself. Perhaps Hayward has created the best model for how to proceed, with co-authored essays featuring different spheres of expertise. Terror Tracks may someday be seen as a benchmark text in the field, and its essays, which strike a real balance between historical scholarship, film-as-text theory, and music analyses will become models for future scholars to follow. Lerner’s Music in the Horror Film may also succeed in a limited scope—it may become an important text for undergraduates to look at when first cutting their teeth on film music analysis, providing their professors take care to point out its strengths and weaknesses.

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