

MILES DAVIS' "ELEVATOR TO THE GALLOWS" VS. NEIL YOUNG'S "DEAD MAN"
IMPROVISED FILM SCORES

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Film music has a tendency to guide audience members. It tells us how to feel about what is happening on screen. As an artful and challenging solution, some filmmakers have been inspired to use improvised music. Improvised scores are interpretations of on-screen events that may contribute to not only the image and motion on screen, but the emotion and progression of the narrative. In this way the score and the film are manifested simultaneously for the audience. As we can see in "Elevator to the Gallows" and "Dead Man," different techniques lead to different results. Which is the more truly improvised score and what are the variants that make it so? Is an entirely improvised score even possible? This paper explores what musical, technical, and emotional details lead to the final scores and the phenomenon of music as reaction to images in real time.