Soundscaping New Zealand:

An Aural Perspective of a Cinematic Geography

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Abstract

This study is an inquiry into how New Zealand’s national cinema represents the local aural geography on-screen. It concerns itself with the cinematic geography rather than actuality. The investigation proceeds in a manner that treats soundscape analysis as an activity equal to standard textual analysis of image. It is a broad view of the terrain, that ‘listens’ to a large number of films in order to establish probable, rather than possible, patterns. The material chosen is a diverse range of films from the feature, documentary, short, art, and experimental film categories.

This study surveys the current literature on New Zealand cinema and outlines a brief history of sound in this national context. This finds that there is a dearth of material of an academic nature on local film sound. It therefore establishes that the study of a national soundscape is a worthwhile undertaking. An exploration of the wider areas of sonic studies is undertaken in order to bring new ideas, concepts, and theoretical perspectives to the research, and form a foundation to the analysis. The areas considered are (a) early film sound concepts, (b) sound and society, and (c) the manner and context in which audiences listen.

A methodology is formed from the varied directions of the topic. Firstly, it is an inquiry into the local soundscape and what it sounds like in the national cinema. Secondly, the existing literature on local film sound indicates that there is a gap in the knowledge of our local soundscape, rather than a lack of a soundscape. A hypothesis is formed to make a possible continuum from generic to idiomatic categories of soundscape, in terms of their ability to represent the New Zealand aural environment and culture. Thirdly, issues that arise from the wider field of sonic studies provide a basis in existing scholarship for many aspects of the analysis.

The model employed to analyze the filmography in this study considers as wide a range of approaches to the national aural cinematic geography as possible. Music is one of those approaches. However, this is not a purely musical analysis. Music, voice, and other sounds are treated as equally interesting components of film soundscapes. The interdependence of these film elements is regarded as axiomatic to the basic premise, that soundscapes can be segmented and interpreted as evidence of how New Zealand's film culture represents its aural geography on-screen.

This study formalizes the popular affiliation with the local soundscape and geography, as it is exhibited on-screen. It finds that a few sounds are uniquely idiomatic but that it is the way sounds behave collectively, in cinematic geography, that form soundscapes evocative of place and culture. This study should be viewed as the commencement of continuing research into a new field of inquiry with ramifications beyond cinema.

Acknowledgements

I have been privileged to have the opportunity to explore, deeply, the many facets of New Zealand soundscapes in film and the wider aural geography. This has proven to be a thoroughly engrossing topic that draws on my background in music and sound as well as an interest in film. By bringing together these areas of experience with a focus on issues of local sonic interest I have been able to shape the topic into this study of environmental and popular aural geography as represented in New Zealand's cinema.

In the pursuit of this I have received invaluable guidance, patience, and support from my primary supervisor Dr. Davinia Thornley. Davinia encouraged me to explore in unusual directions yet provided an anchor for my many fanciful ideas. Davinia's wide experience and knowledge of New Zealand cinema was also a valuable reference for much film material that would not commonly be known. My thanks also go to Dr. Erika Pearson for her equally supportive and challenging supervision particularly when Davinia was on leave but also whenever the need arose.

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The staff at Ngā Kaitiaki O Ngā Taonga Whitiāhua: The New Zealand Film Archives deserves my thanks for their helpfulness on my visits to the Wellington facility and for the valuable online catalogue. Thanks also to the many anonymous people who create other valuable online sources such as NZ On Screen, Digitalnz Ā-Tihi O Aotearoa and the Department of Conservation: Te Papa Atawhai (doc.govt.nz). Collectively, these, and many others, are a rich resource for anyone interested in anything to do with New Zealand.

Most importantly, I wish to thank my wife, Helen Gilmore, for undying patience, support and proof reading throughout the project. Helen has had to accommodate the strange and obscure visual material I have often insisted on watching, as well as maintain a semblance of normal home life. Now to her great relief she has returned to a diet of romantic comedies.

It seems entirely appropriate that this thesis should be dedicated to my parents

Rod and Joan Madill

For them, education is both paramount and continuing

If only I had *listened* sooner

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Chapter One: Introduction

> [Philip] Skelton, for valid reasons of experimentation, wanted to make the film entirely silent – annoyed at the often invasive and leading (or misleading) presence of music scores. He wanted to see if a tale could be told by visuals alone, without the audience being told when and how to feel. The experiment was successful but made the film ultimately unmarketable and it was not picked up for distribution by the NZFC [New Zealand Film Commission]. In retrospect, I am not surprised; at each screening I attended, I had to make an announcement that it was a silent film – something I learnt after the first screening when people started yelling at the projectionist. (Cole-Baker 57)

This anecdote, told by Alex Cole-Baker about a New Zealand short film she produced, *Iosua* (Philip Skelton 1995), shows the expectation audiences have for sound as part of the cinematic experience. This is despite the widespread belief, referred to by Claudia Gorbman, that film sound, and especially music, goes unheard (1-7). Cole-Baker's story shows that audiences notice the absence of sound. My work accepts that sound is a fixture in cinema and is directed towards connecting film soundscapes to their meaning, symbolism, and wider social aspects.[1]

This project originated in the writing of an essay ("In What Manner, and to What Extent, is Indigeneity Represented in Particular Soundscapes" Madill 2009) and a subsequent dissertation ("*Mise-en-bande,* Voice, Music, and Sounds as Method and Terminology in Film Soundscape Analysis" Madill 2010). In the former work, the exploration of soundscapes, and how they might represent indigeneity, led to the realization that soundscapes were important to the makeup of cultures. Consequently, in that essay, I set out to explore the possibility of reading cultural difference and attributes into the sound of many films. Closer analysis of soundscapes, and their social meaning, was a worthy subject for further research, and required a mechanism for better analysis. The purpose of the dissertation was, therefore, to create such a methodology. The stipulation for that method was that it would demonstrate its usefulness in connecting sound to wider issues of cinema, audience, and society. Such a method should also be expandable and adaptable. It was not to be a structuralist approach.[2] Where the earlier essay exposed the need, the later dissertation began the search. I then tested the method by completing a full, close analysis of *To Kill a Mockingbird* (Mulligan 1962), a film I had long regarded as superior in terms of its employment of music, voice, and sound as a single conflation. This work revealed that it was possible to notate the complete soundscape of a film in order to facilitate a thorough understanding of the role that sound played in the film experience. The results of this work have been summarized in an (as yet) unpublished article. This master's thesis will utilize this methodology to examine New Zealand's national cinema from an aural perspective.

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[1] In this thesis the term soundscape is used as a unitary noun referring to all sound (music, voice, and sounds) as one construction. This and other terms are further discussed in chapter four.

Awareness of the potential that sound has in the arts, as well as for representing a nation, is not new. Andrée-Marie Harmat writes of Katherine Mansfield "It is obvious that Katherine Mansfield was not only sensuously responsive to the sound of language but also intellectually so to the meaning of sound, beyond the notional value of words […]" (47), and

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[2] See Rose Rosengard Subotnik's seminal book *Deconstructive variations: Music and Reason in Western Society*, and the subsequent debate in *Beyond Structural Listening: Postmodern Modes of Hearing.* Ed. Andrew Dell'Antonio. These are particularly informative discussions in response to pure structural analysis and appreciation of music, and led me to the belief that a similar approach could be applied to film soundscapes.

"As early as 1907, tentatively stepping on tip-toe into the world of letters she (Mansfield) wrote in her diary:

> Oh, do let me write something really good, let me sketch an idea and work it out. Here is silence and peace and splendor – bush and birds. Far away I hear builders at work upon a house – and the tram sends me half crazy. Let it be a poem. (Oct.1907, p21, Quoted in Harmat 48)

With this aural awareness, she connects the sounds of birds, bush, and human activity to the experience of New Zealand. References to sound abound in Mansfield's writing.[3] The focus of this thesis is to pursue a similar interest in sound, and explore the cinematic representations of the same local soundscape.

Introduction to the Topic and Wider Context

The title, "Soundscaping New Zealand: An Aural Perspective of a Cinematic Geography," introduces the central thesis question, how does New Zealand's national cinema represent the local aural geography? Geography, for the purpose of this thesis, refers collectively to the environmental and popular aspects of the nation, where popular is the adjective of population. A cinematic geography is the representation of the environment and popular culture that forms a background to the main thread of the plot and action. In the context of still images, New Zealand photographer, Robin Morrison, highlights the importance of the background as an expression of the people within it.[4] It is the "people, spaces, and places . . . embodied in the cinematic vision" (Aitkin and Zonn 4, see also Hopkins 47) that have a crucial role in the articulation and unity of the filmic "reality" (Aitkin and Zonn 8, Cresswell and Dixon 1-4, Hopkins 47-48, Leotta 38). Landscape has a cultural importance in New Zealand's national cinema (Leotta 2), as with other forms of art, such as music, where "geographies offer distinctive clues that quickly identify specific locations or regions" (Knight 77). New Zealand's rich landscape is already represented in its musical arts.[5] However, film includes all sounds: environmental, cultural, and musical. Cinematic geographies reflect that range of sound components, making them an appropriate focus in the search for a national soundscape.

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[3] An especially good example is the opening scene of Mansfield's short story, *The Wind Blows,* which has subsequently been referenced as a beginning to the film *Bliss* (Samuels, 2011), an account of her life.

[4] In *From the Road: Robin Morrison Photo Journalist* (Tony Hiles 1981) and *Sense of Place: Robin Morrison Photographer* (John Bates 1993) both subject and filmmakers convey the point that, although it is still photography, the background is important to the expression of Morrison's photo subjects. In these documentaries the soundscapes of many New Zealand locations penetrate the narrative and image.

An aural perspective of New Zealand's national cinema will also contribute to wider questions. If cinema can be assessed from the perspective of its narrative and image, can it, similarly, be examined from an aural perspective? Could employing the results of such analysis reconstruct film as a sonic experience of the script? Answering these questions will increase understanding of sound in cinema generally and also begin a debate around all sound, its meaning, symbolism, and representation, in New Zealand's national film culture.

Film soundscapes often have the appearance of unstructured creations that require connection to other film elements, as well as location and cultural knowledge, to make sense

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[5] David B. Knight in *Landscapes in Music: Space, Place, and Time in the World's Great Music*, refers to the many instances when New Zealand musical compositions reference the iconic geography of the nation; origin stories and sunrises (page 72), Māori myths, legends, and culture (109-110) glacial landscapes (54), geysers and thermal activity (132, 44), volcanoes and fault-lines (131), forest landscapes (83), Central Otago (205, 71, 54), Canterbury Plains (94), stadia (sports) music (192-3), shipping, sea, and Wellington harbour (94 139), regions; Taranaki, Westland, Akaroa (94), cityscapes and small town, dark and dangerous, undercurrents (94-95).

of them. Through a focus on segmentation and interpretation this thesis will bring together an aural perspective, cinematic geography, and New Zealand cinema.

Focusing the Question

With this direction decided, I began watching a diverse range of films from the feature, documentary, short, art, and experimental film categories. This initial viewing and auditory experience of a selection of New Zealand films led to these preliminary hypotheses. Firstly, some films locate anywhere – these are films that are not necessarily New Zealand in content or style, but are not anywhere else either. These can be called *generic* soundscapes. Secondly, some films could locate in New Zealand, in that they are soundscapes *characteristic* of New Zealand. These might include elemental or universal sound such as wind, birds, water, sea, sheep, cows, narrow gauge trains, and airplanes in the high country. These could be indicative of other places, and none are unique to New Zealand, but collectively could be heard as a local, characteristic soundscape, able to represent its environment and culture. Thirdly, some films locate in New Zealand only, by employing unique soundmarks.[6] These will be called *idiomatic* soundscapes. The evidence of this is a sound unique to the region, a national anthem, accent, language, and music (in this project that would include popular geographic markers such as Māori song/chant or music particularly from, and known to be of, the region). This hypothesis in itself is not a substantial research question. However, it forms a framework supporting questions regarding the aural perspective of local soundscaping. These concepts, as well as further terminology, are dealt with in more detail in Chapter Four.

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[6] R. Murray Schafer’s term for standout sounds in an environment, an aural relation of visual landmarks.

It was also from this initial viewing that I was able to ascertain that there was enough material in the New Zealand audiovisual catalogue to justify the research. New Zealand has produced 339 feature films, sufficient to contribute a diverse range of material to this research.[7] There has also been a consistent heritage of documentary output from government agencies such as the National Film Unit and television. Short, art, and experimental filmmaking also contributes a substantial amount of material to the research. This range and quantity of audiovisual material has two consequences. Firstly, the diverse range and nature of the films in terms of length, intended purpose, audience, and style makes the study comprehensive. Secondly, as consequence of the New Zealand film catalogue being numerically small, the portion of films viewed was proportionally larger compared with nations supporting more substantial industries. These factors give the results a heuristic advantage. With this initial focusing, feasibility, and scoping study completed, more expansive research is undertaken after introducing theoretical perspectives from a broad range of sonic studies.

Limits

The material was primarily chosen from lists I created of films that demonstrated aural points of interest, or attracted comment, concerning their sound, in the literature. Some were also included as examples of visually iconic New Zealand filmmaking. This is particularly seen in the chapter on documentary film, where a number of examples are summarized before the main body of analysis. These show, before the main body of analysis, that some material includes minimal employment of sound, or is limited to post-production soundscaping, despite the local landscape and culture. Therefore, the filmography is a mix of materials containing likely points of aural interest and others that predominantly reflect New Zealand visually.[8]

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[7] This figure is from The New Zealand Film Commission's full list of feature films 1939 to the present. Site accessed 15/10/2012. http://www.nzfilm.co.nz/about-us/statistics.

This thesis does not set out to focus on music, television, feature films, or any specific form of media, although it does lean slightly towards a cinematic context. As a consequence, some television material is included, especially in the chapter concerned with documentary. The focus has been on the soundscapes rather than on exhibition or audience. Although this thesis does not fall under the umbrella of audience and reception studies, its focus on soundscapes inevitably encroaches on audiences for the knowledge and listening they bring to the experience. This is discussed fully in Chapters Three and Four. Music is very much a part of cinematic soundscapes and is included here. However, this is not a purely musical analysis, and notated examples of music are not included or discussed in deeply musical terms. Music, voice, and other sounds are treated as equally interesting components of film soundscapes.

The identification of aural events discussed in the text was problematic due to viewing material in diverse circumstances and on different media. Commercial DVDs make it possible to identify exactly where events can be heard in a film. On the other hand, feature films recorded from television often included advertisements. Material viewed online was also broken up into arbitrary sections. In these cases any system devised was not going to be consistent or accurate enough. In my analyses I identified where events occurred as closely as possible and usually with the 'SMPTE' (hours/minutes/seconds/frames) system of timing. However, I concluded that, this is a discussion centered on soundscape style rather than structural or technical considerations. Therefore, I omit timings, from the discussion, because they could not be accurate and consistent for all films included (An example of analysis is included as an appendix, page 153).

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[8] See the filmography (page 141) for the complete list of films researched.

The intention was to investigate how soundscape exhibits geography in cinema. Therefore it is not necessarily concerned with actuality, as that would be the domain of geographers, but rather with cinematic representations of geography. Neither does it intend to suggest a recipe for future soundscapes. It is not my intention here to design New Zealand's aural geography. The research indicates that there is much variance in the representation of local soundscapes. I intend to observe what has been done in the cinematic version of the local soundscape after reviewing existing literature, current critical theories on sound and society, and material on New Zealand's cinema thus far.

Outline and Methodological Approach

The groundwork needed before analyzing the film material is dealt with in Part One comprising Chapters Two to Four. Little precedence of research of this kind was found. Consequently, considerable preparation and refinement of terminological and methodological matters were required. Chapter Two will survey the literature on New Zealand cinema. This will show that little has been written about sound in local film. When it does feature, analysis tends to be limited to music. Chapter Three explores theoretical perspectives. The camera and microphone can segment time and space, and editing reorganizes such aspects further. Critical thinking processes the information acquired from analysis of audiovisual material. Influenced by a strong background in music, I have for a long time taken the stance that theoretical perspective provides a way to think about practical matters. The connection between theory and practice is well expressed by Luke Goode and Nabeel Zuberi:

> Theories provide tools or methods for opening up these social mechanisms and systems so we can see how they work, and then change them for the better. Theory is thus eminently practical, though it is unfortunately often set in opposition to practice, as if organized thinking is somehow separate from 'doing' and from 'real life' experiences. This book argues that theory and practice should consistently inform each other. (5)

The purpose of these perspectives in this thesis is that they guide the execution of analysis towards information derived from the practice, not the theory, of filmmaking. This is a study of how filmmakers represent the local geography. Chapter four develops a composite and systematic method, which includes my initial hypothesis that soundscapes can be categorized as generic, characteristic, and idiomatic. This is mostly in the form of terms and concepts used to control how the aural objects of geography are disclosed, form interdependent relationships, orchestrate into the *mise-en-bande,* depict temporal and spatial matters, and engage audience participation and interactivity. Soundscape is a unitary noun. It is all sound attached to the film as one object. *Mise-en-bande* is the collective noun that regards voice, music and other sounds as components of the soundscape (Altman, *Inventing the Cinema Soundtrack* 341).

Part Two then applies this groundwork to the analysis of some documentaries, features, short, art, and experimental films. Chapters Five to Seven are in the form of reports and summaries discussing soundscapes within these forms. In some respects this skims the surface of the material, owing to the substantial amount of information and data derived from listening to over one hundred films of various forms. Because this thesis is not expected to be the final word on the New Zealand soundscape, it should be viewed as the beginning of a research area. This research, therefore, begins with a background to the soundscapes in New Zealand cinema and some theoretical perspectives to form a method before proceeding to analysis of a selection of films.

PART I: The Groundwork: Introduction

Part One addresses three primary areas of study that contribute to this thesis: New Zealand cinema and sound, soundscape and sound arts, and the collective experience of listening. ‘Sound arts’ is a term inclusive of all art dealing with sound, including music. It embraces non-musical arts such as soundscaping and sound design as practiced by artists like Hildergard Westercamp and Annea Lockwood, showing its impact on cinema by the increasing employment of the title ‘sound designer’ in film credits. The collective listening experience refers to the perception and participation of cinema audiences. As Pierre Levy argues, this is not “synonymous with solidity and uniformity” even if an activity of many (66).

The search for a productive conjunction of these issues, paradoxically, begins by a degree of separation. Firstly, establishing the absence of any substantial debate on cinematic soundscapes in the literature of New Zealand film and a brief outline of sound in New Zealand cinema introduces the question: is there a collective experience of the soundscape of geography in New Zealand, and, if so, what does its cinematic version sound like?

The answer to this question begins with background material drawn from early sound arts. Luigi Russolo’s *The Art of Noises* (1913), and the expression of geography and nationality in early twentieth century cinema, exemplified by Giuseppe Becce’s *Kinothek* (1919), shows that throughout the twentieth century art, music, and cinema have always sought to employ sound as an expression of environmental and popular matters. A survey of some recent thinkers on sound and society brings the benefits of their theoretical frameworks to this research. This will season the local perspectives with fresh approaches to the analysis of film sound, introducing some concepts of soundscape, sound arts, and social auditory experience.

In Chapter Four these diverse directions will converge with some earlier work of my own (Madill 2010), to suggest a methodology. This will be employed in case studies of a selection of New Zealand films, test the hypothesis that geography can be heard in cinema as characteristic or idiomatic, and lead to a greater awareness of New Zealand cinema from an aural perspective.

Chapter Two: New Zealand Film Sound

The introduction to Jan Bieringa and Jonathan Dennis' *Film in Aotearoa New Zealand* (1992) states that many "vigorous, moving and exciting films have been made in Aotearoa New Zealand, but little has been written about them" (9). This, arguably, is no longer the case, as is demonstrated by the numerous sources in this review. However, there is still a scarcity of work on sound in New Zealand cinema. It was not until 2003 that Kay Dickinson could write that an absence of literature on film music in general had been replaced by a "long-awaited abundance" of material. However, she qualifies this by observing that it is a "hugely selective response to the thoroughness with which music permeates the cinematic form" (1). One omission is music and sound in local/national cinemas.

This thesis intends to examine New Zealand cinema from the perspective of the soundscapes. It also sets out to discover a connection between film sound and society. Can sound represent the New Zealand experience? Cultural content in New Zealand cinema is already an established debate in film studies. Ian Conrich describes nation and identity as powerful factors in an emerging cinema (*Studies in New Zealand Cinema* 2). Frequently occurring themes in New Zealand film literature are cultural and historical context, commercial viability, and aesthetics and form.[1] Sound does not figure in these debates, nor does any discussion concerning the auditory experience of being a New Zealander. The first section in this chapter demonstrates the paucity of debate concerning sound in the literature by reviewing the material available. The second briefly outlines sound in New Zealand cinema compiled from that review.

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[1] This is a contestable composite of topics, covered in several sources.

The Literature

Bruce Babbington, Stuart Murray, and Ian Conrich contribute valuable and comprehensive texts to the study of New Zealand cinema. These approach the subject from chronological,[2] thematic,[3] and filmmaker[4] perspectives. Despite the high standard of scholarship, sound is referred to incidentally and infrequently. This would create the impression that New Zealand cinema has a rich and primarily visual, narrative, and 'silent' history, but for the very occasional suggestion of greater aural depth. This is evident in analysis and critique of *The Piano* (Campion 1993), which, in the context of this thesis, can be regarded as the exception.

The music of *The Piano* has attracted much attention, possibly due to its international success. Claudia Gorbman in "Music in *The Piano"* undertakes an in-depth analysis of music in *The Piano.* This is a traditional structural, textual analysis, focusing on Ada's theme, but barely mentioning the wider soundscape. Estella Tincknell observes in "The Time and the Place: Music and Costume and the "Affect" of History in the New Zealand Films of Jane Campion" a conjunction of music and image that expresses a deeper perception of nineteenth century and mid twentieth century New Zealand. Tincknell argues that *The Piano* and *An Angel at My Table* (Campion 1990) employ music and costume as two "affective elements" that construct temporal and spatial meaning – "how it feels, sounds, looks, and senses" –

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[2] Babington, Bruce. *A History of the New Zealand Fiction Feature Film.*

[3] Conrich and Murray, *Contemporary New Zealand Cinema: From New Wave to Blockbuster.*

[4] Conrich and Murray, *New Zealand Filmmakers*.

rather than the conventional tropes of the historical epic (280).

In *The Film Experience: An Introduction* Timothy Corrigan and Patricia White explore beyond the musical content in their analysis of the soundscape of *The Piano*:

> Jane Campion's 1993 *The Piano* opens with the sound of Ada McGrath's voiceover: "The voice you hear is not my speaking voice; it is my mind's voice." Thus begins an exploration not simply of the plight of this mute nineteenth century woman, but also of the relation of sound to personal expression, music, gender, and social politics. The film tells the tale of a woman who does not speak but who is defined by sound – specifically, the music she plays on her piano. With more emphasis than most movies, *The Piano* recognizes from the start that film sound does not simply play a supporting role; rather as dialogue, background music, or simply noise, film sound can create a drama as complex as mise-en-scène, editing or cinematography. (185)

Corrigan and White attend to the use of all three elements of soundscape in *The Piano*. Firstly, voice as a medium of subjectivity and the metaphor of music as voice. The voiceover is her subjective view that we, the audience, hear. It is a way into her inner world. Otherwise, we are limited to Flora's translations of Ada's gestures. Secondly, Corrigan and White suggest that the soundtrack music, both diegetic and non-diegetic, is the voice of Ada, especially her inner world's emotion. Thirdly, the importance and prominence of natural sounds are "associated with Ada's wildness and the sharpness of her hearing" (212-213). Beyond sound as a substitution for Ada's speech, Corrigan and White point to the "rich noises of the New Zealand soundscape […] the suck of mud on the characters' shoes […] Birds sing and screech, rain and wind clamor for attention" (213). This trio of sounds; birds, wind, and water, develop a significance throughout this thesis as the fundamental sounds of the New Zealand soundscape. In these three critiques of *The Piano* there is a progression away from pure musical analysis towards locating meaning and symbolism in the wider listening experience. However, as perceptive as they are, the attention afforded one film is only indicative of any potential outcomes of this research. It does not represent substantial evidence, or illustrative detail, of a New Zealand soundscape.

Two books with a populist approach address sound when it is of general interest. Firstly, *Celluloid Dreams: A Century of Film in New Zealand* (Ed. Geoffrey Churchman et al.) includes many references to the early introduction of sound in the exhibition of films in New Zealand and the pioneering work of early filmmakers. Helen Martin and Sam Edwards in *New Zealand Film: 1912-1996* comments on all films produced within that period. However, in neither case does the scope and nature of the books allow for in-depth discussion.

Some exploration of soundscape in New Zealand cinema occurs in individual articles. David Gerstner and Sarah Greenlees include analysis of sound and music in their overview of the New Zealand 'New Wave' period, titled "Cinema by Fits and Starts: New Zealand Film practices in the Twentieth Century", but again the scope prohibits in-depth discussion. In "Alternatives: Experimental Film Making in New Zealand" Roger Horrocks frequently contributes insightful comments on music in experimental film, tracing the form from avant-garde artist Len Lye (1910-1980) to 1992. This indicates the possibility that, in this context, sound is of greater structural importance. This is a point pursued later with reference to Florian Habitch's *Woodenhead* (2003). Horrocks also discusses sound and music in his critique of Rhymer and Neill's *Cinema of Unease* (1995)*,* "New Zealand Cinema: Cultures, Policies, Films." The connection between New Zealand's developing cinematic style and sound, suggested by Horrocks, Gerstner and Greenlees, is picked up by Tony Mitchell in his essay dedicated to music in New Zealand cinema "Music in Aotearoa/New Zealand". He briefly discusses the coincidence between the style of music and the darker side of New Zealand films. However, Mitchell does not explore this, or any other point, with any depth, instead superficially skimming the history of New Zealand film music.

In the documentary form, Russell Campbell finds that sound evokes period and place (105). His focus in "Eight Documentaries" primarily illustrates film documentary in New Zealand by brief analyses of eight films, such as National Film Unit classic *Roundup on Molesworth* (Mirams 1946) and *Patu* (Merata Mita 1983). Campbell does demonstrate some connection between sound and place but the general nature of the article limits comment to observation. Geraldine Peters, in "Lives of Their Own: Films by Merata Mita", finds that sound, in the films of Mita, is treated as an expressive tool, something that becomes a feature of Mita's style (114). Generally, however, comment on the documentary tradition concerns itself more with factual and visual aspects, than with aural life in New Zealand.

A serious attempt to include music and sound in textual analysis is to be found in Barbara Cairns and Helen Martin's *Shadows on the Wall*. Here some enlightening interviews with the sound designers and composers begin to say something about the technological as well as the aesthetic role of sound in local films. Although often insightful, these sources touch on sound as part of larger discussions or as discrete elements of the films.

Possibly the only book dedicated to sound in New Zealand cinema is Simon Price's *New Zealand's First Talkies.* Price traces the background and origins of sound technology in New Zealand that led to the production of the first three sound feature films in Otago and Southland. His is essentially an historical perspective that reveals much about the processes and technology of the earliest filmmakers, and is a valuable source of background to that phase in New Zealand cinema.

The literature is evidence that soundscape in New Zealand cinema is not a robust debate between contrasted points of view. There is a strong tendency to keep safely to factual sound events, early technologies, and music. This avoids any critical paradigms. The aural absence, in the literature on New Zealand cinema, is both the lack of material, especially textual analysis of soundscapes, and the absence of debate. It is not so much a failure of scholars and others to notice the contribution that sound makes to representations of New Zealand's environment and culture, but, rather, that sound in such a specific area, and concerning a non-mainstream cinema culture, is biding its time. The atypical attention that *The Piano* has attracted only highlights the lack of comment on sound in any other film, or local sound generally.

New Zealand Film Sound: Brief Overview

The first exhibition of a talking feature (*Street Angel* Borzage 1928) was on 8th March 1929 at the Paramount Theatre in Wellington (Dennis and Bieringa 199).[5] However, of greater interest to this thesis are the efforts of New Zealand's own pioneers. Edwin Coubray first tested sound for NZ Radio Films Ltd in 1929, and his first *Coubraytone News* is dated 3 Jan 1930 [Price 34-35, Dennis and Bieringa 200]. This confirms, in the New Zealand context, that locals were quick to have their own voice heard (Thompson *Wiring the World* 192), despite the British accents. Edwin Coubray and later Jack Welsh were building their own equipment. Although Price describes these efforts as classic and mythic New Zealand ingenuity, the commercial impetus was the prohibitive cost of importing sound equipment (Price 33, Churchman et al. 51, Gerstner and Greenlees 39).

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[5] *The Jazz Singer* (1927) is often cited as the first sound film. Buhler, Neumeyer and Deemer say "the film did not mark a definitive break with silent film practice"; it was *The Lights of New York* (1928) that was the first all talking film (291-293, also see Price 43).

The narrative of Price's research follows the connection between Coubray's failed attempt to include sound in Alexander Markey's *Hei Tiki* (1935) and the successes of Jack Welsh in Dunedin in the 1930s.[6] Welsh's first use of sound was in his newsreels *New Zealand Sound Scenes,* beginning in 1933. The films *Down on the Farm* (Lee Hill and Stewart Pitt 1935), *The Wagon and the Star* (J.J.W. Pollard 1936), and *Phar Lap's Son* (Dr A.L. Lewis 1936), are the first New Zealand features to include sound, each recorded by Jack Welsh using the system he developed from Coubray's equipment. However, typical of films of the period, they have only survived in fragments, or, in the case of *Phar Lap's Son*, not at all (Price 65). The newsreel work of these early pioneers represents the earliest efforts to record New Zealand culture simultaneously in sound and image.

Rudall Hayward was also interested in the technology of sound. He was "a great tinkerer and may have switched his enthusiasms to building his own sound camera" (O'Shea, "A Charmed Life" 26). After his first attempts, such as *Hamilton Talks* (1934), the "first talking comedy" (Edwards and Murray 45), Hayward produced *On a Friendly Road* (1936). This is a socialist critique of capitalism based on the Reverend Colin Scrimgeour's radio programme.[7] It is sometimes considered a weak film overall, with particular problems with sound, dialogue and acting (Edwards and Murray 45, Martin and Edwards 49), although Babington describes it as “a film of great charm and positive social commitment” (81). Martin and Edwards suggest that *Rewi’s Last Stand* (1940) was also hindered by poor sound.[8] “The sound version lost much of the tightly woven drama of the original. The romantic melodrama that was intended to provide a human face for the conflict fails to convince in narrative terms” (47). The difficulties of incorporating sound in the exhibition of film consumed exhibitors and filmmakers alike (Babington 79, Gerstner and Greenlees 39).[9] However, Gerstner and Greenlees add that it was not just that the technology was problematic, but observe that local conditions were not always conducive to good sound (40). It is also possible that, as a consequence of technology, audience expectation was for the absence of diegetic sound. This would explain the general acceptance of music and voice-over, instead of ‘wild sound’, especially in documentaries and newsreels such as *Roundup on Molesworth*, and features, as in the case of *Broken Barrier* (O’Shea 1954),

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[6] Coubray left the production of *Hei Tiki* and Markey sold his sound equipment and research to Jack Welsh who developed it further into the "Welshian variable-density sound on film system"(Price 35-41).

[7] The Reverend Colin Scrimgeour, 'Uncle Scrim,' conducted a non-denominational socially oriented radio church during the depression in New Zealand (Babington 79-81, Edwards and Murray 45).

It could be argued that the period of technical difficulties lasted until the 1950s. John O’Shea’s account of the difficulties of creating the dialogue for *Broken Barrier* illustrates this situation:

> We did have one day’s sync sound shooting – with a huge disc cutter which took three of us to lift into position on the Nuhaka marae [meeting place]. Having to hump gear across the paddocks and build trenches and little bridges for the massive dolly tracks we were thankful we thought up the idea of “spoken thoughts” rather than dialogue recording [...] which was beyond our pockets anyway. (*Don’t Let It Get You* 39, also Laurence Simmons “A Poetics of Documentary” 56)

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[8] *Rewi’s Last Stand* was originally a silent film from 1925.

[9] For their discussion on this early period of sound Gerstner and Greenlees draw on the work of Price.

Similar evidence of the slow progress towards full implementation of natural sounds is heard in the changing soundscapes of National Film Unit (NFU) and TVNZ documentaries.[10] Russell Campbell describes one of these NFU documentaries, *Round-up on Molesworth*, as:

> […T]he real thing , with no chance of anyone singing about that "home on the range". The absence of synchronous sound is a technical and budgetary limitation, a feature of the exterior location work in most NFU productions of that period and for many years to come. Short as it is, spare, unadorned, laconic, *Round-up on Molesworth* is the classic NFU documentary. (105)

It represents the style of the time, and like all such documentaries of that period, was heavily over-laden with music more evocative of Europe. If 'laconic' is a New Zealand trait, then under-stated soundscapes might be better matched to a New Zealand cultural identity. Reference is made by Campbell to such a juxtaposition of song and sound to subject in *I Want to be Joan* (Stephanie Beth 1977):

> The remarkable opening consists of a lilting melody of flute and guitar, and at one point woman's voices singing 'Where are You', accompanying a long tracking shot of a new subdivision. Half-finished houses, weedy grounds, empty sections, and not a person in sight: the effect is eerie, of decay having set in long before maturity. A starker contrast with the optimistic way new housing developments were shown, say, in government films like *One Hundred Crowded Years* could not be imagined. At the end of this sequence a woman emerges from her house and starts walking down the middle of the totally deserted road. (Campbell 109-110)

This description of the opening sequence is an aural/visual co-operation, where the visual image can suggest the sound.[11] What began as a consequence of limited technology became a conduit for the hearing of natural and cultural sounds. Geraldine Peters, when discussing *Mana Waka* (Merata Mita 1990), finds that by design:

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[10] Tracking the evolving use of natural and cultural sound 'over' and finally location sounds can be demonstrated by following the styles of documentary in New Zealand, *Round-up on Molesworth* (Weekly Review 271 1946) which is almost entirely music and voice-over, *The Snowline is Their Boundary* (1955 NFU), and finally the constant inclusion of location sounds of *Wild South, The Black Stilt* (TVNZ 1983).

[11] Further discussion of the theoretical basis for the cinematic device of on-screen image as the suggestion of sound and Seth Kim-Cohen's theory of non-cochlear listening is included in the section dealing with the experience of soundscapes in Chapter Three.

> The film is brought to life through the soundtrack, with wood chipping and native bird song contextualizing the bush location. The orchestrated sound effects of tools meeting wood, heightened through amplified sound and minimalist tracks, confer rhythm upon the labor, evoking something of the sense of ritual and vocation for those men […]. (114)

Mita, referring to the film, confirmed it was "shot without sound, so [she] designed a soundtrack which would endorse the hard physical work that was done, that would evoke past memory, culture and identity and enhance the film's spirituality" (Merata Mita email to Geraldine Peters, 114). Peters recognizes the use of soundscape in Mita films as a way to place the film in a location, and to speak for the 'voiceless'. In *Hotere* (2001), Mita lets her subject, famous for his silence, 'speak.' so Peters describes Hirini Melbourne's soundtrack as "emanating breath and pulse" (116). The respect shown by Mita to Hotere's sensibilities is laudable, and demands an approach to filmmaking other than the usual dependence on voice to tell the story. Peters guides the reader to Mita's "ability to talk in pictures enable[ing] a mode of communication that more readily navigates inevitable translation failures occurring in the shift from *te reo* Māori [Māori language] to English"(116). The director and cinematographer, Leon Narbey, frequently worked with Mita in the early 1980s, and was also aware of the power of sight and sound as a cinematic conflation.

Narbey's career began in art film and installations combining sound and music. Tracking Narbey's feature film career through *Skin Deep* (as cinematographer, Steven 1978), and as director, *Illustrious Energy* (1987) and *The Footstep Man* (1992), it is possible to see Narbey's continuing interest in, and awareness of, a connection between sight and sound. Narbey describes the filming of the Carlton streetscape in *Skin Deep* as "choreography relat[ing] to a dance concept of space and music" ("Leon Narbey: Art, Politics, and the Personal," email to Martin 259). Ian Conrich finds further meaning in the same streetscape. In *Skin Deep* the piped music represents the mundane in the town. Conrich draws attention to its value as a comment on small town narrow-mindedness that is supported in the demographic statistics he quotes. This town is constructed as a masculine space of little cultural depth ("The Space Between" 110-111). Narbey continues with this style of understated communication in *Illustrious Energy* and *The Footstep Man*. Martin describes the former as having a soundscape where "the images and music (Jan Preston's) are left to speak for themselves, a poetic effect that shows clearly in the film's beginning" (264).

> The film's music is one of the key elements used to establish and sustain tone. Depending on Sam's emotional and psychological state, this is variously melancholic, haunted, and at times verging on the depressive. In the film-within-the-film the musical echoes of the French cabarets suggest a forced gaiety which is deliberately at odds with the tone of the rest of the film. (Cairns and Martin 295)

The Footstep Man employs sound to position the audience in relation to both the film and the film within the film (Interview with Kit Rollings, *Shadows on the Wall* 310-312). As well as the use of sound for these sustained elements, sound motifs are used to connect characters with water, drowning, breathing etc (Cairns and Martin 302). This kind of analysis demonstrates that some filmmakers place sound at the center of the storytelling, a possible substitute for descriptive paragraphs in prose. The essays of Peters and Martin argue a perspective where sound and silence can "talk".

An evolution within New Zealand cinema is evident in the development from verbo-centric to sonic and voco-centric soundscapes. The films and authors so far discussed are evidence of this. Narbey not only foregrounds narrative employment of sound, but, in

The Footstep Man, also highlights the process and production of soundscapes. Likewise, Babington finds that the process and production of sound are central to an understanding of the aesthetics of *Woodenhead:*

> Reversing usual audio-visual procedures, the whole soundtrack (not just the music) was pre-recorded, as an eccentric sonic narrative before filming. This reversal's aesthetic spin-offs were, first, the soundtrack's elevation to much more than mere support for the images; second, Habicht's combining, in a way only associated with musicals in mainstream cinema, ideal sonic with ideal physical presence (if a Diane Arbus-like category of the ideal pathetic-grotesque is admitted); and, third, developed from this, the film's systematically imperfect lip-synching, constantly adding to the off-key atmospheres generated through landscape, costume, characterization, acting styles and divergences from classical shooting. This sonic regime, which the characters fail to master, is a constantly activated trope for other misalignments in a world of misconstructions, misalliances, broken hearts and unfulfilled quests […]. (195)

Not only is Babington suggesting that *Woodenhead* is a very 'soundful' film, but also that its very construction is founded on a soundscape. In the area of art, short, and experimental films, it is noticeable that there is increased discussion of both functional and constructed soundscapes. This alters the way films can be analysed, and focuses on essential differences between commercial mainstream cinema and experimental films. That narrative and image are no longer the primary driving forces explains the greater weight given to discussion of sound in the context of New Zealand short, art, and experimental film.

Roger Horrocks gives equal space to sound in his informed article on experimental film up to 1992, "Alternatives: Experimental Filmmaking in New Zealand". Tracing the history of short films from Michael Furlong's *Rhythm and Movement* (1948), which matches the music of Douglas Lilburn to images of a gym class, Horrocks finds much significance for the soundscapes that accompany them. Whether consequential natural sounds in "lyrical montage sequences" (John Feeney, *Pumicelands1954, Hot Earth* 1955) or abstract music mixed with the sounds of mud (Arthur and Cirinne Cantrill, *Mud* 1963) (59-60), the intention is to design soundscapes that places them in opposition to mainstream film styles of the time (86), and draws on New Zealand's 'natural' scenery and landscape,, such as the natural thermal activity in these examples.

New Zealand has a strong tradition in this field, although Babington observes that, in the context of feature filmmaking, this style of film, as a "site of difference", is rare (129). However, this view may be missing the subtleties of context. Experimental films could be one of two things. Firstly, when created without advanced technology, film demands the filmmaker's experimentation. This makes Len Lye's contemporaries, Rudall Hayward and Edwin Coubray, experimental, due to the fact that they had to find highly creative solutions to the technical and distribution problems they faced (Horrocks, "Alternatives"59). Secondly, an experimental approach to aesthetic design can result in a definable style or 'genre' called experimental cinema. A number of films, such as Vincent Ward's *Vigil* (1984), although considered features, are regarded as experimental or art film (Rains 277, Murray "Precarious Adulthood" 172, Petrie and Stuart 29). This makes indeterminate the distinction between the feature films and short films.

Horrocks regards *The Sound of Seeing* (Tony Williams 1963) as "a manifesto for a new kind of local filmmaking," that avoids dialogue to tell its stories and instead turns to "the sights and sounds of the local environment and the 'eyes and ears' of the film medium"("Alternatives" 60). Horrocks attributes much to art and experimental film in terms of its role in reflecting New Zealand culture back to its population. It gave many emerging groups a 'voice' ("Alternatives" 87). This suggests it is a rich source of material for the co-existence of soundscape and society, unlike the more technologically and commercially driven concepts of feature filmmaking. The period of the sixties and early seventies has the appearance of a watershed moment in the development of a New Zealand soundscape. For *Test Pictures* (Tony Williams 1975) Philip Dadson created a soundscape that contained only amplified natural sounds, giving the landscape a “powerful presence”(Horrocks 68), a concept most recently employed in *Out Of the Blue* (Sarkies 2006).

Kirsten Moana Thompson consistently draws attention to sound in her analysis of the films of Allison Maclean. “From the manipulative use of point-of-view editing, to the textured layering of sound, art design, and color, Maclean’s films, with their use of kitsch and irony, establish succinctly the specificities of character, location, and period”(304). In a discussion of the films *Taunt* (1983), *Rud’s Wife* (1986), *Talkback* (1987), and *Kitchen Sink* (1989) Thompson accredits sound with constructing meaning, heightening the image by counterpoint, connecting narrative components, as well as opening up the narrative, cutting between locations, and placing the audience into a “close spatial and aural proximity”(305-310). From Len Lye to the present, these have been discursive themes of sound in New Zealand experimental film forms.

Conclusion

It is appropriate that this discussion should end with short, experimental, and art films. The paucity of critical comment on sound notwithstanding, short film and documentary attract more comment for their soundscapes. The evidence points to a shift from the heavy dependence on music to fill the aural space towards one where ‘wild’, natural, and constructed sounds can also be heard as a source of signification. This does not, however, suggest that feature films are not as notable in this area, something that will be explored in Chapter Six. The evolution of sound in New Zealand cinema has reflected the technical restrictions, as well as the changing fortunes of documentary, feature, short, and experimental films.

The focus of this chapter has been to identify the absence of any serious critical debate of sound in the literature, and assimilate the references; such as they are, into a brief historical overview of sound in New Zealand cinema. The new approach to analysis presented here, partly constructed from critical and theoretical perspectives of sonic environments, and the popular listening experience in art generally, will facilitate the aural analysis of New Zealand films. It is expected that this will expand the scope of future overviews by critically evaluating film soundscapes as cinematic representations of a national soundscape and geography. In order to critically evaluate local cinematic soundscapes in these terms, the following chapter explores perspectives from disciplines beyond cinema studies, as well as the origins of sound in cinema.

Chapter Three: Theoretical Perspectives:

Soundscape as Object, Text, and Experience

This chapter begins with a brief survey of the early practice of music and geography in film, before reviewing some general texts of film music and sound, as well as sound in the wider field of the arts. It then investigates seeks the origins and evolution of the term soundscape, descriptions of the aural objects of listening, and perspectives on society and sound. Notions of the auditory experience, including collective listening, are explored in order to understand the nature of audience perceptions, as well as concepts of audience participation in cinema. Anahid Kassabian argues that the ubiquitous nature of music and modern audio technology in society is a “form of phatic communication for late capitalism” (848). This auditory social network can be characterized through both a textual and listening experience. In geographical terms these function as the sonic environment and the listening population.

Although there is a dichotomy between the source object and the listening experience, it is recognized that those divisions are blurred. I will argue that sound-maker and listener can be one and the same. Therefore, I do not search for conclusions regarding the division between text and experience, but, instead, argue that they are interdependent perspectives. It is not intended that this thesis fit the usual precepts of reception studies. Nevertheless, because audiences bring existing perspectives to cinema, it is worth considering an area of overlap. According to Janet Staiger, reception studies asks; “How does a text mean? For whom? In what circumstances? With what changing values over time? […] And do these meanings have any effects? Cognitive? Emotional? Social? Political?” (2).

Gordon Gray in *Cinema: A Visual Anthropology* points out that anthropologists have engaged with cinema, and other media, in the area of reception studies (123). However, he argues that the audience studied often “does not consist of real people, but is an idealized or theoretical audience” (112).

This thesis includes audience as an interactive, listening participant in film, recognizing that audiences bring different and active cultural values and social knowledge to the listening experience. Despite the similarity of the fundamental questions, employing the term audience focuses on the listener rather than the film spectator, although both activities are conducted simultaneously. Staiger’s perspective does not recognize listening as different from spectatorship, stating that she “[…] will use *spectator, viewer,* and *audience* interchangeably” (3). Instead, this thesis will focus on the experience of proximity to a soundscape, recognizing the importance of prior knowledge without presupposing what that knowledge is. Nor will it presuppose who the audience is, but will recognize the possibility that New Zealand residents will hear the New Zealand soundscape differently than visitors. The audience this thesis considers is varied in terms of who it is and what it already knows.

The objective here is to establish an understanding of how cinematic listening and aural objects reflect general audience experience of geography, before employing New Zealand cinema as a case study. However, preceding this is a brief overview of the wider field of sound, music, the arts and film.

The Wider Field: Early Film Sound

Traditionally, music has been the exemplar of sound in cinema, and many authors concentrate on the role music alone plays in the aural expression of film. These are primarily examinations of music in film, but demonstrate a small shift from purely structural analysis of the music alone towards the recognition that music carries meaning and is potentially equal to other film elements. Music analysis itself has undergone a ‘revolution’. Rose Rosengard Subotnik’s seminal article “Toward a Deconstruction of Structural Listening,” and, later, her response to the resultant debate “Toward the Next Paradigm of Musical Scholarship” outlines not her opposition to pure analysis, but, rather, her wish to have music appreciation intersect with what was “good in life and in art” (“Toward the Next Paradigm”, 281). In other words, any musical event not only justifies itself in its relationship with other events in the composition, but it can also be explained by events in the wider life of composer, performer, and listener. Such a perspective underpins research into cinematic sound and music as a representation of environment and culture.

Discussion of geography and ethnicity in cinema has concentrated on folk music as a marker of these issues, either as performances on-screen or as themes in non-diegetic scores. Among the earliest examples of what Kurt London in *Film Music* (1936) calls ‘illustration’ music is the *Kinothek* (1919) compiled by Giuseppe Becce. Sets of existing music are assigned roles to accompany silent films. Headings such as “Nature, Nation and Society”, and “Church and State” are self-explanatory (London 56). On the whole, London’s writing is concerned with the technical issues of music as applied to both silent and sound films. Hans Eisler, writing in 1947, also limiting his discussion to the role folk music plays in the evocation of place and culture, argues against the use of such stock pieces to depict these matters. “Advanced musical resources” he argues, would better serve the meaning and symbolism of period and location (15). “Advanced musical resources” are, to Eisler, the avoidance of “cliché and prefabricated emotionalism” and “automatic associations” (33-34).

However, writing in 1957, Manvell and Huntley, under the heading “Scenic and Place Music,” advocate the use of folk music and foreign idioms as the “finest source,” freeing composers from “the more inflated kind of composition which mars only too many Hollywood scores” (111). Music has continued to be the focus of most discussion of cinema sound, resulting in the publication of many excellent books. It is no longer a “neglected art” (Prendergast ix-x) and is characterized by an increasing volume of literature (Dickinson 1).[1]

An interest in the relationship between music, sound, and society invites a re-examination of the thinking of Luigi Russolo and the Italian Futurist School of avant-garde art.[2] The early modernist period of sound arts is well documented in Douglas Kahn’s comprehensive work *Noise, Water, Meat: A history of sound in the Arts.* The period encompassing the first fifty years of the twentieth century was a time when the “arts were suddenly better equipped, owing to an audiophonic-led revolution in communications technologies involving radio, sound film, microphony, amplification, and phonography (Kahn 10).[3] Kahn suggests that this “upheaval” was similar to the introduction of digital technology (123). In this context, Russolo considered the composers of the nineteenth century as having been needlessly complicated in their compositional employment of harmony, polyphony, timbre and colour. "*Now we have had enough of them, and we delight much more in combining in our thoughts the noises of trams, of automobile engines, of carriages, and brawling crowds, than in hearing again the 'Eroica' or the 'Pastorale'*" (Russolo 12). Kahn's interpretation of Russolo's position, "music had become anachronistic, its self-referentiality had afforded no link with the world while life all around it had energetically advanced into the modern world" (Kahn 80), aligns itself with Subotnik's ("Toward a Deconstuction of Structural listening"). Russolo proposed in *The Art of Noises* that Futurist musicians should substitute the noises of the real and industrial human world for the "limited variety of timbres that the orchestra possesses [and] the traditional and facile rhythms". His list of examples is from the film sound designer's toolbox, from roars, thunderings, explosions, bangs, and booms to shouts, screams, shrieks, wails, hoots, howls, death rattles, and sobs (Russolo 13-14).[4] Contemporaries of Russolo experimented with film and sound: Moholy-Nagy in Germany and the USA and Dziga Vertov in Russia (Kahn 57). However, this interest in everyday, industrial, and rural sounds as art did not penetrate mainstream cinema or the critique of cinematic soundscapes until late twentieth century scholars realized the contribution *all* sounds have in "how film means".

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[1] Royal S. Brown’s *Overtones and Undertones: Reading Film Music*, Peter Larsen’s *Film Music,* Anahid Kassabian’s *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, Juraj Lexmann’s *Theory of Film Music*, and Roy Prendergast’s *Film Music: A Neglected Art* all offer much insight into film and music. Claudia Gorbman’s *Unheard Melodies: Narrative Film Music* asks why is music in film at all and “how film music means” (2)? This is an examination of music’s role as the “silent” partner to image. Kathryn Kalinak begins her *Settling the Score: Music and the Classical Hollywood Film* from the point of view that music and image are interdependent (30).

[2] In *The Other Futurism: Futurist Activity in Venice, Padua, and Verona* Willard Bohn speculates that the Italian Futurist movement and its ideologies went out of favour due to their association with the Italian Fascist party.

[3] Kahn (81) argues that there was a general interest in aurality as a result of new audiophonic inventions.

A comprehensive text on film's aural side, Buhler, Neumeyer, and Deem's *Hearing the Movies: Music and Sound in Film History*, sets out to establish that film music is not the same as listening to music for its own sake. Their stated aim is to bring "music into the context of sound, and sound into the context of the whole film" (xv-xxii). Similarly, Rick Altman in *Sound Theory, Sound Practice* is cautious about a purely musical approach to film soundscape analysis. Musicologists are in the habit, he points out, of studying a piece of music from the unchanging score rather than the ever-changing performances (15-16). Also, in "Inventing the Cinema Soundtrack: Hollywood's Multiplane Sound System", he moves further towards including music in the amalgam of all sounds. This can be seen in his notation systems that depict the interactions between music, dialogue and sounds within the *mise-en-bande.*[5]

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[4] Russolo's attempt to turn noises into musical sounds has been realized by the digital revolution and its 'playable' samplers.

Michel Chion discusses soundscapes as such an amalgam of sound elements, and challenges the notion that there is any inherent hierarchy in cinema. In *Audio-Vision: Sound on Screen* he treats all sounds as contributing to the architectural qualities of the film. Sound, he argues, communicates matters as diverse as three dimensional space (117, 92-93) and social interactions (26-27). In his later book, *Film, A Sound Art,* Chion accepts noise in film, but he seeks to understand its role in the context of cinematic arts. Over the "horizon" of sound we hear the fundamental sounds of breathing, waves, rain, wind and urban sounds such as traffic and trains and so on (Chion 456-458). They are "equal" with "form and content, dialogue and action, character and plot" (Chion 458). Chion's view "that there is no predominance in the cinema" (458) does not mean that sound or, for that matter, image is flat and compressed, but implies that audience and spectator are free to shift focus at will or in response to the experience.

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[5] The term *mise-en-bande* was coined by Altman and receives further explanation in chapter four.

The shift towards recognizing all sound as the material of film soundscapes is exemplified by this brief survey of the general literature and history of film music and sound. This thesis will take this evolution further by shifting the focus towards a specific employment of sound (as expression of geography) within a specific national cinema (New Zealand).

Object and Text

> Every natural soundscape has its own unique tones and often these are so original as to constitute soundmarks. The most striking geographical soundmark I have ever heard is in New Zealand. At Tikitere, Rotorua, great fields of boiling sulphur, spread over acres of ground, are accompanied by strange underground rumblings and gurglings. The place is a pustular sore on the skin of the earth with infernal sound effects boiling up through the vents (R. Murray Schafer 26).

Although such activity on the earth's surface is not unique to New Zealand, it is, nevertheless, a very characteristic one. It is an image and sound that is employed by media to locate an experience of a particular space. R. Murray Schafer not only observes sound objects, but his theories have also influenced subsequent thinking about sound in the modern world. In this section I will briefly introduce Schafer's ideas, then follow their evolution through other sound artists, theorists and auditors to acknowledge the debate surrounding the object of the listening experience.

In *Soundscape: Our Sonic Environment and Tuning of the World* Schafer describes a soundscape as a "sonic environment"(274-275).[6] Schafer believes "[...] that the world soundscape has reached an apex of vulgarity in our time [...]" (3). Therefore, his work focuses on the retrieval of a 'healthy' sonic environment, through the recording and study of soundscapes.[7] Although it appears limited now, his original methodology and sound analysis has generated a new area of scholarship known as acoustic ecology (Thompson *The Soundscape of Modernity* 1, Dyson 72).[8] Sound artists and other sonically interested people have advanced the concept well beyond its original scope. Schafer began the process which has led to all sound being included in the debate on recorded sonic arts, a field no longer dominated by the structural theories of music.

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[6] It is probable that Canadian composer and soundscape theorist R. Murray Schafer was the original source of the term (Thompson 1, LaBelle 195).

Simon Emmerson employs the term 'sonic environment' as an umbrella for all sound studies. He hypothesizes "[…] that music is a subset of sonic art and sonic art is a subset of soundscape and soundscape is really the world around us, virtually complete." Emerson is also concerned with the human experience of soundscapes, and "how sound signifies", recognizing that for people, cultures, and communities, sounds have meanings, whether in film or the environment (interviewed in Gibbs 64). Intermedia artist Moniek Darge illustrates this by proposing a more active relationship with a sonic environment, especially the most familiar. "Soundscaping to me is an attempt to transform the listener into a living witness of the sounds of similar places, not necessarily far away in any specific ethnic culture, but first of all in our everyday surrounding" (Darge 97). This raises the possibility that, far from being banal, our own environments 'say' much to us and about us. For Darge, the Australian

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[7] Much of this work was carried out by the World Soundscape Project, and influenced soundscape artists such as Hildergard Westerkamp.

[8] Schafer's separation of terms, such as LoFi and HiFi, from their acoustic engineering context (43), combined with musical terms such as 'orchestration' and 'keynote' (4), and supplemented by the invention of terminology such as soundmark, signal, and archetypal sounds [9-10], was his contribution towards a method for measuring and discussing the quality of environmental soundscapes in the real world.

Aboriginal relationship to the wind, and the natural and material environment that affects it, exemplifies this. The wind, in that sonic environment, is the ancestors 'speaking' via natural, aural objects (Darge 97).

Viet Erlmann looks at the politics of auditory perception from the perspective of an anthropologist. By demonstrating that the place of sound was different for the country, the court, and the city, he argues that these aural objects divide a society along the lines of class, ethnicity and geography (17) (or perhaps, in modernity, the farm, the concert hall, and urbanity). Class, ethnic, and geographical differences are heard by everyone, and listened to, intentionally, by some. Experiencing a soundscape can result in reading meaning into it. Listeners inform themselves, beyond the materiality of the environment, of the political, social and emotional implications of the soundscape. Erlmann exemplifies this with his work on sound in historical social structures within familiar surroundings (3-7, 17-18). His argument equates these aural attributes with matters of status, prosperity and power (Erlmann 17-18), and also with 'oneness' with the landscape. Beyond the urban limits, and preceding modernity, sound resembles an ancient environment (Schafer 43-52, see also Russolo 10). Consequently, in the popular experience of the natural hi-fi soundscape, listeners can hear over greater distances, and the slightest sound can have greater significance.

Sound participates in the exhibition of cinematic geography just as it does in reality. Listeners can make societal interpretations of familiar, real, or representations of environments in film. To most people in modernity, the familiar surrounding is the built environment experienced as the city. This is a constructed place, characterized by the materials that make up its physicality. It is this environment that is the focus of Emily

Thompson's work, and differs from Luigi Russolo's focus on the human activities of modernity (Russolo 12-14). Thompson argues that a soundscape is more than one thing, is an object and a subject, must exist physically, but also requires an audience and, therefore, can be listened to both scientifically and aesthetically (*The Soundscape of Modernity* 1-2). Although Thompson's focus is primarily architectural urbanity and Luigi Russolo's is industrial urban and rural modernity (11), both approaches could be applied equally to relationships between sound sources and listening activities within all soundscapes.

Brandon LaBelle regards a listening relationship with a soundscape as aesthetic listening. Aesthetic listening is something organic, complex and nuanced. Like Emmerson, LaBelle asserts that it is all sounds "[…] that flow and get carried along in the full body of the sound spectrum, from above and below audibility, as pure energy, molecular movement, in fractions of sonority that integrate through a reciprocal intersubjectivity human experience with the earthly whole"(202). To LaBelle, we are participants, both as noisemakers and listeners, but what we listen to is dimensional and varied. It can be close or distant, loud or inaudible (201-202). These concepts of scaling, gradation of sound qualities and variegation of sound colours, contribute to the blurring of the boundaries between noisemaker and listener. This questions the primacy, if not the importance, of the purely objective and visual perspective. Furthermore, the listener's cultural expectation can be the same whether presented with the real, the virtually real, or a representation of the real.

LaBelle discusses Annea Lockwood's *A Sound Map of the Hudson River* (1982) in terms of its being an abstract representation of the real (211).[9] A sound map reflects reality just as the work of a cartographer. In temporal terms it is both the recording of an historical moment and a slice of time as duration. The moment of recording is fleeting. Therefore, such a 'map' is no more accurate than the road map, which was accurate only at the time it was made. The duration of recorded soundscape is only as long as the edited journey, not the real journey. Such a temporal perspective is also a subjective expression of the real. An orchestral work like Smetena's *Moldau Suite* (1874) is more subjective than Lockwood's work because it is entirely a musical representation, and therefore a greater abstraction, of the Moldau River. Lockwood and Smetana's works are soundscapes (with the added attribute of duration) in the same sense that a landscape is a representation of a momentary natural scene. A film, cultural soundscape, and sound map are similar constructions of edited choices, something ranging between more or less real, but *not* the real. The chosen artifacts contained in the sound map, or soundscape, are the aural signals of a space and place. Contextually, these signals can be viewed as degrees of simulacra. In some cinematic contexts full simulation as fictional soundscapes would result from full utilization of digital technology, excluding any reference to real world sounds. However, as removed as they are, they still potentially reference a real-life listening experience and, as such, represent the extreme of constructed soundscapes.

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[9] Lockwood is an expatriate New Zealander working in the USA (Clifford 250).

In the preceding pages I have looked briefly at issues surrounding the nature of soundscapes as organic aural objects in the built or natural environment. They can also be real, not so real, and, in modernity, the constructed and recorded soundscape. I have also described the evolution from early modern attempts to include sounds in the arts and to employ music as an expression of the aural geography. This thesis regards cinema as an example of soundscape that includes all these activities when constructing cinematic representations of aural geography. The next section explores the listening experience of soundscapes.

Audience Experience and Participation

Whereas Schafer was concerned with '*our* sonic environment', recent thinking and technical development has made it '*any* sonic environment'. Therefore, we no longer hear only our world, we also hear the constructed soundscapes of a movie, a sonic art work, a new media experience and so on. Film soundscapes, like the sonic arts and sonic environments, are increasingly considered to be mediated and interactive experiences. The make-up of any sonic environment can be various and evolving, actual, representative and abstract, leading to a more complex experiential relationship. Any such cinematic relationship involves an audience, cultural values, and social knowledge (Staiger 3, Gray 110).

In this context, Brandon Labelle considers that sound creations are socially and geographically uncontained, boundless on the one hand, and site-specific on the other (x-xi). Labelle argues that the 'ursounds', as he calls original (pre-reproduction) sounds, and which refer here to the fundamental sounds of a culture, have arrived, via technology, at a place where difference is common (297-298). The invention of mechanical, electronic, and now digital recording and sonic media, has transformed the spatial relationship between sound and communities. Created locally, it now has a life globally. That is to say, globalization of sound media collects difference, not a common aural experience. New Zealand's societal experience of sound can be recognized, and heard alongside those of other territories, but also as a varied collective experience. How individuals or groups manage the experience leads to questions regarding the essence of the act of listening.

Seth Kim-Cohen explores hearing and listening beyond the level of perception. Largely as a reaction to the corporeal approaches of Pierre Schaeffer and John Cage, he proposes the inclusion of wider experience, knowledge, and reason in the appreciation of sonic arts. This he calls a 'non-cochlear' response to sonic arts that looks beyond the heard and the sounded materiality of sound, and into questions of broader contextual, conceptual, social, and political concerns, and a " healthy skepticism toward the notion of *sound-in-itself*" (Kim-Cohen xix). Participation in art is more than the act, despite intention, but also involves intellectual and social stimulation. Kim-Cohen suggests that this frees the listener from the limitations of *sound-in-itself*. In the cinematic context, the listener's own prior knowledge can contribute to the experience of the film. However, this is not to propose that this is especially innovative, but, rather, that this permits the neglected contribution of other cognitive processes into the experience of art. Kim-Cohen describes this as moving outward "toward that which lies beyond the traditional borders of the field" (Kim-Cohen 261). Importantly to cinema, the outward, non-cochlear approach to experiencing soundscapes makes it possible for sound to be inferred from images. The corollary to this is that sounds, in turn, can create images in the imagination with knowledge and interpretation beyond the text. This thesis will regard listening as an activity beyond simple hearing.

Paul Carter in "Ambiguous Traces, Mishearing, and Auditory Space" describes listening as "intentional hearing". Listening includes ambiguous and misheard aural artifacts in the experience "recognizing it as a communicational mechanism for creating new symbols and word senses that might eventually become widely adopted" (44, refer also Kassabian 843). The auditory space describes the experience as dimensional. It has duration but, unlike music, can be non-linear (Carter 59). Text-less listening requires intentional hearing, as the text is insufficient. This means less text, or less emphasis on text, not absence of text. In the cinematic context, an intentional listener comes to the experience with an aural knowledge of the environment and culture depicted. Text-less listening is listening with that knowledge, rather than focusing solely on the source of the sound.

Although similar to Kim-Cohen, Carter's focus is on how this shapes the listening experience. Acoustic ecology is the interdependent network of listening, an auditory version of a biological eco-system. "All living (all sounding) things are implicated in each other's lives. Individual and collective wellbeing depends on maintaining this acoustic ecology" (Carter 60). This employment of the term 'acoustic ecology' differs from Schafer's original intention of conserving the sonic environment (3), and is closer to LaBelle's "sociology of sound" (xv). This leads to the possibility that, with our non-cochlear facility, we not only hear collectively, but that the intentional cinematic listener also becomes an informed listener as a consequence of the auditory experience of film. Acoustic ecology is a conversation (Kim-Cohen xxii-xxiii, Carter 45, Levy 71). Cinema enters into this conversation both by informing audiences and by reflecting their everyday sonic environment. Various audiences may then interact to a greater or lesser extent with this experience. The experience differs according to the variety of prior knowledge.

As a consequence of 'new media', the experience of soundscapes is potentially different to the scenario of a passive audience. Philip Brophy discusses the concept of immersion with regard to film sound (424-435). However, this still has the appearance of passive listening. It is only when Brophy tells anecdotes of his interactive film-going experiences in New York that the term 'immersion' falls short of what he is describing - an audience so involved with the movie that they shout as though they are being heard (425).[10] What Brophy describes is participatory, even if only perceived to be, rather than mere immersion. Frances Dyson links immersion to interactivity in the context of the virtual reality of 'new sound media,' where the experience of "it's as if you are there" becomes "you are there" (2). This is the technological context of soundscapes. Dyson argues that immersion and embodiment include the permeability of the body. Sound and listener joined as one, "connotes a sense of envelopment, which is invisible, intangible, immaterial, and yet is not unknowable" (16-17). The intangible nature of sound presents difficulties for its study. It does not 'hang around', although technology has made it possible to return to a representation of it.

Whether in New Zealand or New York, old or new media, objective, embodied, or cognitive, experiencing sound is "intrinsically relational" (LaBelle ix). However to infer that this means it is simply a public experience would be a mistake. Sound is, if anything, a complex experience. LaBelle describes it as "never a private affair" (x), one that "make[s] privacy intensely public, and public experience distinctly personal" (ix). Far from contradicting himself, the distinction is that, on the one hand, sound performs in a public space, but can be experienced personally, with the corollary that personal sounds can be experienced publically. It is sound's ability to endlessly reverberate around corners and through walls that give it a public quality. However, the experience can internally be a personal one. Our permeable bodies cannot avoid sound, but the body can choose "how it wants to hear" (Dyson 189). We are constantly hearing, but the choice we make is to listen. In this way, sound is portable between background and foreground, subconscious and conscious.

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[10] The experience of early cultural audio-visual material in the New Zealand context can exemplify the thinking of both Brophy and Dyson. Merata Mita talks of a very vocal reception of local archival footage to a Māori community that resembles Brophy's New York experience (50-51).

"Ubiquitous listening" is a term Anahid Kassabian employs for the experience of such public and reverberating sound (838-849). Although she is discussing this here in the context of music listening, it is a term she frequently uses for the omnipresence of sound. Sound is source-less, comes from everywhere and nowhere, follows the listener, blends into the environment, and does not call attention to itself (Kassabian 844-845). Described in this way, it is easy to understand that sound can be forgotten, go unnoticed, or be unheard because of its constant presence. It can easily slip into the background, and it takes some effort to return it to the foreground. Indeed, Kassabian considers the music that the ubiquitous listener consumes to be bringing the background to the foreground (841). I am extending her notion of ubiquitous music listening to all sound. In the context of new media, ubiquity of sound can be the representation of the omnipresence of sound but also refers to the sounds that people take everywhere via the Ipod and similar devices. Movie auditory experiences are increasingly portable and ubiquitous, via technology such as DVDs and the internet. Everyone who listens to it, simultaneously or not, can listen to meaning inserted into the soundscape consciously and knowledgeably. This, however, is not a traditional collective experience of music but illustrates Kassabian's notion of a "phatic communication". The social experience of hearing the same soundscape results in different interpretations and knowledge acquired from the experience, as LaBelle argued in a global context.

The ubiquitous and collective nature of soundscapes requires modes of listening that match the nature of their audience. Audiences act as collectives of difference, whether occurring simultaneously or dispersed in time and distance. Pierre Levy points out that, “collectivity is not necessarily synonymous with solidity and uniformity [...but can] dignify multiplicity and variety”(66). Furthermore, “The intelligent city not only listens to its environment but also to itself and its internal variety” (Levy 70).[11] As cinema evolves to intersect with new media in the home, the internet, or the multiplex, new understanding of the auditory experiences will continue to evolve.

Conclusion

I have argued here that sound is geographically uncontained, and, on the local level, it seeps around corners and is heard by everyone. It immerses and embodies its audience, and, in modern perceptions of media, can create a virtual reality. It is all ‘sound’ as a resource for film sound designers, and all ‘experience’ as prior knowledge for audiences. Listeners hear the same soundscape, yet there is no exact rendering of the experience. Ambiguities and ‘mishearings’ are part of the experience, as well as variety in the prior knowledge and experience of the audience. Sound can be ubiquitous and public, yet provide a personal experience. Collectively, these personal experiences are a social network or ecology. To recycle the fundamental principle of Levy's thinking, individually we all hear something but, collectively, humanity listens to everything. It is in the ensuing 'conversation' that a complete soundscape is heard, even if individual experience of it is small and fragmented.

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[11] Second century cinematic audiences, listening collectively in the “intelligent city”, can understand not only the internal variety of a sonic environment, but also the audience’s own shared variation. Andrew Dell’Antonio employs the notion of collectivity to look beyond concepts of texts created for individual listeners. His essay “Collective Listening: Postmodern Critical Processes and MTV” explores the idea that the intended audience of the musical text is a collective as exemplified by the MTV experience. The critical process engaged in is an “organic intellectual” practice (201-202). This employs similar thinking to Carter and Kim-Cohen. The pertinent difference is that Dell’Antonio is including the intention of the text, not only the mode of listening. He, like Subotnik, is seeking an alternative to twentieth century structural listening theories and practice. Kassabian, Levy, and Dell’Antonio’s models fit the current cinematic context, despite cinema’s position as old media.

This is not an attempt to structure the auditory experience of cinema, or to imagine the make up of the audience. Instead, its focus is to understand and describe the contribution that soundscapes make to experiences of location and culture. Through recognition of the aural objects, and the experience of listening, film texts become an auditory focus for analysis. An audience brings cultural experience to the auditorium, but equally it accumulates further knowledge. The hypothesis is that by experiencing cinematic geographies as sound we can discern environment and culture, through aural signs and auditory experiences that can be broadly grouped as generic, characteristic, and idiomatic of a place. I have argued that sound-maker and listener can be one and the same, and conclude that the relationship between text and experience is one of interdependent perspectives. Residents or visitors to a place can know more by employing what they know with what they hear to achieve a more comprehensive knowledge of a space and culture. This hypothesis will be tested, firstly, in Chapter Four by outlining a methodology for the analysis of film soundscapes. Secondly, it will contribute to filling the aural absence in the debate on New Zealand cinema by applying the wider research of Chapter Three to a wide selection of New Zealand films.

Chapter Four: Methodology

This methodology builds on three areas of discourse. Firstly, my own unpublished dissertation, "*Mise-en-bande*: Voice, Music, and Sounds as Method and Terminology in Film Soundscape Analysis" (Madill 2010) established a broad methodology that accumulates material for interpreting a film's soundscape and its signification. Secondly, the absence of sound in the literature of New Zealand cinema, discussed in Chapter Two, influences the methodology by directing it towards the gap in scholarship. This gap indicates a need for the broad focus that popular and environmental aural geography provides. Thirdly, the concepts and theories of Chapter Three introduce approaches not always applied to cinema. With diverse backgrounds such as sociology, acoustics, music, and sound arts these theoretical perspectives introduce to the inquiry an objective focus on the materials of sonic environments and concepts of the subjective listening experience. This inquiry informs the investigation into an aural perspective of a cinematic geography.

Many key terms are highlighted to draw attention to fields of inquiry. These fields of inquiry – the *mise-en-bande,* its interactive relationships, aural objects and orchestration, depiction of time, space and place, and the context and contribution of listening – form the process applied in the subsequent analytical chapters. The evidence accumulated from analysis of the aural geography in New Zealand cinema informs an interpretation that, in turn, reflects back on the film soundscapes individually. The outcome positions soundscapes along a continuum from generic to characteristic and idiomatic expressions of a particular geography. These terms are explained later in this chapter. By drawing together selected cross-disciplinary scholarship, an open approach to interpretation, and the broad scope of the methodology, the aural perspective of this thesis will act as a foundation to more narrowly focused future research on soundscape and New Zealand cinema.

I use the term *soundscape* as a unitary noun. The objective of exploring soundscape as the first broad field of focus is to identify sound as a primary element of a film. However, when treating soundscape as a construction of parts, I adopt Rick Altman's collective noun *mise-en-bande*. He proposed the term as a 'relative' of *mise-en-scene,* intending it to cover the same concept. However, in the field of sound, it becomes 'putting into the track' ("Inventing the Cinema Soundtrack", 341). Discussion of the components and characteristics of the *mise-en-bande* is undertaken in subsequent paragraphs.

Fundamental to good film analysis is an approach that recognizes no inherent primacy amongst cinematic elements, whether it is the larger components of soundscape, narrative, and image or the elements of the *mise-en-bande*. *Interdependence* treats all film elements as equal and interactive, and in this methodology is a concept that recognizes that the primacy of film elements is evidential rather than prescribed. "Film, like a well stocked kitchen or an artist's palette, has a vast range of possible expressive textures, colours, shapes, tastes, sounds, and images. If the film-maker is free to chose, the analyst must be equally free to interpret" (Madill 34).

Film, as an edited art form, produces *expected* or *unexpected* matched conjunctions of sound to image and narrative (Madill 29). Similar connections or disconnections between voice, music, and sound are possible in the deeper ingredients of the *mise-en-bande*. The challenge is to contextualize and interpret the conjunctions of the soundscape and *mise-en-bande*. To meet this challenge, I utilize a system loosely based on the theories of

Sergei Eisenstein and Siegfried Kracauer. Eisenstein argues that sound can only serve film as *montage,* or an *asynchronous* match to image (*Film Form* 257-258). While Eisenstein's point of view has a tone of inflexibility, it demonstrates early thinking regarding sound film. Eisenstein considered that sound adds nothing if it is not in opposition to the image. Siegfried Kracauer, on the other hand, proposes a system of terms that categorize the nature of the relationship between sound, meaning, image, and narrative as technical or signification (*Theory of Film* 102-132). Kracauer differs from Eisenstein, primarily, by not dismissing synchronous sound. Rather, by observing the edited conjunctions as *parallel* (a coincidence of meanings) and *counterpoint* (an opposition of meanings) he considers they can be viewed as devices that contribute to a film's signification. For this thesis, synchronous, parallel, and expected sounds are considered to be an important source of meaning in film soundscapes. The usefulness of these terms is that they expand the discussion to recognize technical connections and disconnections as well as the nuanced variations of the spectrum of relationships they represent.

The essence of the relationships that sound has within film can be described as a spectrum ranging from tension to resolution and awareness to interpretation.[1] Tension is achieved with a greater degree of conflict (asynchrony and counterpoint), and resolution with parallel synchronicity. Awareness is the functional level of technical coincidence. It is when the relationship is the expected match, leaving little for interpretation, only requiring one to be aware of it. However, the less expected the relationship, the more ambiguity requires interpretation to understand apparently conflicting signs (Madill 38).

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[1] A terminology that covers the degrees of these ranges has proven problematic since writing "*Mise-en-bande,* Voice, Music, and sound". Terms such as temporal and spatial counterpoint are useful when describing the nuances of sound/image conflation. However, their formal employment is weakened by associations in many other contexts, and overenthusiastic definition. Instead, a more economic terminology, nuanced by the wider vocabulary, sharpens this methodology.

An expected sound/image match is the real sound of the object seen, the actual or diegetic sound. The image of a hot mud pool will have the expectation of a bubbling sound for listeners who have prior knowledge of the experience. This can be argued to be the only sound to attach to the image. Film, however, is at least one degree of representation and, at the other extreme, has the potential to attach any sound, such as music, to the image of the mud pool.[2] This potential to edit is basic to the concepts of asynchronous and contrapuntal soundscapes. It is the relationship that sound has with the image, narrative, and other matters that makes sense of the soundscape.[3] Soundscapes and other film elements "reinforce, illuminate, and influence one another" (Chion 232). As this is how they function collectively, they are often discontinuous if viewed or heard in isolation. If isolated analysis is undertaken it should always be mindful of the return to the full context of the film.

This methodology positions itself alongside the post-structural approach to music analysis of Rose Rosengard Subotnik ("Toward the Next Paradigm", "Deconstruction of Structural Listening") and others. To examine sound as a structure unto itself is to resort to traditional approaches that are not appropriate in a methodology where sound is not isolated from other media, performance and image arts, narrative content, and societal matters. The intention of this field of inquiry is to outline the relationship of the soundscape and *mise-en-bande* to the film, and identify any tensions and resolutions, as well as wider societal and narrative concerns.[4]

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[2] See *Mud,* a film by Arthur and Cirinne Cantrill, an example that ably illustrates this point.

[3] Refer to Michel Chion's perspective – "In the audio-logo-visual ensemble, sounds and images reinforce, illuminate, and influence one another not only by dint of their meaning content but according to signifying processes in which arbitrary and mechanical criteria as well as formal ones, often hold sway. These include temporal coincidence or noncoincidence, relations of parallelism or rhythmic opposition, the creation of *temporal vectorisation* based on the convergence or divergence of their respective predictability (along with temporal axis), the reinforcement or complimentarity of textures, and so on" (232).

The *mise-en-bande* is the mix of the aural objects that inhabit the auditory experience of the film. Good *interpretation* depends on *segmentation* of this mix, but observes underlying formal patterns of similarities and differences in all aspects of film sound (Larson 37). The *mise-en-bande* comprises the ingredients of the soundscape: *voice* (*verbo* dialogue and *voco* crowd and non-language sounds), *music* (*diegetic* and *non-diegetic*), *sounds* (*natural; built* urban, *live* environmental*, living* animal and human), and *sound effects* (synthetic). The materials of a *mise-en-bande* are the discrete objects, discernable on their own or mixed with other sounds, in time and space. R Murray Schafer, whose work was particularly directed towards sound in geography, proposed terms that group sound objects into levels of signification as well as discrimination. These form the basis of a vocabulary for analyzing sonic environments. This methodology is concerned with cinematic sound and, therefore, extends the employment of these and many other concepts to include all environments, including the recorded and the virtual. *Keynote* sounds (Schafer 4) and *fundamental* sounds (Chion, *Film a Sound Art* 456-458) are the *elemental sounds* of a natural (wind and water), or built (street and interior) space and the *cultural sounds* (traffic, economic and social activity) that overlay it. They could be perceived as the background, and, in cinema, potentially carry meaning as the ambience of the aural space. *Soundmarks* are sounds that stand out from the keynote with a degree of location specificity and, like landmarks, draw attention to themselves (town clocks, thermal activity, local music). *Sound signals,* on the other hand, receive focused attention due to their perceived signification (birds, wind, water, transportation, industry, and almost anything). An *archetypal* sound (thermal mud) is similar to a soundmark but is ancient, original and more fundamental than recently acquired sounds (Schafer 9-10).

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[4] However, studying soundscape alone, as a *mise-en-bande*, does give insight into how it works before placing it back into the wider context of the film.

Context determines the accuracy of much terminology employed in soundscape studies. Subjective judgments are required, and argued, to create a case for the segmentation, description, and interpretation of any soundscape and its *mise-en-bande*. Schafer describes the thermal mud pools of Rotorua as a soundmark.[5] They could also be an example of archetypal sounds, and, in different contexts, can form part of a keynote orchestration or be perceived as sound signals. Each of these terms is a nuanced expression of the listener's judgment and the context of the analysis.

The *gradations* and *differentials* of these nuanced sound qualities create an organic texture in many soundscapes and individual, actual sounds. The sound of one mud pool is never quite the same as another. Indeed, one mud pool never temporally sounds the same as itself, yet always sounds like a mud pool despite differences and graduated qualities. Furthermore, these sounds are always mixed with other sounds occurring in, or introduced to, the sonic environment.

The term Shafer employs for the mixing of sounds in the sonic environment is *orchestration* (Schafer 4). The strength of this term is that it introduces the connotations of instrumental combination in music. This means that, in many cases, the sum of the sounds will make the ingredients unrecognizable and is, therefore, a new discernable sound, as in music.[6] The new sound will have its own qualities, such as texture and timbre. These orchestrated qualities have degrees of *resolution,* describable as *lo-fi* and *hi-fi*. In the cinematic context, the concepts of noise and lo-fi need re-interpreting. Lo-fi, far from being a derogatory term, simply refers to soundscaping without discrete aural objects, whereas, and in the context of Viet Erlmann's writing, soundscapes in the past were hi-fi and consisted of sounds that were easily distinguished (3-7, 17-18). The significant difference is that this would occur even if they were orchestrated with other sounds in the soundscape.

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[5] See quote Chapter Three page 34.

Far from being unwanted sound, noise can be heard as a signifying soundscape. The sound of a mud pool has a relationship with the sound of spectators or natural weather factors surrounding it. In cinema, this includes introduced sounds such as non-diegetic music. Whether or not these sounds are perceived as noise is dependent on the listening experience. In the context of this thesis, defining noise is a very subjective and contextualized issue. It is as much about other influencing and signifying factors, such as spatial and temporal matters, cultural expectations, and the context and mode of listening. The inquiry into the aural objects asks the question, what is the deeper makeup of the

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[6] Hector Berlioz concluded his treatise on orchestration with "But in the thousand combinations practicable with the vast orchestra we have just described would dwell a wealth of harmony, a variety of tone qualities, a succession of contrasts, which can be compared to nothing hitherto achieved in Art; and above all, an incalculable melodic, expressive, and rhythmical power, a penetrating force of unparalleled strength, a prodigious sensitiveness for gradations in aggregate and in detail. […] and organizations the most rebellious would shudder to behold its crescendo spread roaringly, - like a stupendous conflagration!" (244).

mise-en-bande and how is it orchestrated and constructed into a depiction of environment and population?

The orchestration of the *mise-en-bande* can indicate *spatial* dimensions in a film. *Space* is a definable capacity, and *place* is a location within it. Sound, along with lighting, creates and controls the impression of space. Through qualities such as reverberation, echo, pitch, and amplitude, sound can create an impression of space as a three dimensional *form*. Density, texture, and other characteristics of the *mise-en-bande* can tell much about the nature of the *fill sound* of the spatial form. Dimensionality of sound in space is also *temporal*. Sound can be described in *chronological* and *durational* terms. A chronological description refers to when the sound occurs and its *frequency of occurrence.* Duration comments on how long it lasts, and leads to such concepts as the *spatially evolving* soundscape. Film is a sonic journey in time through both the technical and depicted time frames. One sound event could be argued to be only a moment, but two consecutive sound events are measurable in temporal terms.

‘Reading’ a soundscape absorbs the fullness of the aural information and, as LaBelle and others point out, is a relationship between the listener and all sound sources, including the listener’s own immersion in the soundscape. What happens to a *mise-en-bande* will be uniquely different in each experience, influenced by the spatial and temporal qualities. The collective sounds, and how they behave, influence how the particular space is read. Birds in the New Zealand bush are not the same auditory experience as birds in the Australian bush. Not only are the birds different, the spatial qualities of the bush are not the same, so sound behaves (fills the space) differently.[7] Together, these factors contribute to locating a soundscape in one place or the other. The inquiry into the field of spatial and temporal sound asks how soundscapes form and fill space and time, and contribute to telling the story of the evolving tradition of a place and society.

The *listening experience* contributes to the signifying attributes of sound. Listening can be discussed as *context* and *mode.* The context refers to where and when the listening is done[8], while the mode is how it is done.[9] A contextual approach refers to either the *physical* or the *organizational* environments of the listening experience. The physical would discuss the material environment and its influence on listening, while the organizational is the societal aspect. A societal inquiry of the listening experience would seek to understand cultural notions of public and private, collective or individual, contexts of hearing. Listening is responding to concepts such as keynotes, soundmarks, and signals, orchestrated spatially and temporally into soundscapes. As audiences respond to both diegetic and non-diegetic levels of soundscape, this thesis will explore the possibility of discussing their listening in similar terms. Is the presentation of the objects of the *mise-en-bande* commanding the audience to listen as though, inside the frame, or remain hearing from the auditorium? This question requires discussion on whether the context is commentative or participatory. This is discussed in terms of hearing and listening audiences.

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[7] Compare *Ten Canoes* (Rolf De Heer 2006) from Australia and *Te Urewera* from New Zealand.

[8] Dealt with by Schafer, Emmerson, Darge, Erlmann, Thompson, LaBelle, and Brophy.

[9] Dealt with by Kim-Cohen, Carter, Brophy, Dyson, LaBelle, Kassabian, and Levy.

The organization of listening reflects LaBelle's phrase "the sociology of sound" (xv, also see Carter 60 & 45, Kim-Cohen xxii-xxiii for similar concepts). This focuses less on the materiality of sound than on how we listen as a society. As Philip Brophy argues, the cinematic listening experience is a response to both the film and the theatre of reception (424-435). Cinema, as a social auditory system, employs many active and passive modes of listening. Contextual and organizational listening is essentially external to the listener, and is an area where this thesis intersects with reception studies. That is, the component that is embodied in Staiger's questions concerning textual meaning, for whom, and in what circumstances? However, this is heavily overlaid with perceptions of involvement, such as Brophy's notion that audience are an active, immersed, participant, Dyson's concept of an interactive virtual reality of listening, and Labelle's view that listeners are participants both as noisemakers and listeners. Notions such as these from wider sonic arts theory support the intended discussion of audience prior knowledge in relation to New Zealand cinema, and the attributes of physical space and cultural sound in the context of this thesis. This asks who is the listener, and how are they listening.

Whether as geographic participant or audience, listening is also an internal activity. The *modes of listening* are concerned with this internal process. Primarily as *intentional* or *consequential* hearing they recognize that method influences listening. Intentional listening, as described by Paul Carter, suggests choice, interaction, non-cochlear listening (Kim-Cohen), and prior knowledge. On the other hand, consequential listening arises from proximity to the sound source and includes accidental, misheard, ambiguous, background, and many everyday soundscapes. In the context of cinema these are not unimportant, but are potentially fore-grounded experiences. Kassabian argues that background sounds can be fore-grounded or vice versa (841). Cinematic backgrounds make the same demands on the audience's prior knowledge. To achieve thorough analysis of the role sound plays in a cinematic geography, this methodology is cognizant of the significance of the apparently unimportant, accidental, (in)consequential, and background sounds. This final field of inquiry investigates internal listening by asking what the audience brings to the soundscape in terms of prior knowledge, intentional listening, or consequential response to the soundscape.

Having reviewed the segmentation of the *mise-en-bande,* it remains to be demonstrated that the information can re-construct into a form that answers questions regarding the representation of geography in film soundscapes, and, more specifically, in New Zealand. The hypothetical solution is that soundscapes can be positioned along a spectrum of generic, characteristic, and idiomatic connection to geography. The analytical process outlined above will provide material, aural, and conceptual evidence to employ in understanding cinematic representations of the aural experience of being in New Zealand.

The hypothesis is outlined in the introduction and will form the basis of a method of classifying soundscapes. A *generic* soundscape displays a discernable world culture with no markers of a particular place. However, a soundscape *characteristic* of place will have sounds that locate a film in that place. These will be fundamental and signal sounds drawn from the environment, and may not individually specify location but, collectively, are a soundscape characteristic of a particular geography. A characteristic soundscape might include elemental or universal sound. On the other hand, an *idiomatic* soundscape is one where a soundmark is heard that is unique to a place. It can include specific sounds such as bird and animal calls that become idiomatic with prior knowledge. The hypothesis tests whether existing New Zealand film soundscapes form a continuum from generic to characteristic and idiomatic.

The creation of a generic, characteristic, or idiomatic soundscape could be by *design* (intention) or by *consequence* (origin). Design suggests the intention to locate a soundscape by employing aural signs of that location, parallel with the image track. A filmmaker would be relying on audience having prior knowledge to recognize the location. However, if filming in New Zealand, with New Zealand actors and New Zealand sounds and idioms ‘leaking’ into the soundscape, there is the potential for a soundscape to become characteristic or idiomatic of nationality and culture by consequence. A soundscape could also become characteristic or idiomatic by employing simple repetition of sounds and, consequent of that repetition, become associated with a particular geography. Furthermore, listening can create its own idioms.

The conflation of image, narrative and sound exponentially multiplies the possibilities for soundscapes to be regarded as one or the other. A generic soundscape could become a New Zealand soundscape because of unmistakable landmarks, for example *Aoraki*/Mount Cook, Auckland Harbour Bridge and hot mud pools. An idiomatic soundscape, trans-located and conjoined with images of elsewhere, could then influence reception of foreign places. This is heard in *Mail Run* (Weekly Review 310, Cecil Holmes 1947), and *Kombi Nation*(Grant Lahood 2003). In this interdependent, cinematic way a characteristic soundscape could be heard as idiomatic in conjunction with similar images of a specific geography.[10]

In many films there is an apparent conflict between national and transnational instrumentation by design. This is solved if they are regarded simply as *imported sounds.* Imported sounds are those that are uplifted from a place and so lose their connection with a specific geography, and re-exert themselves with the ability to express something characteristic in a new context. The musical instrumentation and aural objects are from everywhere and, therefore, from nowhere in particular. In most cases these sounds are not specific to a location. However, the orchestration somehow evokes the essence of the characteristic geography. This argument is employed by Marjorie D. Kibby to explain the score and soundscape of *Rabbit-Proof Fence* (Noyce 2002, Composer/sound design Peter Gabriel). Gabriel accessed instruments from around the world, but employed idiomatic instruments, such as the didgeridoo, to confirm the specificity of the Australian location. The imported sounds (such as African and North Indian drums, sitar, Irish bodhran, and the Blind

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[10] This can be illustrated by the analogy with ethnic recipes. The ingredients of recipes around the world do not differ greatly. The basic ingredients of water, a flour, animal and vegetable items etc are universal. Trade in spices and specific products is so well established that most specific items are available anywhere. Yet, the dishes of each region are quite distinctive of a culture. It is the particular mix of ingredients that make a dish characteristic, or the few unique ingredients that make it idiomatic of a region. New Zealand is often associated with the dessert ‘Pavlova’ yet none of the ingredients are unique to New Zealand let alone of New Zealand origin. It is the ingredients and the process that make it a New Zealand dish, as well as the accumulated association with the region. A film soundscape is a collective of sounds that are universally human or of the human experience. By choosing to gather together certain sounds, a soundscape can become characteristic of that region, or by including one or more unique soundmarks the soundscape becomes idiomatic.

Boys of Alabama) provide the characteristics of the Australian landscape, not a national identity (Kibby 154-157).[11]

Non-diegetic music distinguishes the New Zealand short film *A Gasp of Wind* (Robert Franken 1982). The score, by Jack Body, is an orchestration of imported wind and percussion instruments. Gamalan instruments from Indonesia, drums from Asia, didgeridoo from Australia, panpipes from South America, log drums from the Pacific and an orchestral flute collectively express the mystery and suspense of the narrative.[12] The film is characteristic of New Zealand by its extensive use of the same elemental sounds heard in idiomatic soundscapes such as *Te Urewera* (TVNZ *Journeys in National Parks*, Barry Barclay 1987).

The soundscape of *Te Urewera* is idiomatic to New Zealand due to the employment of Māori song (*waiata*) and language (*te reo*). Images and sounds of the rich bush and birdlife are also heard. *Te Urewera* National Park retains a full complement of North Island birds such as the *kiwi*, *kōkako* and *kākā*.[13] Without these soundmarks, *Te Urewera* would still be a film characteristic of New Zealand owing to the extensive employment of wind, bird, water, river sounds, and diegetic music.[14] An alternative approach is to employ sound to define difference. The documentary, *Visible Passage* (Vicky Yiannoutsos 1987), expresses different locations by the use of music. The Greek island of Kastos, naturally enough, is heard through non-diegetic Greek music. However, telling more about the location is the employment of the sounds of hens. This depicts the pre-modern, self-sufficiency economy of Kastos. Wellington in the 1940s is, by contrast, accompanied by mainstream (National Film Unit in style) orchestral music and traffic sounds.

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[11] It could be argued that the association of the sounds to the landscape is a concept closer to Australian Aboriginal notions of place than a 'national identity'. Whereas, a generic sound such as a drum detached from the image of the sound source or culture can re-exert itself more easily in another context, the sound of a didgeridoo is uniquely Australian and so the sound itself is idiomatic of place.

[12] These instruments are as I hear them in the soundscape. At this stage I have no irrefutable evidence.

[13] An excellent overview of this rich landscape can be accessed at www.doc.govt.nz/parks-and-recreation/national-parks/te-urewera/features/

In the examples of New Zealand film air (wind), water (sea, lakes, and rivers), and earth (flora, fauna, and geology) make a significant symbolic and locational contribution to spatial identity in New Zealand. Films as diverse as *A State of Siege* (Vincent Ward 1978) and the art film *Uncharted Crossing* (Philip Dadson 1990), and documentaries such as *The Black Stilt* (TVNZ *Wild South* series, Rod Morris 1983) employ these as components in their storytelling. The short film *Armature of Bone* (Mervyn Lomas 1984) adapts elemental sounds to the cityscape. Water is heard from a tap, wind is the sound of an urban square and footsteps are the fauna.

Layers of characteristic and idiomatic New Zealand cultural sounds, orchestrated with these elemental sounds, occur in many films. The experimental film *Master Bedroom* (AKA *Rooms,* Merylyn Tweedie 1986) employs the unmistakable sounds of local radio programming and the national anthem. *Camping with Camus* (Alan D'arcy Erson 2000) is a story told in the form of a joke, to a soundscape that is evocative of the New Zealand camping experience. Birds, and sea waves, lazy voices, bicycle bells, and the inevitable game of camp cricket are an orchestrated, local, and fundamental soundscape. The documentary *The Snowline is Their Boundary* (NFU 1955) employs a soundscape of elemental sounds overlaid with music and other sounds of a high country farm, farmers whistling, dogs barking, Landrover crossing a river, and a plane taxiing for 'take-off'. In most cases these sounds are not specific to New Zealand's environment and population, yet, the orchestration somehow evokes the essence of the characteristic geography to audiences familiar with it. The very ubiquity of the sounds of wind, water, birds, dogs, planes, petrol engines, traffic, and whistling permits their re-employment into representations of New Zealand geography, focusing on the aural perspective.

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[14] Kibby refers to the same elemental sounds in her descriptions of the soundscape of Australia (152).

After exploring these fields of inquiry – the *mise-en-bande*, its interdependent relationships, aural objects and orchestration, depiction of time, space and place, and the context and contribution of interactive listening – this thesis asks if the information gathered supports the hypothesis that soundscapes depict environmental and popular geography. Although this methodology appears as a set of discrete concepts and terms, it will be employed as an interactive continuum. The subsequent analyses will follow the process of asking the questions implied by the highlighted terms and the focus of each field of inquiry. The degree and mix of each concept in subsequent discussion, will be determined by the context and nature of the material identified. Regarding the *mise-en-bande* as an interdependent orchestration of material ingredients that collectively equal something beyond their sum will provide evidence that will reveal what they achieve and how they do it. Contextual and methodological listening is taken into account to allow for audience differences and experiences.

Single sounds do not necessarily locate anything anywhere, and less so if not heard. However, sounds collectively become soundscapes and evoke a characteristic place and culture, more so with an audience. Reconstituting the soundscapes in the terms discussed will result in classifying them along a continuum from generic to characteristic and idiomatic. The answers will be a usable, if not final, resource for understanding the roles sound, voice, and music play in the depiction of cinematic geographies.

PART II: The Case Studies: Introduction

The previous chapters have provided the parameters for seeking an answer to the question is there a New Zealand soundscape and what does it sound like? Chapter Two demonstrated that sound in New Zealand cinema has not attracted sustained and comprehensive investigation. Chapter Three outlined the wider scholarship of sound studies and society in order to introduce existing scholarship to this local sample of films. This considered sound as aural objects, and, collectively, as soundscapes. It also included audience hearing and listening as contributing factors. Chapter Four brought the concepts together to create a methodology and terminology with which to examine the case studies.

This approach has been compressed into five headings. Firstly, each chapter will look at the *Exposition* of the film sample in order to investigate the aural disclosure, usually early, of location and culture that is in the backgrounds, or is essential to, the narrative. This correlates with musical structures where essential thematic or harmonic material is stated early, making sense of the whole as it proceeds. The *Interactive Relationships* of film elements, with a focus on the soundscape, entails two reinterpretations of the diegetic/non-diegetic dichotomy. *Functional and Constructed* refers to whether or not the soundscape consists only of the sound recorded with the image or whether it has been manipulated to any degree by the filmmakers. *Actual and Commentative:* The actual sound is the sound an audience expects to accompany the sound source on-screen, and so is essentially the same as a functional sound, with the difference that filmmakers can manipulate this essentially diegetic world. However, a commentative soundscape adds value to the image and narrative, by ‘sounding beyond’ the image. These mostly equate to the usual editing terms of diegetic and non-diegetic, but also describe the interdependence of film elements and what they contribute to the soundscape. *Mise-en-bande: The Orchestration of Aural Objects* is a discussion, in terms of this thesis, of the sounds collectively making up the soundscapes, how they are orchestrated and to what purpose. An essential aspect of the characteristic soundscape is that it is an orchestrated collective of sounds that locates film. *Time* and *Space* refers to how sound contributes to the temporal and spatial aspects of the New Zealand geography. *Audience Experience and Participation* as an interactivity is a consideration that arises out of the thinking of Paul Carter (and others), who has differentiated between "intentional hearing" (listening) and simple hearing. The former refers to listening that has purpose, prior knowledge and results in audience participation, instead of the uncritical hearing usually attributed to cinema spectators. Finally, a *Conclusion* will discuss the sample with regard to the underlying hypothesis of this research; that New Zealand's film catalogue can be grouped as idiomatic, characteristic and generic, in terms of its connection to the territory's geography.[1]

Part two will examine three forms of audiovisual material: documentary (Chapter Five), feature films (Chapter Six), and, grouped together, short, art and experimental films (Chapter Seven). The process that I undertook to choose the material is outlined in the introduction. The method that guided the analysis and gathering of information and data from the films is shown by a sample in Appendix 1. This is a method I have developed over some time that has the necessary momentum, derived from its simplicity, while still yielding enough information to result in comprehensive analyses. Meaningful segmentation and interpretation is made possible by, (a) analyzing the whole film and all sound, (b) contextualizing the study alongside the film’s narrative and image, and (c) relating the findings to the wider experience of filmmaker and audience. Some films contribute more than others, and some have very specific points to make. A full list of the films with sources and viewing location, when necessary and possible, is contained in the Filmography.

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[1] I established in the introduction that geography refers to the environment and population.

The intention is to apply a methodology that makes sound important in the analysis and is appropriate to any audiovisual material. I am examining the small national cinema of New Zealand as a case study. It is also hoped that this will lead to a greater understanding of how New Zealand listens to itself, and wants others to hear it. This may lead to a better understanding of the role that sound has in locating, and expressing, the geography of any cinema.

Chapter Five: Documentary Films

Introduction

New Zealand has a long history of documentary filmmaking. Early attempts to document the cultural and natural environment evolved into the Government owned National Film Unit (NFU). Various organizations involved in broadcast television have since documented aspects of New Zealand land and culture. This chapter will take a sample of these non-fiction films to show how they aurally represent the environment and population.

There is a group of documentaries that have little or no employment of a soundscape, apart from a straightforward music and voice-over style. These are considered in this chapter introduction, and function as a measure against which the rest can be discussed. Placing least importance on the soundscape were *Canterbury is a Hundred* (Oxley Hughan 1950)*, Wild South: Colony Z* (1986)*, Country Calendar* (Two episodes, *Wild Cattle*, *Gone Bush,* Frank Torley 2006)*, Farming in New Zealand* (Oxley Hughan 1952)*, Last Paradise* (Clive Neeson 2010)*, Round up on Molesworth*, and *Taranaki* (Oxley Hughan 1954). Of these *Canterbury is a Hundred, Farming in New Zealand, Taranaki,* and *Round up on Molesworth* have little or no employment of diegetic sound. This group represents a style of documentary-making that concentrates on the narration as voice-over, and occasional non-diegetic music. Subjective responses to the musical scores could view them as adhering to the story or having no connection to it. The intention, evidentially, is to efficiently broadcast the story, with limited employment of sound. Many films, such as *The Coaster* (Cecil Holmes 1948) and *A Train for Christmas* (David Sims 1975), will show that the technology for sophisticated and experimental soundscapes was available contemporaneously in the institutions making the films. This demonstrates that choice was exercised with regard to the manner that sound was employed.

Canterbury is a Hundred has one moment of audiovisual connection when the Christ Church Cathedral is mentioned and the sound of a bell is heard. As there are no other diegetic sounds in the soundscape it could be that an orchestral bell was employed at that moment in the musical score. A similar, and equally minimal, soundscape and narrative connection is found in *Farming in New Zealand*. This soundscape avoids all actual sound, replacing it with voice-over and a musical score. These soundscapes are notable for their disconnection to the subject matter, voice-over notwithstanding.

Taranaki is a brief montage of items from the province. It avoids diegetic sound altogether. An aerial view across the Taranaki plains moves to the Tasman Sea, showing waves meeting the shore. The narrative then covers the city of New Plymouth, harbour and street scenes, the town market, parks and forests, beach scenes, fishing, farming, Mt Taranaki/Egmont, and skiing on the mountain. Overall it is a visually characteristic representation of New Zealand that, like *Farming in New Zealand,* avoids employing sound and maintains a disconnection between music and narrative. The style of voice-over is in the BBC enunciation that was common at the time, giving the documentaries a 'New Zealand as little Britain' quality. Nevertheless, these are visually characteristic representations of New Zealand. The most that can be said is that they 'visually suggest' a soundscape to the knowledgeable audience, avoiding the added value of a soundscape.

Molesworth, despite being described as the "classic NFU documentary" (Campbell 105), largely avoids diegetic sound. However, it exemplifies the notion that there is a pastoral musical style that, by association and repeated use, represents the New Zealand 'farmscape'.[1] It begins with the usual NFU montage of New Zealand scenes and title sequence stating that this is *Weekly Review* 271. The supporting score is the orchestral fanfare style common for the time and associated with all similar NFU documentaries. It changes to a pastoral style when the story begins. Against images of mountains and snow a small plane comes in to land. The music diminuendos and then cadences as the plane lands and the engine (sound) is turned off. A farmer on horseback exchanges his spurs for a flying helmet, boards the plane, and takes off. The music re-enters. This short sequence is typical of the style of such documentaries. There is interaction between music and functional sound but it is dependent mostly on VO and only occasional diegetic sound such as dogs barking. This is primarily the story of a spring cattle muster.

Unlike *Canterbury is One Hundred, Farming in New Zealand* and *Taranaki,* where there is less connection between music and narrative, the pastoral musical style in *Molesworth* is orchestrated to integrate with the narrative. Oboes and woodblocks represent the spring roundup, horns depict the open country, and flutes represent water. The generic, triumphant music returns to end the film. New Zealand is mostly represented in the images of farm and terrain, with music constructed to add an aural dynamic to the images of farm life.

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[1] The music could be heard as a pastoral style, but given the abstract nature of music this would require a degree of audience prior knowledge of musical styles to work. On the other hand similar films, such as *The Snowline is their Boundary,* manage to include more diegetic sounds that depict the agricultural component in New Zealand life as well as including a pastoral score.

Further along the continuum towards greater representation of a New Zealand soundscape is *Colony Z*. This is a Natural History New Zealand film about the ornithologist Lance Richdale, who studied the *Hoiho* (Yellow eyed penguin) on Otago Peninsula. This is an example of functional soundscaping, with sporadic employment of gravel roads, sheep bleats, and horses to establish the rural location. The other feature of this soundscape is the portrayal of an historical period (the 1940s). Through the choice of cars, that have a certain sound on empty country roads, the commentative use of a piano, and the general hi-fi nature of the soundscape it locates the narrative in a period of less noise. Otherwise it is a soundscape of expected wind, water, penguin, and other fauna sounds.

A similar focus on narrative sounds can be heard in the two episodes of *Country Calendar*. The collective nature of this long-running television series accumulates a characteristic New Zealand soundscape. *Wild Cattle* tells the story of a cattle muster near Ruatoria. The images and sounds are of misty mountains, horses, dogs, cattle, birds, and helicopters. *Gone Bush,* also located in the Ureweras, is a story about possum trapper Rusty. It adds flies, insects, and water to this regional soundscape. These are essentially functional documentaries that focus on the story, using expected sounds, and marked by the absence of non-diegetic music, avoiding aural comment. Despite the many actual characteristic sounds it is the title music, a country styled guitar theme that, by repetition and longevity, has become an idiomatic signature of New Zealand's rural culture.

The examples discussed demonstrate that sound is often accepted as a by-product of filming. *Last Paradise* reveals that recent filmmaking also avoids using sound to affirm the narrative and cinematic geography. Here, the 'modern metro male' attempts Mulgan's 'Man alone' in the world of surfing. The argument, as far as there is one, is that the mythical inventiveness of New Zealanders has resulted in surfers making their own fun, and surfboards. This film is almost entirely conducted where water meets land and, as a consequence, the fundamental sound is the sea. Nine out of ten New Zealanders live within sight of the sea (Prof. Kenneth Cumberland, *Landmarks – A Land Apart*, Dir. Wayne Tourell 1981).[2] Therefore, while the sea sounds are heard, they have not been manipulated to highlight the New Zealand soundscape, or support the central argument of the documentary. They perform as a characteristic, and constant, marker of New Zealand.

The common feature of the documentaries discussed in this introduction is that they avoid obvious employment of sound to tell the story or locate the film in New Zealand. However, this is not to say that they do not achieve that in unintended ways. Some avoid diegetic sound and use minimal non-diegetic sound but is, nevertheless, representative of a style of New Zealand documentary-making. They are also demonstrably constructed soundscapes despite their disconnection. Others, as a consequence of filming here, include the sounds of the local environment and population. Water, weather, birds, animals, cultural, and rural sounds are characteristic sounds of New Zealand, although not unique to New Zealand. They collectively form a soundscape that is a characteristic representation of New Zealand. It is only in the *Country Calendar* episodes that idiomatic sounds occur, particularly the theme music that, as a consequence of its repetition, is associated with the iconic television documentary and of the wider rural community. At the very least it could be argued that image suggests a soundscape.[3] The following sections will focus on the documentaries that have employed sound in more comprehensive and deliberate ways.

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[2] Such a statistic should not be interpreted as the population that can actually see the sea. Instead, it is the proximity to the seacoast and its position in the experience of most New Zealanders.

Exposition

Consideration of the exposition of films attempts to answer the question: are soundscapes employed to establish environment and culture at their outset? Professor Cumberland begins *Landmarks* in a glider high above the New Zealand landscape. The primary sound, other than his voice-over, is the high altitude, unobstructed wind. This has qualities that are different to wind at ground level, where the sound is mixed with its own effect on the mountains, trees, buildings, and other obstacles it encounters. Cumberland emphasizes the point that mankind has not harnessed is the weather. However, it can be argued that human occupation has placed objects in its way and removed natural features, consequently altering the sound it makes at ground level. Cumberland therefore makes his statement positioned somewhere where the wind has not been changed (in the glider) as evidenced by the sound the wind makes. It is in the exposition that he establishes the subject location of the documentary, and the weather as one of its main features.

Many films locate themselves within the first moments with the sounds of wind, water and birds. *A Summer Place* (John Milligan 1995) includes birdcalls within a synthetic ambient sound that evolves into the characteristic soundscape of summer, cicadas, sea gulls, water, and wind and the human activities that occur within it. This expresses the central notion of the film that "the essence of the bach [holiday dwelling] is its relationship with the environment”. *The Black Stilt Story*, on the other hand, focuses entirely on a natural environment. It begins with cicadas and insects before introducing river, water, and bird sounds. As stilts are wading birds, the fundamental keynote sound from then on is that of water and birds in a seasonally changing environment. This film depends heavily on the naturally occurring location sounds, representing a shift in style from the earlier documentaries that replaced much of the location sound with music,

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[3] See Chapter Three page 40 for the discussion arising out of Kim-Cohen's perspective on non-cochlear listening and how it can imply image and be inferred from image.

Also employing natural sounds, *Earth Whisperers* (Kathleen Gallagher 2009) achieves a high degree of location specificity by opening with the sounds of the wind and the *kōauau* (Māori wind instruments) developing into *waiata* (song). These idiomatic sounds specify New Zealand as the location. However, it is the characteristic sounds of the landscape that describe the cinematic geography. It is the nature of the bird and insect sounds that express much about the environment in New Zealand. In *Earth Whisperers* they echo in the dense New Zealand bush, contrasting with the sounds of birds in the Australian film *Ten Canoes* (Rolf De Heer 2007) where the birdcalls, similarly foregrounded, tend to penetrate the soundscape.[4]

Other films utilize the exposition to establish more than the location of the narrative, but attempt to describe place, and culture. For example, *The Man in The Hat* (Luit Bieringa 2009) is structured around an art dealer walking to his gallery in Cuba Street, Wellington. The first nine minutes are concerned with his background and childhood in small railway towns. The sound of transport (a motif discussed in subsequent chapters) is very much part of New Zealand life, as a constant, cinematic, reminder of New Zealand’s distance from anywhere else, and its internal terrain. Although not unique to New Zealand, it is a characteristic sound of location, thus signaling Peter Mcleavey's rural New Zealand background.

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[4] Hear also *Te Urewera* for the echo quality.

Of his move to London he recalls the experience of finding a book called *The New Zealanders* in London. At that moment the soundscape introduces seagulls as another marker of New Zealand, but also suggestive of the journey he would have taken to relocate home. Later, he is mentioning New Zealand poets and the off-screen sound of birds is heard, confirming the first introduction of the motif. This demonstrates the perceived connection by the local population between birds and New Zealand.[5]

The previous paragraphs discuss primarily characteristic sounds. It is, however, through the employment of idiomatic sounds that the New Zealand cinematic geography is confirmed. *Journeys Through National Parks: Te Urewera* introduces the idiomatic sound of *te reo* Māori with the opening music. The sound of a school choir is heard as though non-diegetic, but then revealed to be on-screen. This leaves no doubt the film is located in New Zealand. The subsequent images of misty bush-covered mountains, and a prevalence of birdcalls echoing under the canopy, similar to *Earth Whisperers,* place the film in the Ureweras. As well as the farm sound of dogs and horses, insects complete the orchestration of faunal sounds overlaying the fundamental sounds of wind, water, birds, and bush. These collectively work to strengthen and widen the effect of the initial aural locators. The lack of commentating music affirms that this film and its subject communities speak for themselves.

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[5] Refer to the Radio NZ survey Chapter Eight page 138-139.

It has shed the “New Zealand as Little Britain” music and enunciation of the early documentaries, as well as the Pākehā-centered view of the region.

These are documentaries dealing with aspects of life in New Zealand. Sound, in the exposition, whether characteristic or idiomatic, is heard as a signal of place. There is a discernable increase in the construction of local soundscapes in the most recent material. This is not to say that earlier films do not use characteristic and idiomatic sounds. Rather, the evidence suggests that a conscious intention to aurally describe New Zealand might not have existed earlier.

The Interactive Relationships: Functional and Constructed

Evidence of the deliberate employment of expected or introduced sounds can be the mark of a constructed soundscape. A purely functional soundscape would be devoid of any aural signs of editing and sounds would only connect to the sound source on-screen. However, this question is complicated by the reality that soundscapes do not usually fit this simplistic distinction.

The constructive employment of sound heard in *Te Urewera,* and discussed in the previous section, adds value to the soundscape. The director, Barry Barclay, presents a Māori and wider New Zealand perspective as much through the style of soundscape as with image.[6] The avoidance of ‘western’ commentative music, replaced by diegetic Māori song, the emphasis placed on the soundscape of the bush, its fauna, and weather, and the unselfconscious use of *te reo* reveal the origins of this soundscape in both the local Māori and Pākehā community. *The Black Stilt Story* is a variation within this soundscape style that presents sound 'as it is', with the addition of sparsely placed commentative music.

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[6] This is also discussed with reference to his feature films, *Te Rua* and *Ngati,* in chapter six.

The purity of a constructed soundscape is heard when the sounds are all introduced and potentially have no connection with the on-screen sound source. In *A Summer Place* the image of dilapidated houses is explained in the narration as a sign that the makeshift holiday home is losing its place in New Zealand society. As this happens, a strong wind is heard, enhancing the notion of decay and decline, yet this is a deliberate use of a sound with no concrete connection with decay. This sign of a constructed soundscape contrasts with the constant aural signs (insects, seagulls, water, and voices at leisure) of summer as a time of warmth, recreation, and renewal. This exemplifies the cinematic association of elemental and natural sounds with the sounds of the human and built environment, underpinning the film's argument that holiday homes have an essential relationship with the environment.

Some films straddle the boundary between documentary and art, and, accordingly, exhibit a high degree of construction while being informative. *A Train for Christmas*[7] employs the soundscape as the primary element of the narrative. It is a symphonic, evolving soundscape that follows the Kingston Flyer from Lumsden to Kingston. Not only does the train travel through different terrain, the audience is placed in different positions in relation to it. This relationship ranges from extreme image/sound close-ups to long shots accompanied by a near silent *mise en bande*. Consequently, the dynamic range of this soundscape shifts from one extreme to another. However, it is the inclusion of fanciful moments, such as the train talking that confirms that this soundscape is constructed, and not limited to live sound. *A Train for Christmas* utilizes the expected sounds of steam locomotion (trains and ships), tourists, rural community, and the terrain. However, this cinematic geography has been edited (orchestrated) from actual sounds, rather than limited to following the image track. Consequently, what voice-over there is has been de-emphasized and placed into the background. Instead, sounds are given a prominence in the narrative mix.

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[7] A soundscape analysis of *A Train for Christmas* is included in the appendix (page 153) as an example of the method applied to all film material embraced by this thesis.

Earth Whisperers is a similar example. In this case a different balance between dialogue, voice-over, and a 'speaking' *mise-en-bande* is achieved. The natural sounds of the environment, including birds, insects, and wind is fore-grounded often enough for the audience to hear them as a contributing element in the narrative. A subject in the film, Graig Potton, describes the background soundscape as the "natural quiet". It is this ambience that can be heard as 'loud' if the audience has its attention drawn to it. The manner in which *Earth Whisperers* highlights this 'natural quiet' is worthy of comparison with films such as *Molesworth,* where the natural sound is replaced by the constant non-diegetic music and voice-over. This development illustrates an increasing awareness of the cinematic value of environmental and cultural sound as a characteristic of the subject matter.

Soundscapes are constructed not only to contribute to the narrative but also to locate the film in the geography of New Zealand. *A Train for Christmas* constructs a cultural soundscape orchestrating the sounds of transport and human activity within an environment. *Black Stilt Story* highlights an environmental soundscape. *Earth Whisperers* and *Te Urewera* present idiomatic soundscapes, achieved largely through the use of *te reo* and other sounds of Māori culture and society. *Black Stilt Story* achieves a natural soundscape style by acknowledging the value of the fundamental water, wind, and bird sounds in a typical South Island braided river environment. *Earth Whisperers* and *Te Urewera,* despite having the attributes of idiomatic soundscapes, also have many characteristic cultural and environmental elements. The characteristic New Zealand soundscape can also be heard through more universal sounds. *A Train for Christmas* is mostly constructed of universal sounds such as trains, ships, steam technology, passengers, picnics, hotel bars, and agricultural activities. However, orchestrated together in the iconic New Zealand landscape, they form a prime example of a characteristic soundscape.

The Interactive Relationships: Actual and Commentative

The terms 'actual' and 'commentative', as defined by Kracauer, refer to the diegetic (actual) and non-diegetic (commentative) planes (139-146). This section will focus on the use of voice, voice-over, and music. Just as *A Train for Christmas* minimizes verbal voice, *The Coaster* employs non-diegetic narrative commentary in the form of a Denis Glover poem, recited by Selwyn Toogood. This foregrounding of the voice-over does not obscure the soundscape attached to a mode of transport in its natural environment, in this case a ship sailing between Lyttelton and Wellington. The actual sounds of sea, trains shunting, cranes, wind, water, and dialogue form a characteristic background to the poem. The unmistakable delivery of Toogood's recitation provides a commentative narration to what is essentially a short documentary about coastal shipping around New Zealand.[8] *The Coaster* highlights the sounds of the ship, the sea, and port environments, positioning the listening audience into the cinematic geography.

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[8] Toogood's voice itself could be said to be an idiomatic sound given the prominence of his game shows on New Zealand radio and television.

Another interesting use of voice-over is heard in *Shearing Technique* (Ronald Bowie 1957). The formal BBC enunciation, typical of the time, narrates this documentary but is contrasted with the vernacular accent of the shearers' dialogue, including famed New Zealand shearer Godfrey Bowen contributing his perspective. On another level, the contrasting accents illustrate a nuanced variation between the actual local manner of speech and the avoidance of it in the more formal voice-over. The diegetic sounds are the actual sounds of farming, especially sheep, sheepdogs, birds and electric shears. Essentially,it fits into the NFU style of documentary where the matter-at-hand is delivered as simply as possible in soundscape terms. However, *Shearing Technique* employs VO and the sounds of the farm to fill the soundscape, whereas others, such as *The Snowline is Their Boundary,* utilize replacement music to comment on the narrative in an abstract manner.

Through music, *Snowline* exhibits more use of the diegetic sounds of the farm than are heard in *Molesworth*. Radio-telephone, plane, and land vehicles form a technological sound component, orchestrated with sheep, horses, dogs, and the elemental sounds of water in the form of ice, river, and wind. Around these, the music follows the style and content of the narrative, matching the pastoral textures with the sounds of the string orchestra. Atmospheric music of a more dramatic style accompanies the approaching snow and stormy weather. By combining diegetic and non-diegetic sound, *Snowline* forms a more sophisticated rural soundscape than *Molesworth, Shearing Technique,* or *Farming in New*

Zealand. In both *The Coaster* and *Snowline* there is more non-verbal commentary on both the environment and popular activities, despite the employment of voice-over.

Te Urewera begins with an apparent non-diegetic song in *te reo.* However, its source is revealed to be a local school choir on-screen. Thereafter, there is no commentating (non-diegetic) music, in the strictest definition of the term, only on-screen music. The evidence here, and continuing in later chapters, leads to questions of where the divide lies between actual and commentating sound or if there is one at all. Diegetic music can also fulfill a commentating role, as demonstrated by *Te Urewera.* This breaks down the traditional, rigid concepts of what is meant by *in* the film and *outside* the film. *The Black Stilt Story* employs occasional music, primarily flute and piano motifs that punctuates as well as comments on the narrative. This does not detract in any way from the effect of the fundamental natural sounds of the soundscape. The effect is an amalgam of sounds from both the diegetic and non-diegetic layers, enhancing the images of water, birds and weather.

Many recent documentaries employ pre-existing songs. *A Summer Place* incorporates songs to coincide with time and place. The history of the dwellings is accompanied by the accordion and penny whistle music; their growth “like Topsy” is supported by gypsy-styled jazz fiddle, upbeat music expresses the matter of interior décor, big band music accompanies the section about 1940’s architect Vernon Brown the sixties is Acker Bilk’s “Stranger on the Shore” and disco styled music expresses the seventies. A ‘playlist’ also supports *The Man in The Hat* and *The Sound of Seeing.* These reflect Wellington and New Zealand’s intelligentsia in the sixties and seventies, when jazz, and, later, rock music, were the sounds of the period. Although *Sound of Seeing* is discussed in the chapter on experimental film, it is worth noting here that the 'live' Jazz and rock heard in these films has a role as commentative music. It describes the time and place of the subject and story. These examples of period music (non-diegetic) perform as actual soundscapes of the time, even if not within the narrative, and therefore contribute to the cinematic geography.

A further example that integrates non-diegetic music into the narrative is *Earth Whisperers*. The employment of Māori instruments such as *kōauau* gives this score an idiomatic claim (along with the diegetic mix of characteristic and other idiomatic sounds). It is both this orchestration of sound and the dynamic range of the soundscape that makes this a very active and 'soundful' film. Sound both comments on the narrative and participates in the storytelling. Considering the interactive relationships of sound in the terms functional/constructed and actual/commentative entails analyzing active and passive sounds that are not necessarily coincident with diegetic and non-diegetic.

This section concentrates its focus on voice and voice-over, as well as musical content, interdependent with other actual sounds in specific films. By this means, the distinction between actual and commentating sounds can better be heard, while still recognizing the potential for a blurring of their functions. This challenge to traditional notions, focusing on the ambiguities and mechanics of diegetic and non-diegetic sound, reveals more possibilities for comprehending the workings of characteristic and idiomatic soundscapes within cinematic geographies.

Mise-en-bande: The Orchestration of Aural Objects

Earth Whisperers is a film about a group of people who view the environment as something to protect, utilize sustainably, and appreciate as part of New Zealand culture. Consequently, the soundscape is rich in idiomatic sounds of *te reo,* Māori culture and the wider New Zealand culture and environment. There is a reliance on natural flora, fauna, and elemental sounds. In the second segment (Craig Potton and the Paparoa Forest), for example, bird sounds are foregrounded, resulting in a natural hi-fi soundscape and a fundamental of water, wind, and background faunal sounds. This rich, enclosed forest context contrasts with the segment that focuses on the botanist Professor Alan Marks' recollections of the Manapouri protest. The open lakeside has a fundamental of lapping water and breeze at the adjacent shore and a sparse bird component. The orchestrated timbres of each *mise-en-bande* reflect the different stories within the main themes of the film, while still locating the segment within recognizably New Zealand environments. Inserted into this mix, the non-diegetic music presents a strongly idiomatic score. European heritage is also represented by the plucked instruments, likely to be lute and dulcimer. The wind sound of Māori instruments, that is identifiable as the *kōauau* family of aerophones, merges with the natural wind. These examples demonstrate how the orchestrated aural objects of the *mise-en-bande* can collectively, and cinematically, represent a specific geography, exemplified by *Earth Whisperers*.

Further examples of orchestrated *mise-en-bande* are *A Summer Place*, *Snowline*, *The People of the Waikato* (Oxley Hughan 1956)*, Te Urewera*, *The Coaster*, *Journey for Three* (Michael Forlong 1950), and *A Train for Christmas*. In *A Summer Place* the soundscape comprises the natural sounds of summer, and the cultural sounds of the holiday season. This enhances, by association, the feeling of heat, sun, and leisure seen in the images backgrounding the interviews. The farm sounds of *Snowline* speak of a rural, agricultural culture. *The Coaster* is weighted heavily toward the sounds of the sea with voice and accent locating the film in New Zealand. The use of voice in *Journey for Three* is interesting because the topic is immigration to New Zealand. Therefore, the mix of accents reflects the variety of nationalities that make up the local population.

The sounds included in *A Train for Christmas* are those of the mountain valleys, the technology of steam transport, and passenger sounds. The idiomatic sounds of *The People of the Waikato* place the film along that river, with a focus on Māori culture. The evolving *mise-en-bande* of various environments and communities along the journey enhance the feeling of movement. *A Train for Christmas* takes the concept of orchestration a step further, where the sounds are 'composed' into varying degrees of scale within the mix, creating various textures of background that contribute to the storytelling and the spatial aspects of the film.

The focus of this section is the *mise-en-bande* of voice, sounds and music that forms the all-important and interesting aural background to the stories of New Zealanders. Each *mise-en-bande* is a recipe for the soundscape of specific New Zealand locations and cultures. In the overall thesis, this demonstrates that New Zealand is a composite of many real soundscapes, as well as cinematic soundscapes.

Time and Space

Do orchestrated soundscapes exhibit the temporal and spatial characteristics of geography? If so, does place acquire meaning from the added value of the attributes of time and space? By asking these questions there is a presumption that, in some way, sound forms and fills time and space. By considering primarily *A Train For Christmas* and *Journey for Three* this section will show that a *mise-en-bande* can affect and reflect time and place

A Train for Christmas is set in the glacial valleys of the area south of Lake Wakatipu. A train in this space has a different resonance to the sound of suburban trains heard in the feature film *Fracture* (see Chapter Six). The valley is empty and the space has a 'natural silence'. The wind, unimpeded by obstacles, but contained within the space, is similar to the wind at high altitude that begins *Landmarks*. Contrasting with this is the wind in the bush in *Te Urewera* and much of *Earth Whisperers.* In these films the wind is the source of the many tree sounds, which give the environment attributes of a closed space. Each represents a different space that is heard in the ambient sound of the soundscape.

Furthermore, the soundscape of *A Train for Christmas* is also an evolving soundscape. The *mise-en-bande* follows the narrative journey of the train, beginning with an orchestration of station sounds. The mix of human sounds, steam, metal track points moving, clock ticking, and a loudspeaker uttering muffled announcements, narrates its own story of anticipation and departure. It does not restrict itself to the sound of a train, but places the engine into an active human space. Then the train moves through many changing 'sound' spaces.[9] Sound represents both an actual space and the film's perception of the space. The train's place in the landscape is described by the extreme long shots, matched by the engine sound diminishing into the terrestrial soundscape. The station close-ups and the long shots of the valley are extremes of spatial context, equally depicted in both the soundscape and the image. Finally, the train reaches the wharf at Lake Wakatipu and is met by the steamer *Earnslaw*. Here, steam power and human culture mix with the sounds of water and lake before the train returns to Lumsden.

As discussed previously, *A Summer Place* and other films employ music to present an historic context for aspects of the story. Documentaries made in, and of, the 1950s present different soundscapes to those of more recent films dealing with similar subject matter. The rural *mise-en-bande* of *The Snowline is Their Boundary* is collectively the dogs, horses, sheep, and elemental sounds. In the later *Country Calendar* documentaries, the farm has quite a different soundscape, often dominated by the quad-bike and the helicopter. However, it is noted that, once the activity enters difficult terrain, the horse returns as the preferred mode of transport. Each cinematically represents a different time period.

An example of a temporally interesting film is *Journey for Three.* It follows the fortunes of a British engineer working on the hydro schemes during the post Second World War period in Canterbury. The gravel road surfaces, and tyres that connect with them, give a distinct timbre to travel at that time. The urban tar sealed surfaces of the cities in *Journey for Three* become a more general feature in later documentaries. This suggests that soundscapes can reflect time periods, both by design with the deliberate association of the narrative with sounds, and also as a consequence of the filming location and time of production.[10] The truck, driven by the engineer to Mt Cook, as well as construction camp and many other sounds, exhibit the attributes of a time period. *Colony Z*, as already discussed, is a film made more recently that constructs a period almost contemporary with *Journey for Three*. It employs the sounds of the cars of the period, piano music (non-diegetic), and creates a hi-fi soundscape to represent 1940s New Zealand. It remains for the listening audience to know and interpret meaning from this aural information. By attracting audience listening into different spaces, audiences are invited to participate in the cinematic experience of geographical space.

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[9] Similar in some ways to Lockwood's sound maps (refer to Chapter Three page 37-38), this is an aural chart of the journey.

Audience Participation and Experience

Would an unfamiliar audience experience a different hearing of a film than that of a familiar New Zealand audience? The latter would potentially be a listening audience. The former is simply hearing the scene, and the presence of sound. The hypothesis is that the knowledge of a New Zealander would achieve a different listening experience, making the characteristic and idiomatic signs work. *Colony Z* and *Journey for Three* would be familiar soundscapes to locals familiar with the roads of the Otago Peninsula and The Mount Cook region in the 1950s, and more so to audiences familiar with older cars. To the unfamiliar audience, one would be limited to its ornithological interest and the other to its purpose of ‘selling’ New Zealand as a destination for post war migrants.

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[10] At the time the film was made the road to Mount Cook was not the modern, sealed highway it is now. Further discussion of traffic as a marker of past times is undertaken in the following chapters.

Once the position of the audience is established there is scope for examining its perception of the characteristic and idiomatic aural signs. In *A Train for Christmas* the audience perception shifts from within the action (the station close-ups) to observing from far away (the extreme long shots of the valley). Hearing and listening call on different perspectives that are potentially governed by prior knowledge of, or lack of, aural objects contained in the *mise-en-bande. A Train for Christmas* exhibited to a hearing audience, unfamiliar with the sound signals, is experienced differently than the listening participatory audience. The local audience with knowledge of the landscape, and recalling a time when passenger rail transport was more common in New Zealand, could understand the familiar aural markers that locate the film in the terrain or region in which it was filmed. The rural culture and landscape, picnic, public bar, wharf and station scenes all contribute their sounds to the overall soundscape.

Although not particularly idiomatic to New Zealand, *A Summer Place* would similarly ‘speak’ in different ways to different audiences. It is the collective of characteristic sounds that would be familiar, or otherwise, to these various audiences. The concept of a holiday home is not unique to New Zealand, but the subtle differences in the evolution of such dwellings in New Zealand make their context characteristic of the New Zealand soundscape. This is reflected in the cinematic representation. *Earth Whisperers,* with a subject matter more concerned with the natural environment and the cultural relationship with it, presents as a more idiomatic film. Its soundscape is filled with fundamental sounds of bush, landscape, birds, wind, and water, overlaid with the idiomatic sounds of *te reo,* Māori musical instruments, and continual reference to local geography. Whether characteristic or idiomatic, however, the soundscapes need to be recognized in order to work.

In *Journey for Three,* New Zealand is contrasted with England by sea birds, different accents, and the sounds of 1950s New Zealand, such as tramping in the bush and gravel roads in Canterbury. England is presented as a built up place governed by the factory whistle. It is in the musical score by Douglas Lilburn that the notion of sound defining place is most contentious. If audiences accept this musical style as New Zealand, it could be a consequence of repetitive association with images of New Zealand. As John Mercer shows, the same scoring style works in Canada, South Africa, Australia, and the USA. If it is a discernible soundmark of place, then, it is more about a slight difference from Europe and England than anything about New Zealand. Mercer argues that there is no New Zealand identity in the "modernist" and "neo-classical" (62) music composed in the European tradition by composers such as Lilburn. Any signs of identity are "constructed by the media, the written word and surrounding ideology on identity" (64) and dependent on "prior knowledge" (68).[11] However, as false as such musical identities can appear, established prior knowledge is a powerful influence on audience perception.

While perception and participation are worthwhile ideas to discuss they are also the least conclusive. The truth or actuality of these sound impressions is dependent on the viewer's point of view, and acceptance of, or degree of familiarity with them. This point notwithstanding, examples such as these films do not position themselves on a defined spectrum of responses that draws a line between local and other audiences. Rather, it suggests that there is the possibility for many hearings of soundscapes. The background sounds Robin Morrison refers to are the functioning and meaningful backgrounds.[12] I would argue that the sounds of the background contribute to the relationship that audiences have with film, and that those relationships are indeterminate, despite there being a recognizable spectrum of responses.

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[11] This illustrates Mercer's argument that it is an accumulated association of musical motifs attached to a territory. There is little if anything in the type of classical (art) musical score about which it can be said actually derives from the territory of New Zealand.

Conclusion

This survey analyses a sample of documentary film from New Zealand. The purpose is to answer the central question: is there a New Zealand soundscape and how does cinema represent it within the cinematic geography? There was considerable variance in employment of sound to tell these stories. Whether they are elemental, environmental, rural, or urban, discernible sounds are employed as markers of geography or place. Most were found to have elements of an idiomatic or characteristic soundscape, or both. Nevertheless, a group depended for their ‘New Zealand-ness’ solely or mostly on visual associations, where it could be argued a soundscape was suggested by the image track.

Characteristic soundscapes do, as expected, consist of sounds not unique to New Zealand. Collectively, however, these birds, water, weather, street, bush, and domestic sounds make up a *mise-en-bande* that could be heard as local. That said, there is evidence that it is the idiomatic sounds of Māori culture and language, natural features, radio, and accent that are the definitive soundmarks of the New Zealand cinematic geography. The evidence also demonstrates that the depiction of the local geography in sound terms is achieved both by design and as a consequence of filming in the various locations.

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[12] See Chapter One page 3

An interesting result of this work has been the dismantling of the terms diegetic and non-diegetic. There are sufficient examples in this chapter on documentary that respond better to other terms. Instead of non-diegetic, constructed and commentative, and instead of diegetic, functional and actual/expected, carry more useful meanings in understanding the role sound has in depicting cinematic and, more specifically, geographical matters. It is also evident that using these terms begins to consider the crossover between the concepts of what is in the film and what is not. I am asserting that sound in the non-diegetic plane contributes to the narrative and is not limited to the commentative role. This last point reiterates and develops Siegfried Kracauer's introduction of the terms commentative and actual as describing the non-diegetic and diegetic roles of sound in film.

This will continue to be a point of interest in the next two chapters. The evidence from this research into the documentary form will contribute to the main thesis by establishing the patterns of segmentation and interpretation. These will be employed in the following chapters to seek similar examples of characteristic and idiomatic soundscapes. Thus far, the evidence points to the possibility that there is an identifiable local soundscape in factual films about, and filmed in, New Zealand.

Chapter Six: Feature Films

Introduction

The pattern of analysis and interpretation has been established in the previous chapter. This chapter will extend its use to feature films before applying it to short film. Discussion will proceed around the same issues in the same order. The concluding discussion in chapter eight will discuss some points of difference between features, documentaries, and short, art, and experimental films. For example, a question that possibly applies more to feature films than to the other forms is consideration of the intended market audience. Although this issue is not the specific focus of this thesis, the intended audience does impact on discussion of how New Zealand exhibits itself on-screen. Does a potential international audience influence the representation of geography, or are some aural elements, whether direct or allusive, lost on some audiences? The matter of audience prior knowledge was introduced in part one, and continued in Chapter Five. Prior knowledge is central to the argument that familiarity makes a listening audience. It would be a listening audience that would comprehend the local aural and cinematic geography. Although this question is addressed in the concluding chapter, it is worthy of consideration when examining the sample of feature films.

Stickmen (Hamish Rothwell 2001) exemplifies the generic ‘anywhere’ soundscape, if the local accents are discounted. The locations are not employed to locate the film in New Zealand. Instead, they place the film into a universal cityscape, comprehensible to international audiences. Furthermore, although some characters are, by appearance, Polynesian they are not presented as culturally Polynesian. This contrasts with the way that other recent feature films made by, and about, Polynesians, such as *The Tattooist* (Peter

Burger 2007)*,* *No 2* (Toa Fraser 2006)*,* and *Sione's Wedding* (Chris Graham 2006)*,* highlight those cultural connections. Using *Stickmen* as an exception that proves the rule, the research summarized in this chapter will show that New Zealand feature film soundscapes do create signals of a local cinematic geography, reflecting the actual cultural and natural environment.

Exposition

One important facet of the local soundscape is culture and ethnicity. Aural signs disclose where, and in which communities, the stories are located. One frequently employed device is ethnic ceremony and music. *Among the Cinders* (Rolf Hadrich 1984) establishes the bicultural nature of New Zealand society by juxtaposing European Christian church services with Māori ceremony. The cinematic representation of the European church service, especially the image and sound of hymn singing, is often used as an indicator of specific European and colonial cultural traits, for example in *Skin Deep, Ngati* (Tribe/clan) (Barry Barclay 1987), *Te Rua* (The store/pit) (Barry Barclay 1991), and *Sylvia* (Michael Firth 1985)*,* but more specifically in films set in a colonial context such as *Utu* (Response/revenge) (Geoff Murphy 1984) and *Pictures* (Michael Black 1981). In *Sylvia, Pictures, Te Rua,* and *Utu* it exposes cultural difference, misunderstanding and tension, all essential thematic concerns of the stories.

Te Rua specifically focuses on the Māori /European societal difference, through conflict between modern indigenous perspectives on cultural material versus established European museum practice. Societal difference is exposed especially when Māori ceremony is exported into the Berlin museum. *Skin Deep* employs the sounds of church and post-service gossip to depict the townsfolk as a tight, inward-looking community, with pretensions to greater things.

Other films that utilize cultural ceremony or simple juxtaposition of cultural practices to express difference between Māori and Pākehā are *The Piano* (The Scottish scenes and theatrical performances)*, Her Majesty* (Mark J. Gordon 2001) (The school assembly and afternoon teas contrasting with spirituality at Hira's house)*, Ngati* (The Bennett's household within a Māori community)*,* and *Don't Let it Get You* (John O'Shea 1966) (Gary is exposed to Māori culture which forms a question and answer device throughout the plot).

Apron Strings (Sima Urale 2008) and *Bride Flight* (Ben Sombogaart 2008) explore the juxtaposition of other cultures. *Apron Strings* exhibits a potentially generic cityscape, in which local ethnic difference exists, exhibited both as soundscape (music, language, and social gatherings) and visual presentation. The story contrasts two sons, one of Indian origins and the other Pākehā, and details their lifestyles and expectations. In *Apron Strings,* sound expresses the differences through the music associated with the two characters. Rock music accompanies Barry, the wayward Pākehā son, while ambient, non-diegetic and Indian-infused music accompanies Michael, the confused son coping with opposing cultural expectations. *Bride Flight* deals with post war immigrants in a new country, using sounds to place the characters in a strange place (see also *Journey for Three*). This is achieved by employing the sounds of mud pools, wide-open landscapes, Māori language and other speech differences.

New Zealand's urban geography is another aspect of the cinematic representation of New Zealand that appears as expository material. *Fracture* (Larry Parr 2004) introduces the city with the sounds of trains and streets. Leanne and her father observe a crime scene as their train passes through the railway yards. The sound of the train wheels sets up a rhythm picked up by the commentative music (snare drum). The narrative flashback follows Brent walking through the streets and university campus, which are both aurally busy environments. These sounds introduce, form, and build spatial tension in the sonic background to the plot.

On the whole, however, it is the elemental, rural and small town aspects of New Zealand geography that are employed to give films a territorial context. For *Bride Flight* it is the winery in Central Otago that precedes the flashback to The Netherlands and air race to New Zealand. This establishes the setting as New Zealand, but from a Dutch point of view. In *Her Majesty* it is the movie theater, school, and the town as center of dairy country that defines the location. This caricature of the stereotypical dairy town contrasts with the 'fairytale' characterization of Hira's house in the trees. In *Magik and Rose* (Vanessa Alexander 2001) it is the house truck travelling down the coastal road, which, together with *Ngati* (arrival by bus), *Sylvia (*arrival by bush-lined gravel roads), and *The Strength of Water* (Armagan Ballantyne 2009) (arrival by foot) form a thematic connection to the 'landfall' or arrival motif.[1] It serves to mark the remoteness of many New Zealand small town locations. *Skin Deep*, in many ways, is the quintessential New Zealand small town story. Its sonic environment includes the main-street, small business, and rural sounds, which backgrounds a story of small town aspirations. Sandra's arrival by car along country roads establishes the isolation of Carlton from the world it hopes to join.

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[1] This is discussed further throughout Chapter Seven.

The rural settings of many films are also heard in the elemental sounds of the weather and natural environment. *Runaway* (John O'Shea 1964) begins at the beach; *Solo* (Tony Williams 1978) at the mist covered fire tower, *Strength of Water* and *Te Rua* at the edge of the sea. These introduce New Zealand as a land of weather and natural environment. The sounds of wind, water, flora, and fauna are not at all unique to New Zealand but can count as recurring motifs in a characteristic soundscape. Each film brings its own elemental soundscape, where even the mist in *Solo* has such a characteristic, ambient sound. The exposition of New Zealand in *Crush* (Alison Maclean 1992) begins with mud, sheep and bird sounds. Throughout the film the focus of the elemental environment is on a 'wet' motif, with recurring dripping taps, and rain, as well as thermal steam, mud, and geysers.

A similar 'wet' motif in *The Piano* begins with the landfall scene (and sound) on the beach, and defines the contrast with Scotland. It employs the exterior scenes of New Zealand to underpin a plot that emphasizes Ada's position in a strange and different place. During this scene the lo-fi soundscape is dominated by the sound of waves crashing, almost obscuring the dialogue. However, the mix is a realistic beach soundscape with characters shouting over the waves, wind, and seagulls, cutting through the sound of water. Away from the seashore, the soundscape becomes a hi-fi orchestration of the bird, water, and cultural sounds of colonial New Zealand.

Vigil is set in a postcolonial world of rural decay, and begins in the kitchen of a dilapidated farmhouse. The farm-scape, seen outside the window, represents the challenge to survive the natural environment. The sound of the birds, wind, water, and other faunal and weather sounds are very much an expression of that challenge. *Vigil* employs the hi-fi soundscape of wet and windy landscapes with their distinctive birdlife and agricultural fauna. It does this with a restrained quiet that enables the highlighting of the narrative, and diegetic aural features of birds and gunshots when they occur. Like *Crush* and *The Piano*, it is a constantly wet sonic environment.

A diverse range of settings in the films of this sample shows the essential local background. The cultural, ethnic, ceremonial, musical, city, small town, sea, and farm soundscapes that situate the stories in New Zealand are constructed out of aural objects with characteristic or idiomatic relevance to the territory. It is again the Māori, cultural, and unique natural sounds that act as the idiomatic expository markers of the local cinematic geography. These contribute to the disclosure of the dramatic tension in the environmental and cultural backgrounds.

Interactive Relationships: Functional and Constructed

The previous section argued that soundscapes are designed to fit the requirements of the narrative. Could *The Piano* or *Vigil* have been set in another location? Would another environment have provided the same degree of narrative tension for each? They are, in their expositions, establishing place, often a very specific place, as essential to the narrative. It is frequently a rural and elemental kind of environment. The construction of the soundscapes reflects these attributes. The sounds of the sea, the gravel roads of arrival, the faunal sounds of the bush, the sparse traffic of the small towns, sheep and other animals, and the machinery of farms frequently make up the soundscapes of New Zealand. This is already established as a characteristic New Zealand soundscape in the documentaries examined. The research into feature films is continuing to support the argument that these sounds are not in themselves unique to New Zealand but *collectively* form the characteristic soundscapes of local cinematic geography.

So far, many of these collective soundscapes invoke the rural and small town context. Does this suggest that there is more scope for identifying local sounds in these environments, rather than those of city films? The former category would have less generic content than a cityscape, which is perceived as occurring universally. Although largely constructed out of seemingly expected sounds, *Ngati* has, on close analysis, employed sounds to both locate the narrative and divide it into cultural contexts of difference. The fundamental sounds of the sea and breeze are constants. However, the *kōauau* [Māori flute] is heard whenever the action moves to Ropata's house. This contrasts with the domestic *mise-en-bande* (quiet affluence) of the Bennett's Pākehā lifestyle, or even with the rest of the community.

Skin Deep is essentially a Pākehā story of small town "small minded" boosterism (Conrich, *The Space Between* 108-112). Into this uncluttered rural location the improvement committee attempts to bring facets of the big city economy and culture into the small town context. The *mise-en-bande* reflects the natural openness of the rural context. However, overlaid onto this are sounds of a radio station with big city pretensions, pompous dinner speeches, and after-church gossip. It is the constructed fundamental sounds that collectively create a characteristic New Zealand small town soundscape. The A and P show, the main street, and the small businesses all contribute to the smallness of everything. Two pivotal sounds employed are the radio, which backgrounds much of the film, and the street. These act as the pulse of the town's pretensions. Idiomatic music such as "Haere Mai" (welcome,

come around) links the streets and the interiors by being heard in both contexts from the radio.

Ha-ere mai!
Everything is Ka pai! (good, OK)
You're here at last,
You're really here at last.

Ha-ere mai!
Not a cloud in the sky,
To coin a phrase,
This is the "day of days."[2]

It is the irony of the film that this song accompanies the building of the tensions and town divisions. Other films that explore small community soundscapes are *Te Rua*, *Strength of Water, Sylvia, The Scarecrow* (Sam Pillsbury 1982), and *Magik and Rose*.

Special reference should be made to *Vigil* and *Woodenhead* in terms of constructed soundscapes. Both films cross the divide between narrative and art films. In the case of *Vigil,* sound is a carefully constructed orchestration of the flora, fauna, and weather in remote hills and valleys. This is designed to encase the narrative within an environment unhelpful to the protagonists. Birds, wind, and a constant wetness are the usual markers of this soundscape. Over this fundamental *mise-en-bande* are placed the featured narrative sounds. There is a hint of sound 'painting'[3] when Toss hears voices as though emitting from photographs.

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[2] This is the Sam Freedman 1952 song with the title "Haere Mai" used in the film. There is also a tradition of welcoming *waiata* [song] with the same title. http://folksong.org.nz/haere_mai/index.html, accessed 20/8/12.

[3] In this context the phrase 'sound painting' correlates to the musical term word painting, where musical events reflect the words of the text. Here sounds reflect the image enhancing the experience of the spectator.

A film that explores the possibilities of fantasy further is *Woodenhead*.[4] It features a fundamental layer of elemental sounds, but includes a layer of constructed cultural sounds, such as the pie cart, radio, voices, sheep, and cows. These characteristic sounds along with some idiomatic sounds, such as the *ruru* (Morepork, NZ Native owl) and mud pools, collectively identify a New Zealand soundscape. The universality of the story, however, succeeds despite the orchestration of a New Zealand soundscape of fairy-tale characteristics. The journey on which the protagonists embark is not at all real. Nevertheless, it is a representation of a journey in New Zealand, loaded with the natural and cultural sounds of the local landscape.

The discussion of constructed soundscapes involves mostly expected, rather than synthetic, sounds. *The Piano* is a film that exemplifies the process of foregrounding expected, natural, and rural sounds. This representation of a New Zealand environment is rich in weather and bird life. Along with water sounds made up of sea, constantly trickling streams, and rain, birds are the constant feature of background soundscaping in *The Piano*. This fundamental of natural and faunal sounds places the narrative into the bush, near the stream/sea, and never far from the next weather change. It forms and fills the space defined by the closeness of the trees and the mess of newly cleared bush. The edited sound design constructs an environment essential to the story. Like *Woodenhead* and *Vigil* it highlights the natural soundscape.

Analysis of the many natural, rural, and small town soundscapes demonstrates the abundance of characteristic qualities that a selection of films can have. However, urban soundscapes are worthy of consideration as well as the easily identifiable New Zealand rural and natural soundscapes. *Pictures, Runaway, Bride Flight, Apron Strings, Queen City Rocker* (Bruce Morrison 1987)*, Stickmen, and Fracture are* films from the sample that construct representations of urban environments Yet*,* apart from *Apron Strings, Queen City Rocker*, and *Fracture,* they do resort to the natural and rural environments for part of the story. *Pictures* exhibits a nineteenth century hi-fi, rural, natural, and urban quiet, as well as the noise of the New Zealand Land Wars. *Runaway* spans the gamut of New Zealand landscapes from city to mountain. *Bride Flight* frequently moves the main characters around various New Zealand locations from the southern high country valleys and the Central North Island thermal regions to suburban and unidentified cityscapes. These films have a tendency to bring the small town into an urban setting, possibly because they each portray an historic period.

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[4] The soundscape of *Woodenhead* was created before filming (Babington 195). This places the soundtrack to the fore of the film.

However, of particular interest are *Apron Strings,* and, especially, *Fracture*. In different ways they each avoid the characteristics of generic films, as heard in *Stickmen* and *Queen City Rocker,* by introducing something uniquely local. *Queen City Rocker* avoids aural markers but visually locates by focusing on a large neon sign announcing New Zealand, as well as other local product advertisements. *Apron Strings* explores the ethnic (including Pākehā) subcultures of Auckland and the consequent soundscape. *Fracture* highlights the suburban train motif at the beginning, and constructs the soundscape around it throughout the film. The sound of the train has these two contradictory meanings. To Brent it represents his situation, primarily, the danger his actions have brought upon himself. To Leanne it is the way to other places, especially final reconnection with her father. The train motif is merged with the sound of a snare drum that then carries the tension of much of the film. Overall, *Fracture* could also be considered to have a functional soundscape, as most sounds are the expected sounds of the image. It employs many generic city ambiences as well as the recognizable Wellington public transport system, trolley buses and trains, as well as the bird motif that backgrounds the assault on the stairs. These examples demonstrate that, with more than simple inclusion, sounds can be manipulated to add meaning to the narrative.

These *mise-en-bandes,* individually and collectively, employ similar features constructed to layer elemental, environmental, faunal, and cultural sounds. This describes all those films that exist on the edge of the bush, sea, and terrain such as *Ngati, Pictures, Solo, Strata* (Geoff Steven 1983)*, The Strength of Water, Sylvia, The Piano, Utu,* and *Vigil*. Urban films, however, require examination in more detail to find aural signs of New Zealand, challenged as they are by notions of urban universality. They demonstrate the possibility that New Zealand cities – although essentially a universal phenomenon – show the signs of different traffic ambience and unique ethnic mixes. The degree to which soundscapes are constructed varies. As with documentaries, it is noticeable that, in the context of New Zealand feature films, a constructed soundscape highlights expected, diegetic, and functional sounds, employing them for narrative and symbolic meaning.

Interactive Relationships: Actual and commentative

This section will argue that the line between commentative and actual soundscaping is blurred, continuing to challenge the notion that the diegetic and non-diegetic planes are entirely separate. It is worth considering, instead, the levels of meaning that a soundscape contributes to film. The concept of a narrative soundscape that straddles the diegetic and the non-diegetic plane is worth consideration when seeking a better understanding of the role of the two editing choices. Non-diegetic music, when not limited to comment, can carry the narrative message. Such a narrative soundscape would disregard the separation of the diegetic and non-diegetic and, instead, focus on the narrative function of sound.

In *The Piano* the sound of a piano is heard both as diegetic and non-diegetic, yet, it is always adding to the narrative. The similarity of the diegetic and non-diegetic sonorities of piano music obscures where it is coming from. Actual sounds can also say more than just the expected association with on-screen action. In *Fracture* the line between the two are blurred when the snare drum picks up its beat and tempo from the rhythm of the train travelling on rails. This raises the expected sound of the train wheels to a level of considerable meaning. Thereafter, the train sound signals moments of significance. *Apron Strings* uses diegetic and non-diegetic music to contrast the characters of the sons. Diegetic rock music for Barry is a way of describing the interior of his chosen habitat, the tavern. The music and murmur of voices fills the room with alcoholic tension. The space that Michael occupies, by contrast, is expressed as non-diegetic ambient sound, a space of familial and personal tensions.

This varies from the more conventional film *Her Majesty,* where the diegetic carries the markers of place and time. The brass band, school assembly, radio music, and sound of the movie theater all contribute to the narrative in more ways than simply functional. Parallel with the visual style, these sounds caricature the townscape. Furthermore, it provides a point of contrast with the soundscaping (non-diegetic *kōauau*, ambient Māori cultural sounds, and voice) that accompanies the scenes at Hira Mata's cottage. As with *Apron Strings,* the two soundscapes enhance the narrative tension. In *Her Majesty* this is achieved through the friction that arises from cultural misunderstanding.

In *Runaway* the diegetic music also defines place; the city (Clubs), the town (dance hall band), and the hunters hut (harmonica). In contrast to this example, the ubiquitous nature of radio and music in *Skin Deep* links different narrative spaces. Music again defines groups of people in *The Strength of Water,* where diegetic reggae and rap accompany the youth of the town and non-diegetic and otherworldly music defines Tai's space, representing his disconnection with the community. Particularly interesting is that, once deceased, Melody, and the music that accompanies her appearances, is neither one nor the other.

These examples all demonstrate that the diegetic and non-diegetic planes. To think in terms of diegetic and non-diegetic sounds as commentating, narrating, or simply functional within the film can be a more valuable way to hear them. In terms of characteristic or idiomatic soundscapes, little can be inferred from knowledge of their diegetic and non-diegetic position. However, much can be interpreted by noting their role as actual and commentative sounds and how they behave in the orchestration.

Mise-en-bande: **The Orchestration of Aural Objects**

It could be argued that the wet, bird, and weather motifs are a consequence of the proximity to the bush, mountains, and sea that is a prominent feature of the New Zealand environment. It is over this orchestrated fundamental soundscape that the New Zealand film *mise-en-bande* is heard. *Apron Strings* depicts multicultural New Zealand and is a characteristically urban New Zealand soundscape. Mostly shot in interiors, the weather and faunal world is heard through walls and doors and outside car windows. Films as diverse as *Te Urewera* (Chapter Five) and *Snap* (Chapter Seven) employ the wet motif and consequential sounds in their soundscapes. This occurs directly in the environment in the former case, and through the walls of the shop in the latter. *Footstep Man* is a film that carries the water motif beyond the shores of New Zealand.

Most of the films examined placed themselves in exterior spaces, making this a feature of New Zealand films (even if not uncommon elsewhere). *Te Rua* features the interior/exterior contrast as a point of difference and orchestrates the soundscapes accordingly. The action in New Zealand mainly takes place outside (sea, waves, birds, and wind) and the action in Berlin mainly occurs indoors (interior museum and office ambience, and traffic outside). This illustrates the notion of the *mise-en-bande* as a collective marker of place. Environmental, elemental, and faunal sounds form a significant part of the New Zealand soundscape. The weight of the evidence so far supports this point of view. On the other hand, interior/urban spaces are less common and come to represent some other place. This makes the interior/exterior device in *Te Rua* work for New Zealand audiences.

Many films employ housing to highlight cultural contrasts, especially Māori/Pākehā difference, and sounds are orchestrated to emphasis the contrast. *Broken Barrier, Her Majesty, Pictures, Sylvia,* and *Ngati* display the protagonists' surroundings as signs of their cultural background and status. In *Ngati,* Doctor Bennett and his family are outsiders. Although they are accepted in the town, their house is an expression of Pākehā culture, designed to be 'quiet'. By contrast, Māori dwellings are not presented as cut off from outside. Conversations with Ropata are take place as often through the window as indoors. A further example of purposeful difference in housing is *The Piano*. Stewart is portrayed as a ridiculous figure, wearing suit and tie (as though indoors), in the primitive and 'noisy' living conditions, which says more about his aspirations than his achievements. Ada ultimately finds contentment with Baines in a white painted house in Nelson, devoid of bush and water sounds.

The aural objects that overlay the *mise-en-bande* form the details that distinguish the different places in New Zealand, as well as distinguish the local from the global. *Bride Flight* views New Zealand from elsewhere, and employs markers of place to continually remind audiences of the location, essential in a story about the migration of Dutch brides to New Zealand immediately after World War Two. These markers are often the points of difference that set these people (from the Netherlands) off from the locals. The aural objects of the countryside, beach, and weather form the characteristic soundscape, while thermal mud and *te reo* Māori are the confirming idiomatic sounds. In *Bride Flight,* the migrants react to these sounds differently when commenting on them.

Made by a non-New Zealand production company and writer/director, *Her Majesty* also marks New Zealand out as different as well as a place of difference, exhibiting indigenous language and values in contrast to Pākehā culture. From a local perspective *Ngati, Pictures, Utu*, and *Sylvia* depict the same bi-cultural society by employing Māori language and cultural values as a contrast to those of the Pākehā. Furthermore, these occur in a setting that exists on the edge of the rural areas, bush, sea, or mountains. Consequently, the *mise-en-bande* often contains the fundamental and elemental sounds of these spaces. Films define the local spaces by orchestrating the aural objects accordingly. They are constructing various characteristic soundscapes out of the recurring sounds that are revealed throughout this research as common to many New Zealand films.

Time and Space

New Zealand feature films also orchestrate their temporal and spatial attributes. *The Piano* defines its space as a nineteenth century settler society struggling with nature. The newly cleared bush, rotting tree stumps, saturated soil, and adjacent original bush contribute to a soundscape of unrestrained bird life and water. The sounds are clear and prominent under the remaining canopy of trees. The short reverberation of sounds outside the dwellings, and continual foot traffic through the mud, trickle of streams, and bush describe a society bounded by nature and the difficulties it brings to the inhabitants. Mud, streams, and natural bush are not the usual experience of modernity. This soundscape adds value to the narrative by forming and filling the space with natural tension before the human conflicts emerge. It is not the open tussock country of the South Island or the cleared grasslands of modernity. Depicting a similar nineteenth century soundscape, *Utu* and *Pictures* are equally 'silent'. In the case of *Utu,* John Charles' classic, rich, cinematic orchestral score dominates the soundscape, otherwise devoid of the sounds of modernity. Like *The Piano, Pictures* exhibits a similar 'quiet' soundscape, dominated by the wooden floors and the exterior sound of moving air[5] and water. The hi-fi nature of cinematic representations of nineteenth century soundscapes gives an aural historical truth to the locations.[6]

By the 1950s the internal combustion engine had an influence on representations of the small town soundscape. Films that demonstrate this are *Bride Flight, Her Majesty, Ngati,*

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[5] The movement of air is a facet of the natural world that is omitted from modern city films. This is as it should be due to the overpowering 'noise' of traffic and other human activity. However, in representations of early soundscapes it becomes important in an environment where even the slightest breeze could be heard in itself or as it moves the flora.

[6] Refer Chapter Three page 36 for Viet Erlmann's perspective of how sound functioned in the past.

Sylvia, and *The Scarecrow.* Here, the traffic was sparse and the engines had a rough 'textured' sound. This again sounded different in the twenty-first century city, when engines had become more refined and 'purring'.[7] The modern small town often exhibits a hi-fi soundscape as heard in *Magik and Rose, Skin Deep,* and *Among the Cinders*. In films such as *Apron Strings* and *Fracture* the engine sounds are different to those of previous decades. The modern urban street environment exhibits a lo-fi quality where the traffic sounds are mixed with every other built and human sound of the city. These observations have a temporal point to make. Traffic is just one sound that can define time and historical period. Ambient, natural, bird, weather and water sounds occur differently in different environments.

Natural sounds are important in the orchestration of all spaces, whether natural, rural, small town, or urban. *Fracture* includes bird sounds, heard even as the assault on the staircase is occurring. There is a difference in how these birds sound. The orchestration, with traffic and human sounds, and their juxtaposition with the tragic moment, diminishes their natural echo but not their ability to penetrate the *mise-en-bande*. This example compares with the echo heard in the bush settings of *The Piano*, the rural valley landscape of *Vigil* and seaside films such as *Ngati*. Unlike the rural soundscapes, a light breeze does not penetrate within the modern urban film soundscape. This highlights the notion that birdcalls are naturally designed to penetrate and, therefore, compete within city soundscapes. Regarding this point, it needs to be reiterated that these are cinematic representations of soundscapes and spaces, not actuality.

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[7] It could be argued that these are subjective hearings of engine sounds. However, the weight of evidence from listening to the films has led me to conclude that the sound of traffic is a good chronological indicator of New Zealand cinematic urban soundscapes. This includes both the sound of single engines and the collective sound of traffic in a street.

Wind, including light breezes, does define space and is particularly important in rural films. *Woodenhead* employs wind to emphasize the closeness of trees. In the landfall scene of *The Piano,* the wind mixed with the sea is deafening and defines the closed aspect of the nearby cliffs. This contrasts with the more open seascapes of *Ngati* and *The Strength of Water*. The breezy riverbeds of *Pictures* contrast with the gales entering the river mouth of *Magik and Rose*. A particularly notable use of wind occurs at the beginning of *Bliss* (Fiona Samuels 2011), an account of a period in the life of Kathryn Mansfield. Taken from Mansfield's short story, *The Wind Blows,* it establishes the Wellington location by featuring the sound and image of strong winds, rattling roofing iron, trees, and garden plants blowing over.[8]

Most films viewed changed their soundscapes throughout the narrative to adapt to new settings and environments as required. *Runaway* concerns a young man's (David) progressive removal from society. Consequently, *Runaway* moves through different spaces heard in the orchestrated *mise-en-bande*. Beginning with David's comfortable city life, the narrative progresses though urban traffic, South Island small town, the remote West Coast riverbed, and, eventually, the mountain regions. David's progress from the built environment towards remote regions reflects his progressively greater isolation from home and human contact. This is heard in the modulating soundscapes of each place.

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[8] *The Wind Blows* is a story about a windy day in Wellington. It juxtaposes the wind and sea sounds with the music lesson and the music of Beethoven. The wind is described through the sounds of roofing iron banging, windows rattling, and loud roaring sounds from the trees. Beethoven's "minor movement" is "trills long and terrible like little rolling drums." As Matilda wishes to be somewhere else it finishes with an imaginary flash-forward to a nostalgic view of Wellington on that windy day.

This section has touched on many issues. The analyses shows that there are some key indicators, such as weather, traffic, and natural sounds, that add to the films by aurally describing the narrative time and space. Understanding the quality of sounds, and the way that they are orchestrated, facilitates interpretation of temporal and spatial matters. It is also observed that these indicators can develop throughout a narrative thread, reflecting the changing situation and location of protagonists or action.

Audience Participation and Experience

The discussion so far has highlighted many aural objects of the New Zealand soundscape. These continue to be discussed in terms of their contribution to New Zealand cinema, but also in terms of cinema's ability to create a soundscape. These indicators work if audiences are either familiar with them or can comprehend them as cinematic signs. They do this by knowing the sounds and understanding the meanings or associations they carry with them. The familiarity of the constructed orchestration of the characteristic soundscape will give audiences a different perspective on the meanings contained. Paul Carter called this "intentional hearing" (listening) as opposed to simple hearing (44). Familiarity with the New Zealand soundscape places audiences into a participatory relationship with the sound and film, whereas unfamiliarity could lead to avoidance of, or altering, the meaning contained in the soundscape. Birds, water, and wind in *The Piano* can exhibit an exotic environment to the hearing audience, or, on the other hand, it can describe a place close in proximity and familiarity to the listening audience.[9] To Corrigan and White, sound in *The Piano*, as dialogue, background music or simply noise contributes important meanings to the film experience (185). They continue to describe a soundscape filled with the same water, bird, and wind sounds that this research has consistently discovered throughout the sample of films; " […] rich noises of the New Zealand soundscape […] the suck of mud on the characters' shoes […] Birds sing and screech, rain and wind clamor for attention" (213). Their insight into the New Zealand soundscape has drawn meaning from the film's quintessential New Zealand *mise-en-bande*. *The Piano* enjoyed considerable international success. How does this connect, though, with a global and local audience experience, and how does it apply in the case of more idiomatic New Zealand films? I have already argued that audiences bring different prior knowledge to the experience.

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[9] This does not necessarily equate to international audiences (global/unfamiliar/hearing) versus local audiences (local/familiar/listening).

With *Skin Deep,* the hearing audience is observing from the outskirts of a rural town, but the film will take the listening audience into the street. The objects of the street *mise-en-bande,* their ability to form and fill the space, to act as functional, commentative or narrational soundscaping, can inspire different readings. However, what of the more idiomatic aural objects? The music played with repetition on the radio station is "Haere Mai" (everything is *Ka pai).* The joke that the song makes is not revealed until the improvement committee is exposed as inept and everything in the town is revealed as not 'OK'.[10]

Although primarily an English language cinema, New Zealand's films inevitably contain many Māori cultural references, if not outright Māori language filmmaking.[11] Feature films that employ a substantial Māori culture or language component in their soundscapes are *Among the Cinders, Don't Let It Get You, Her Majesty, Ngati, Pictures, The Strength of Water, Sylvia, Te Rua, The Piano*, and *Utu,* representing half the sample of feature films. Most of the others have some degree of Māori presence. Whether or not international audiences, and in some cases local audiences, comprehend this component is open to speculation. However, it is an example of an aural object that would require prior knowledge to understand or at least recognize.

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[10] See page 97 for the lyrics.

[11] Māori filmmaking defines itself by themes, content and the ancestry of the filmmakers. The New Zealand Film Commission supports the charitable trust *Te Paepae Ataata.* "We actively encourage and support work with Māori and Pacific Island content and themes. We provide funding directly to *Te Paepae Ataata* as an alternative development pathway for Māori filmmakers" (www.nzfilm.co.nz/funding accessed 2/11/12). *Te Paepae Ataata* exists to support Māori filmmakers "to celebrate the film voice of *tangata whenua*" (www.paepae.co.nz. Accessed 2/11/12).

It is noted that Corrigan and White's comments are limited to the universally recognizable sounds of birds, water, and wind. I would argue that characteristic soundscapes, which I have consistently described as containing sounds not unique to New Zealand, would have a chance of being understood by global audiences. In the case of *The Piano* there is no reason to think that the specific narrative landscape cannot be heard in the *mis-en-bande*. However, *The Piano* and many other films also employ aural attributes that are only likely to be understood by the listening and familiar audience as references to colonial and Māori culture, for example.

Conclusion

Concluding comments on such a broad sweep of feature film soundscapes inevitably look at patterns and trends, and, in some respects, some generalizing must occur. These, however, are the starting point for further interpretation of the observed data. To greater or lesser degrees all these films include idiomatic sounds in their *mise-en-bande.* The bi-cultural, and, more recently, multi-cultural, component of New Zealand stories results in the depiction of a mix of cultural practices and language unique to the territory. Whether or not the trends are similar to those of short, art, and experimental films and documentaries will be considered in the concluding chapter.

The original hypothesis has succeeded as a mechanism for discussion of these feature films. There is generic soundscaping that features sounds understood by everyone. However, the soundscapes that carry meaning of environment and culture are the idiomatic and characteristic ones. Idiomatic sounds are an unmistakable part of New Zealand’s feature films, while characteristic ones are open to interpretation but more numerous. However, it is the prior knowledge of the sounds of New Zealand that gives audiences the resources to position themselves ‘in’ or ‘outside’ the soundscape, and enables them to perceive it as characteristic of a specific geography. Furthermore, the characteristic soundscapes that point the knowledgeable audience in the direction of New Zealand lead to an immediate connection of story to cinematic geography. The reverse would also hold true: that the employment of characteristic and idiomatic soundscapes will educate audiences about the New Zealand aural geography as represented in its national cinema.

Chapter Seven: Short Films

Introduction

The films of this chapter are variously described as art, short, and experimental films. These range from the fictional to the factual, the very short to feature length. It is a category that encompasses many items that do not fit in either documentary or feature. *A State of Siege* and *Landfall-A Film About Ourselves* (Paul Maunder 1975) are, in many ways, feature films, while others are no more than half an hour in length, fitting the requirements of a television program. The content can be experimental or real. *Rhythm and Movement* and *Snows of Aorangi* (Brian Brake 1955) are documentaries, but have an appearance of visual composition in time. Likewise, *The Sound of Seeing* and *Mud* are factual but neither employs dialogue or voice-over to carry the story. Many are allegorical, short stories, slices of life; narratives that stand on their own, although without the narrative development of feature films. It is the material that does not fit the feature (fictional) and documentary (non fictional) categories. In this thesis I will refer to this range of films as short film for ease of reference.

In sound terms, these films reflect a range of material. Some are reliant on expected sounds, while others employ a high degree of creative counterpoint. They employ functional, narrative, and commentative soundscapes. The general questions explored in this chapter are; (a) do short films, and their cinematic geographies, represent a local soundscape in similar ways to the fictional stories of feature films and factual accounts of documentaries? (b) do the *mise-en-bande* function in the same way?, and (c) do they fit the hypothetical categories of generic, characteristic, and idiomatic soundscapes?

Exposition

The previous chapters established the probability that aural disclosure of location and culture is introduced early in the soundscapes of documentaries and feature films. This section applies a similar search for aural thematic material that establishes the cinematic geography in short films. *Te Rerenga Wairau* (Joe Wylie 1984) opens with elemental sounds, images of the clouds, and a dawn-like sky. It then pans to the shore, a waterfall, and darkness. This presents a theme of landfall in untouched environments. The opening soundscape consists of water, wind and birds, paralleling images of landfall, seashore, bush and moving water. The music includes the generic sounds of rock music but also the idiomatic sounds of Māori *waiata* as though to confirm the characteristics of a New Zealand soundscape. However, *Te Rerenga Wairau* shifts from the seashore to the urban environment, using the water motif as a link. The waves and waterfall become the dripping water of suburbia and urban decay. *Te Rerenga Wairau* is an origin and afterlife story. The 'human like' characters in the story evolve from the natural to the built environment and back again. As they do so, the soundscape introduces other idiomatic signs, such as the local broadcast heard on the car radio.

Using a different approach*, A State of Siege* postpones the connection with the sea and natural elements until the protagonist arrives at her destination, the house in the town by the sea. Until this point, the film cuts between her trip on the bus and past life as a schoolteacher, in what seems to be a private girls' school (English or generic in its soundscape). Similarly, the introduction to *A Very Nice Honeymoon* (Jeff and Phil Simmonds 2006) effects a postponement of the aural signs of location. The animated images of the great-grandsons establish the background to the film, while the great-great-granddaughter introduces the story. Later, the death of the great-great-grandmother is heard with the sound of the bell, a sound that then “matches” to her wedding in Dalmatia. Accordion music also denotes a different place. Sound also contributes to the narrative soundscape when she and her husband leave for the voyage to New Zealand, and the subsequent shipwreck. Eventual arrival in New Zealand is heard with an orchestration of sea sounds and *te reo* of Māori rescuers. Accompanying this scene is the musical sound of *kōauau*. The places of departure and arrival in the case of *A State of Siege* and *A Very Nice Honeymoon* are marked by contrasting soundscapes. In their different ways these three films deal with arrival and landfall.

The concept and imagery of ‘landfall’ infuses much of New Zealand’s arts and culture.[1] In the nineteenth century it meant arrival by sea (literally landfall) onto a natural, un-built landscape. It has now evolved into a notion of arrival anywhere, including airports, or by bus or car. Many films begin with some kind of arrival as a narrative device, and sound accompanies each occasion. This can be observed in the documentaries, where many began with images of seashore before proceeding to the information, and others with driving or flying to the farm.[2] It can also be seen to great dramatic effect in *The Piano* (See Chapter Six). The danger of Ada and Flora’s arrival in New Zealand is emphasized by the loudness of the wind and waves. *Landfall* (the film) begins with the camera moving onto the property, heard through the natural faunal and wind sounds of the environment. The protagonists arrive at the property to the sounds of unloading and unpacking. Emphasizing the group's arrival at the commune, separation from society, and into the unknown, a woman's voice is heard singing, "Show Me the Way to Go Home".[3]

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[1] This is to the extent that a major literary magazine (Published from the 1940s) adopted *Landfall* as its title.

[2] *Snowline is Their Boundary, Roundup on Molesworth, Journey for Three, Taranaki*, and *Landmarks* for example.

The exposition also performs as an introduction to place when the narrative omits the arrival scenes. In *The Beach* (Dorthe Scheffmann 1995), and *Camping with Camus,* it is the sea, water, seagulls, cicadas and the functional sounds of the camping ground that establish the summer environment and activities. These settings work as a counterpoint to the overlying themes of domestic violence (*The Beach*) and idle philosophizing (*Camping with Camus*). More direct references to life near the sea can be heard in the documentary *A Summer Place*. In each case, the location is placed prominently in the narrative by means of its soundscape, and by establishing a cinematic geography.

Confirmation of a location is frequently heard in the sound of a radio. *The Wall* (Diana Rowan 1992) establishes a scene of domesticity located in New Zealand by the diegetic background radio and local radio station. The orchestration of radio and kitchen sounds establishes the typical suburban domestic setting. Radio is also the device that locates *Turangawaewae* (Peter Burger 2003), especially when the song, "Haere Mai"*,* accompanies the introduction to the boarding accommodation, moving between the actual and commentative spaces of the narrative. This recalls the ironic juxtaposition of the same song in *Skin Deep*. Following the elemental exposition of *Te Rerenga Wairau,* the car radio confirms the New Zealand location with direct references to place names. This common device works as an idiomatic sound feature, even in generically experimental films, such as *The Master Bedroom.* In this last example, the New Zealand National Anthem confirms other signals of place.

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[3] See also *Larger Than Life, Linda's Body* (camera moves to the house as though arriving), *Snows of Aorangi* (begins with beach), and *Turangawaewae* (the whole film is about a kind of arrival).

As though to distract or confuse the audience about location, *Valley of the Stereos* (George Port 1992) begins with the generic Western style sequence of titles and music. The actual setting is, in some ways, generic, but could be interpreted as typical of New Zealand by the association of faunal sounds with one of the protagonists (the hippie), while the other represents a type of New Zealand suburbanite (the metal/petrol-head). Although sometimes tenuous, this connection is supported by the growing evidence that New Zealand's soundscape is notable for its *mise-en-bande* of faunal and weather sounds. How far removed from the distinct markers of place that a soundscape needs to be before it becomes generic is ambiguous. It is argued in the sections dealing with Audience Participation that prior knowledge is an important factor in deciding this matter.

Interactive Relationships: Functional and Constructed

In the editorial sense, all the films studied have constructed soundscapes. So far, the accumulating evidence suggests that some are manipulated more than others. Should there be an expectation that, with short films, the soundscapes will more often than not be constructed (especially compared with documentary where there may be a greater reliance on factual and functional sound)? Short film, like feature, is usually fiction, including the construction of the soundscape. The likelihood is that sounds are chosen to express an aspect of the narrative.

In *A Gasp of Wind* and *Mud,* many of the musical sounds are imported. These trans-located sounds gain a disconnection from their origins by being attached to images of the New Zealand landscape. In the case of *A Gasp of Wind* the musical score is constructed from an instrumentation that includes small bells, mouth harp, flute, triangle, percussion, pipes, didgeridoo, Asian percussion, Pacific Island log drums and Indonesian gamelan instruments. They gain a role, within the characteristic soundscape, by their attachment to image and association with other characteristic and idiomatic sounds. In the context of the Australian film *Rabbit-Proof Fence* there is precedence for regarding imported sounds as capable of carrying local meaning. Marjorie Kirby argues that the imported sounds in Peter Gabriel's score acquire an Australian relationship by first being detached from their point of origin (150).

Such an imported soundscape can be matched to idiomatic images. *Mud,* a short film about an iconic New Zealand thermal landscape, allows the musical score to roam freely, only to be grounded by the images. The music is constructed from abstract motifs made up of distorted and prepared pianos, plucked strings, wobble board, xylophone and modified cymbals. Described by the New Zealand Film Archive as "primeval sounds evoking the creation of the world"[4] the New Zealand archetypical subject and image is matched by the imported musical sounds.

Degrees of construction are heard in many films representing action. *A Very Nice Honeymoon* employs sounds to narrate parts of the story. The ship's voyage is a narrative formed by foghorns, water, and human vocal sounds. The shipwreck is told by the mixed sounds of screams and the sea. The bell sound signifies the moments of personal importance, such as funeral and wedding. The arrival on New Zealand soil is heard in the Māori language spoken by the rescuers. In this example, sound is constructed to narrate the action in conjunction with the animated visuals. Sound is the sign of arrival in the new place. Similar ‘narrational’ (non dialogue) use of sound can be heard in *O Tamaiti* and *Te Rerenga Wairau*.

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[4] www.filmarchive.org.nz/the-catalogue/media/mud-f55981

Beach films are another sub-group that employs sound to enhance the images. *A Gasp of Wind, Camping with Camus, A State of Siege, A Very Nice Honeymoon, O Tamaiti, Snows of Aorangi, Sure to rise, Te Rerenga Wairau, The Beach* and *Turangawaewae* all take the audience to the beach, and, in each case, sound describes the experience. In *Camping with Camus* the construction enhances the images of the summer camping ground. The evocative New Zealand summer soundscape is formed by water, insects, cicadas, wind and camping activities such as cricket games and cycle bells. Place is as much about the sound it makes as the images it evokes.

The weight of evidence suggests that this is something that is often condensed in short film. *Linda’s Body* (Harry Sinclair 1990) is a film about out-of-body experiences. This universal subject matter sets itself in Australasian suburbia by zooming in from an extreme long shot to the colonial and suburban villas of Auckland. It then condenses numerous sounds into a short time frame to describe the story’s setting, focusing on the sounds of gardening, cicadas, birds and traffic. This constructed characteristic soundscape is firmly placed in New Zealand by the idiomatic accents and radio, along with the featured image of a TANZA Label sound recording.[5] *Snap* (Stuart Mckenzie 1994) is a film that takes the audience into many different scenes, adapting the soundscape each time in a modular way. *The Sound of Seeing* also follows a kind of modular construction, with vignettes of locations around a city. This film focuses on the soundscape and the images it evokes, matching the imagination of the composer and artist that the narrative follows. *Te Rerenga Wairau,* however, keeps to a consistent fundamental of water, wind, birds, and urban sounds. Sounds, like visual markers, are devices that can quickly situate a film.

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[5] TANZA was a New Zealand record label set up *To Assist New Zealand Artists*.

There are notable patterns in all these examples. Firstly, although all soundscaping is constructed to greater or lesser degree, it would be too simplistic to say functional necessarily means not "constructed". The functional sound, in some cases, is included to be heard. In some examples of the NFU documentaries sound was eliminated and replaced by generic western music. In short film, the overwhelming trend is to emphasize all sound as an element in the narrative. In a sense, animated films, such as *Te Rerenga Wairau*, can only have constructed soundscapes. There is no expected sound attached to any of the living images. Functional sounds are heard and imported sounds are given meanings they did not originally have. Secondly, soundscapes can be constructed to quickly establish a spatial dimension to a film, as in *A Train For Christmas*. This aspect has been further discussed in each chapter as forming and filling space with sound. Thirdly, the settings in short films demonstrate that the weather is never far away. Water, wind and sun, along with faunal and human sounds, are frequent contributing characteristic and idiomatic elements.

Interactive Relationships: Actual and Commentative

In the previous chapter I argued for a perspective on diegetic and non-diegetic sounds that make allowance for cross over between sound planes. Kracauer proposed the terms “actual” and “commentative” as replacements for diegetic and non-diegetic. His was an attempt to describe what the soundscape (music in his case) contributes to the film (139-146), rather than limiting the description to emphasize where sound is positioned in relation to the on-screen elements. Again, within the sample of short films, there is ambiguity around sounds that exist in one plane while appearing to have a role usually associated with the other plane.

The role that imported sounds and music play has already been addressed and illustrated by *A Gasp of Wind* and *Mud*. These employed instruments from geographies other than New Zealand. In order to accept them as legitimate expressions of New Zealand requires adoption of Kirby’s argument, that they are first de-territorialized and then re-employed as expressions of a new place. It is through associations with certain compositions, sounds and styles that music comes to be representative of a region (Mercer 28, 67). The origins of the standard instrumentation and musical language of the symphony orchestra does not exclude, but challenges, the notion that ‘classical’ and ‘art’ music can represent nations other than those of Europe. Yet these nations, including New Zealand, often use them as a source of film music. Due to their ubiquitous position in modern culture, the orchestral instruments and their sounds have acquired a status incorporating universal associations. The composite of these views supports the idea that any sound can be employed in the service of a geographically specific film, as long as audiences are encouraged to suspend their knowledge of its origins. A film score that is truly commentating in the sense intended by Kracauer yet employs instrumentation from other places, works under these conditions. This is music that ‘speaks about’ the film and is distinguishable from the actual sound of the film, that is, the film image speaking for itself. This issue will always arise when film incorporates sounds and music other than that which is captured simultaneously with the image.

With this point of view in mind, a number of facets of short films can be considered as characteristic and idiomatic New Zealand soundscapes. *Little Queen* (Peter Wells 1983) employs a mix of diegetic and non-diegetic sound elements. The sounds collectively create the ambience of small town New Zealand in the 1950s. The actual and expected sound of a suburban street is the traffic, lawn mowers, hanging out the washing and the sounds of people waiting for the Queen to pass by. To establish that this is located in New Zealand and not England, a Kiwi Bacon van is prominently parked in the street. These expected sounds and images function as signals describing a street scene that could only be post-Second World War New Zealand. Furthermore, reference to other places is indicated by the use of non-diegetic music (colonial Africa, India, and Polynesia). Although non-diegetic, it is the actual music of the places represented in the image track when the narrative backgrounds the Queen's tour. These musical examples have a commentative role. Similar use of music to designate a specific place is heard in *A Very Nice Honeymoon, Camping with Camus,* and *Snows of Aorangi.* In each, accordion music is a signal of Europe, exemplified in *Snows of Aorangi* when Hans, the Austrian guide, is introduced by this motif. This occurs in a film that, otherwise, focuses on the local interest in the New Zealand weather and terrain.

The second main issue in this section is the employment of sounds that breach the diegetic and non-diegetic divide. The diegetic radio serves as the idiomatic locator of place (New Zealand) by speaking of local places. Radio, or recorded music, locates many films such as *The Wall, Linda's Body, Little Queen*, *The Master Bedroom*, and *Turangawaewae*. In

Turangawaewae, the opening song, "Haere Mai*",* bridges the division between diegetic/non-diegetic. It begins in the commentative (non-diegetic) plane and crosses to the actual (diegetic, indicated by the radiophonic quality) and expected soundscape without losing any of its meaning or continuity. The radio then crosses back again when the daughter and granddaughter leave Tiare (*Koro*/Grandfather) in the boarding accommodation. This is employing radio as a diegetic indicator of place, as well as an ironic description of passive lifestyles in the building. It also comments on the narrative by connecting to Tiare's quest to find his own place to stand.[6]

The diegetic/expected soundscape can contribute to the commentative and narrative soundscapes in many ways. *The Beach* uses the family outing in contrapuntal juxtaposition to the tension of domestic violence. While dialogue carries the main issue, the family, by contrast, is happily playing cricket on the beach against the ambient sound of the seaside. These actual sounds comment by exposing the matter of domestic violence against the background of a happy family outing at the beach. Other films are weighted towards the non-diegetic, commentative soundscape. *The Grocer's Apprentice* (Sebastian Doyle 1997) employs *The Sorcerer's Apprentice* (Paul Dukas Symphonic Poem 1896-7) to accompany the nocturnal life of a shop full of groceries. This is the wholly unexpected aural accompaniment for the fantastic activity of soup cans, processed meat and other unlikely signs of life. These examples show that, while terms such as 'actual', 'expected', and 'commentative' are useful, exactly where the divisions between them fall is arguable. This thesis takes the point of view that many actual sounds can, in fact, comment, and, in the sample of films, do. The reverse could also be true, that non-diegetic sounds could have a functional connection to a sound source on-screen.

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[6] *Turangawaewae* means 'standing place' in the sense of the place where a person belongs.

Mise-en-bande: The Orchestration of Aural Objects

Do these orchestrated soundscapes depict New Zealand's geography? Central to all are the aural objects of the *mise-en-bande* that collectively locate film. Therefore, the discussion often reduces to the question of *what* the sounds are and *how* they are mixed in the *mise-en-bande*. The question is all the more conspicuous when concerned with the imported sounds of films like *A Gasp of Wind* and *Mud*. Here, the detached sounds of elsewhere are required to illustrate somewhere else. That somewhere else is defined by the evocative sounds and images of New Zealand. Along with these images come the sounds of place. This links Jack Body's (*Mud's* composer) non-diegetic orchestration to the New Zealand context.

A Very Nice Honeymoon, on the other hand, employs orchestrated variety to define the different places of the film. This is heard in the new and old New Zealand and Dalmatian settings. *The Sound Of Seeing* and *Little Queen* also exemplify this point. A stark example of sound defining two contrasting spaces is heard in *A State of Siege,* where the town and beachscape (wind, water, and weather) are separated from the school of the flashback (marked by the ambient silence and ticking clock). Similarly, in *O Tamaiti* and *Roof Rattling* (James Blick 2009), the sound of other spaces is heard through the open doors and walls. *O Tamaiti* descriptively orchestrates the sounds of the interior spaces, including rooms heard through the walls and doors and the domestic tension they contain. This device emphasizes the children's point of view. The sound outside the door of *Roof Rattling* represents the

Sunday morning in a small town soundscape, defined by the church bells, birds, and the subdued traffic sounds. In *Roof Rattling,* this is one of the few instances where the audience hears the wider world, if only through the open door. Otherwise, the orchestrated sounds reflect the claustrophobic nature of the interior scenes.

Apart from the water, wind and bird fundamental aural objects of the New Zealand soundscape, the weather is a regular contributor to film, especially exterior scenes. Already discussed in the area of documentary, any outdoor farming or wildlife theme is accompanied by the weather changes that New Zealand is subject to.[7] The *mise-en-bande* of short film is as infused by the sounds of the weather. *Snap* begins with a rainstorm, creating the reason for the protagonists to seek shelter in the first place, which then continues to be heard outside, as well as featuring as background to the vignettes that occur in the story. The consequence of wind and rain is often not the sound it makes itself but the sound of its effect on objects in its way. In *Snap,* the sounds of rattling tin cladding and rain on the roof and walls are a major part of the mix. The weather also features in *A Gasp of Wind, A Very Nice Honeymoon, Landfall, Snows of Aorangi,* and *Te Rerenga Wairau.* The 'fine weather' films, *Camping with Camus, Linda's Body, The Beach, The Sound of Seeing, Valley of the Stereos* and *Sure To Rise,* also feature a *mise-en-bande* affected by the weather. These include insects, breezes (not wind), seagulls, water and exterior voices, all things that would occur in the summer, or on fine days.

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[7] View *Landmarks-A Land Apart* where Prof. Cumberland comments that the only feature of New Zealand's environment that man has not been able to change is its weather.

These examples demonstrate that particular orchestrations define spaces, moments in time, or the characteristics of them. Not all sounds change with spatial, temporal, or even weather difference. To accurately analyze a soundscape one needs to be alert to organic difference. None of the films discussed here took the audience to another place by changing every sound. Rather, it was achieved by more subtle means.

Time and Space

Taking into account the organic nature of soundscapes demonstrated in the last sections, what, then, might define a setting, spatially and temporally, in film? Space and place are defined by the sounds they evoke, as well as by lighting. This includes the ever-changeable weather, as in a seaside town, or the sound of silence and a clock ticking, as in *State of Siege*. The outside always brings a certain soundscape with it, even when heard from inside, as in *Snap,* or through open doors, as in *Roof Rattling*. Similar use of sound to define different locations and settings are heard in many of the films. As already shown, commentative music can point audience attention to other nations. On a local level, settings are also represented by different soundscapes. However, a more subtle use of sound to designate space and place occurs when it is heard in the soundscape and not seen in the image track. This occurs in films such as *Camping with Camus, A Very Nice Honeymoon,* and *Snows Of Aorangi*. In these, other places are heard by employing a fragment of music evocative of those locations. This suggests that sounds can carry a narrative in their own right, whether or not it is supported by the image track.

It is in the sonic modulations of the soundscape that narrative can best be heard. The characteristics of a space can be described by filling it with sound, which then changes as the narrative develops. *Te Rerenga Wairau* uses the wet motif in an organic way to describe the opening arrival, as well as the later urban scenes. The waves and waterfall of the natural world in one scene mutate into the sound of water dripping under the bridge, and urban decay. In this way, sound allied with image describes the different characteristics of narrative spaces. *The Wall* describes a domesticity dominated by the clock sounds of the husband's bullish, pedantic personality, but these progressively diminish as she finds her self-confidence.

Just as fill sound can define evolving spaces it can also describe contrasting environments. *The Valley of the Stereos* uses sounds and music to contrast two living environments, as well as the inhabitants of each. How sound is orchestrated defines, forms and fills space. However, time is a more difficult attribute to find in sound unless there are specific sound marks of a chronological period. If nineteenth century New Zealand is heard with the absence of motorized traffic, could it be possible to hear the subtle differences between mid and late twentieth century urbanity in New Zealand's traffic? *Little Queen* is a story describing a time of royal visits and suburban streets (amongst other thematic threads). The sounds of 1950s car engines and reduced traffic volumes can be heard as distinct from the lo-fi soundscapes of modern street scenes. This is not the same as a 1990s street with more numerous and different engine sounds, as heard in *Linda's Body*. The resolution and quality of the former is hi-fi and the latter lo-fi. This reiterates the point discussed in the context of feature films and traffic (Chapter Six). Against these soundscapes, other suburban and domestic sounds assist in forming characteristic soundscapes depicting time as well as space in New Zealand.

I have pursued the examination of traffic as a sign of period because it lacks the attributes of idiomatic sounds, unique to a specific time. Street sounds are organic and not specific. However, vehicular traffic does develop over time. The sounds of walking must also do so, if shoes and surfaces are different. Distinct sounds of a specific song, word, reference to a date, or sound known to have only occurred at a specific time, are of interest for the idiomatic soundscape. Traffic can represent the characteristic sounds of a time in cinematic soundscapes. This section has also demonstrated the role that sound has in describing evolving and contrasting spaces.

Audience Participation and Experience

Throughout this thesis the notion of prior knowledge is an important factor in determining familiarity with regard to sound objects, *mise-en-bande,* and soundscapes. However, the veracity of that notion is dependent on a number of individuals with such knowledge. In the context of short film, understanding can also require the suspension of prior knowledge. *A Gasp of Wind* needs the suspension of the knowledge that a didgeridoo is an Australian instrument and Gamalan is an Indonesian sound. The question of participation is dependent on how the audience listens to the film. Repetition establishes the accordion motif as a sign of European nations in *A Very Nice Honeymoon*, *Snows of Aorangi* and *Camping with Camus*. However,without prior knowledge the aural signals might not work. This again illustrates the difference between simple hearing and participatory listening. Would audiences be reduced to avoiding sound in their perception of cinema if they lacked the required knowledge?

Audiences, rightly or wrongly, accumulate sounds and other signals as knowledge of the period. One way or another, audiences are bringing their perceptions and participation to the film experience. *Mud* requires the audience to accept the musical score as a comment on the New Zealand thermal environment. However, here it is helped by the very idiomatic, diegetic, expected sounds of the mud pools. *A Gasp of Wind,* on the other hand, has only the characteristic sounds of the weather and environment to locate the imported sounds in New Zealand. This thesis is focused on cinematic representations of the New Zealand soundscape. In that context, suspension of knowledge means that audiences are required to hear the association of sound with the image track. Furthermore, intentional listening is concerned with awareness of connections beyond actuality in the soundscape or image/sound conflation. The listening audience interprets the sounds it hears, not the sounds it expects.

O Tamaiti presents the sub culture of a Samoan household in New Zealand. Although dialogue is avoided, the domestic sounds of the house and the voco sounds of the voices place the story into a household of Samoan origin. This 'silence' can also be heard in *Va Tapuia-Sacred Spaces* (Tusi Tamasese 2009).[8] In *O Tamaiti,* it is a city street that is heard beyond the house, rather than the sparsely populated roads of Samoan rural settings as 'heard' in *Va Tapuia*. *O Tamaiti,* with its own particular mix of sound textures, tells a completely different Samoan story from *Va Tapuia,* which is set on the island of Samoa and not in the urban Samoan population of Auckland. The comparison of these films suggests the possibility that de-emphasis of dialogue is a cultural characteristic that emerges in Samoan cinema.[9] More importantly, it demonstrates that knowledge of the aural signals extends the comprehension beyond mere cultural connection, and involves the subtleties of context.

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[8] *Va Tapuia-Sacred Spaces* is a Samoan short film with a similar style of sparse dialogue.

Audience participation, as intentional listening, locates *Te Rerenga Wairau* in the New Zealand setting through the referencing of Māori culture and the radio station heard on the car radio. Although beaches are a generic setting, *The Beach* can be heard as a typical New Zealand space because it is not crowded. *The Sound of Seeing* is another film that presents a chronological period recognizable as the 1960s. The popularity of jazz, as an expression of alternative musical culture (also heard in the non-diegetic score of *The Man in the Hat*), features as a soundmark of the time. Other films where the signals of chronological period are present are *Little Queen*, *Linda's Body,* and *The Wall.* These also require a cultural/societal knowledge about the specific period that enables audiences to read meanings into these films. To this extent, audiences make sound signals in cinematic geographies work by prior experience of the conventions and associations of sounds.

The weight of evidence suggests that aural signals, whether musical, cultural, or temporal, aid in the establishment of conventions in cinematic geographies, whether they are characteristic or idiomatic. However, their success is dependent on knowledge of those conventions. Experience of aural conventions in the wider lives of the audience, and repeated attendance at the cinema, creates and reinforces that knowledge. Nevertheless, sometimes the suspension of that knowledge is required by the knowing audience in order to make sense of the associations or meanings of the aural signs.

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[9] Although beyond the scope of this thesis, an analysis of *Apron Strings* as a Samoan-style cinema might be interesting given that they are by the same director. Also, it is worthwhile noting that another recently released Samoan film, *The Orator-O Le Tulafale* (Tusi Tamasese 2011)*,* has similar non-verbal characteristics.

Conclusion

The model works for short films as it does for documentaries and feature films. The same patterns of bird, wind, water and weather are common sounds appearing in the soundscapes. There are many soundscapes that have the characteristics of the New Zealand geography. Although in documentaries the characteristic soundscapes are often a consequence of filming in New Zealand, the fact that they are replicated in feature and short films suggests that there is a conscious effort to employ sound within films for its geographic significance.

Characteristic and idiomatic sounds contribute to the local cinematic geography in the sample of films discussed. Again, the radio, Māori culture and landscapes form a compelling and defining function as idiomatic markers of the New Zealand geography. Particularly interesting is *Te Rerenga Wairau,* which manages to include elemental, faunal, rural, urban, radio and many other sounds in its *mise-en-bande. Te Rerenga Wairau, Landfall,* and *A Very Nice Honeymoon* all employ an arrival at a place that is noticeably New Zealand. For an island nation, notions of landfall have a particular resonance that is reflected in its cinematic geography and soundscapes. Outdoor settings, particularly the seaside, are a feature in many short films. *A Gasp of Wind* exhibits a more general outdoors, and *Snows of Aorangi* enters the mountains. In each case it is the interest in the terrain and weather that marks much of the sample as a representation of New Zealand. The city films, *Roof Rattling, O Tamaiti, The Sound of Seeing, Linda's Body, Little Queen, The Wall* and sections of *Te Rerenga Wairau,* exhibit a tendency to use radio, street and other urban sounds to form backgrounds to their stories. Each example of a cinematic geography is constructed from different orchestrations of recognizable, local sounds.

Chapter Eight: Conclusion

The title of this thesis says many things. Firstly, the word ‘soundscaping’ was chosen to suggest that making a place, nation or geography ‘sound’ in a specific way is exactly the activity that film sound designers are engaged in. A film soundscape can be actual or commentative. It can even, in a surrealist sense, associate completely disconnected sounds with images of the geography. The activity, discussed here, is one of orchestrating sounds, in some manner, to aurally represent geography. Secondly, throughout this thesis the term ‘geography’ embraces environment and culture. However, ‘cinematic geography’ refers to the environment and popular culture as film sees and ‘hears’ it. Again, this may or may not be an accurate depiction of a nation’s geography; actuality is not the focus of this thesis. Finally, this thesis examines the auditory experience of the New Zealand cinematic geography. Films have sound, as the environment and cultures do. Cinema presents one interpreted performance of the national soundscape. A further outcome of this research has been confirmation of the term ‘cinematic geography’ to describe all elements of a film not directly and exclusively bound up with the central action. This includes the soundscape. It is the background soundscape in the broadest and most inclusive sense of the term. This thesis set out to discover if there is a local soundscape and, if so, to show how New Zealand’s cinema performs it. The quest for an aural perspective incorporates questions around both the cinematic presentation and an approach to analysis.

To begin the process I constructed the hypothesis that soundscapes could be classed as generic, characteristic, or idiomatic. This idea continued to prove its worth as a robust, expandable and adaptable system. It survived the viewing of a substantial amount of material and the subsequent interpretation. It was not a substantial question in itself and, instead, became a framework that encompassed the numerous other aspects of this study, theoretical perspectives, and challenges that came along. It succeeded in giving a structure to otherwise wide-ranging research. It incorporated terminology and theoretical perspectives from many existing approaches to sound and society, as well as the listening experience, and inspired some of its own.

Review of Chapters

This thesis begins with the premise that sound is a substantial part of the cinematic experience. It assumes film critics, filmmakers, and scholars have accepted sound in cinema as an element interdependent with image and narrative. However, as discussed in Chapter Two, the evidence indicates that there is little critical comment on soundscapes in the literature concerned with New Zealand cinema. Does sound contribute to the expression of a nation, and does sound help to locate film into the New Zealand geography (both environmental and cultural)? Does it help to tell our stories? These questions seem to be too important to be ignored. It was possible to compile a brief history of sound in New Zealand cinema from the literature. However, it is often limited in scope and depth, and weighted in favour of music.

Chapter Three set out to explore the wider field of scholarship in order to bring new ideas, concepts and theoretical perspectives to the research. Although not all the authors reviewed here dealt directly with aural geography, or, for that matter, cinema, it is their theoretical frameworks that have influenced this research and subsequent interpretation. The broad areas considered were (a) early film sound concepts, (b) sound and society and (c) the manner and context in which audiences listen.

Exploring the early employment of sound to represent geography in cinema gave valuable background. It demonstrated that, while this research covers the period 1940s – 2000s, locating stories has always been a factor in film exhibition, if not filmmaking. Where R. Murray Schafer introduced the notion that sound could be approached as an ecological issue, Simon Emmerson expanded it to encompass all sound and the world around as worthy of societal interest. Moniek Darge shows the connection that cultures have with their own environment and sound, while Viet Erlmann demonstrates sound as an historical point of interest. Emily Thompson's focus is on the modern, urban, built environment and LaBelle argues that listener and noisemaker can be the same person. LaBelle also introduced, through the work of Annea Lockwood, the concept of evolving soundscapes (sound maps). These bear a temporal resemblance to cinema soundscapes. Collectively, these perspectives gave the research a wide environmental and cultural focus. The authors in this paragraph influenced the research covered by the sections; Exposition, Interdependent Relationships, Aural Objects, the *Mise-en-bande* as the orchestration of aural objects and Time and Space.

Picking up the point made by LaBelle that we are all noisemakers as well as listeners, the section on the listening experience explored the notion that soundscapes, as representations, require an audience. This topic influenced the research covered by the section dealing with Audience Participation and Interactivity. Kim-Cohen proposes the idea that the auditory experience is partly a non-cochlear process dependent on the listener's own intelligence. Similar in many ways is Carter's argument that listening is intentional hearing, an active experience. Brophy contextualizes the listening experience, exemplified by the cinema, as an immersive space. Francis Dyson interprets it in the virtual world as interactivity, as though the listener is ‘in the sound’. These experiences can be public and private, or both, as described by Labelle. Increasingly, audiences all hear the same sounds. Anahid Kassabian considers the ubiquitous experience of sound when modern technology means that all hear the same representation of a soundscape, and often at any time. Although her article does not consider cinematic sound, her thinking partially describes that specific experience. Kassabian also notes that sound can go unheard, which effectively describes the experience of the simple hearing audience described by Carter. Despite the collective nature of listening, Levy argues that intelligent listening is not a uniform experience. This research, together with my initial hypothesis, gave me a pathway to follow in approaching the analysis.

Chapter Four outlined the methodology as sets of questions that could be asked while segmenting and interpreting the soundscapes, narratives and images researched. These were partly derived from existing scholarship, partly from the gaps in current literature on sound in New Zealand cinema, and partly from the decision to focus on the representations of geography. I condensed these questions into areas of discussion that focused on different interests. The Exposition of a film looks at the disclosure of location and background information by means of the soundscape. The Interdependent Relationships covered the conflation of sound, narrative, and image, as well as paying particular attention to reinterpreting the concept of diegetic and non-diegetic sound. Investigating the *mise-en-bande* looked at how aural objects lose their unique quality and combine to form the sound that the audience perceives as the soundscape amalgam. Temporal and Spatial matters explored the role that sound has played in representing culture's past and present, as well as discussing how sound forms and fills cinematic spaces. Finally, Audience Participation and Interactivity considered the listener as important to the cinema experience of sound. This section looked at the context and contribution the intelligent, familiar, and local audience might bring when listening to film.

The Filmography and Analysis

The idea behind grouping the film material according to its form (documentary, feature, and short films) was initially to provide some structure. My intention was to listen to a large amount of material in order to find probable, rather than possible, patterns. It could have followed the issues mentioned above or, alternatively, thematic, prominence of voice, music, or sound, or many other criteria. This has been an exploration into a new area of research and future research could refine this facet of the process. Indeed, other approaches, or, alternatively, focusing with more detail on specific films and filmmakers, could result in different outcomes.

Chapter Five established the workability of the method by seeking answers in the field of documentary. The focus here was on the factual film where information was often presented with an efficiency that avoided overusing sound. However, there was enough evidence in many films to introduce the importance of the weather and seasonal changes to New Zealand soundscapes; the natural quiet; a Māori perspective; voice and voice- over; evolving soundscapes; temporal association of song; the difference between audiences within the experience (listening) and observing (hearing); and the power of visual associations. This chapter established patterns that were then tested with the other forms.

Chapter Six interpreted the results of feature films, where most were fictional with developing narratives. Here, the focus was on ethnic and ceremonial difference; rural, small town, and urban soundscapes; sounds that cross between the diegetic and non-diegetic planes, hi-fi and lo-fi; nineteenth century spaces; traffic and train soundscapes and motifs; the wet motif; and interior and exterior soundscapes. Analysis of feature films necessarily meant some consideration was needed in the area of the global and local point of audition. As New Zealand films have a strong Māori component it is important to consider how international audiences might hear this cultural difference, and whether that listening is done with or without prior knowledge. This matter, in turn, points to the possibility that many Pākehā and *Pasifika* aural references could also be lost on other audiences.

With a pattern of research established, Chapter Seven applied the same methods to short film. Here, the focus was on concepts of arrival and landfall; imported sounds; the blurring of divisions between film concepts; importation of sounds; radio; traffic again; and popular song as a marker of time. The key sounds of water, weather, wind and birds still feature, although the focus was shifting toward considering some other issues of importance, such as the suspension of prior knowledge.

Seth Kim-Cohen and Paul Carter, as well as others, inspired the consideration given to prior knowledge in this research. In their different ways both regarded listening as being more than the simple act of hearing. In this context it means that audience intelligence and knowledge adds value to the experience of listening to a film. However, despite the value of these notions, in practice it proved necessary to also allow for the suspension of knowledge. Suspension of knowledge is required when films import sounds easily identifiable as belonging to one territory, yet are associated with the cinematic geography of another. The argument I propose here is that suspension of knowledge is as important as the knowledge itself when making sense of sound in film, and could also answer questions around many other issues.

A second area of discovery and challenge to existing concepts resulted from interpreting the interdependent relationships. Employing the dichotomies functional/constructed and actual/commentative provided substantially more information than the technical terms diegetic and non-diegetic have done in past research. Furthermore, breaking free of rigid separation, and treating sounds as mobile between one plane and the other, resulted in a more organic interpretation.

This summary skims the chapters as much as the thesis skims the film catalogue. As the objective of the research is to establish an ongoing study area, it is important to see this as both gaining a broad view of the terrain, and as a first step in creating some directions for further work. The focus on the environment and culture led to a comprehensive overview of sound in New Zealand cinema, encompassing all sounds and positioning them, both individually and collectively, along a continuum from generic to characteristic and idiomatic status. This, in turn, gave a structure to research centered on an aural perspective of New Zealand's national cinema.

Summary of Results

Singly, very few of the examples of sounds locate anything anywhere. Collectively, however, sounds become soundscapes and evoke a place and culture. They can be gathered together to achieve this by design, or as a consequence of production. This research suggests that by far the most numerous elements that locate and express geographic identity are those of a characteristic soundscape. There are fewer examples of pure idiomatic moments in soundscapes. There is no disputing that indigenous voices and language, music forced by repetition into the national mind, and aural objects attached to unique local landscapes tell audiences where the film is located. However, the real interest in idiomatic soundmarks is that they add local texture, tone, colour, and modulation to characteristic or even generic, soundscapes. Idiomatic sounds act as emblems of geography in cinema.

Characteristic sounds, on the other hand, often form fundamental soundscapes that background the plot and action. A film soundscape achieves its power as a marker of identity by itself if it includes enough of the right sounds. However, often it will be achieved, with a degree of specificity, by interdependence with image. Image can make a generic soundscape idiomatic of an identity by attaching itself to the soundscapes. A soundscape devoid of any attachment to image would need idiomatic sounds, a title, or other explanation to locate it with any degree of specificity. Further analysis may reveal that it takes very little audio-visual interdependence to infer that a soundscape is an expression or marker of environmental or cultural identity.

This thesis argues that landmarks and soundmarks can only work if the audience possesses the required prior knowledge. As part of the centenary of radio in New Zealand in 2011, Radio New Zealand's National Program listeners were invited to submit their ideas about the iconic sounds of New Zealand.[1] The final list is quite revealing. Of the top five sounds four were birds, the *tūi* and *korimako* (bellbird) together, the *ruru,* the *kōkako*, and the *kea*. The other top sound was the radio time signals, which, along with numerous other sounds in the full list, are not essentially local, but are recognizably characteristic of the local soundscape. Other universal but characteristic sounds are lawn mowers, the café scene, sheep, fish and chips (shops, wrapping, voices, sizzling), brass bands and many more. Many of the sounds were rural in nature such as those of sheep, dogs, top dressing, country chapels, deer stalking, gravel roads, and the rural accent. Reflecting the wind and water sounds I found common in the research, were rain on an iron roof, wind, and the sounds of a surf beach. The importance of the radio survey cannot be overlooked. Firstly, it demonstrated a similarity with my findings, but secondly, and more importantly, it established what audience prior knowledge and expectation might be.

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[1] http://www.radionz.co.nz/national/programmes/nights/audio/2490781/sounds-of-new-zealand.asx. Accessed on 8/7/11.

The model I have exercised in this thesis is an attempt to formalize this local affiliation with the local soundscape. However, the terms generic, characteristic, and idiomatic should not be laws unto themselves as they are interdependent in the ways outlined above. The model works and adds to the knowledge of New Zealand cinema by focusing on its employment of sound. It is a study of the sonic depiction of the local geography, but knowledge of it can influence how we regard the wider experience of those places as well as the films. The model has been employed largely to give structure to a study that is essentially a quest to find an aural perspective of the New Zealand cinematic geography.

This thesis demonstrates that soundscapes can be segmented and interpreted from an aural perspective to increase understanding of specific aspects of a national cinema. It also impacts on the understanding of how sound functions in wider cinema studies. It is interdependent with image and narrative, and, consequently, discussion often touched on those areas. Nevertheless, it has kept consistently to an aural perspective. The aural perspective is that there is a New Zealand soundscape and this thesis has provided some clues as to knowing what it sounds like. It does not make claims concerning the actual soundscape, but limits itself to the cinematic sonic experience of a national ‘film script’. There is an abundance of evidence to suggest that film and nationhood are, along with other things, sonic experiences.

In many respects this thesis skimmed the surface of the material, but it has done so for clearly stated purposes. It has suggested many avenues for further research, both in New Zealand cinema and soundscape, but also areas of interest in the wider world of soundscape studies. Most importantly, I view this work as the beginning of an ongoing project focused on connecting sound to wider issues of cinema, audience, and society.

Filmography

NFU = National Film Unit.
NZFA = New Zealand Film Archives (All material included is located in the Wellington branch). Catalogue at www.filmarchive.org.nz
NZOS = New Zealand On Screen (www.nzonscreen.com) – online collection of New Zealand film material.
TVNZ = Television New Zealand.

Among the Cinders. Dir. Rolf Haedrich. Pacific Films, 1984. VHS. N.Z.Cinema Season.

An Angel at My Table. Dir. Jane Campion. Hibiscus Films Ltd, 1990. DVD. Artificial Eye, 2002.

Apron Strings. Dir. Sima Urale. Vendetta Films. DVD. Rialto, 2008.

Armature of Bone. Dir. Mervyn Lomas. Ilam Art School, 1984. NZFA, 2008.0682,F10358.

The Beach. Dir. Dorthe Scheffmann. This Is It, 1995. NZOS.

Bliss. Dir. Fiona Samuel, M.F.Films. TVNZ, 2011.

The Black Stilt, Wild South. Dir. Rod Morris. TVNZ, 1983. NZFA, 2005.6186,F54822. Also NZOS.

Bride Flight. Dir. Ben Sombogaart. DVD. Hopscotch, 2009.

Broken Barrier. Dir. John O'Shea and Roger Mirams. Pacific Films, 1954.

Camping with Camus. Dir. Alan D'arcy Erson. Frame Up Films/First Hand Productions, 2000. NZ Film Archive, Wellington. 2005.6181,F60729.

Canterbury is a Hundred. Dir. Oxley Hughan. NFU, 1950. NZOS.

Cinema of Unease. Dirs. Judy Rhymer and Sam Neil. Top Shelf Productions, 1995.

The Coaster. Dir. Cecil Holmes. NFU, Weekly Review 374, 1948. NZFA, 1995.1579,F9045.

Colony Z, Wild South. TVNZ, 1986. DVD. *Wild South Volume Three*, Roadshow Entertainment, 2008.

Coubray-Tone News. Dir. Edwin Coubray. NZ Radio Films. 1929, Excerpts NZFA. 1994.0028, F9177, F9179. NZFA also holds other material relevant to Edwin Coubray and early sound film.

Crush. Dir. Alison Maclean. Hibiscus Films Ltd 1992. DVD. Madman Films.

Don't Let it Get You. Dir. John O'Shea. Pacific Films, 1966. NZOS.

Down on the Farm. Dirs. Lee Hill and Stewart Pitt, Sound Jack Welsh 1935. Extract only, NZFA, 2006.3312,F8304.

Earth Whisperers. Dir. Kathleen Gallagher. Wickcandle Films, 2009.

Farming in New Zealand. Dir. Oxley Hughan. NFU, 1952. NZOS.

The Footstep Man. Dir. Leon Narbey. John Maynard Productions, 1992.

Fracture. Dir. Larry Parr. Savuti Films, 2003. DVD. Columbia Tristar Entertainment, 2004.

From the Road: Robin Morrison Photo Journalist. Dir. Tony Hiles. City Associates Films, 1981. NZOS

Gasp of Wind. Dir. Robert Franken, 1982. NZFA, F88729.

Gone Bush, The Best of Country Calendar 2006. DVD. TVNZ, 2007.

The Grocer's Apprentice. Dir. Sebastian Doyle. Purple Lensman Films, GG Films, 1997. NZOS.

Hei Tiki. Dir. Alexander Markey. First Division, 1935. NZFA, 2009.2792, F5019.

Hamilton Talks. Dir. Rudall Hayward. Zealandia Sound Films, 1934, NZFA, 1995.2056,F14681.

Her Majesty. Dir. Mark J. Gordon. Silicon Vattey Film Fund, 2001. DVD. Arkles Entertainment, 2004.

Hot Earth. Dir. John Feeney. NFU, 1955. NZFA, 1995.2523, F6647. YouTube accessed 6/11/12.

Hotere. Dir. Merata Mita. Paradise Films, 2001. DVD. Columbia Tristar Entertainment, 2004.

I Want to be Joan. Dir. Stephanie Beth (Robinson). 1977. NZFA, 2005.3926,F44255.

Illustrious Energy. Dir. Leon Narbey. New Zealand Film Commission, 1987.

Iosua. Dir. Philip Skelton. Chocolate Fish Productions, 1995. NZFA, 2002.3763, F27974.

The Jazz Singer. Dir. Alan Crosland. Warner Bros, 1927. DVD. Otago University Library, Recorded from TCM 2007.

Journey for Three. Dir. Michael Furlong. NFU, 1950. NZOS.

Kitchen Sink. Dir. Alison Maclean. Hibiscus Films, 1989. NZFA, 2004.4158, F5564.

Kombi Nation. Dir. Grant Lahood. Kahukura Productions, 2003. DVD. Arkles Entertainmant, 2004.

Landfall: A Film About Ourselves. Dir. Paul Maunder. NFU, TVNZ, 1975. NZOS.

Landmarks-A Land Apart. Dir. Wayne Tourell. TVNZ, 1981. NZOS.

Last Paradise. Dir. Clive Neeson. Madman Entertainment, 2011.

The Lights of New York. Dir. Bryan Foy. Warner Bros, 1928.

Linda's Body. Dir. Harry Sinclair. The front Lawn and TVNZ, 1990. NZOS.

Little Queen. Dir. Peter Wells. 1983. NZFA, 1997.1742, F6028.

Mail Run. Dir. Cecil Holmes. NFU, Weekly Review 310, 1947. NZFA, 1995.1273, F767.

Magik and Rose Dir. Vanessa Alexander. Vendetta Films, 1999. DVD. Rialto Distribution, 2007.

Mana Waka. Dir. Merata Mita. Te Puea Estate, 1990. NZFA, 2004.7341, F4973.

The Man in The Hat. Dir. Luit Bieringa. BWX Productions, 2009.

Master Bedroom, AKA *Rooms,* Dir. Merylyn Tweedie. Popular Productions, 1986. NZFA, 1999.1102, F5105.

Mud. Dir. Arthur and Cirinne Cantrill. Firebird Films, 1963. NZFA, 2003.0135, F55981.

Ngati. Dir. Barry Barclay. DVD. Screenline, 2009.

New Zealand Sound Scenes. Welsh/Gault, 1930. NZFA, 2003.3456, F4483

No 2, Dir. Toa Fraser. Numero Films, 2006. DVD. Buena Vista Entertainment, 2007.

On The Friendly Road. Dir. Rudall Hayward. New Zealand Film Guild, 1936. NZFA, 1995.1334,F3525.

The Orator. Dir. Tusi Tamasese. Paramount Pictures, 2011.

Out Of the Blue. Dir. Robert Sarkies. Southern Light Films-Desert Road Films. DVD. Magna Pacific, 2006.

O Tamaiti. Dir. Sima Urale. Paewai Productions, 1996. NZOS.

Patu. Dir. Merata Mita. Awatea Films, 1983. DVD. Otago University Library, Recorded Māori Television 2011.

The People of the Waikato. Dir. Oxley Hughan. NFU, 1956. NZOS.

Phar Lap's Son. Dir. Dr A.L.Lewis. South Seas Films, 1936. NZFA, 2008.0665, F101994. Note on NZFA listing suggests there are "strong indications" that this is a fragment from the film.

The Piano. Dir. Jane Campion. Mirimax Films, 1993. DVD. Lionsgate, 2012.

Pictures. Dir. Michael Black. Pacific Films, 1981. DVD. New Zealand Film Commission, 2010.

Pumicelands. Dir. John Feeney. *Pictorial Parade No 23*, NFU, 1954. NZFA, 1995.1768, F4157. NZOS.

Rabbit-Proof Fence. Dir. Phillip Noyce. 2002, DVD. Icon Film Distribution, 2009.

Queen City Rocker. Dir. Bruce Morrison. Mirage Films, 1987. Screenline.

Rewis Last Stand. Dir. Rudall Hayward. 1940. VHS. Hayward Historical Film Trust, 1990.

Rhythm and Movement. Dir. Michael Furlong. NFU, Weekly Review 346, 1948. NZOS

Roof Rattling. Dir. James Blick. Robin Murphy Productions, 2009. NZOS.

Round-up on Molesworth. Dir. Roger Mirams. NFU, Weekly Review 271, 1946. NZFA, 1995.1269, F760.

Rud's Wife. Dir. Alison Maclean. Self Produced, 1986. NZFA 2005.8645, F2479.

Runaway. Dir. John O'shea. Pacific Films, 1964. NZFA, 2005.4382, F39061.

The Scarecrow. Dir. Sam Pillsbury. DVD. Screenline, 200

Sense of Place: Robin Morrison Photographer. Dir. John Bates. Bates Productions, 1993. NZOS.

Shearing Technique. Dir. Ronald Bowie. NFU, 1957. NZOS.

Sione's Wedding, Dir. Chris Graham. South Pacific Pictures, 2006. DVD. Sony Pictures, 2006.

Skin Deep. Dir. Geoff Steven. Phase Three Film Productions, 1978.

Snap. Dir. Stuart Mckenzie. Independent and General Productions, and MAP Film Productions, 1994. NZOS.

The Snowline is their Boundary. Dir. 1955 NFU. NZFA, 2005.1232, F3114.

Snows of Aorangi Dir. Brian Brake. NFU, 1955. NZOS.

Solo. Dir. Tony Williams. Hannay-Williams, 1977.

The Sound of Seeing. Dir. Tony Williams. Pacific Films, 1963. NZOS.

A State of siege. Dir. Vincent Ward. Vincent Ward and Tim White, 1978. NZOS.

Stickmen. Dir. Hamish Rotwell. Stick Films, 1999. DVD. Portman Entertainment, 2001.

Strata. Dir. Geoff Stevens. Phase Three Films, 1982.

Street Angel. Dir. Borzage. Fox Film Corporation, 1928

The Strength of Water. Dir. Armagan Ballantyne. Filmwork and Pandora Films. DVD. Roadshow Entertainment, 2010.

A Summer Place. Dir. John Milligan. TVNZ, 1995. NZOS.

Sure to rise. Dir. Niki Caro. Frame Up Films, 1993. NZOS.

Sylvia, Dir. Michael Firth. Southern Light Pictures, 1985.

Talkback. Dir. Alison Maclean. Hibiscus Films, 1987. NZFA, 2005.8690, F1453.

Taranaki. Dir. Oxley Hughan. NFU, 1954. NZOS.

Te Rua. Dir. Barry Barclay. Pacific Film Productions, 1991.

The Tattooist. Dir. Peter Burger. DVD. Buena Vista, 2007.

Taunt. Dir. Alison Maclean. Self Produced, 1983. NZFA, 2009.7747, F1476.

Ten Canoes. Dir. Rolf De Heer. 2006. Madman Entertainmant, 2007.

Te Rerenga Wairau Dir. Joe Wylie. Magic Films, 1984. NZOS.

Test Pictures. Dir. Geoff Steven. Hinge Film Productions, 1975. NZFA, 2008.6311, F16061.

Te Urewera. Dir. Barry Barclay. TVNZ, *Journeys in National Parks*, 1987. NZFA, 2002.5206, F27347.

A Train for Christmas. Dir. David Sims. NFU, 1975. NZOS.

To Kill a Mockingbird. Dir. Robert Mulligan. Pakula-Mulligan Productions, 1962. DVD. Universal Studios, 2003.

Turangawaewae: A Place To Stand. Dir.Peter Burger. Blueskin Films Ltd, 2003. NZOS.

Uncharted Crossing. Dir. Philip Dadson. 1990. NZFA, 2004.3176, F36854.

Utu. Dir. Geoff Murphy. Glitteron Films, 1983. DVD. Magna Pacific, 2003.

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Va Tapuia: *Sacred Spaces*. Dir. Tusi Tamasese. Blueskin Films, 2009. NZOS.

A Very Nice Honeymoon. Dir. Jeff Simmonds. Simmonds Brothers Animation, 2006. NZOS.

Vigil. Dir. Vincent Ward. John Maynard Productions, 1984. Madman Entertainment, 2005.

Visible Passage. Dir. Vicky Yiannoutsos. Pinflicks Productions. 1987. NZFA, 2003.4913, F24929

The Wagon and the Star. Dir. J.J.W.Pollard. Southland Films Ltd, 1936. NZFA, 2008.6319, F560.

The Wall. Dir. Diana Rowan. Frame Up Films, 1992. NZOS.

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Appendix: Example of Analysis

A Train for Christmas

NFU 1975

Dir/Writer David Sims

Narrator Grant Tilly

Sound Kit Rollings

Music Tony Baker

Last viewed on NZOS 15/11/2012

This is a sample of the analytical process undertaken for each film discussed in this thesis. After similar segmentation an interpretation was made on how the soundscape exhibited the cinematic geography of the film. From this analysis it can be seen that *A Train for Christmas* is heavily dependent on the sounds of steam, machine, culture and environment to fill its aural geography. Music plays an associative role while verbal voice (spoken voice) is least important and infrequent. However, vocal voice (voice as sound) is frequently contributing to the overall soundscape of passenger transport and rural community.

This film was chosen as the example to represent the type of orchestration of all sound that is a major expressive device in cinematic geographies. All other films discussed in this study employ similar techniques to a greater or lesser extent. It is not a conventional shot analysis but is similar to that method. Sound tends to ignore the usual cuts of image editing. *A Train for Christmas* is 25:48 minutes long, and exhibited on NZOS it is divided into two clips. The timings therefore reflect this.

Time	Narrative and image	Time	Voice	Time	Sounds	Time	Music
CLIP ONE	***A TRAIN FOR CHRISTMAS*** NZOS Last accessed 15/11/12 Dir. David Sims 1975 NFU				C= continues Tacet=silent CU= close up ECU=extreme close up LS= long shot VO=voice over		
00:00:00	Man riding bike in country town enters at 12 secs.				Bird calls/dawn chorus precedes the image		
00:00:21	CU of train driver on bike		VO Reflections of the driver on steam engines		c		
00:39	MS Platform		c		c		
00:41	LS cycling onto the station platform		Tacet		c Bike sounds mixed as he cycles down platform Sound intensifies		
00:57	NFU LOGO as he goes down the other side of platform and parks the bike	1:05	VO returns	1:20	Birds are continuing alone Footsteps on gravel		
01:17	Engine sitting on track Camera zoom onto front of engine		He says “All of a sudden out of the blue you get a steam train”	1:25	Birds diminish Train sounds, whine/steam increases with zoom		
00:34	MAIN TITLE over CU of engine number.		tacet		Steam engine loud / hissing / pressure release etc		
01:44	MS Train cab				c		
01:47	Driver washing down the cab floor				Water		

00:01:56	Checking the wheels Cut to cab and back	2:06	Diegetic voices preparing maintenance of wheels	2:17	Steam / water sounds Metal on metal =spanners on wheel		
02:27	MS train light /funnel/steam				Steam releasing		
02:35	Shot down town main street Bus passes left to right frame				Bus sound / train engine in background/birds		
02:40	Bundle of newspapers thrown onto platform				Birds and train sounds overlap/ newspaper bundle hits platform		
02:45	Shop keeper picking up milk crates outside shop				Bird and train sounds bridge this shot		
02:50	Coal being loaded onto the train with a hand crane		VO from film narrator Providing facts that NZRail withdrew steam from service in 1971 and brought the AB Locomotive back into service as a tourist train from lumsdon to kingston	3:13 3:24	Lofi mix of hissing pressure/crane /other activities Coal drops into hopper These sounds crescendo as crane swings around and VO tacet		
03:29	FS of locomotive	3:34	Loudspeaker voice at Lumsdon station		Clock ticking loudly precedes announcement on loudspeaker/ train sounds		
03:36	ECU of watch face in hand		C				
03:38	People waiting at station		Vocal sounds /crowd at station waiting/ Children's voice included		Train sound now orchestrated with activity on the platform		

00: 03:43 03:45	Station master walks into shot and rings hand bell CU of bell		Vocal sounds contrast with verbal loudspeaker announcements	3:43	Hand bell ring Human /train sounds continuous		
03:52 04:00 04:02	Station Master unlocks the points and pulls lever Then subsequent shots are of points shifting /signal moving Track shifting at points Signals		Vocal sound c but diminish	4:03	Metal on metal / points subsequent sounds create a rhythm Leading to the train whistle Whistle dominates soundscape		Sound rhythm as = quasi-musical moment!
04:05	Cut to train smoke above embankment			4:05	Rhythm of train in motion	4 08	Music enters/ picking up rhythm from train
04:13	Train comes into view				Steam		C
04:22	CU /wheels and pistons in motion				Train/steam/smoke emissions/ whistle precedes CU shot		C
04:27	CU of whistle				Whistle		C
04:32	The train in LS coming into view through an embankment and trees			4:43	The train sounds diminish with train in distance/train cresc, as it travels into CU Sounds of tracks and wheels prominent		Music now foregrounded/ complete break from the intensive train sounds previously
	CU driver leaning from cab				c		c
04:48 05:01	LS train travels through willow trees right to left of frame Camera follows movement through tree tops				Mixed with music/scale of train sound matches proximity		Foreground Instrumentation /Flute and strings
05:09	CU long field view of wheels				Use of scale c		Use of scale c

00:05:12	Train passes behind picnic scene/vintage cars		Voices of picnickers		Train sound cresc. As it comes closer		Train obscures music
05:21	MS driver waving out window				Train in foreground		
05:30	Interior of cab Shoveling coal				Sound of fire in mix with shovel sound		Sets up quasi-musical rhythm
05:43	Cut to barbeque/CU sausage		Children playing off screen		Sizzling sausages/train tacet		tacet
05:46 05:51	LS of picnic by river CU girls playing		Singing and clapping game	6:08	Water flowing in river Train whistle of screen		
06:09 06:12	Ls again Train passes over bridge in distance	6:17	Driver's VO enters		Sound of wheels/ rails/ bridge/ more resonant sound than rails on ground/dog barking		
06:25	Cut to boy reading		tacet		Sound cut to insects/cicadas	6:28	Bluegrass music precedes next shot
06:33	Image of train in book.						c
06:36	Train approaching through cutting in distance						c
06:44	Cut to interior of cab shot		The train develops a human voice "stay on the rails no matter what"/repeated				c
07:15	Train leaves the frame		C				c

00:07:22	View from last wagon to the disappearing rail just traveled.				Wheels /rails		Tacet
07:26	Static view of track disappearing into distance Jigger comes into view toward camera				Lighter sound of different vehicle with petrol engine		T
07:42	CU Jigger stops Then trackmen maneuver the jigger off the main rails				Engine turns off Footsteps on gravel		
08:15	Trackman leans in thought		His head voice is heard by the audience		Sounds of measuring track gauge Whistle in distance		
	Image change/ B and W of farmhouse in snow		The storm of '39 is remembered		wind		String music
08:27	Still photos of train deep in snow				Blizzard sound		
08:44	Trackman sitting on the jigger looks down the line				Distant train/scale gives distance		
08:45	Train approaches				Train gradual cresc.		
	1 long take then passes in foreground in front of trackman			8:56 9:30	Whistle in distance Train sound dominates and fades		
09:37	ELS of tiny train in the landscape Zooms further out to vast				Sound scale match to distance Sound diminuendo		

	valley landscape				Only wind left		
00:09:52	Sheep on farm		Farmer calling		Sheep bleats/farmers voice/birds/dogs		
10:11	Dog working the sheep		VO		c		
10:31	Sheep pens/activity/ train passes behind		VO		Train mixed with the farm animal sounds		
10:41	Train seen at the end of a grove of trees				Train/birds		
10:49	LS train through tree		VO		Birds		
11:00	Station				Insects/birds		
11:04	Public bar/ hand pushes glass to spirits dispenser		Voices in bar Asking what time the Kingston flyer is due This indicates that the locals use its whistle to tell the time				
11:21	Farmer walks to track/waiting				Cicadas foreground/birds background		
11:36 11:54	Post mistress at desk/leaves room END OF CLIP 1				Clock ticking/quiet atmosphere/setting up next event? / stamping forms/opens counter hatch		

CLIP TWO Add 11:54 to times							
00:00:00	Train travelling through landscape tracked from vehicle on road				Train moving /whistle foreground		
	Passes two churches /almost identical/ sunny weather						
00:00:24	LS of town [Garston] Extreme small figure walking to station				Train in distance/whistle Footsteps on tarred road Cows		
00:37	Bar again Train pulls up outside the windows		Bar voices		Train Whistle		
00:52	Inside cab Driver hands postmistress parcels while train moving		Conversation brief		Train wheels braking as it slows		
01:19	Slows for the farmer to hand a newspaper He walks down gravel road				Footsteps on gravel /train in background		
01:38	Train on straight track				Train/steam		
01:45	Train towards view/long take				Train rhythm transfers to music		String music returns rhythmically matching train
	Cut to driver at window						Tacet abruptly
02:15	LS train moving away from camera				Train		Music returns

00:02:27	Inside passenger wagon		Voice		Train		C
02:35	Conductor collecting tickets		Voices		Train doors opening and closing influence sound volume and quality		c
02:55	Outside view				Steam release		c
03:10	Interiors				Doors control sound again		c
03:34	Extreme LS of train in the landscape behind rock outcrops				Train sound scale matches the distance		Fades and tacet
03:54	MS helicopter/ pulls away to LS Lake Wakatipu in background			4:16	Train louder/scale matching continual Ships horn in distance		
04:17	Cut to LS of TSS Earnslaw on lake Wakapitu	4:19	VO		Water/wash of ship		
04:23	Captain on board		C /vocal sounds of passengers				
04:38	CU train traveling fast/image of wheels into depth of field Cut to track/other moving parts of engine				Sounds of machine		Music enters/bluegrass
04:53	FS Earnslaw						c
04:59	CU of ships engine/firebox Intercutting to CUs of the rails/train /firebox				Sound of another steam engine/rails/machinery		c

00:05:19	Ships communication device				Change in sound orchestration to ship/steam		tacet
05:24	Over head view of train arriving at Kingston station				Rails/train		
05:32	Ship on lake				Gulls /water lapping/ ships horn		
05:36	Train pulling in to station		Voices		Train/whine of engine		
05:55	Earnslaw berthing		Voices		Sound of technology	5:59	Music enters in background
06:06	Train on shore/water in foreground				Gulls/steam		c/flute
06:16	Passengers leaning over wharf Cut to train				Voices/steam		c
06:28	Ship and train are in a two shot				Cont. mix of steam /voice		c
06:32	People at train side				c		c
06:43	CU hand on lever in rain cab				whistles		Tacet
06:55	Train backing to turntable for return trip Includes close-ups of parts of the train				Steam sounds/metal/clangs / squeaks /squeals etc/ sounds bridge over shots Sounds change accordingly		

	This is a long sequence of images of train/ CU of parts working/ light turns on				Sounds of train parts working /birds heard/steam		
00:08:48	LS of lake W.				Whistle		
08:54	Shots of mountains				Whistle echo/ environmental silence		
09:00	Close ups of engine getting ready for return trip and leaving/montage of images				Abrupt entrance of steam/montage of steam sounds		
09:20	Train moves off				Moving train		
09:30	Left Kingston And off through the hills				Gaining speed/slowly/is it up hill?		
10:09	From the back of the train				Train travels into distance		String music enters
10:11	Shot from back of train again				Mix with music		c
10:28 10:47	Over head shots LS train on valley floor		VO		The train/rail sounds create a very musical rhythm Sound scale applied		C Music becomes foregrounded
	Montage of shots from exterior		Tacet		Sounds to match		But mostly music
11:40	Inside cab		VO	11:46	Whistle		c
11:57	LS of Lumsdon				Train slows		Music still foreground

00:12:02	Train light CU Fades				High pitch whine of engine Sound of engine turning off/light fades		c/fades
12:10	Camera zooms back/the reverse of a shot in the morning/beginning				Engine stopping		
12:34	Cut to CU of fire in bar/ drivers refreshing Move to photos on wall and end End of clip at 00:25:48		Voices and VO		Fire crackling Fade		
	CREDITS Narrator: Grant Tilly Sound: Kit Rollings Music: Tony Baker Writ. /Dir: David Sims NFU 1975						String music enters for the credits.