

“DRIVER PICKS THE MUSIC”

SUPERNATURAL- *A JOURNEY WITH MUSIC AS FUEL*



Kristina Mariell Dulsrud Klungnes



Master's Thesis
Department of Musicology

UNIVERSITY OF OSLO

Spring 2016

“DRIVER PICKS THE MUSIC”

SUPERNATURAL- *A JOURNEY WITH MUSIC* *AS FUEL*

Kristina Mariell Dulsrud Klungnes

Copyright Kristina Mariell Dulsrud Klungnes

2016

“Driver Picks the Music” Supernatural- *A Journey With Music as Fuel*

Kristina Mariell Dulsrud Klungnes

Cover image, Homeofthenutty.com 2006 Screenshot season 2, episode 3,
http://www.homeofthenutty.com/supernatural/screencaps/albums/SPN2x03/SPN_0066.jpg

<http://www.duo.uio.no>

Printed: Reprosentralen, University of Oslo

ABSTRACT

“Well, house rules, Sammy: Driver picks the music, shotgun shuts his cakehole.” Dean turns on the growling engine of the Impala and the intro of AC/DC’s “Back in Black” starts playing.

This thesis examines the musical practices employed in the action/horror/drama television series, *Supernatural*, and explores possible engagement processes and perceptions that are offered through the music accordingly. The pre-existent songs, as well as the musical underscore are of great importance to the perception of the characters, the scenes, the episodic narrative, and of the series as a whole. The music helps in offering identification processes, illusive immersion, emotional engagement, as well as it helps in constructing ideas of identity and gender, among other factors. *Supernatural* uses music as a kind of *fuel* in different ways. The study seeks to explore these ways, as well as the extent to which *Supernatural*’s music might inspire new approaches for film music scholarship.

ACKNOWLEDGEMENTS

The journey of writing this thesis has been very interesting, and in the light of being a fan of *Supernatural* since the age of fourteen, it has been a lot of fun as well. I have watched the show and been a part of the fandom for over ten years, and still I find something new in the old all the time.

I would like to thank my supervisor, associate professor, Dr Nanette Nielsen for the wonderful supervision, and for the conversations we have had. I am truly grateful for your engagement.

I would like to thank my best friend, Helene Lund for her support.

I would also like to thank the participants and the people interviewed who were willing to participate in my study.

Finally, I would like to thank the cast and crew of *Supernatural*, as well as the fandom, The SPN Family. Without you, this thesis would not have existed.

CONTENTS

1 INTRODUCTION	1
1.1 <i>Supernatural</i> – Approach and Terminology	1
1.2 Research Question and Structure of the Thesis	1
2 THEORY	3
2.1 The Functions of Film Music	3
2.1.1 The Conventional Hollywood Film Music	3
2.1.2 <i>Emotion and Narrative Cueing</i>	5
2.1.3 Music for Television	9
2.2 An Embodied Experience	11
2.2.1 Added Value and Synchronization	11
2.2.2 Film Music as a Meaning-Making System	14
2.3 Immersion and Construction of Identity	17
2.3.1 Identification With Film – Underscore and Pre-Existent Music	17
2.3.2 Identity, Authenticity, Masculinity and Rock Music	20
3 METHODOLOGY	23
3.1 Analysis	23
3.1.1 Analytical Challenges	23
3.1.2 <i>Hypothetical Substitution</i> and Visual Sound Analysis	24
3.1.3 Audiovisual Analysis - The <i>Masking Method</i>	28
3.2 Analyzing <i>Supernatural</i>	32
3.2.1 “Dean’s Family Dedication Theme”	32
3.2.2 Empathetic and Anempathetic	35
3.3 Hermeneutic Understanding and Qualitative Method	37
3.3.1 Hermeneutics, Conditioning and Perspectives	37
3.3.2 Qualitative Methods	40
4 THE ILLUSION <i>SUPERNATURAL</i>	45
4.1 Believing a Fictional World	45
4.1.1 Identification Processes	45
4.1.2 Masculinity, Identity and Authenticity in the Pre-existent Music, Affiliating Identifications	47

4.2 Levels of Narratives	57
4.2.1 The Series, the Season, the Episode.....	57
4.2.2 Leitmotifs, Themed Episodes, Assimilating Identifications	61
4.3 Renewing the Functions of Music	68
4.3.1 The Epic Feeling Renewed.....	68
4.3.2 <i>Metanatural</i>	71
4.3.3 Sound, Sound Objects, and Woman in <i>Supernatural</i>	74
5 SUPERNATURAL VS NATURAL	82
5.1 Strange and Ordinary.....	82
5.1.1 The Sound of Monsters.....	82
5.1.2 The Sound of Family	85
5.2 Bad Angels and Good Devils.....	92
5.2.1 Crowley – Empathizing With the King of Hell	92
5.2.2 Lucifer – Angel or Devil?	97
5.2.3 <i>Death</i> Gets a Song	101
5.2.4 Meta Fiction, Meta Music, Metatron	103
5.3 The Dehumanization of the Human	107
5.3.1 Music as Marker of Amorality – Anempathetic Confusion	107
5.3.2 The Transformation.....	111
6 “ALONE TOGETHER” – SPECTATOR ENGAGEMENT, MEANING, AND FAN CULTURE	114
6.1 <i>Supernatural</i> and Fan Identity.....	114
6.1.1 Ethics and Aesthetics – Moral Engagement	114
6.1.2 “Our” Music – Shared Subjectivity.....	117
6.1.3 “Outsiders Together” – The SPN Family	121
6.2 Musical Meaning.....	125
6.2.1 Where Is the Meaning in Music?	125
6.2.2 Sound and Timbre in “Dean’s Family Dedication Theme”	126
6.2.3 “Dean’s Dirty Organ” - Cultural Codes and Audiovision	130
6.2.4 The Power of Rock	135
7 THE ROAD SO FAR	138
References.....	141
Attachments.....	156

INTRODUCTION

1.1 *Supernatural* – Approach and Terminology

“I swear, man. You have got to update your cassette tape-collection.” Sam looks over to Dean who has entered the driver’s seat after having stopped to fill gas on their ’67 Cheverolet Impala. “Why?” Dean frowns. “Well for one, they’re cassette tapes,” Sam replies looking through the box of cassette tapes. “And two... Black Sabbath, Mötorhead, Metallica? It’s the greatest hits of mullet rock.” Dean grabs a cassette and inserts it into the car’s player. “Well, house rules, Sammy: Driver picks the music, shotgun shuts his cakehole.” Dean turns on the growling engine of the Impala and the intro of AC/DC’s “Back in Black” (1980) starts playing. “You know, Sammy is a chubby twelve-year-old. It’s Sam, okay?” Sam demands. “Sorry, I can’t hear you,” Dean smiles, “the music’s too loud” (*Pilot* 1:01 2005 [DVD 1: 00.04.26-00.05.55]).

I remember watching this scene as a fourteen-year-old. As the AC/DC-song played, I remember smiling, feeling like I was a part of something special. This scene inspired the title of my thesis. In this very first episode of the horror/drama/action TV-series, we are already positioned in the world of *Supernatural*, presented to ghosts and urban legends. We are presented to the mythic memory of a demon who killed a mother, a missing father who had to raise two boys by himself, into the “hunting-business” in order to seek revenge, and “saving people, hunting things” (Dean in *Wendigo* 1:02 2005). We are presented to the two main characters, big brother Dean and little brother Sam. In the example above we are presented to their differences, personalities and identities through music. This is the music I refer to as *pre-existent music*, i.e. music already existing but reused with premission in the context of the series. This music can both be *diegetic*, in the world of *Supernatural*, and *non-diegetic*, not in the world of the series. The *underscore* is the music composed to the series, which is heard non-diegetically.

1.2 Research Question and Structure of the Thesis

Key to this thesis are questions about how diegetic and non-diegetic music and underscore as well as pre-existent music are employed and the ways in which the music and sound have an effect on the spectator. My main reasearch question for the thesis is: **“What are the musical**

practices employed in the TV-series *Supernatural* and what possible engagement processes and perceptions are offered through the music accordingly?” In the light of this overarching question, and while considering various theoretical frameworks for understanding music and sound in film, I will seek to explore the extent to which *Supernatural*'s music might inspire new approaches for film music scholarship. As indicated in the title of the thesis, I argue that music becomes a kind of *fuel* in the journey of *Supernatural*; the chapters that follow will offer a study of many possible meanings of fuel, and the ways in which the music can be said to fuel the narrative and experiential journey.

Chapter Two will provide an overview of the main literature in which I base my thesis on. I will establish some of the existing film music scholarship, which I will refer to during my thesis to argue my own points. Chapter Three will provide the methods I employ in the thesis, and methodological challenges. I discuss different forms of music analysis, and audiovisual analysis, hermeneutics and qualitative method. In Chapter Four, I will discuss some of the scholarship established with regards to *Supernatural*. I will clarify the narrative structures of the world of *Supernatural*, and how the spectator is offered, through music, to be immersed in this world. In Chapter Five, I will expand some of the ideas from Chapter Four and offer an interpretation of how the different types of music function in the series. The Chapter is called “Supernatural vs Natural” – implying that there is a difference between how the music portrays the opposites of the show, but at the same time complicates the theory. I structure Chapter Six around some of the answers I received through my qualitative survey, interviews and focus group. This discussion will serve as an addition to the thesis, which opens up for possibilities for future studies, even though it underlines my hypothesis and points as well. I will discuss spectator engagement with *Supernatural*, *Supernatural*'s music and the fandom. I will investigate how different musical structures offer different potential of meaning to different spectators. Chapter Seven will provide a quick summary and conclusion. An overview of the main narrative and characters is provided as an attachment.

2 THEORY

2.1 The Functions of Film Music

2.1.1 The Conventional Hollywood Film Music

To develop and strengthen the hypotheses of my study, I will explore existing film music scholarship and other relevant literature. This Chapter will function as an overview and understanding of the main literature and directions I will use in my discussion. In the first section I will look at the conventional Hollywood model and its principles of composing for narrative film. *Supernatural's* underscore, as well as a lot of other American film music and TV-series music, is structured around several of the conventional compositional principles we have been taught to know since the beginning of Hollywood's Golden Age. At the same time, I will argue that there are new approaches to some of those principles. *Supernatural* also contains new ways of using music, which allows different ways of understanding and identifying with the series. In this way, it is instructive to look into the origins of these compositional principles of film music.

Claudia Gorbman points out that Max Steiner is one example of a composer who mainly used a model of seven principles for composing narrative film music. He had great influence in the classical period, and in our established knowledge about classical cinema today (Gorbman 1987:73). Mervyn Cooke calls him "The founding father of an indestructible lingua franca of orchestral film music in the early years of sound cinema" (Cooke 2010:55). With this in mind Gorbman (1987:73) bases her investigation of the functions of film music on this model. She even calls it "The Model of Max Steiner" (ibid.). Situating us in the context of the "classical model" of narrative cinema, she lists seven principles of music composition, mixing and editing. She describes the "classical cinematic institution" as a discursive field in which these principles are used differently, fulfilled and violated. By looking at these principles in the diagram provided below, we will get a broader understanding of how the functions of the music work in narrative film (ibid.:70-73).

<i>Invisibility</i>	The musical source is not to be seen in <i>non-diegetic</i> music (ibid.:22,73-75).
<i>Inaudibility</i>	The music can be heard, but is most often not to be consciously noticed and attended to; “unheard” (ibid.:76).
<i>Signifier of Emotion</i>	Music will augment emotion already implied in the scene by the visuals and set moods (ibid.:73,79).
<i>Narrative Cueing</i>	<p>1. <i>Referential/narrative</i>: Music gives the spectator cues for establishing time and place (geographical and temporal settings), setting and characters, indicating point of view, accompanying beginnings and ends.</p> <p>2. <i>Connotative cueing</i>: Music plays on associations to indicate moral, class or ethnic values of the characters, reinforcing meaning already in the image and dialogue (ibid.:82-85).</p>
<i>Formal and Rhythmic Continuity</i>	Music used as gap-filter, smoothing out discontinuities by e.g. letting the music from one scene continue into the next (ibid.:89-90).
<i>Unity</i>	Music bringing the film together creating unity. Thematic structures by using leitmotifs, being persistent of the same tonality in scenes close in time (ibid.:90-91).
<i>Breaking the Rules</i>	The principles are no rules and can be broken. Violating one principle may be at the service of other principles (ibid.:91).

Two general points about film music, and two of the principles we have seen in the conventional Hollywood model, is film music’s *invisibility* and *inaudibility*. The musical source is not to be seen in non-diegetic music according to the conventional model. Gorbman

explains the difference between *diegetic* and *non-diegetic* music in the first chapter of the book; diegetic music is part of the narrative, the story's diegesis and part of what the characters can hear. Non-diegetic music is not part of the narrative world, and merely part of what the spectator can hear (ibid.:22). When Dean turns on the radio we know it is diegetic music playing because we can see the music source. As will be apparent in later discussions of *Supernatural*, the diegetic and non-diegetic music can easily fade in and out from each other, and also show itself on a *meta*-level.

Bjørkvold (1988) points out a slogan from Hollywood's thirties about film music not being hearable if it was good film music, as Gorbman also implies in the title of her book; *Unheard Melodies* (1987). Music should be, and is, able to affect us unconsciously and unnoticed (Bjørkvold 1988:74). Media today has a way of taking advantage of by this function through commercials as well as films and TV-shows. However, the idea is an old one. Bjørkvold mentions Plato's theories on music's influence on the human mind. While Plato wanted music to be an opener to moral ideals, Johann Sebastian Bach wanted music to introduce people to the word of God (ibid.:9-11).

2.1.2 *Emotion and Narrative Cueing*

To what extent can music and sound narrate and offer emotion? I will now investigate the principles of *Signifier of emotion* and *narrative cueing* in greater depth, due to their importance to the music of *Supernatural*. Music will augment emotion already implied in the scene by the visuals and set moods. Music with emotional connotations can heighten the excitement or move the spectator more deeply during a romantic scene etc. Gorbman argues, however, that music itself signifies emotion (Gorbman 1987:79).¹ During the Hollywood Era, various filmic and aesthetic developments entailed new approaches to the ways in which emotion could be portrayed through sound. In these various new models (e.g. Hitchcock), music and sound did not necessarily accompany a straightforward way of portraying emotion visually. Instead, the soundtrack might add a new emotional value to what was characterized. In the same way in which the "Narrative film music 'anchors' the image in meaning"

¹ "We know that composers add enthralling music to a chase scene to heighten its excitement, and a string orchestra inflects each vow of devotion in a romantic tryst to move spectators more deeply, and so on. Above and beyond such specific emotional connotations, though, music itself signifies emotion, depth, the obverse of logic" (Gorbman 1987:79).

(ibid.:84), I will argue it also anchors it in emotion. Where there is music, there is also an invitation to the spectator to engage emotionally. Furthermore, Gorbman refers to Sabaneev who claims that while the image-track, dialogu and sound effects have a role of objectivity, the music augments the image with its inner truth (ibid.:73,79). This inner truth is seen as “a necessary emotional, irrational, romantic or intuitive dimension” to the “objective elemnts of film” (ibid.:73,79).

As we have seen, film music is based on, expresses and engages with particular conventions, and as Nanette Nielsen puts it, these “operate through associations, meanings and rituals in human life” (2012:47). We shape our imagination by drawing on situations and experiences from real life when we listen to music. We for example associate funerals with slow music. Nielsen further claims that: “...music has the capacity to shape the narrative of our lives” (ibid.:49). We, as humans, are skilled at making associations between images, emotions and thoughts and music (ibid.).

The emotional aspect of music is a much-discussed one.² I will argue in this thesis that although there are some physiological reasons to why we perceive music the way we do, the cultural aspect is of great influence. There are ideas planted in music history that have greatly affected how we perceive music today. One of them is the doctrine of the affections established during the Baroque era. The main principle was to give each movement one main affect. It was discussed whether the tonal keys or intervals could convey certain affects. According to Rameau, a C-major key would convey happiness, and an F-major key, storm and rage. The minor keys were either conveying tenderness or grief. The octave would be perceived as valuable. Again this general perception, *doxa* may be referring to older history and Pythagoras’s view of the octave as the basic interval (Bjørkvold 1988:17). These ideas were also reflected in the lyrics of the songs. Turning it around, John Sloboda argues that certain intervals through history have been used to accompany certain lyrics containing specific affects, and are therefore associated with these affects having given them emotional value through the years (Larsen 2005:75).

² Music and emotion are e.g. discussed in Peter Kivy’s *Introduction to a Philosophy of Music* (2002), John Sloboda’s *The Musical Mind. The Cognitive Psychology of Music* (1985), Patrik N. Juslin and John Sloboda’s *Handbook of Music and Emotion: Theory, Research, Applications* (2011), Leonard B. Meyer’s *Emotion and Meaning in Music* (1956), Jean-Jacques Nattiez’s *Music and Discourse. Toward a Semiology of Music* (1990) and Peter Larsen’s *Filmmusikk* (2005).

Gorbman argues that music can represent *woman* e.g. in Max Steiner's period, a certain type of music was used to cue you in to "the woman on screen" (Gorbman 1987:80). The emotional excessiveness of soft, romantic music of the string orchestra was usually used to represent the woman as "romantic Good Object" (ibid.). As will be seen later, *Supernatural* has used the same idea, with quite a different approach, that way fitting into the modern world. Further on, Gorbman claims that music can trigger a response of "epic feeling":

"Music, especially lushly scored late Romantic music, can trigger a response of "epic feeling". In tandem with the visual film narrative, it elevates the individuality of the represented characters to universal significance, makes them bigger than life, suggests transcendence, destiny" (Gorbman 1987:81).

Gorbman exemplifies the epic feeling with football supporters at a match. They have a sense of common destiny and "of one voice" as they sing national anthems or chant supportive slogans together. This sense of common destiny is linked with emotions of group identity. Music's capacity to refer to commonality and destiny is in film, exploited for creating emotion and pleasure. When using certain music to accompany "the story of a man", the music may elevate his individuality to apply to people in general. Gorbman also discusses how Romantic orchestral music can help transform the everyday to the mythic (ibid.:81-82).

Narrative cueing is the other principle I will illuminate due to its importance to *Supernatural*. Gorbman divides this into two categories: *referential/narrative* and *connotative*. She calls them the "semiotic duties of music in classical film" (ibid.:73,82), by which she means the way the music may offer meaning through cultural conventions by referring to, illustrate or point to the narrative. *Referential/narrative* cueing is where music gives the spectator cues to position him or her in a specific time, place and setting, portrays characters, indicates point of view, and accompanies beginnings and endings. Via well-established conventions, the music contributes to establish the narrative's geographical and temporal settings. The use of strongly codified Hollywood harmonies, rhythm, melodic patterns and orchestration supply impressions to situate us in the settings, when in reality we situate *them* in *us*, and into what is familiar to us (ibid.:82-83).

Supernatural has a pervasive use of *pre-existing* music, which we will examine later. This music, along with some of the underscore that contains the same rock-themed music, has its

own cultural codes which situate us in the setting. These conventions and codes are established during the TV-series along with what we have already seen and heard. One soundtrack is called “Americana” (Gruska 2010a), referring to the genre, which again refers to the expression *Americana*, i.e. typical American traditions and history (Macmillan Dictionary). A majority of this show takes place on the American highways, and the music urges us into the right mood.

Through *leitmotifs* the music may also indicate point of view by emphasizing a particular character’s subjectivity. This can be done by for example repeating a thematic association (Gorbman 1987:83). A leitmotif is a musical theme that is repeated and associated with a particular character, object or theme. The sight of a character may be associated with the musical theme played along with previously sights of the character, e.g., and the music creates or emphasizes a character’s subjectivity in that way. This is a technique that dates back to Wagner’s nineteenth-century operas (ibid.:3,83). Wagner’s leitmotifs could musically describe Siegfried’s sword or Siegfried pulling the sword out of the tree, and the music then later became associated with that sword or that action. A leitmotif does not appear as a leitmotif until it is repeated. One leitmotif could come with variations and its significance could change (Tarasti 2012:217).

Max Steiner and other classical composers were trained in the classical tradition of Western art music. The silent film was built on the structure that every character should have its own musical theme. Every time the leitmotif repeats itself, it carries with it the already established associations from its previous occurrences (Kalinak 1992:104). Strong associations like the ones mentioned, lets the spectator create empathy and a bond with the character (Karlin 2004:195). *Supernatural* uses several leitmotifs, which there are examples of later in the thesis.

The second part of *narrative cueing* is *connotative cueing*. While the denotative meaning of for example a word is the literal meaning, a denotation, the connotative meaning is the set of associations coming along with that word or in this case, the music, connotations.

Connotative meanings, or connotations are the emotions or associations the word or music evokes (Vocabulary). Connotative cueing is where music interprets and illustrates the narrative events by pointing and underlining. As mentioned earlier, Gorbman puts it this way: “Narrative film music ‘anchors’ the image in meaning” (Gorbman 1987:84). Musical

connotations may indicate moral, class or ethnic values of the characters, and often reinforce the meaning signified by dialogue and image. Music influences the mood by for example using conventions associated with particular instrumentation, rhythm, harmony and melody types. “Musical ‘meaning’”, Gorbman argues, “was codified and institutionalized well before the coming of sound” (ibid.:85), implying that what meaning we give to music has already been decided for us.

2.1.3 Music for Television

Although television is linked to film through both belonging to the visual and sound media and both are presenting images, dialogue, sound effects and music simultaneously, the research done in the two areas, has usually come from different scholarly communities. While film belongs to film studies scholars, and is considered an art form, television belongs to the communications or media studies community. Television’s primary use is to inform, entertain and sell goods and services to a mass audience. Television deals with a lot more than film does, and is considered more commercialized (Rodman 2014:526).

Donnelly (2005:110-114) talks about Jeremy Butler’s four functions of sound on television, which music also follows: The first function is *Capturing viewer’s attention*. The sound in television has in larger scale a mission to retain the spectator’s attention and help them keep track of what is going on, whether they lose an episode or minutes of one episode. In cinema this is not necessary, and the sound will have different roles. Rick Altman (in Donnelly 2005:111) argues that with television we listen rather than watch, because we are in an everyday-mode, and might have our attention elsewhere at the same time. The spectator pays more sustained attention to the sound when watching TV, and sound retains attention more than image, John Ellis argues (in ibid.). The sound cues us to get our attention back to the image. This might be true in some cases, however, I would argue that there is a difference between the fan and the “channel-surfing” spectator here. Both cases are possibilities for *Supernatural*. We might find cases where music serves as a signifier of emotion and narrative cueing, where the sound often points to the image (or dialogue) to bring attention to something particular happening.

Donnelly claims that music in television drama exploits “the cultural value associated with certain types of music” (Donnelly 2005:111). In that way, the music provides the TV-show

with authority and quality (ibid.). The cultural values coincide with Gorbman's cultural codes (1987). Donnelly continues to say that, what is needed in television drama music, is for the music to emphasize certain moments as significant (Donnelly 2005:111). Paying attention to the ways in which television drama music differs from film in an analysis, will reveal that we should treat it like television drama music, and not just simply film music (2005:112).

The second function is music's way of ***Manipulating viewer understanding of the image***. Television music has the same manipulative and controlling manner of triggering our responses as film music does (ibid.:113), by using the same principles as Gorbman presented to us. Through the same conventions of cultural values or codes, the music signifies and soaks the image in emotion and meaning. The third function is ***Maintaining televisual flow***. Donnelly says: "Television is fragmented within a continuous 'flow'" (ibid.:111). In an interview, Lennertz points out that even with 30-32 minutes of music during a 40-41 minutes long episode, there are several TV-series with even more music. Eric Kripke, the director had wished for silent moments to create a Hitchcock-like suspense while waiting for what is to come (Larson 2006). This point is similar to Gorbman's fifth principle of formal and rhythmic *continuity*, but it is even more prominent in television to keep up the flow, and the attention of the spectator. The fourth function of music in television, ***Maintaining continuity within individual scenes***, is similar to the previous function, and to Gorbman's *continuity*. What provides this in television-scenes are often certain punctuations; portals or thresholds that mark the end, the beginning and the advertising breaks (Donnelly 2005:113-114).

Donnelly also mentions the reveille function that Philip Tagg offers. This musical function serves to alert the listener of the beginning of an episode or notable events during, through recognition and attraction providing an ident-branding of that particular programme (ibid.:113). Tagg (1982) argues that signature tunes and title themes are "conceived as musical entities in their own right" (ibid.:61) and not "subordinate to the visual message", like the underscore is (ibid.). The reveille function is particularly relevant to potential listeners to alert them that something new is happening. In addition to this "general reveille function" Tagg also provides two other functions of signature tunes and title themes. The second function is the preparatory one, in which the spectator is emotionally prepared "with an affective musical description of the kind of general mood he can expect to find in the subsequent presentation, this warning him which level or attitude of perception he will need to adopt" (ibid.:62). In television series, he argues that the longer the signature tune is, the

stronger the preparatory function become. This is because in a television series, the tune is repeated over and over. The third function is what Tagg calls the “mnemonic identification function”. Tagg’s point here is that the signature theme is remembered and precallable, and that the TV-series is identified by its musical signature (ibid.:63).

Television music might also differ from film music, in the way of its narrative frames. The film’s runtime is approximately between 2-3 hours and unfolds within one, continuous narrative in time. The TV-series consists of episodes that will have levels of narratives, which I will discuss in Chapter Four. Philosopher, Noël Carroll offers what he calls narrative closure. He identifies narrative closure as “the phenomenological feeling of finality that is generated when all the questions saliently posed by the narrative are answered” (Carroll 2007:1). He argues that musical closure is another form of narrative that can induce closure, such as the coda of the finale of Beethoven’s *Fifth Symphony* (ibid.). These questions and answers posed by the narratives are what dramaturge, Michael Evans call closely related to *planting* and *collecting*. A plot element is called a *setup* when planted and a *payoff* when collected. The attentive spectator will recognize the payoff of an earlier planted setup. The reward of the payoff is to get the question imposed by the setup: “what does this mean?” answered (Evans 2008:94). Carroll argues that not all narratives provide closure. Soap operas e.g. have planted too many ideas and set too many plotlines in motion, to be able to tie them all up. Soap operas “have indefinitely large, expanding, and wide-open middles, with no conclusions in sight” (Carroll 2007:2).

2.2 An Embodied Experience

2.2.1 Added Value and Synchronization

The ways in which we perceive music are complex. In this section I will provide a discussion of physiological, as well as cultural aspects of musical meaning as to understand how they work together when we perceive music. I will start out by discussing how sound and image work together, and the importance of synchronization between them. As briefly mentioned in the diagram of the functions of *continuity* and *unity* in the classical film music score, the music often starts in the previous scene, preparing us for the image. By recognizing the sound, expectations of what we are about to see are offered to us. Film creates reality to its illusion by letting the sound reach us first. This is also often the case in real life experiences. Halfway between conception and being born, we start hearing. Murch (1994:vii-viii) argues

that our hearing sense has to fight for the throne once we are born, and our sight becomes a very dominant sense. Michel Chion establishes the term *added value*, as an audiovisual illusion. Sound provides an expressive and informative value, which enriches the image. The spectator gets the impression that the expression or information, the meaning they have made of that particular scene, solely and naturally lies within what they have *seen*. In reality the sound may be the element providing the spectator with that meaning on its own or together with the image. This is added value. Chion (1994) claims that sound provides continuity and flow between the images, that it places us within time and place and makes the images seem more real, cf. Gorbman (1987). Audiovisual combination lets one perception influence the other and transform it. The sound affects the meaning we derive from the image, and the image also affects the sound we hear. This added value brings us a new art form in film music (Chion xxiv-9).

Bob Foss argues that when image and sound work together, like they do in films or TV-shows, we can extract 70% information and 30% emotion from the visuals, and 70% emotion and 30% information from the soundtrack. Sound works directly on our emotions. He exemplifies this by referring to a television news report about a new dental care reform. “The moment we hear the drill,” he says, “we squirm in our seats and we no longer pick up a word of what the commentator is saying” (Foss 1992:45) This supports his earlier argument about sound being a stronger provider of emotion than of information, as well as it explains how music is able to signify emotion, cf. the function *signifier of emotion* (Gorbman 1987).

Max Steiner often synchronized the music closely with the events and movement on the screen. A very close synchronization is called *mickey-mousing* due to its use in early Disney sound cartoons. Music illustrates by imitating the motions in the visuals (Gorbman 1987.:88). This is also a form of narrative cueing. The synchronization of images and music is effective not only because of the cultural codes we know of, but also due to our brain’s way of perceiving. When a sound event and a visual event meet in synchrony, it is called a *point of synchronization*. Synch points like these are based on the laws of gestalt psychology (Chion 1994:58). Synchronization in a film can emerge as Chion sums up; 1. “there is a synchronous cut in both sound and image track” (ibid.:59), 2. as a punctuation bringing image and sound together, 3. “when the synch point falls on a close-up that creates an effect of visual fortissimo” (ibid.), or 4. by the synchronization between image and a spoken word of important meaning in the dialogue. The latter of affective or semantic character (ibid.).

The added value of Chion is particularly at work when there is synchronism between image and sound on screen. This is creating an apparent necessary relationship between what we hear and what we see (Chion 1994:5). The human perception is multimodal, which means we use several of our five senses at the same time (Godøy 2012:8-9). We also have certain cross-modalities, such as the *McGurk-effect*. The *McGurk-effect* is: When watching someone talk and the motor of the lip movements do not match what we hear, our hearing will adjust to fit what we see (ibid.).³ When perceiving sound, we visualize mental images of the source and the movement we think is enabling the sound. This is the so-called *perception-action cycle* (Godøy 2010:104,106,108-109,119). Godøy explains that there is a constant shift between perceiving through listening and acting through making or imagining certain musical gestures (ibid.). This is a process where “sound induces images of movement” (ibid:104) and the listener uses these images in “making sense of what they hear” (ibid.). Listeners are also able to extract movement-inducing cues from the music, and Godøy argues that, “music perception is *embodied* in the sense that it is closely linked with bodily experience” (ibid.:106). He also points out here that this is what makes music perception *multimodal*: we do not just hear music, but also use “visual/kinematic images and effort/dynamics sensations” (ibid.) when perceiving music (ibid.). In this way we could argue that more senses are active in the experience of watching a film other than hearing and seeing.

There are several physiological qualities that make us able to experience music in a certain way. For example we know that in western culture, we perceive dissonances as uncomfortable to listen to, not only for cultural reasons, but because dissonances are frequencies so close to each other that they are within the same critical band in our hearing (Godøy 2012:12). A different example could be how we react to the use atonal music. Atonal music might offer the feeling of losing center within the music. This mechanism can be used to heighten the tension and suspense in a scene (Halfyard 2010:21-22).

Sudden and dissonant sounds may provoke a reaction from us because our brain stem screens out qualities in the music that it thinks is important information. This is deliberately used to catch the spectator’s attention, especially in television. Juslin and Sloboda (2011:619-623) calls this mechanism *Brain stem reflexes* as one of seven mechanisms they point out from the BRECVEM-model. The model consists of psychological mechanisms processing information

³ In Godøy’s example (ibid.) a man is saying “Ba”. Once the image changes, his lips saying “Fa”, we start hearing “Fa” as well, though the sound has never changed.

and evoking emotions in the “listener”. The brain stem controls e.g. auditory perception, attention, emotional reactions, breathing, pulse and movement. *Rhythmic entrainment* is the second mechanism. The pulse in the listener may adjust to the pulse of the music and create an emotional reaction (ibid.).

The music semioticians believe that the association between a musical expression and human emotions is historically and culturally constructed (Larsen 2005:73-75). I will argue that the following psychological mechanisms of Juslin and Sloboda (2011:619-623) are more, yet also situated in physiological qualities, dependent on a culturally situated spectator than the previous two. In *Evaluative conditioning* for example, emotional associations to a certain piece of music will evoke the same emotions when you hear it again in a different context. *Contagion* is when the musical sound patterns remind us of facial expressions or sound patterns in emotional speech. Almost in the same way in which we can mentally imagine and mimic what we think is the musical source, we can also mentally mimic the emotional expression we are able to read from music.

Visual imagery is being able to visualize inner pictures when hearing music, and in that way experience emotions evoked. The emotions will be a result of images and music, almost in the same way in which film music works. Episodic memory is when the music evokes personal memories, and this is leading to the related emotions. The last mechanism is *Musical expectancy* and is about what expectations you have to a certain type of music based on experiences with similar music. These expectations will vary for everyone. Emotions are evoked either when music confirms, delays or violates the listener’s expectations. We will keep these psychological mechanisms in mind when discussing and analyzing *Supernatural* later on.

2.2.2 Film Music as a Meaning-Making System

Associate Professor, Susan Fast (2001:129) claims the important role of the body in understanding music in her book about Led Zeppelin and rock music. She refers to Jacques Attali who says that music “is rooted in a comprehensive conception of knowledge about the body” (Attali in Fast 2001:129). Furthermore, Fast points to John Shepherd and Peter Wicke who say that the engagement a listener have with sound is “in process and dynamic” (Shepherd in Fast ibid.). In other words, sounds come and go, so it is not a static and physical

engagement. In this way, it is distinguished from vision. Phenomenologist Maurice Merleau-Ponty dissolves the split between mind and body, and sees them as one (Fast 2001:130). Fast continues this proposal by saying that language, sound and music all act on the body and “It connects us with the body from which it is coming” (Fast:131). She argues that the awareness and connection of the musician’s body may be one of the reasons why (rock) music is experienced as powerful. The bass guitar and drums are elements of rock music, which has a physical impact on your body as you feel them move through you. The usually high volume of rock music also offers a complete enveloping in sound, because it is, in that way, commanding our attention (ibid.:131-132). Stan Hawkins (2009:66) agrees with some of Fast’s notions, but thinks it is important to also remember sound’s “suspension of everyday time”, which lets us “reconnect with the orders outside our daily lives” (ibid). He argues that, “gestures and movements respond to music in ways that always ‘tell a story’” (ibid), and that pop performances are an affirmation of subjectivity. In other words, conventions in popular music construct and affect the spectator’s experience (ibid.).

Music professor, Anahid Kassibian also recognizes that concepts such as “rhythm, volume, and vocal timbre are acoustical relations between physics (e.g., sound wave characteristics) and physiology (e.g., increased pulse rate)” (Kassabian 2001:6) are undeniable facts. Nevertheless, she argues, they are not, however, remarkable for music, as the relations between physics and physiology also condition vision. She does not agree with the understanding of music as absolute and non-representable. Particularly in film music, the music is intentionally used as being a meaning-making system. As Susan McClary contends, art music is also producing meaning through the socio-historical conventions of the eighteenth-century. These conventions are ideologically marked with national, economic, class and gender interests (ibid.:6-7). Kassabian argues that the body of scholarship to which McClary belongs “would strongly suggest that film music engages its listeners in important processes of producing and reproducing meaning and ideologies” (ibid.7).

Tagg also stresses the expression *musemes*, which he identifies as short musical elements that are important to the musical style and meaning (Tagg 2015:10). He acknowledges the importance of hermeneutics being taken into consideration, as the “analyzer of musical message, whether his approach be hermeneutic or sociological, avoid responding in some way himself to the music he is analyzing” (Tagg:1982:73). *Hermeneutics* is a term referring to how we always interpret through our schemes of understanding forged by experience,

history and culture, which I will explain in greater detail in Chapter Three. Steven Feld argues, however:

“But I still find his notion of communication bound to the idea that a certain ‘something’ exists within a music, and it can outwardly project itself onto its audience (‘receivers’), who are affected by it. This ‘effects’/‘reinforcement’ approach to musical affect tends then to focus Tagg’s analysis on music structural features and reified minimal units (‘musemes’) rather than on engagement or on the diversity of ways the sounds are consumed” (Feld 1984:4).

Instead of focusing on *musemes* Feld illuminates the importance of studying the way people talk about music (ibid.:13-15).

“I would stress that the significant feature of musical communication is not that it is untranslatable and irreducible to the verbal mode, but that its generality and multiplicity of possible messages and interpretations brings out a special kind of feelingful activity and engagement on the part of the listener. It is in this sense that we might speak of music as a metaphoric process: a special way of experiencing and knowing and feeling value, identity, and coherence” (Feld 1984:13).

Feld illuminates the importance of people’s speech about music and the metaphors they use to describe it, to study the engagement (Feld 1984:13-15). In this way, the meaning is not in the music itself, but in the meeting between the music and the spectator. In “Medieestetikk” (2009), Liv Hausken describes *media aesthetics* as the meeting between human and medium. This *aesthetical meeting* is a relation arising between the subject, a human being, and the object, a medium. The object evokes associations to experiences in the subject. She does, nevertheless, argue that materiality of the object should be taken into consideration as well. If we consider music or film music as the object, the way it is designed is important to the experience, but not necessarily because of something in the music itself, hence Kassabian’s “non-representable music”, particularly irrelevant in the light of film music (2001). In the light of this discussion and these considerations I will conclude that both physiological and cultural aspects are important when analyzing and interpreting film music, but that the music would not offer its significance without cultural and historically situated objects and subjects.

2.3 Immersion and Construction of Identity

2.3.1 Identification With Film – Underscore and Pre-Existent Music

In this Chapter, I will discuss some of the ways in which the spectator is offered to engage with the film through music. I will explore some of the ways in which music immerses the spectator into the world of the film, and how it urges identification processes. Certain changes have occurred in the world since the classical film scores of Max Steiner, and therefore also in the film. New characters also make room and necessity for new approaches to music. “Music draws filmgoers into a film's world, measure by measure,” Kassabian adequately puts it. “It conditions identification process, the encounters between film texts and filmgoers’ psyches” (Kassabian 2001:1). Kassabian argues that music plays an important part to how we identify with films. She distinguishes between what she calls *assimilating identifications* and *affiliating identifications* in contemporary film. The film may offer *assimilating identification*, usually through the *composed score*, the underscore. This music is structured to draw the perceiver into, and identify with socially and historically unfamiliar positions. The spectator unconsciously accepts this offer, which allows them to find themselves anywhere, and identify with anyone.

Jeremy Barham (2009:240-242) draws on a difference between “ordinary” and “strange” music in science fiction. He argues that the genre science fiction gave the composers more room for experimenting, and that at the turn of the 20th century utopian and dystopian modes of thought became closely linked in cinema and in literature. They present “otherness as a symbol of desire or warning, as a discontinuity from a presumed ‘ordinary’” (Barham 2009:241). In science fiction we are often presented with a future and music accompanying either a desired future or a future feared by humans. In *Metropolis* (1927), which provided an early paradigm of future science fiction, the technological threat was accompanied by modernist music, the latest avant-garde at the time. Tonal idioms continued to mark affirmations in the narrative by signifying emotion or pointing to the narrative, as was already a convention in Hollywood scoring. A problem with the avant-garde music being “unfamiliar” is as Barham points out, that “today’s musical avant-garde is not tomorrow’s” (Barham 2009:247). This causes the music to become a cliché of an outmoded futurism as the real future arrives. During the 1950s, the composers of the unfamiliar futures were experimenting with electronic music. For example in *Forbidden Planet* (1956) where the entire score, both the non-diegetic music and diegetic soundtrack is electronic and functions

as a symbol of the alien and futuristic. This “alien” music does not have the usual counterpoising sentimental and human element, and therefore it sets itself apart from conventional Hollywood scoring practices. Most of the films that have followed, do have both of these familiar, romantic, human and unfamiliar, electronic or atonal, strange elements (ibid.:247-249).

The music that offers *affiliating associations* is usually what Kassabian refers to as *complied scores*, and I will refer to them as pre-existent music. The use of songs, in which many are familiar to the spectator, will bring with them histories and associations outside the film scene. The spectator and perceiver will bring their external associations with these songs when engaging with the film. The offers of assimilating identifications seek to narrow the psychic field, while the offers of affiliating identifications open the psychic field up (ibid.:1-5). It is hard to construct assimilating identification from pre-existing familiar songs, Kassabian argues (Kassabian 2001:3). *Supernatural* often use pre-existent music, especially consisting of classical rock from late 1960’s until the 1980’s. This also provides an *anachronistic* setting to the TV-show (Beeler 2011:38), because the show takes place in today’s world. The music’s place in time and the narrative’s place in time do, in other words, not match.

Both classical and popular music have been employed in film scores, and they usually have different functions. As Ann Davies (2006) puts it, there has been made a distinction between so-called high culture and elite in art and lower culture where art is aiming to please the mass of the population. If considering tradition, popular music is looked upon as simpler and easier to comprehend. An example of cultural mediums that bear a traditional image of elite, is opera. When pre-existent music is used in film, it may function as cultural identity (ibid.:46-47). As the discussion so far has already offered, songs in film may evoke emotional responses, associations and earlier memories with that exact song. We bring with us the associations we already have to such songs when reading the narrative and the characters. But, as McQuiston (2008) argues in her article about the musicology of Kubrick’s film *A Clockwork Orange*, the music also conditions us. We will recall the images of the film when hearing the music used again in other contexts (ibid.:109).

The assimilating identifications offered could also be compared with what Karen Collins refers to as immersion in computer games (2008:133-137). Immersion in games is

“characterized by diminishing critical distance to what is shown and increasing emotional involvement in what is happening” (Grau in Collins 2008:133). Further, Collins explains that the immersive quality of a game comes from “immersive fallacy”, i.e.:

“...the idea that the pleasure of a media experience lies in its ability to sensually transport the participant into an illusory, simulated reality, According to the immersive fallacy this reality is so complete that ideally the frame falls away so that the player truly believes that he or she is a part of an imaginary world” (Salen and Zimmerman in Collins 2008:133).

This can be compared to what Gorbman calls *Unity*: when leitmotifs and persistence use of tonality create unity of the film, (1987:90-91) or episode. Further, Collins refers to Andrew Glassner’s levels of immersion in games. The first level of the player’s immersion is his or her curiosity, and the casual desire to know. The next level is when the player starts seeing the world through the eyes of the protagonist, identifying with him/her and feeling sympathy. The following level is when the player starts experiencing emotional bonding between herself/himself and the character. There is then be experienced a temporary lost boundary between the player and the character. Collins then discusses sound’s importance to help immerse the player in the game (Collins 2008:133-137). The music used will have intertextual references likely to help the player connect to the game “connotatively to specific types of film, books or social groups” (ibid.:117).

It is not just the popular music being used, but also a kind of underscore present in the musical fabric, which can offer immersion. The music may direct the player’s attention, by e.g. inviting to pay attention to the cradle instead of another equally depicted object, when playing a lullaby (ibid.:130). Composed leitmotifs are used to “assist the player in identifying other characters, moods, environments and objects” (ibid.). Leitmotifs, just like in film, are recurrent musical themes, which help situate the player in the “game matrix” (ibid.:130). Different locales or levels are given different musical themes in order to let the player recognize where he or she is in the game. As Collins puts it: “The illusion of being immersed in a three-dimensional atmosphere is greatly enhanced by the audio” (ibid.:132). Further, she argues: “...the music, dialogue, and sound effects help to represent and reinforce a sense of location in terms of cultural, physical, social, or historical environments” (ibid.:132). She points out that this function does not significantly differ from film, but differs from the

interaction and hours-long complete-time the game has. One of the jobs of music in games is to reduce confusion and frustration (ibid.). The music's job to reinforce a sense of location is closely linked to Gorbman's (1987) narrative, referential cueing. I will return to this discussion with regards to *Supernatural* in Chapter Four.

2.3.2 Identity, Authenticity, Masculinity and Rock Music

The classical Hollywood film usually had the stereotypical white male as the hero, and this hero still dominates. In relation to *Supernatural*, it is instructive to discuss how masculinity can be provided through music. In this section I will present some of the main theory I will use when discussing this field. Amanda Howell (2015) argues that the action films from 1980s and -90s often come with variants of rock and heavy metal, popular music in the soundtrack. The link between rock and masculinity dates back to Elvis Presley and the 1950s rock'n'roll young rebel, she argues. The focus on the male body is a heritage of the pop score. The pop score helps construct the screen masculinity through this cultural association. The action film is full of acts of rebellion, partly constructed by the pop score (ibid.:1-3). As Sam and Dean, two attractive, young, white, American males, fight monsters and destiny, and Dean saying "no chick-flick-moments" (*Pilot* 1:01 2005), we might hear some Def Leppard music in the soundtrack, that, according to Howell, helps construct the ideas of masculine identity and rebellion against authorities, which is really what *Supernatural* is all about. In addition, *Supernatural* often bases the episodes on references, for example to other Hollywood action films.

Compared to the classical Hollywood underscore, pop scores are designed to be paid attention to and "depend on broader social and cultural contexts in order to work on and for their audiences" (Howell 2015:5). The pop score will result in a range of meanings from the spectator, because of its potential to be perceived as "simultaneously contextual and experiential, broadly historical and idiosyncratically personal" (ibid.). Howell explains and discusses how popular music is used to portray identity, masculinity and the male hero in an action movie: "Popular songs and music genres construct protagonists in terms of race and ethnicity, gender and sexuality, generational and class difference" (Howell 2015:9). The pop score constructs the protagonist through playing on associations to these shades of identity. Another writer to discuss identity and music is Even Ruud. In his book *Musikk og Identitet* (2009 100-101) he describes what he calls an "inner space". He says we all have an inner

space in which we fill up with for example music. Dean considers the music that he plays to be *his* music, because as Theodore Gracyk puts it, we like music that we think speaks for us (Gracyk 2001:235). I will exemplify later on how a popular song speaks for a character or an event in *Supernatural*. In “Captives” (9:14 2014 [DVD 1: 10.10-10.58]) Dean seeks comfort in *his* music shutting the world and his problems out, drowning in his own inner space by putting his headphones on lying on the bed. We are invited into his audible space as the volume of the diegetic rock music is turned up. This is also allowing us to identify with Dean as he is in a conflict not only with Sam, but also the world around him and himself.

Ruud (2009:119) also discusses authenticity and the creation of an “image”. He compares the “social self” to the “true self” and suggests here that your social self, your public image, has a tendency of becoming dominating compared to your *true* self. In this case you start looking for role models that feels true to you. In *Dream a Little Dream of Me* (3:10 2008), Dean meets another version of himself in a dream, and is by this other self accused of copying his father’s image, as well as *his* style of music. “Your car; that’s Dad’s, your favorite leather jacket; Dad’s, your music; Dad’s” (ibid.). In this way Dean has been searching for a role model both in his father and in the masculinity of the classical rock music-artists.

If we stay within this conflict between the social self and the true self, *Supernatural* has also had a tendency of making fun of music that is not within the characters’ liking and image. In *About a Boy* (10:12 2015) Dean is transformed into a teenager again and is embarrassed by his liking of the up-to-date popular music. He confesses to Sam that he has heard a Taylor Swift song on the radio and that he liked it. This conflict with himself and threat to his own image and masculinity is portrayed through the reference of a popular artist that is not associated with either masculinity or the “right” genre, according to how we know Dean. At the end of the episode, Dean is back to his old self, and “Shake it Off” (Swift 2014) comes on the radio again (*About a Boy* 10:12 2015 [DVD 1: 10.59-11.35]). To Sam’s surprise and seemingly disgust, Dean leaves it be and drives off. This is a humorous example of how closely linked music and identity is. At that time, for over nine years we have followed the show’s illusion and got to know the characters, and when Taylor Swift ends an episode, this feels like a, in this case, comic mismatch to our perception of the show and, the character of Dean.

Stan Hawkins discusses constructed authenticity and masculinity in “The British Pop Dandy” (2009). By drawing on Robert Palmer’s performance in the music video of “Addicted to Love”, he argues that masculinity and authenticity is constructed in different ways. The masculinity of Robert Palmer is constructed by e.g. using beautiful women with heavy make-up and tightly fitted mini-skirts over which the camera roams. “...it is as if the camera panders to the ‘male gaze’ as the girls from Palmer’s performance,” Hawkins (2009:78) argues. A mainstream masculinity shape gender codes. His singing style is relaxed and assured, and in this way it constructs a cool masculinity. He sings in a middle register with a rich, deep and male timbre, constructing a heartfelt, almost exaggerating, Hawkins argues, sincerity, which Hawkins points out is a hallmark of flirtatiousness. The reverb on his voice evokes the feeling of intimacy and helps objectify him as a sex-object (ibid.:78-79). Hawkins argues that, “...the performativity of the singer is self-referential, and has to do with artists being conscious of themselves as objects of desire” (Hawkins 2009:65). How this is in accordance with the construction of gender in *Supernatural*, and the spectator’s subjectivity and identification, will be discussed in Chapter Four.

Film music has many ways of engaging the spectator with the ongoing events on screen. As I have discussed, the cultural conventions together with the physiological connection between people and music, are some of what allows us to emotionally engage with film and take positions of identification or understandings that are offered to us. Music is offering such identification processes (also) within another medium, and it is perhaps in the meeting between the spectator and the medium that music becomes loaded with meaning and significance. In the light of this, music can be used to manipulate and construct cultural phenomena such as identity, authenticity and gender codes. Chion’s synchronization and added value provides a clear connection between image and sound, and physiological and cultural aspects. Chion’s methods will be explored in Chapter Three. I will also touch on the connection between the physical sound and the perceived experience in Chapter Four. In the light of these theories I will argue my own hypotheses of the spectator engagement with *Supernatural*.

3 METHODOLOGY

3.1 Analysis

3.1.1 Analytical Challenges

When analyzing film music, challenges more or less complex will appear. In this Chapter I will present and discuss the methods I will engage in, in the thesis. Chapter Three.1 will revolve around analysis. I will discuss the most relevant analytical methods to employ when analyzing the music of *Supernatural*. I will also discuss some methodological challenges. Chapter 3.2 will deal with qualitative method and hermeneutics. In this section, I will start out by looking at music analysis in general, and how film music analysis fits in. I will then cover four different approaches to analysis of film music: “The Model of Max Steiner”, which I have already established in Chapter Two, *hypothetical substitution*, visual sound analysis and *the masking method* of Chion. I will then provide analyses of scenes from *Supernatural* by approaching them with my main analytical methods: Chion’s and Gorbman’s.

As we established in the previous Chapter, Claudia Gorbman claims that any music bears cultural associations, which are further codified by music industry. This might be e.g. “Indian music” or “romance music”. We all know what these types of music sound like in the movies, and these “cultural codes” are played with in film (1987:2-3). By recognizing these principles when watching *Supernatural*, we acknowledge the function a particular type of music has in a particular scene. In this way, this model can be viewed as a method of analysis, to discover in which ways Gorbman’s principles are relevant in the analysis I will do of *Supernatural*.

I will briefly look into Middleton’s (1990) discussion of popular music analysis, in order to explore problematic aspects of doing a film music analysis as well. Middleton provides two of the problematic aspects of popular music analysis. These are *terminology* and *notation*. The terminology of classical music is developed with a rich vocabulary, though in other areas of the musicology it is impoverished. We talk about harmony, tonality and form e.g., and less about timbre, rhythm pitch nuance (ibid.:104). In the music of *Supernatural* we find both popular music and classical music to serve certain functions. We also have the underscore,

which might be based on classical principles, without being classical music. Electronic music and sound effects are consistently painting the soundtrack, and I will argue that, terms like *sound* and *timbre* are particularly interesting to look into when exploring this film music.

Middleton also argues that terms are ideologically loaded. Terms such as “motive”, suggests and is associated with Beethovenian symphonic development technique. Furthermore, “dissonance” and “resolution” suggest harmonic procedures and emotional and technical associations. The notational problem is that musicological methods tend to foreground the easily notated parameters such as pitches within the diatonic and chromatic system, chords, counterpoint and orchestration. Those musical parameters which are not easily notated, such as non-standard pitch; slides, slurs, blue-notes, microtones, polyrhythms and irregular rhythms, off-beat phrasing, delays and attacks, timbre and envelopes in the electronic vocabulary, are often neglected because they are difficult and complex to notate (ibid.:104-105). There may have been put forth an effort to solve these problems, and though analytical methods and models have been developed since 1990, when Middleton wrote this article, we still recognize some of the problems today when trying to analyze music. In this case, I will analyze music alongside image, which will create an entirely new art form. I will return to this later on in the Chapter.

3.1.2 *Hypothetical Substitution and Visual Sound Analysis*

Instead of considering Philip Tagg’s method a contrast to my other analysis methods, I will rather regard it as an addition to them, as well as an added perspective. Considering the fact that Tagg might be viewed as problematic, judging from his aim to find one-way streets when it comes to the meaning of music, as briefly discussed in the previous Chapter, I will explore his method in a different way in regards to film music. Tagg aims to analyze all popular music with his model, but I will specifically mention how it fits in with music in television and film, an area where Tagg has excelled throughout his work on the music in “Kojak” (1982).

Tagg’s “Check list for analysis of popular music” (Tagg 1982:68-69) contains “extramusical considerations” and “musical considerations”. Points under the “extramusical considerations” are e.g.: “What social relationship exists between the transmitter(s) and the receiver(s) of a particular piece of music (a) in general (b) at the particular occasion of musical

communication?” (ibid.:68). This question could relate to the spectator’s relationship to *Supernatural* as well as the artist or genre being played. “What interest and motivation doe(s) the receiver have in listening to the musical message?” (ibid.). Film music does not always require motivation to be listened to. It may affect the spectator on an unconscious level. If it does, however, draw attention to itself, or is listened to outside of the audiovisual medium, the motivation for listening could be of significance. “What interest and motivation do(es) the transmitter(s) have in creating and sending the musical message?” (ibid.). This question of intention, that is necessary and informative to consider in some cases, is in other cases irrelevant, as it is the perception that remains as a result.

Furthermore Tagg provides a checklist of parameters of musical expression to look for in an analysis. **1.** Aspects of time and duration of the analysis object, and duration of sections within the analysis object, such as pulse, tempo and meter. **2.** Melodic aspects, such as register and pitch range. **3.** Orchestration aspects, such as instruments, timbre and phrasings. **4.** Aspects of tonality and texture, such as tonal center and harmony. **5.** Dynamic aspects; sound strength. **6.** Acoustical aspects; characteristics of that particular version of a piece of music. **7.** Electro-musical and mechanical aspects. When analyzing, it will be visible that some of these parameters of musical expression will be absent, while others will be there constantly or variably throughout the entire piece of music. These parameters can also be accurate to describe Tagg’s *musemes*. By comparing similar musemes and expressions in musical pieces, Tagg argues that one can find the connotations of meaning and expressions that are typical for e.g. that style. He calls this an *interobjective comparison* (Tagg 2015:9-10).

Tagg acknowledges that there are pitfalls in this method of determining musical “meaning”. For example, like two words that are pronounced in the same way might mean two different things, so will a musical chord in two different pieces of music with different contexts. To avoid this pitfall, Tagg suggests only comparing music in relevant style, and with similar functions to the analysis object. Tagg explains the technique of *hypothetical substitution*, or *commutation*, where the hypotheses of musematic “meaning” are tested. If you start out by an assumption of similarities and “meaning” in one type of music, such as film music in our case, substituting one parameter of musical expression with another can test these assumptions. This is in order to pinpoint which parts of the music that carries what you are assuming to be the “meaning” or characteristics of that type of music (ibid.:10-11).

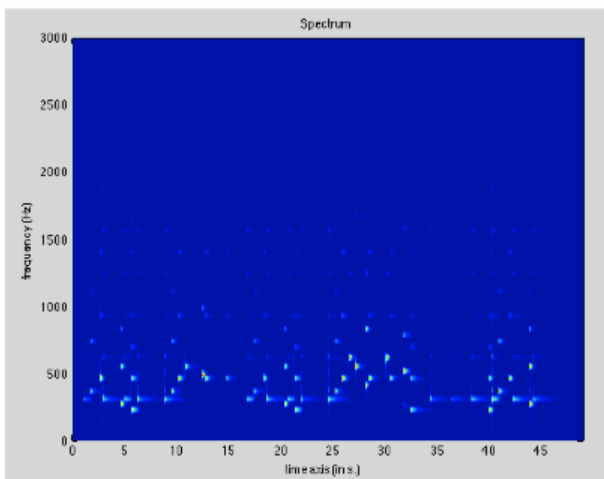
In an analysis of “Kojak’s” title-theme, Tagg finds certain musemes in the music, which he compares to similar musemes in other music. He finds e.g. what is called a “stab” in the woodwinds. He reshapes the stab to make the chord a bit more dissonant to illustrate the similarity to e.g. the stab in “Psycho” (1960) more clearly (etymophony 2007). Like this, he has pinpointed a museme that we can hear particularly in film music. I think this method could be relevant for film music, because of much-used conventions and cultural codes. These musemes would not exist if we had not associated them with something cultural. That being said, as Feld argues, the meaning is not in the music itself, applying itself to the listener. The meaning is evoked in the listener based on cultural connotations, subjectivity and hermeneutics. There are also other pitfalls regarding context as Tagg mentioned himself. I use this method in e.g. changing the timbre of “Dean’s Family Dedication Theme” (Gruska 2010a), which I will discuss below. When considering the pitfalls, the method gives an indicator of which cultural and musical conventions evoke certain associations, which I will discuss in Chapter Six.

One of the methods, which can be used to get a clearer insight to the more difficult parameters, such as timbre, is visual sound analysis. It gives a visual representation of the sound we are dealing with. We can define timbre by the qualities of a sound that makes it different from other sounds (Godøy 2010:26). The qualities of an instrument are part of defining the timbre of the sound. A sound’s variation in character over time is part of the reason for all the different sounds of different instruments. When looking at the spectrum of a periodic sound, we can see how the harmonics fluctuate in the amplitude. We can, by looking at these fluctuations tell periodic sounds apart. Periodic sounds with natural tones tend to begin with noise-like transients before stabilizing the sound. These aspects are all part of defining particular timbre (Collins 2010:22,24).

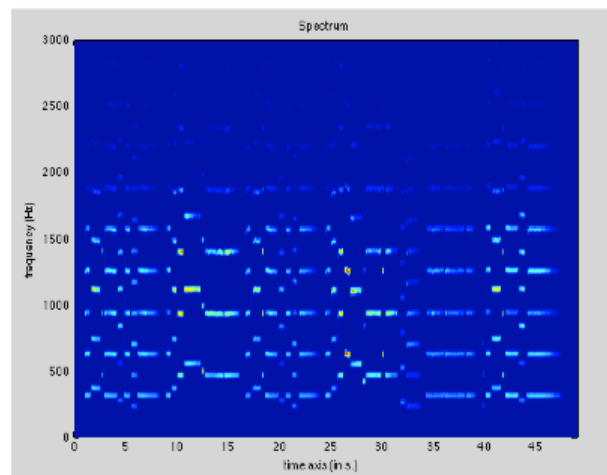
Like I did in a previous, small study of the different timbres (Klungnes 2014), I compared the timbre of piano and the timbre of trumpet. The piano was recorded with a midi-keyboard, while the trumpet was real, recorded in the studio. I was able to find some physical differences in timbre between piano and trumpet, which I will discuss with an approach to the perceived experience of sound in Chapter Six. By using computer programs such as *Matlab* (version R2013a) and the MIR toolbox, we are able to get visual graphs of different aspects of the sound that can e.g. tell us about the sound’s timbre. When analyzing a normalized

version of the melody of “Dean’s Family Dedication Theme”, an excerpt from the soundtrack “Americana” (Gruska 2010a), one of the most used leitmotifs in *Supernatural*, I compared the melody played on the trumpet to the melody played on piano. These analyses will tell us about the qualities of the different periodic sounds and why we perceive them differently.

Piano



Trumpet

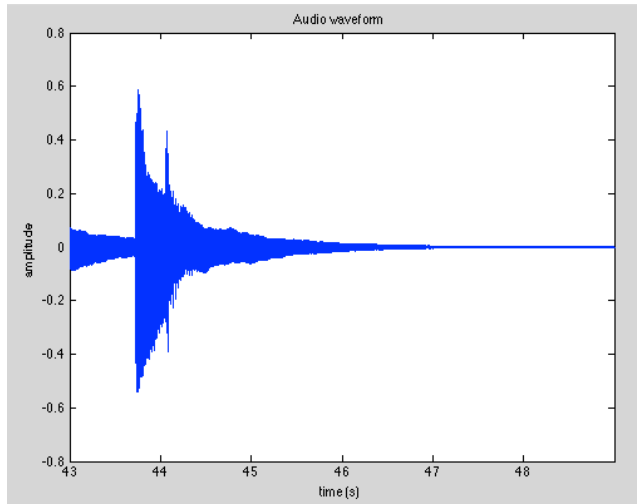


Above are the results of the spectrogram-analyses I did of “Dean’s Family Dedication Theme” (Klungnes 2014:7). The spectrum is the most important representation of our perception of timbre. When looking at the spectrogram, what we see are the sounds broken into frequencies. The spectrum visualizes the fundamental perfect sine-wave, as well as the other harmonic partials and overtones of the sound, which are produced through deviation in the sinus shape. All natural sounds will contain deviation in its timbre (Godøy 2010:187, Hass 2003). As we can see in the spectrograms above, the trumpet sound contains of more partials than the piano sound. This physical aspect offers the timbre we perceive (Klungnes 2014:7).

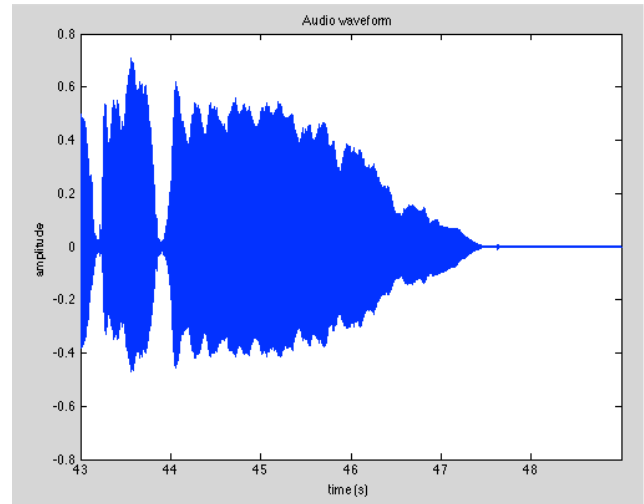
The trumpet is producing a sustained sound through the way it is played. The tones are produced by the continuous effort of blowing air into the instrument. The piano, though, is a percussion instrument, which means the sound is produced by pressing down keys, in a manner of discontinuous effort and movements. The piano sound is therefore more impulsive than the trumpet. This suggests, as Godøy puts it, a relationship between gesture and timbre (Godøy 2010:184). This is visible to us in the representation of the last tone below. The piano tone fades out more quickly and over a longer period of time than the trumpet tone.

The figures show the waveform of the last seven seconds of the piano version (CD attachment 3) and the trumpet version (CD attachment 3) of the melody, i.e. the last tone.

Piano



Trumpet



The pianotone starts the last tone the earliest, right before 44 seconds, whilst the trumpet starts the last tone moments later, right after 44 seconds, yet, still, we can get an understanding of how the pianotone disappears quicker than the trumpet.

3.1.3 Audiovisual Analysis - The *Masking Method*

The main method I am employing is audiovisual analysis, based on composer, filmmaker and associate professor, Michel Chion's perspectives. Chion argues: "We never see the same thing when we also hear; we don't hear the same thing when we see as well" (Chion 1994 xxvi). This is very important to acknowledge when dealing with film music because it creates a foundation for understanding the perception of film and music together. According to Chion, *audio-vision* is that specific perceptual mode of reception we, as spectators, are placed in when "watching" television or any other audiovisual media. Image and sound together create a new art form, and there is no point in trying to figure out which one of sound and image is of higher importance. There is an audiovisual combination where one perception influences the other and transforms it, Chion continues. The soundtrack has modified perception. The television is not simply addressing our eyes, but also our other senses, particularly our ears (ibid.:xxv-xxvii), cf. multimodality (Godøy 2012:8-9).

Chion distinguishes between two ways of *added value*. These are two ways in which music can create a specific emotion in relation to what is showed by the image. The first being when music expresses its participation in the feeling of the scene. The music will in this case take on a scene's rhythm, tone and phrasing. This first way of added value is called *empathetic* music. It participates in cultural codes that we saw Gorbman talk about earlier, when enhancing happiness, sadness and movement. By using the word *empathetic* from *empathy*, it is implicit that music is able to express and evoke the feelings implied of the image, in the spectator. Music can also be *anempathetic*, when it instead of enhancing the emotion already in the scene, it is indifferent to the situation that is taking place in it, undaunted and ineluctable. It acts as if not noticing the characters or the spectator. A scene with indifferent music has the effect of intensifying emotion. It can be music playing or noises occurring after dramatic events, as if nothing has happened. We may experience such an effect in *Psycho* by Hitchcock, when the water in the shower continues running after the woman is murdered (ibid.:8-9). We will see examples in which these strategies are used in *Supernatural* in Chapter Five.

Closely related to anempathetic music, is what Chion calls an audiovisual counterpoint or dissonance, which occurs when the visuals and the soundtrack are going in two different directions without really being connected. This happens in Television all the time, Chion argues. Such audiovisual counterpoint or dissonance will only be noticed when it occurs on a precise point of meaning, where it creates an opposition between what we see and what we hear. Certain sounds and music are signifiers of certain cultural codes, which may seem contradicting to what we see. With this counterpoint's opposition of a rhetorical nature, it does imply that there is one certain meaning, and we are "supposed" to hear something else.

Though the visuals and the soundtrack may have no precise relation, there is a strong perceptual solidarity marked by certain synch points, points of synchronization, i.e. a moment during an audiovisual sequence where a sound event and a visual event meet in synchrony, with about the same effect as an accented chord in music (ibid.:35-39,58). These synch points go hand in hand with the laws of Gestalt psychology, which is a ground we share as human beings. "Synch points," Chion says, "naturally signify in relation to the content of the scene and the film's overall dynamics" (ibid.:59). It gives a certain flow to the sequence on screen. Audiovisual texts may also have false synch points, even more striking to the anticipating

spectator. Where the spectator for example only hears the sound, but does not see where it belongs, he or she is forced to fabricate the synch points mentally. Chion argues that we cannot help spontaneously making a weld between a particular auditory phenomenon and visual phenomenon. He calls this *synchresis*, from combining *synchronism* and *synthesis*. We very often perceive a link between image and sound that are synchronized, even if they have nothing to do with each other, both due to culture and physiology (ibid.:58-64). These synch points are elementary to comprehend how music affects our experience of the visuals and the narrative of film or television.

Before and after a characteristic synch point, such as a punch, a gunshot or an explosion, there is capacity for the use of what Chion calls temporal elasticity. This can be freezing mid-scene, e.g., or slow motion. During this point the auditory continuity must be hooked with the visual continuity (ibid.:59-62). An example of such elasticity in *Supernatural*, is when Dean is stabbed by the angel Metatron in the season finale of season 9 (*Do You Believe In Miracles* 9:23 2014 [DVD 1: 00.13.28-

00.14.09]). Once the blade enters him, the tensional music is drowned out, leaving just one quiet, muffled drone-like sound followed by angelic choir and small, volatile motifs in deep strings fading in and out of the soundtrack. The



music, along with Sam's "No!", also set in slow-motion, is faint, while the sound of the stab and Dean's gasps and grunts are foregrounded, offering an illusion of being in Dean's head.

Chion puts it this way: "Audiovisual analysis aims to understand the ways in which a sequence or whole film works in its use of sound combined with its use of images" (1994:185). Sound is more difficult to categorize than the images, and there is a risk of thinking of the audiovisual relationship as merely illusions trying to trick us. It is important to be able to look into the language we already know to use precise words to describe what we hear. We could use words such as "tremolo" or "crackling", instead of settling for the term "a sound". By using precise and exact words and metaphors for a sound, it makes the progress of comparing, confronting and defining certain perceptions, greater. Furthermore he draws upon a procedure of observing and analyzing the structure between sound and image in a

film. He calls this the *masking method*. Added value, which I presented in the previous Chapter, is brought from sound to image and from image to sound. The image may transform and disguise the sound, while the sound may recreate the image. To avoid this added value in the best way possible, we may take turns watching the image without sound and hearing the sound without watching. This is the masking method. It might be difficult not to project what you already know onto these perceptions. However, even if sound and image create a combination, it is still possible to experience the two separately while in combination. The soundtrack can always be replaced with another and the spectator will find certain synch points. This, what Chion calls *forced marriage* between image and sound, might also help provide a clearer view of what is the image itself. A problem to address is what he calls *retrospective illusion*, where the plot situation can e.g. rub off on the music, by how you remember and characterized the music, an experience of subjective sense of point of audition (ibid.:185-188,192-195). We could say that this is a kind of cross-modality (cf. Godøy 2012:8-9). Another example of this illusion is that you may hear sounds that are not really in the soundtrack, but that are simply interpretations based on visual movements in the image, such as sights of crowds or helicopters approaching, a created sound, *negative sound* (Chion 1994:187,192-194).

Chion has made a list of what you might do in an audiovisual analysis based on the *masking method*: **1.** Itemize which audio elements that are present, dominant and foregrounded, and at what points in the sequence. **2.** Characterize the quality of the sound and the interaction of different audio elements, such as dialogue, music and sound effects. Are they detached from one another, or mixed together (ibid 189)? If there are noises, are they *lasting noises*, which ensure continuity in the sequence, or *punctual noises*, which are isolated events? It might be difficult to distinguish between what is noise and what is music. When we recognize instruments it is most likely music, but it also has to do with what we are listening for (ibid.:205). **3.** Locate key points of synchronization that are important for audiovisual phrasing, meaning and dynamics of the film. **4.** Compare the image and sound. Do they contrast or combine well? **5.** Do a technical comparison between camera movements and the soundtrack. Do they follow each other? **6.** Do a figurative comparison by asking questions like Chion suggests; “*What do I see of what I hear?*” (ibid.:192) and “*what do I hear of what I see?*” (ibid.). The elements we see, but cannot hear are called *negative sounds*. While the elements we hear, but cannot see are called *negative images*. These are “absent presences”,

and are often the more important elements in a scene. We can hear the sound of a train, but we cannot see it, e.g. (ibid.:189-192), cf. Chapter 2.2.1.

The recognition and identification of a sound source, which is not in the image, is based on both the internal qualities of sound and external to the sound (ibid.:210). This is reinforcing both visual sound analysis and the cultural codes Gorbman speaks of. Which we have seen, a sound has a particular form and timbre e.g., which make us able to separate it from another sound, and we recognize it by placing it in the categories that we already have and know. In Gorbman's *connotative cueing*, she mentions conventions associated with instrument color, among other musical conventions. My visual sound analysis of "Dean's Family Dedication Theme" (Gruska 2010a) above is an example of this, and I will look further into it in Chapter Four. Gorbman says: "Musical 'meaning' was codified and institutionalized well before the coming of sound" (Gorbman 1987:85). By this she is implying that the meanings in which we ascribe music already have been decided for us.

3.2 Analyzing *Supernatural*

3.2.1 "Dean's Family Dedication Theme"

In the following two sections, I will analyze scenes from *Supernatural* in the light of Gorbman's seven principles and Chion's analysis method. I argue that *Supernatural* is in particularly employing the two principles of Gorbman; *Signifier of emotion* and *narrative cueing*, as clarified in Chapter Two. In this first section I will compare two scenes in which both have Dean's recurring leitmotif, "Dean's Family Dedication Theme", sometimes just called "Dean's Theme" (Gruska 2010a). The first scene is from *Bad Boys* (9:07 2013 [DVD 1: 00.11.35-00.12.15]). Dean and Sam investigate killings at a boys' home where Dean himself was once sent in his teenage years. When Sam enters the boys' bedroom to have a look around, he finds an engraved pentagram on one of the wooden beds. A close-up of the pentagram is presented to us, and at the same time a variant of "Dean's Family Dedication Theme" starts playing, offering us the understanding of this bed belonging to Dean. Sam kneels down and starts removing the nametags on the bed, one after the other, until he finds the nametag of "Dean W".

Let us first have a look at the scene in accordance with Gorbman's principles. By using a leitmotif, the composer uses the principle of *referential/narrative cueing*. The music cues the

spectator, establishing both Sam's point of view as he is experiencing something that happened to his older brother at the age of 16, and Dean's character-subjectivity and persona. Sam smiles a little because he knows Dean would ensure his safety by carving in a symbol of protection where he is to sleep at night, and we smile too, because we know as well. The association with the music with the sight of what we know is Dean, emphasizes and signifies Dean (Gorbman 1987:83). By playing the theme here, it brings back the emotions installed in the spectator throughout all the previous scenes it has been played (cf. Kalinak 1992). This also makes it a *signifier of emotion* in this scene. As mentioned earlier, this is played with different instruments depending on the emotion and significance of the scene. When Sam was dying in season 2 (*All Hell Breaks Loose Part 1* 2:21 2007 [DVD 1: 01.13.21-01.15.06]), it was played with a trumpet, which usually has connotations as cold, majestic, heroic and perhaps sad. This is a form of *connotative cueing*, where music is playing on associations to certain conventions of instrument colors. In the example from *Bad Boys* it is the, arguably warmer sound of the piano.

By considering the scene in accordance with the masking method of Chion, we start out by only paying attention to the image alone. In the first angle, we are situated on the ground, making Sam look big, as if from a child's perspective, perhaps indicating that someone is watching him. We see the bed as Sam is walking towards it, then a close-up of the engraved pentagram. The sun is shining through the window, landing on Sam's face and the furniture. Sam is so sure this is Dean's bed that he pulls off four nametags before finding Dean's.

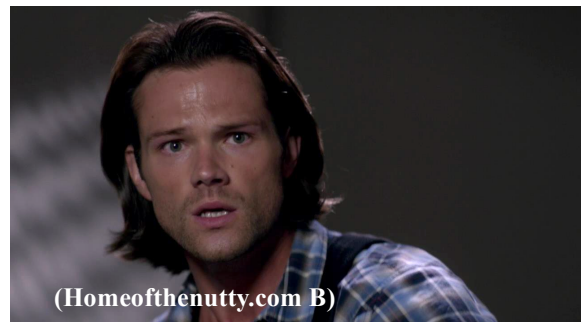
Listening only to the sound, the first thing we hear in this scene is the opening of the door, then Sam's footsteps, which seem inaudible when I simultaneously watch the image-track. We hear birds singing and a dog barking assumingly from the outside. These noises are lasting noises. When the music enters non-diegetically, it is with the slow and warm piano with arpeggios in the chords, accompanied by soft strings in the background. Then there is the ripping of the tape. Together with the image, the bird song and the sunlight on Sam's face, create an almost idyllic picture, in contrast of what a boys' home is, but watching what it may have been for Dean; something more normal than what he had ever had. The theme varies between a major and minor tonic, which describes Dean and his life: tragic but heroic. The sounds drown out in the music, and we do not hear the barking dog anymore, once the music starts playing. The two important synch-points in this scene are the first chord at the

sight of the close-up of the pentagram, then Sam ripping off the last nametag at an awaiting arpeggio, and the highest tone during the theme, in the piano. Here it is.

The next example from season 10 is *Soul Survivor* (10:03 2014 [DVD 1: 00.14.10-00.14.53]). This provides us with a much less obvious variant of the theme. Dean has become a demon, and after he escapes, Sam tries to convince him to let him inject more human blood into his body to make him human. Immediately after Sam manages to lock Dean in a room, a more or less distorted version of the theme starts playing in strings, and is played along with intervals of deep strings that create dissonant and mixes up the theme. Dean might still be in there, but he is not himself. “I know you are still in there somewhere,” Sam says and the bass goes down on the scale ending up in a low register.

Only looking at the image, what we see is Sam looking around for Dean, who has now escaped the room he was in, it is dark and difficult to see. He has his arm in a sling, so he only has one functioning arm. He is panting and there is sweat on his forehead. We see Dean briefly. He looks calmer than Sam does.

Sam runs over to close the door and lock Dean inside. He throws the keys away, picking up his demon-killing knife, holding it up against the door. He leans down talking, waiting for Dean to answer. He is startled then, jumping away from the door.



Listening to the sound, we can hear sound effects, music and dialogue. The soundtrack is chaotic on contrary to our last example, until the theme comes in. A quick, uneven, rhythmic, percussive motif is foregrounded along with a sonic wall with intense timbre in the background. The sonic wall calms down after the door is slammed to give room to the distorted theme and Sam’s monologue. The sound almost disappears completely before the loud sound of a hammer is heard slamming against the door, tearing a hole in it. We do not see the hammer right away, but we recognize the sound, and we remember seeing Dean previously picking up a hammer. Even if he slams the hammer in the door several times, the first one is meant to startle us, and is therefore a punctual noise. It is also a negative image, because it is only suggested by the sound, and we have to imagine it. This is another synch point. The sound is empathetic with the image, both full of tension and fright.

3.2.2 Empathetic and Anempathetic

As Chion clarified, *empathetic* music is when the music goes along well with the images and acknowledges the characters and the spectator's emotions and works on enhancing them, such as we saw in the previous two examples of "Dean's Family Dedication Theme". Let us go back to the *Bad Boys* episode (9:07 2013) to exemplify *anempathetic* music with a scene where the music creates intensity by being indifferent and anempathetic to the situation playing out in the scene. When we first see the cleaner and lady of the household, Ruth, she is opening the door to Sam and Dean, wearing a large cross around her neck.

In a later scene (ibid.: [DVD 1: 00.12.15-00.13.26]) she is about to take a bath. Starting out by considering the image alone, what we first see is an outside-shot of the house of the boys' home. Then we are brought to the mirror of an old dim-lit bathroom and our view drifts down to the sink beneath. The cross she was previously wearing is now hanging from the sink. The camera is zooming out, giving us an overview of the sink, the mirror and two lamps. The visual atmosphere is in itself rather creepy, old-fashioned and almost dirty-looking. We see her in the corner of our view, lying down in a white bathtub, grabbing a small towel.

Following comes a close-up of her face, shoulders, and arms as she is laying the towel across

(Homeofthenutty.com C)



her eyes, lying back in the tub. The angle changes again back to the previous shot, - this time both of the lamps starts flickering. The mirror is slowly covered in frost. The next shot is a close-up of Ruth as she exhales through her mouth creating frost in the air.

The shower curtain is torn off its hinges, and falls over her face. She starts gripping the tub, her legs splashing in the water. She grabs the plastic shower curtain, which is now tightening around her face, trying to suffocate her. The camera zooms in on a radio, and it is alone in the picture. The volume button is slowly moving on its own increasing the volume. From here on out, the shots are changing more and more rapidly, and some of the shots are closer in on the object each time. The close-up shots of her are now of her silent-scream-like face; further and further suppressed by the thick, taunt plastic, her mouth open wide. The shots change between her splashing, a close-up of her face, the manager outside her door, knocking, looking more and more concerned and desperate, the radio increasing the volume by itself, and the door handle turning around from

the inside. The volume is maximized, and she is slowly falling limply back in the tub. The last picture before the scene fades out in black is her feet halfway out of the water.

Listening to the sound, we hear that the music of this scene already starts at the end of the previous scene. Schubert's "Ave Maria" (Blainville 2010) mixes up with the motor of Sam and Dean's car driving off. The sound starts before the image, creating anticipation of what is to come, and *continuity* cf. Gorbman's fifth principle. The music is dominant in the soundtrack. We also hear low splashing of water and a few low-voiced groans. We hear the crackling sound of the flickering lights, the freezing sound, an exhalation of breath and metallic rapid, punctual noises of the shower curtain being torn off its hinges. Then we hear a louder sound crescendo of thick plastic not only falling, but being pulled hard. She starts yelling and splashing desperately. These are lasting noises, because they are part of ensuring the continuity of the scene.

All sounds are muffled, including "Ave Maria" once we get a shot of the door from the outside. This is the first hint that this is diegetic music. The second hint is when the volume of "Ave Maria" is turned up at the sight of the radio and the volume button moving by itself. We hear the manager, Sonny's voice first muffled from the inside, then clear when we reach his space, seeing him on the outside. He knocks on the door saying, "You okay? What's wrong?" We hear *her* yelling, splashing, a pounding at the door and *his* yelling, while the volume is increased even more. The sound of skin against thick plastic makes a dragging, creaking sound, before one last splash. The sounds of struggling disappear, there is just one last pound on the door and then the music is the only sound element left. The end of the verse fades out along with the screen turning black. The sounds in this scene are the ones making synch points with the images, such as the sound of the shower curtain being torn off its hinges as we see it is being pulled down, the sound of her breath and the sight of the frost and the pounding on the door with the sight of it. Another arguably less striking, but equally important synch point, is when the image of her open mouth at the end of scene is in synch with the singer's "A" in the last "Maria" as she falls lifelessly down in the tub. This almost makes an illusion that she is the one singing this last tone of her life.

The most important aspect to discuss in this scene is, however, the use of anempathic music. Despite the suspension of the scene, showing a woman about to be killed, with no one there to stop it, it has been decided to use only diegetic music and sounds, and a pre-existent

classical piece of music that everybody is familiar with, i.e. no underscore to signify the emotion implied by the image-track or the rest of the soundtrack. The increase in the volume, and the style of music, underline her helplessness. This is an example of the use of *connotative cueing* (Gorbman 1987), where music is used to offer association to certain class, values, or, in this case, religion. It helps interpret the narrative event (ibid.:1987:84-85). It adds meaning; emotion and information to the image. “Ave Maria” has a load of connotations from situations in which it has already been used. While God is in this music, He is certainly not in the situation. Her cross is in our view, and along with this diegetic music we are aware of her faith. However, the cross is placed on the sink and not on her to protect her from the horrific situation.

The religious connotations and associations with this music are not the only elements creating contrast with the images. The sound of the calm voice, calm piano playing and the tempo, mismatch with the images’ terrifying content and the tempo of the increasingly rapid changes of images. This creates great tension, partly because we are expecting something else. It is also arguably a counterpoint between music and image. The other sound elements are, however, teaming up with the image. The music fails to create empathy with the character or the spectator by enhancing the emotion already in the scene. This audiovisual scene is able to change how we hear “Ave Maria”, which I will examine in the following section. The sounds mix in with the music pretty well, but the music is always foregrounded. We are always able to separate them from each other and from the dialogue. Even if the music and the sound and images mismatch, the increasing volume of the music is part of creating further suspense and crescendo in the scene.

3.3 Hermeneutic Understanding and Qualitative Method

3.3.1 Hermeneutics, Conditioning and Perspectives

When writing an interpretational thesis, as this is, one needs to be aware of how to adhere to the hermeneutic circle of every human being. This section will deal with the hermeneutical problem, conditioning, and the subjectivity of analysis and interpretation. According to Gerald L. Bruns (1998) the term *hermeneutics* refers to several questions involving what it is to understand and interpret a text, a different culture, or anything else. In terms of the individual reader, the hermeneutic problem is that when trying to understand a narrative e.g., we are implicitly understanding how its meaning applies to ourselves, or as Bruns puts it,

“understanding oneself in light of the text” (ibid.:397). Earlier, the hermeneutic problem was more of a translation of understanding from one language to another. With theologian Friedrich Schleiermacher (1786-1834), however, it turned into the problem of entering into another person’s point of view. He said the interpretational problem really was “to understand a text at first as well as and then even better than its author” (Schleiermacher in Bruns ibid.), i.e. that to understand a text, one had to really empathize with the author.

In the light of hermeneutics, Jesper Gulddal and Martin Møller argue that, everything is interpretation, whether it is analyzing art or understanding people, and in order to understand, we must interpret (Gulddal 1999:9-10). The hermeneutic circles appear in different variants. One variant is the endless circle of which the elements of an object can be understood in the light of the whole they are a part of, while the whole is understood in the light of the elements (ibid.:16-19). Gulddal and Møller refer to Gadamer who argued that the human sense is not free, but always limited by traditions and significations. The subject will always have prejudices, true or untrue (ibid.:16-19). Another variant of the circle is that the interpreter will always be situated in his or her life, culturally and historically. When interpreting and analyzing, I will have a sense of *Supernatural* as a whole, and the music as whole. In every encounter with the scenes and with the music, i.e. the elements of *Supernatural*, my experience will change or develop. In this endless process I am forced to revise my sense of the whole. The last perspective of a hermeneutic circle is that we enhance significant parts of our lives, in order to get a sense of our life as a whole. At the same time, Gulddal and Møller (ibid.) argue that parts of life do not gain significance until we understand the whole they are a part of. In the light of this perspective, illuminating certain elements and scenes of *Supernatural* will create a sense of the whole of *Supernatural* and the music in *Supernatural*, though we could not comprehend the elements without considering the whole.

Martin Heidegger (1889-1976) looked upon understanding as “a mode of practical involvement with the world around us” (Bruns 1998:397), knowing and understanding what to do with the things around us. We cannot escape our own historical and cultural environment, and those schemes we already have in order to understand. When dealing with a text, we will insert the text into the “scheme of things” that we already have, and categorize it within our own hermeneutic circle. This raises the question from Bruns: “How can we understand what is not of our world?” (ibid.) Maybe *Supernatural* more or less has become part of “my world” through making schemes and categories for it in my hermeneutic circle,

through the ten years I have been a fan. Though I am not the author myself, I have through watching each episode several times, got a broad understanding for its meaning, in the sense that one could ever get an understanding of the original meaning of a text. However, there is the fan and then there is the general spectator, seeing *Supernatural* for the first time. How can one with the understanding of a whole story, look and hear through the general spectator's eyes and ears?

Hans Georg Gadamer (1900-2002) claimed that the interpreter would understand a text in terms of his or her present situation (ibid.). A spectator will always bring his or her own hermeneutic circle to the TV-screen, and they will interpret what they experience through the schemes they have forged from experiences in their life. Gadamer argues, however, that it is the encounter with our limit for understanding, "that is implicit in every hermeneutic experience of meaning" (Gadamer in Bruns ibid.) These limits are flexible and extendable when we revise and reconstruct ourselves, and our world. We need to change and expand our horizon to assimilate "the other into our view of things" (ibid.:397).

By going back to Gorbman, we know that *Supernatural* does play on the conventions and connotations of other film music, and TV-shows and films in the similar genre, and we can assume that most spectators are used to the classical Hollywood tradition, they will have, somewhat the same ideas of these conventions and connotations as a fan does, because the general spectator does have schemes for conventions and genres, they have seen and heard before. Other elements of the music, such as leitmotifs, of which understanding will be situated in *Supernatural*'s own schemes, will naturally not have the same function for a "general spectator" as for a fan who has followed the series for several episodes. Still, I do not want to take the spectator's reactions and emotions for granted, and I will be aware of her or his subjectivity in terms of understanding.

My hermeneutic circle in terms of understanding *Supernatural* has by no means stopped, it continues to expand every time I watch a new episode or re-watch an old one. I will never look at the *Pilot*-episode (1:01 2005) the same way as I did the very first time. An understanding of a text never ends for anybody, cf. how the meaning of a leitmotif always evolves, changes or expands (Kalinak 1992). Like Gadamer says, we need to change ourselves, and the way we look at the world, in order to understand something new. We know that we bring associations with us to interpret movie scenes, yet, we are also left with some

new ones, once the movie is over. Kate McQuiston calls this effect *conditioning* (2008:109). When hearing “Ave Maria” in *Supernatural* (*Bad Boys* 9:07 2013), we bring with us e.g. religious associations, which forge our interpretation of the situation. But the music might also condition us. We might recall the images of *Supernatural* next time we hear “Ave Maria” in a different context and situation (ibid.). So maybe, the next time you attend a wedding, you will only recall the images of Ruth behind the plastic shower curtain struggling for her life.

3.3.2 Qualitative Methods

In the commentary field below youtube-videos evolving the musical soundtrack, I found it interesting the way in which fans, members of the *Supernatural*-fandom talk about the music. Below a video of “Dean’s Family Dedication Theme” on youtube (Blackbirdmaze 2014) these are some of the comments to be found: Lauren Gaulding says: “Such a simple piano can give me so many feels” (Gaulding 2015). Belle Whyte says: “Why is my heart aching? My eyes are leaking too” (Whyte 2014). Vivana Simons says: “*Curls up on the floor and cries*. I realize how melancholy Dean’s theme is” (Simons 2014). In a reply to this Dextrus says: “Probably because of how melancholy Dean is...” (Dextrus 2015). Mulders Smoulder says: “It’s just as sad and broken as Dean is” (Mulders Smoulder 2014). And Fandomix simply quotes a scene where “Dean’s Theme” was present: “I’m proud of us” (Fandomix 2014). These quotes inspired me to do a small additional qualitative study.

I will employ a qualitative method by providing a written survey, a short focus group and short, written interviews in online chats with fans. With only 16 people participating on the survey, in addition to being qualitative, the results will not be of any statistics, but rather merely indicate new perspectives and understanding in addition to my own interpretations and claims. With two groups, eight fan participants and eight non-fan participants, I take their background, in terms of previous engagement with the music and the narrative of *Supernatural*, hence to hermeneutics, into consideration. The hermeneutic perspectives above will be an important consideration when I interpret the answers of my participants as well as my own perspectives on the music. Both their hermeneutic circles and mine will be of matter in this situation.

Emil Kruuse (1999) discusses qualitative methods in the light of psychology and related subjects. I will discuss his general perspectives in the light of musicology. While researchers with a “nomothetic”, scientific, ideal of research usually are the ones to employ quantitative methods, qualitative methods are employed by researchers with a hermeneutic ideal of research, Kruuse (1999:17) argues. He points to Karpatschhof’s definition of qualitative methods from 1984: “Qualitative methods is a way of experience the specific quality with a given study object or – phenomenon. It is about finding the specific logic about the specific object or with the specific phenomenon” (Karpatschhof in Kruuse 1999:22)⁴. Kruuse clarifies that the qualitative method revolving phenomena, seeks to illuminate a phenomenon’s logic, and use several people, relevant to understand the phenomenon. The hermeneutic ideal of research is about interpreting in order to understand (Kruuse 1999:23,25). By using fans of *Supernatural*, it provided an insight of the understanding of the music that some fans have. The non-fans did not have any conditions to join the survey, because I searched average spectators, for which I provided a natural, average situation. They are all cultural individuals, relevant to understand *Supernatural*’s and its music as phenomenon. I gathered 1-5 spectators in a room per session. They watched clips and listened to music, some of the pre-existent songs used, and some soundtracks from the composed music.

Kruuse (1999:31) points out that in the light of a nomothetic view, the qualitative method becomes suspect. Furthermore, he clarifies that it is usually difficult to assess the validity of a qualitative study. You cannot, he argues, generalize based on a qualitative study, nor can you make any scientific conclusions, and this could be the critique of the qualitative methods. Kruuse argues that quantitative researchers seek to explain phenomena, while qualitative researchers seek to understand them. In qualitative surveys open questions like “why and where” are asked. The qualitative survey is created before the survey takes place, but the qualitative interview is not planned in detail (ibid.:35-36). After the survey with fan participant, I asked the question: “What does the music in *Supernatural* mean to you?” even if this is a “what”-question, I argue it is an open question with different approaches, not craving one answer. Different perspectives were brought up and discussed, in a simple, and not too long focus group. Jenny Kitzinger describes focus groups in this way:

⁴ Translated from: “Kvalitative metoder er en måde at erfare den særlige kvalitet ved en given undersøgelsesgenstand eller – fænomen. Det drejer sig om at finde den særlige logik ved den særlige genstand eller ved det særlige fænomen” (Karpatschhof 1984 in Kruuse 1999:22).

“Focus groups are a form of group interview that capitalises on communication between research participants in order to generate data. Although group interviews are often used simply as a quick and convenient way to collect data from several people simultaneously, focus groups explicitly use group interaction as part of the method. This means that instead of the researcher asking each person to respond to a question in turn, people are encouraged to talk to one another: asking questions, exchanging anecdotes and commenting on each others' experiences and points of view. The method is particularly useful for exploring people's knowledge and experiences and can be used to examine not only what people think but how they think and why they think that way” (Kitzinger 1995:299).

In the focus group, what one participant answered affected the other two – and just like that, they were engaged in a conversation. I did not engage when they were discussing or talking to each other, but with only three participating fans, the conversation could stop now and then, especially in the beginning. I then followed up by asking questions like “why?” to push the conversation further. I also did a few similar questions in online chats, in which I asked fans about their relationship to the music. The intention of this was to paint a picture of some fan-perspectives, and how much the music meant to them in their everyday-life.

Kruuse argues that the hermetic scientific criterias are sensitivity, subjective interpretations, impartiality, thorough research of certain people, discussion to exclude alternative explanations, flexibility, understanding of the whole picture and analytical generalizations (ibid.:46). There was thorough research in the way of e.g. asking exactly how much of *Supernatural* they had watched, if they remembered having heard the song before, and asking “why” as a follow-up question in the survey. I also asked follow-up questions in the focus group and the interviews online, to make sure I had understood the interviewed object correctly. I also informed the participants on the survey to elaborate their thoughts and associations as much as possible. This was done in order to get a clear sense of what they meant and to understand them correctly, so that I would not misinterpret and provide conclusions accordingly. I cannot, however, conclude by means of generalizing, but I do provide a summary and a discussion of the results in Chapter Six. When several of the participants have the same or similar answers to some of the questions, they are worthy of

illuminating in order to get an additional or reinforced insight and understanding of some of the processes I investigate in this thesis. The results are not final; on the contrary they open up for further discussion, in e.g. future studies.

We have dealt with four analyses methods, in which I have chosen to study two in greater depth. Claudia Gorbman's "The Model of Max Steiner", provides us with principles frequently employed during Hollywood's classical period, which a lot of films and TV-series still are based on, also when they are broken. By looking at these, we can learn a lot about the functions of today's film music, also the music of *Supernatural* whether classic or new approaches are used. Variants of the principles of *narrative cueing* and *signifier of emotion* are particularly provided in *Supernatural*. These principles cannot, however, be provided as an analysis method alone.

Michel Chion takes some of these principles further, by explaining not only the functions of them, but also the effects they have on our perception of them. He is able to add to the principles in a way in which he describes the connection between sound and image, and its importance to understand how film music works, and further how we can analyze it. The *masking method* is not without pitfalls, but it helps provide a clearer view of the information in the image, and the information in the sound. It makes us able to separate image and sound, in the best way possible, to then be better equipped to analyze them together, which we will in film music.

All of these four analytical methods can be useful to different aspects of the music of *Supernatural*. I employ the *hypothetical substitution* when exchanging elements of "Dean's Family Dedication Theme" in order to study how the perception of the theme changes accordingly. The method could also take us further in the investigation of how we perceive and make sense of film music, in particularly on a cultural level. The visual sound analysis will be in particularly important to get a clearer idea of how we perceive different timbre or other qualities of a sound.

There is no escaping your *hermeneutic circle*, and this does not have to be negative. Writing this thesis, I will have the role of researcher and an insider of the subject. I may consider my role an insider trying to get a view of the outside. Hopefully this thesis will provide further information to the subject of television drama music in terms of its functions and our

perception of it. I acknowledge that this is an interpretive thesis, in which I will use my own perception as an insider, but in the light of previous film music scholarship and theories. I will show awareness to the hermeneutic problem, both in terms of myself and in terms of other spectators that I have interviewed or received answered surveys from, not falling into the pit where I leave it all up to subjectivity of perception. I argue that I am not alone about perceiving the music of *Supernatural* the way I do, but the differences in the results will also be of interests. The conventions and effects of film music do apply to all of us in the Western culture because we recognize the codes, and we have considered and discussed some of the methods and considerations of studying the possible perceptions in this Chapter.

4 THE ILLUSION *SUPERNATURAL*

To Eric Kripke, who could've just done a show about two pretty guys who shoot monsters in the head, but has given us something far more than that in Supernatural. It's a show about two brothers, it's a show about family, it's a show about demons both physical and internal, it's a show about the importance of music, and it's a show about people (DeCandido 2007:vii-viii).

4.1 Believing a Fictional World

4.1.1 Identification Processes

Anahaid Kassabian argues that, “Music draws filmgoers into a film’s world, measure by measure” (2001:1). It has always fascinated me, how *Supernatural* is able to make us believe in it all. First and foremost, why would the average human spectator believe in demons, angels, Hell and Heaven? How can a TV-show create a whole new world, and as Kassabian puts it, draw the spectator into it, making him or her believe in it more and more with every episode? Secondly, after several seasons something unexpected might show up. How is *Supernatural* then able to renew their spectators’ expectations? This is what I would like to investigate in this Chapter. It is my hypothesis, like Kasabian’s, that the music plays an important part in this process.

Kassabian calls the processes where the film texts and the spectator’s psyches encounter, identification processes. She argues the importance and significance of music in film by saying music conditions such identification processes. Again, this engagement between the spectator and the film score, are conditioned by the spectator’s relationship to music. I will now exemplify her two main approaches in film music. As previously mentioned, the composed score, the underscore, is likely to condition what Kassabian calls *assimilating identifications*, which allows the spectator to, in most cases unconsciously, accept the offer to be positioned anywhere. Such music encourages unlikely identifications such as socially and historically unfamiliar positions, and no necessary relation to themselves and their own histories (ibid:1-2).

To exemplify how the music offers assimilating identification through the use of conventions and associations, I have picked a scene from *Taxi Driver* (8:19 2013 [DVD 1: 00.14.53-00.17.04]). As Sam enters Hell through Purgatory, one can argue that sounds are used rather than music to draw the spectator into the unfamiliar position. However, an underscore is non-diegetically placed beneath the diegetic distant screams, laughs and whimpers of Hell. The constant drone-like sound is mixed with more abrupt metallic sounds. The sounds intensify as the screams become louder as Sam walks further into Hell. This atonal, unpredictable landscape of sound plays on conventions and associations the spectator already has with Hell, and draws them into an identification process with Sam and his surroundings, which become believable.

In a scene from *Like a Virgin* (6:12 2011 [DVD 1: 00.17.04-00.18.42]), Dean needs a special sword to kill a dragon. The Sword of Bruncvik can only be pulled from the stone, to which it is bound to protect it, by a brave knight, worthy and ready to kill the dragon. Confident that he is worthy and the right man for the job, Dean steps up to pull the sword out of the stone. A heroic, mythic theme, loaded with associations to movies about King Arthur and knights and the Middle Ages starts playing. The music draws even greater attention to itself, as it in a very conventional manner is interrupted through the sound of a record scratch, and Dean's daydream is shattered as he falls over in his effort. Even though this is a clear cliché, it does send a clear message, transporting the spectator into the right mood, following Dean's perspective, going straight into his mind, we are positioned to believe he could actually do it. We quickly, however, understand the irony of it, exactly because it is so familiar to us, and the scene becomes comic. The music stops as Dean gets up to try again. It is slowly restarted, as if continuing playing the record again. This second time, the music is clearly ironic because of Dean's struggling expression, and the smirk on Dr. Visyak's face, accompanied by the heroic music. At this stage, it is not only drawing us to Dean's confident mood and our own historical associations, but also just the associations to the last time the music played, only a few seconds ago. When Dean gives up, saying, "Oh, son of a bitch, that's really on there," the music is abruptly stopped. The point of this example is that the music draws such attention to itself by intentionally using clichéd conventions for comic purposes, that we end up not believing Dean is the worthy knight.

The other approach is compiled scores, which I refer to as pre-existent music. In *Supernatural* the compiled scores are the songs used. According to Kassabian, this type of

music offers *affiliating identifications*. This offer opens the psychic field wider because the songs bring the threat of history through the spectator's previous, external associations with the song, brought into the engagement with the film (Kassabian 2001:1-3). In the example from Chapter Three from *Bad Boys* (9:07 2013 [DVD 1: 00.12.15-00.13.26]), where "Ave Maria" is accompanying a ghost murdering a woman, the spectator will bring his or her associations with Ave Maria and classical music, on a larger scale than through assimilating identifications, which rather narrows down the field. This is a piece of music which is, as Kassabian puts it, "used just as they are heard on the radio" (Kassabian 2001:2-3), and therefore brings "the immediate threat of history" (ibid.:3). "These ties depend on histories forged outside the film scene" (ibid.). The associations to Ave Maria linked to religion, values, sex and culture, are inarguably involved in offering meaning between sound and visuals.

4.1.2 Masculinity, Identity and Authenticity in the Pre-existent Music, Affiliating Identifications

In this section, I will argue that the use of pre-existent songs becomes important as to how *Supernatural* constructs masculinity, identity and authenticity. Let me begin by quoting Sam: "I mean this strong, silent thing of yours. It's crap. I'm over it" (*Everybody Loves a Clown* 2:02 2006), Sam Winchester tells Dean after Dean refuses to talk about their father's death. Amanda Howell starts her introduction (2015:1) with:

"He was the strong but silent type: the stereotypical white male hero of classic Hollywood film, the one against whom all difference – represented by comic or villainous ethnic types, the poor and the cowardly, the drunken and disabled, sissy boys and women, non-Americans and nonwhites-were measured and found wanting" (ibid.)

This is the typical male hero of the action film. She continues by making one of her main points: that this "silence" is particularly noticeable because the soundtrack of the film is the opposite of silent. She exemplifies with 1980s and 1990s big budget action films' choice of using popular music, in particular variants of rock and heavy metal. She points out that the sound of the electric guitar had become stereotypical of the action genre already in the early 90s. How is popular music used to construct spectacles of male empowerment such as a focus

on violent, risky or challenging physical acts carried out by male bodies? As I already touched upon in Chapter Two, Howell argues that the focus on the male body is a heritage of the pop score dating back to Elvis Presley and the 1950's rock'n'roll. The "young rebel" that is culturally situated in rock'n'roll helps construct masculinity on screen (ibid.:1-3), just like other cultural associations offers affiliating identifications. Matthew Bannister argues: "Popular music has always been closely linked to changing social attitudes to sex and gender. In the 1950's, rock and roll reintroduced the male body into a culture that increasingly objectified sexuality as female" (Bannister 2006:xxii). *Supernatural*'s two main characters are both attractive, white and masculine males, fitting directly into this model.

We are already introduced to Dean's favorite music in the *Pilot* (1:01 2005 [DVD 1: 00.04.26-00.05.55]). The scene opens with Allman Brothers Band's, "Ramblin' Man" (1973) as Sam looks through Dean's collection of cassette tapes in the Impala. "I swear, man, you have got to update your cassette tape collection," Sam says. "Why?" Dean asks. "Well, for one, they're cassette tapes. And two: Black Sabbath, Mötörhead, Metallica? It's the greatest hits of mullet rock." Dean grabs one of the cassettes, inserting it in the car's cassette player, playing "Back in Black" by AC/DC. "Well, house rules, Sammy. Driver picks the music, shotgun shuts his cakehole." Sam complains about Dean's nickname for him, while Dean just interrupts him with: "Sorry, I can't hear you, the music's too loud." From this point on, we see the car driving off and the music becomes non-diegetic until it fades out in the dialogue of the following scene. In this scene the idea and importance of classic rock music in the show is planted. The idea becomes established further as "Dean's music", through using other soundtracks during the first episodes of the first season such as "Highway to Hell" by AC/DC, "Hot Blooded" by Foreigner, "Round and Round" by Ratt and "Movin' On" by Bad Company. The songs usually have suitable lyrics to the boys' situation and lifestyle as well as being in the right musical genre. Using the classical rock as pre-existent music creates a frame for the world of the series. The underscore is often based on the same rock-elements, which I will return to later in the Chapter.

In addition to this, *Supernatural* uses musical references in the episode titles and dialogue. The episode titles often borrow names from famous songs and albums of the history of classic rock music, as well as it refers to the episode's content. Let me show just a few examples of such references. *In My Time of Dying* (2:01 2006) is also the title of a song done by Led Zeppelin (1975). *Houses of the Holy* (2:13 2007) is also the name of a Led Zeppelin

album. Dean utters his love for Led Zeppelin in *Dead in the Water* (1:03 2005) as he tells young Lucas: “Alright, if you’re gonna be talking now, there’s a very important phrase. I want you to repeat it back to me one more time.” Lucas replies: “Zeppelin rules!” In *Scarecrow* (1:11 2005) Dean presents himself as John Bonham. A cafeteria owner picks up on the name and asks: “Isn’t that the drummer for Led Zeppelin?” Dean replies: “Wow, good! Classic rock-fan...!” In *Bedtime Stories* (3:05 2007) Dean presents himself and Sam as detective Plant and detective Page, giving himself the role of Led Zeppelin’s lead singer and Sam the role of the guitarist. Dean’s badge is also signed “Robert Plant”.

When a siren takes the shape of a male detective in *Sex and Violence* (4:14 2009), he tricks Dean into becoming his friend by appearing to be a man with classic rock knowledge well above average. “Nobody’s Fault But Mine,” Dean says, starting a game with Nick. “Oh, oh, let me guess. Zeppelin recorded it in ’75. It was a cover of a Blind Willie Johnson tune,” Nick, the siren, replies. “You Shook Me,” Nick now tests Dean. “’69, debut album, written by Willie Dixon,” Dean replies. “And?” Nick asks. “And what?” Dean replies questioningly. “Written by Willie Dixon and J.B. Lenoir,” Nick finishes. “Dude. Dude!” Dean beams, excited by the fact that someone shares his fan-knowledge. In addition to establishing and reminding us of Dean’s devotion to classic rock music, it also constructs a parallel to the spectator as a fan, strengthening the identification process and the perception of Dean as an authentic character, as his devotion reminds us of ourselves. Dean is also presented as a Western-fan, particularly Clint Eastwood’s movies (*Frontierland* 6:18 2011), and a fan of old Horrorfilms (*Monster Movie* 4:04 2008), both in which are strengthening his image as masculine and authentic. In *Frontierland* 6:18 2011), Dean is set on having an authentic outfit as they go back in time to a Western-scenario, while Sam prefers to go in his own clothes. As Sam steps in horse manure, Dean exclaims, “You know what that is? Authenticity!” Dean is also portrayed as a fan of wrestling in *Beyond the Mat* (11:15 2016).

In the *Pilot* (1:01 2005) an officer asks Dean: “You want to give us your real name?” and Dean answers, “I told you, it’s Nugent, Ted Nugent.” Ted Nugent is a famous American musician. *Born Under a Bad Sign* (2:14 2007) is also the name of Albert King’s album and song “Born Under a Bad Sign”. *Dark Side of the Moon* (5:16 2010) is also a famous Pink Floyd-album. *Folsom Prison Blues* (2:19 2007) is a Johnny Cash-song, and *No Rest for the Wicked* (3:16 2008) is the name of an Ozzy Osbourne-album. In *Into the Mystic* (11:11 2016), Dean goes undercover as an FBI-agent by the name “Osbourne”. In *Swan Song* (5:22 2010)

Chuck tells the spectators that Sam and Dean had driven a thousand miles for an Ozzy show, in between jobs. Black Sabbath's "Paranoid" (1970) is used non-diegetically in *Phantom Traveler* (1:04 2005 [DVD 1: 00.18.42-00.19.23]) to accompany Sam and Dean dressing up in suits to go undercover giving the scene a "badass" feel to it.

Ozzy Osbourne's "Road to Nowhere" (1991) is used non-diegetically at the end of the last scene of *Something Wicked* (1:18 2006 [DVD 1: 00.19.23-00.20.45]) as Sam expresses his sorrow over a little boy losing his innocence when they had to tell him that monsters were real. He says he wishes he could have that innocence himself sometimes. Dean turns to look at the mother and son driving off. At the sight of the leaving car, the intro of the song starts playing. Dean turns back to Sam telling him he wishes Sam could have that innocence too. The lyrics, "I was looking back on my life, and all the things I've done to me," reflect upon the meaning of the dialogue. The cut of the song also contains the line: "The Road to Nowhere leads to me" as the Impala disappears in the horizon along with the sound of the engine. The word "road" mirrors the road we are seeing, and the music underlines the mood of the scene because we associate it with road trips and tough men. The 1967 Impala and the rock elements go hand in hand. Along with Dean's leather jacket and "no chick flick moments"-attitude (*Pilot* 1:01 2005), the music helps construct identity and masculinity.

To expand the point about "the strong but silent type", I would argue that Dean uses his rock music to avoid conversation or escape reality. The music then emphasizes the impression of the strong but silent type, Dean's identity and masculinity. Driving away from a job in *Crossroads Blues* (2:08 2006 [DVD 1: 00.20.45-00.22.30]), "Key to the Highway" by Big Bill Broozy is diegetically playing in the car and represents the blues music, which has set the mood throughout the episode. To avoid answering Sam, whether or not he considered making a deal, Dean changes the station and finds "Chaos Surrounds You" by Brian Tichy, turning up the volume. The heavy intro is in contrast to the blues music in which it interrupts and accompanies a close-up of Dean's face, shifting to Sam's reaction, and then the Impala driving off, as an outro to the episode. It also brings us from the theme of the episode and back to the world of Sam and Dean and the main narrative.

As mentioned in Chapter Two, Dean escapes reality by using music at the end of *Captives* (9:14 2014 [DVD 1: 00.10.10-00.10.58]). Going down a tough road of their relationship, Sam distances himself from Dean through the second half of season 9, saying he wishes to keep it

strictly business between them. Dean is already shown with his headphones on his bed half asleep in the beginning of this episode (ibid.: [DVD 1: 00.09.30-00.10.10]). The rock music is muffled, but audible to the spectator. At the end of the episode, a hopeful Dean tries to start a conversation, but Sam is already on his way out of the room, and Dean finds his way back to his own room. The next shot shows a close-up of him pressing play on his iPod. We hear the “beep”, and then muffled rock music starts playing through his headphones. Slumping down on the bed, he puts the headphones back on, and the sound increases slightly and eventually invites the spectator into Dean’s audible space. We then hear the music clearly. The music fades out to the outro of the episode.

The music becomes a bridge of identification between the spectator and Dean and we are not only invited to take sides with Dean, but also put into his position. In addition to this music offering affiliating identification by being pre-existent, recognizable music, the music is also offering affiliating identification by just being existing and diegetic music through the way the music is used. By using his headphones, Dean *uses* the music, which is part of his inner space, as Ruud (2009) discusses, to shut the world out. The music then has a universal practical purpose, and this is an idea, to which, most people can relate.

Using music to offer such identifiable positions, invites the spectator to believe in the universe of *Supernatural*. In addition to creating masculinity and identity, it also creates certain authenticity to Dean as a character. As Beeler puts it, Dean has an “unshakable confidence in the rectitude of his own choices – both aesthetic and moral” (Beeler 2011:20), which has enabled him to “adopt the lifestyle of his father’s generation” and his taste for “fast cars and classic hard-rock” (ibid.). Dean has the “unshakable adherence to his own moral code (and music selections)” (ibid.:20-21).

This unshakable adherence is heard through Dean’s choices of music and comments, but also illuminated through Dean’s comments on what is not acceptable music. With Sam having been missing (*Born Under a Bad Sign* 2:14 2007) and coming back without a memory of what happened, Dean tries everything to find out. He enters the motel room telling Sam that he checked into the motel under the name Richard Sambora, and that the scariest part about the whole thing is the fact that Sam obviously is a Bon Jovi-fan. Of course, it was not Sam as he was possessed by a demon when checking in.

In the last episode of season 3 (*No Rest for the Wicked* 3:16 2008 [DVD 1: 00.22.30-00.24.12]) Dean tells Sam he does not want his last day on Earth to be made socially awkward by goodbye speeches. “What I do want...” he starts, pressing play on Bon Jovi’s “Wanted Dead or Alive” (1986) on the car’s cassette player. This establishes Dean’s self-announced identity as a “no chick flick moments” kind of guy. “Bon Jovi?” Sam asks, questioning Bon Jovi’s value and authenticity to be good enough to Dean’s taste. “Bon Jovi rocks,” Dean replies, “on occasion.” He starts singing along, loudly and makes Sam join in. The song shifts to non-diegetical, reflecting the worry on Dean’s face as time is running out to save him. The text, “Wanted, dead or alive” refers to Dean’s wanted soul. “On a steel horse I ride” is in accordance with Dean’s Impala. In *Into the Mystic* (11:11 2016), investigating a case at a retirement home, Dean asks Sam: “So no retirement, huh?” Sam tells Dean: “Hey, you’re the one who’s always wanted to go out blaze of glory style – preferably while the Bon Jovi song is playing.” “I’m a candle in the wind,” Dean responds, referring to the lyrics of the song. Here, we are only reminded of Dean’s identity and personality through a musical reference, and we are required to know the music ourselves to get the reference. Through previous seasons, however, we have been introduced to Bon Jovi’s value.

Benjamin Earl (2009:39) discusses how some 1980’s heavy metal bands were commercially oriented, and some metal bands sought to increase their commercial potential, by increasing elements leading to “catchiness” and marketability (ibid.:33, 39). Robert Walser argues:

“The release of Bon Jovi's third album, *Slippery When Wet*, in 1986 was an important moment in this transformation of the metal audience, for Bon Jovi fused the intensity and heaviness of metal with the romantic sincerity of pop and the ‘authenticity’ of rock, helping to create a huge new gender-balanced audience for heavy metal” (Walser 1993:13).

Walser continues by saying that Bon Jovi’s success reshaped metal's musical discourse and gained metal radio airplay (ibid). Dean arguably, has an opinion on what music is too commercialized and perhaps “girlie”, popular music, to be authentic enough to him. Walser does however also point out with his quotation marks, that the authenticity in rock is constructed. So why has Dean chosen “Wanted Dead or Alive” (1986) and “Blaze of Glory” (1990) as acceptable?

First of all, these two songs have similar qualities, both musically and lyrically. The lyrics both reflect Sam and Dean's lifestyle in being travelers on the road, always being on the run not knowing where tomorrow will take them or how far away death is. Kary Charles Rybacki and Donald Jay Rybacki (1999) point out that "Blaze of Glory" is the title song to Geoff Murphy's film *Young Guns II* (1990). The musical elements, which invite to associations to western myth, are reflected in the music video. The video is shot in the red rock country of Arizona's Monument Valley. The surroundings bring associations of classic John Ford westerns to the knowing spectator (ibid.:1999). Further, the Rybackis argue that, the music video for "'Wanted: Dead or Alive' is an even stronger embodiment of the value tension of the western myth" (Rybacki 1999). They continue:

"As Rushing (1983) notes, the myth of the old west is a story of the clash between the savage frontier, and the individuality needed to tame it, and community which requires cooperation and conformity if it is to bring its civilizing influence to bear. The heroes of 1950s and earlier westerns were individualists, who, as in Gary Cooper's portrayal of Marshall Will Cane, often rode off into the sunset after saving the community from the depredations of the frontier when its cooperative-conformist values failed it" (ibid.: 1999).

This description of "the myth of the old west" and the hero of it represented with these Bon Jovi-songs, also describes Dean as the masculine hero of *Supernatural*. Further, Rybacki continues referring to Rushing: "Rushing (1983) noted that 'the paradox of being alone and in a community' (p.16) was something the western hero had to deal with" (ibid.:1999). The Rybackis draw a link between the cowboy-hero and the musician. Further, we can draw a link to Dean, who accepts this music as his own. Gracyk (2001:235) points out that we like music that we feel speaks for us. The Bon Jovi songs may be acceptable because of their content, both lyrically and musically speaking for Dean. This way, Bon Jovi's words become Dean's internal words. The textual aspect of the song becomes important. In addition, these songs are not the most famous; hence not the most commercialized songs from Bon Jovi, in which have more elements of pop than rock.

Lorrie Palmer argues that, "The Colt and the Impala forge a narrative and a visual continuity between *Supernatural* and two distinctive, yet interconnected, film genres: the Western and the road movie" (Palmer 2011:97). She quotes Kripke: "Because, you know, basically we're

shooting a Western... a modern-day Western with monsters” (Kripke in Palmer 2011:96). Palmer also argues: “the muted brown/gray color palette of the series reflects an exterior aesthetic of mud, wood, nighttime skies, and winter grasses” (Palmer 2011:98). I would add, that this is in particularly evident in the first season, as we are presented to the plot and the world of *Supernatural*. This, along with the violence needed in order to survive, places Sam and Dean in a “particular mode of masculinity” (ibid).

In addition to be known for its masculinity, rock and metal are looked upon as authentic music. Like this gay, male fan of metal, who Amber R. Clifford-Napoleone quotes in her book, *Queerness in Heavy Metal Music*:

“It just always spoke to me. Like I’ve tried listening to other music forms such as rap, country, r’n’b and stuff of the sort but it all just gets commercial and unique. Plus a lot of artists in those genres don’t even write their own music. Whenever one of those ‘artists’ are announced as singer/songwriter (which is quite rare) everyone goes crazy as if it’s this new phenomena and I’ll be thinking, ‘Aren’t they all supposed to be singer/songwriters anyways?’ Metal seems to be an art form that truly expresses one’s inner self” - Gay male fan from the United States (in Clifford-Napoleone 2015:49)

Clifford-Napoleone makes a point of that, the “hypermasculinity” and the predominantly heterosexual code that metal has as a genre, is only a façade (ibid.:53). In a way, Dean lives up to this being a façade through his “no chick flick moments” and tough guy-attitude bursting several times. Even when Dean was dying (*Faith* 1:12 2006), he kept making jokes and pretended outwardly; toward Sam that dying was just the way of life. “You know this whole ‘I laugh in the face of death’ thing, is crap. I can see right through it,” Sam tells him. Having made a deal with a crossroads demon in season 2, Dean keeps telling Sam he is okay with dying and going to Hell in season 3, to avoid the conversation. “I just wish you would drop the show and be my brother again,” Sam tells him in *Fresh Blood* (3:07 2007). As his time is running out, he admits to Sam in *Dream a Little Dream of Me* (3:10 2007) that he does not want to die and go to Hell, hoping they will find a way to save him. Dean always has a smart comeback-line, and he does not budge for anyone, not even when he met Castiel for the first time, the first angel he had ever seen. Dean speaks angrily and disrespectfully to

him, not convinced there is a God: “‘Cause if there is a God, what the hell is he waiting for, huh?” “The Lord works...” Castiel starts. Dean interrupts then, “If you say ‘in mysterious ways’, so help me I will kick your ass!” (*Are You There, God? It's Me, Dean Winchester* 4:02 2008)

Even when everything is going south and the world is going under, Dean keeps up his façade of toughness and masculinity, just like the music he listens to. Driving into the battlefield where Michael and Lucifer stand ready to fight each other (*Swan Song* 5:22 2010), Dean leans on his Impala saying: “Howdy, boys. Sorry. Am I interrupting something?” Holding up this façade may be part of why Dean likes metal. Bannister argues: “Masculinities have traditionally been identified with images of the tough, impermeable male body or ego as a castle or fortress that resists all influence and incursion” (2006:155). “Such a ‘warrior’ masculinity doesn’t need other people – he can survive in ‘the wild’ if necessary” (ibid.) The music underlines Dean’s desired image.

In addition to the fact that Bon Jovi only rocks on occasion, let us not forget that Taylor Swift’s pop was out of the question, at least until sixteen year old Dean had experienced to like it (*About a Boy* 10:12 2015 [DVD 1: 00.10.59-00.11.35]). Bob Seger seems to be an “authentic”, valued artist to Dean. His songs are used several times, as I will discuss later on. In *Baby* (11:04 2015) Dean plays “Night Moves” on his cassette player in the Impala. Later, Sam and Dean discuss Sam’s one-night-stand in the backseat the night before. “I tried to give her my number. You know what she said?” Sam asks. “‘We’ve got tonight, who needs tomorrow’?” Dean asks, quoting Seger’s “We’ve Got Tonight” from 1978. “Is everything a Bob Seger-song to you?” Sam replies, pointing out the reference, bringing Bob Seger back up, perhaps underlining his music as the ultimate authentic music to Dean. “Yes,” Dean replies shortly confirming Bob Seger’s importance. Sam then asks if Dean ever considers finding “something”, at least with another hunter who understands the life. Dean replies: “Have you not heard a single word Bob’s been singing about?” With this he embraces his lifestyle through music that speaks for him (Gracyk 2001). The lyrics, the lack of mainstream-factor and therefore the “authenticity” of the rock music are arguably the facts that this is some of Dean’s favorite music, and in that way, also, creating identity and authenticity in how we view Dean as a character. We believe in it.

Supernatural employs original versions of songs, which also enhances authenticity. In (*Book of the Damned* 10:18 2015 [DVD 1: 35.27-38.00]) e.g., The Who's original version of the much-covered "Behind Blue Eyes" (1971) plays non-diegetically to a montage of Sam, Dean, Charlie and Castiel eating and drinking around the table in the bunker. It then unites the following scenes of Sam going to Rowena for help in present-time, and Sam saving the Book of the Damned in past time. The song accompanies Sam's perspective and emotions. The textual aspect is again important here as it speaks for Sam. "No one knows what it's like to be the bad man, to be the sad man, behind blue eyes." He is smiling, watching Dean laughing, but inside they are both broken. Using a different version of this song, such as Limp Bizkit's version (2003) would arguably not have worked, because it would have been in imbalance to the style of the series, the boys' taste in anachronistic music, and therefore also illusion.

Palmer refers to Melissa N. Bruce, and argues that the Impala serves the series by linking melodrama and horror. It also provides a setting and a presence where their revealing, vulnerable and emotional moments and conversations become acceptably masculine. Further, she notes that Dean, much like John, has no identity beyond being a hunter. With clear-cut parameters and borders and a clear mission against unambiguous evil, both Dean and John have a sense of self, and lack the more mainstream options that Sam find natural (Palmer 2011:102, 106). Foregrounding Dean's music offers a position of viewing him superior to Sam as a character.

In order to understand Dean's identity through his musical taste, it is also fair to be aware of the practical solutions behind the productions. Keith Negus (1999:14) argues that "*an industry produces culture and culture produces an industry*" (ibid.). In other words, an industry usually also produces culture when entertainment corporations set certain limits and conditions (musical) creativity (ibid.). Even more relevant in *Supernatural* is musical ownership and the economical aspect. The director, Eric Kripke admits to having had to cut down on the music he would like to use, due to the network, expenses and rights.

"I had to really fight to get that music on in the first place. The network was very resistant at the beginning of Season 1 and I actually threatened to quit... <either the music stays or I go> and now it's really distinct. We literally go into my own private collection to choose. So I was looking into doing a compilation with 'Supernatural' on the cover and they can't because part of it is licensing since all this music exists

from so many different record companies. So there would be a lot of legal issues.”
(Kripke in Bekakos 2008)

About using Led Zeppelin, Kripke says:

“Send your cash to the Supernatural writer’s office in care of Kripke! But seriously, Zepellin is SO expensive and not only that, they’re also super picky what they give their stuff to. If you look at movies, there was School of Rock [but] they were buddies with them and... that’s about it. But we do know that AC/DC digs the show. And Quiet Riot. And all these other bands who think Supernatural is bada**. But unfortunately Zepellin would cost millions, so it’s unrealistic.” (ibid.)

Being aware of the writers and directors’ guidelines, we can conclude that even though Dean never listens to a certain band or certain artists, it does not necessarily mean, he does not like them. Even if Led Zeppelin’s music has never been used, they are referred to several times, as discussed above.

4.2 Levels of Narratives

4.2.1 The Series, the Season, the Episode

In *Supernatural*, as in most TV-series, we deal with the narrative of the episode, the narrative of the season and the narrative of the whole series. In this section, I will discuss how the different levels of narratives are constructed, and what role the sound and music plays in this construction. Noël Carroll’s (2007) perspectives on narrative closure and Michael Evans’ (2008) ideas of *setups and payoffs*, are ideas in accordance with narrative and musical ideas in *Supernatural*. Even if *Supernatural* is not a soap opera, with “indefinitely large, expanding, and wide-open middles, with no conclusions in sight” (Carroll 2007:2), it has run for eleven seasons and has a twelfth season coming up. It is fair to consider whether all setups planted, have or ever will, get a payoff. As plotlines in the narratives can be setups and payoffs, it is my hypothesis, that music also serves the function of planting and collecting ideas. In a TV-series with eleven seasons, some setups will have several payoffs within the episode, within the season and within the whole show. That means a payoff may be offered today for those who remember the setup placed several seasons back. This rewards the faithful fan. I will use the episode *Baby* (11:04 2015) as an example of an episode that uses

several setups and payoffs, both in the small space of the narrative, and by using recognizable music, in which the lyrics also become an important element, musical connotations and sounds.

The episode is a tribute episode to the Impala, taking place only in the space inside the Impala, experiencing the events from the car's point of view. The episode features some scenes of what Sam and Dean's life is like in between hunts and on their way to different places. In the opening of the episode (ibid.: [DVD 1: 28.17-29.01]), the camera pans from the Impala's ceiling and down to the wheel. The following shots are of a toy soldier in the ashtray, some pieces of Legos in the heating vents and the letters S.W. and D.W. carved into the leather of the car, splattered with blood and pieces of glass. Ensuing this, we are presented with glimpses of the rear window broken, a bloody window, a bloody knife on the floor, a close-up of Dean's face unconscious pressed against the leather of the backseat, a close-up of his hands in cuffs, and then finally a shot of Dean from a distance. All these shots are accompanied by the sound of a train, coming closer by the continually increasing volume and the final honking. After the episode-intro, we are notified that we are now sent 48 hours back in time. The opening is only what is waiting us later in the episode. In this way, we are given some elements to remember. We are given the "answers", so the question is "how did we get there?"

The opening of a film, or in this case an episode, is according to Evans, supposed to set the mood and style of what is to come (Evans 2008:105). It has the task to pull the spectator into the world of the film, the illusion. Where the music usually is important in offering assimilating or affiliating identifications, we are only left with sounds. The shots of the toy soldier stuck in the ashtray, the Legos stuck in the heating vents and the initials that Sam and Dean carved into the car as kids, these are already familiar plot elements to the fan, as they were planted in *Swan Song* (5:22 2010 [DVD 1: 24.14-24.51]). In *Swan Song*, Chuck presents the story of the Impala to us, and tells us that these "blemishes" are the parts that make "her" beautiful. We only need a brief image of these to remember that, even if the recap of the episode also has already reminded us of what to remember in this episode. This setup was already paid off in *Swan Song* (ibid.: [DVD 1: 26.14-28.18]), when Sam was able to take control of his own body as he saw the toy soldier inside the car. In *Swan Song* the payoff served as narrative closure. There was a reason behind planting the element earlier in the

episode. In *Baby*, we receive a new payoff from the same setup, six seasons later. Although not exactly left as an open question this time, it does not need to provide closure. It is, however, a returning idea and a payoff of one of the plotlines in the whole show as a narrative, simply reminding us of the Impala's features. After killing the alpha pretending to be a deputy, Dean says: "It turns out I did shoot the deputy," he does not only refer to Bob Marley's 1973 song "I shot the sheriff", but to a joke Dean made in *Jus in Bello* (3:12 2007) eight seasons earlier. After shooting the sheriff, special agent Henriksen exclaims: "I shot the sheriff." Dean smiles. "But you didn't shoot the deputy." The setup is paid off.

The episode, *Baby* is one out of the ordinary, only consisting of diegetic music and sounds. In the opening, the increasing train-sound creates the increasing tension and excitement of the scene. The lack of non-diegetic underscore creates the sounds to replace the music's function particularly in setting the mood, heightening of suspense, continuity and narrative, referential cueing as to where we are. The car's engine becomes particularly noticeable. Diegetic music is also used as narrative, referential cueing, e.g. the distant music coming from the roadhouse (11:04 2015 [DVD 1: 29.01-30.31]). Because we see through the car's "eyes", we are constantly inside the car, following only what the car "sees". The episode has setups and payoffs within the episode as well. The morning after, Sam's "one-night-wonder" asks him if he has seen her hairpin, then the camera zooms in on the golden hairpin in the seat. Later in the episode, this setup is paid off when Dean finds the hairpin and is able to use it to unlock his cuffs with it. The valet girl, Jessie's friend, loses her purse in the Impala. Later on, Dean finds the purse, and uses the pennies inside of it to kill the alpha. Two setups are paid off: the missing purse and the presented issue to find pennies that are older than 1982. These setups and payoffs become especially important because of the small space we are in during the episode. Finding the pennies provide the feeling of narrative closure.

The pre-existent music becomes very important in the episode, and serves as a reminder of how the classic, anachronistic metal-car goes perfectly together with the classic, anachronistic rock music. It also reminds us of how the car almost is one of the characters, getting "her" own theme songs. In one of the scenes, Dean enters the Impala in the morning, finding Sam in the backseat with a woman. When Sam and Dean drive off together, we get a close-up of Dean inserting a cassette tape ([DVD 1: 00.30.31]) – paying off the setup of Dean's cassette tape collection from the Pilot of season 1 (2005), also the same close-up shot as Dean enters his Def Leppard-cassette tape in *Swan Song*, season 5 (5:10 2010 [DVD 1:

00.24.52-00.26.14]). In *Baby* ([DVD 1: 00.30.31-00.31.56]) Dean taps the beat of the intro of Bob Seger's "Night Moves". "Don't 'Night Moves' me," Sam says. "Shh, just let it wash over you," Dean replies. "Just take it in." Dean lip-synchs as Sam buttons his shirt calling Dean's behavior "ridiculous". "One of the greatest rock writers of all time, Samuel," Dean points out. "It's Sam," Dean replies. This works as a payoff for season 1 in particular, where Sam hated Dean calling him 'Sammy'. Sam sings, "Out in the back seat of my brother's '67 Chevy" over the original line "Out in the back seat of my '60 Chevy", bringing the lyrics to connect with their story directly. "Here we go. Come on now," Dean says and makes Sam sing along on the chorus. The rest of the scene is a montage of Sam and Dean eating and laughing as they drive while "Night Moves" continues to play. The camera shakes slightly along with the car, giving the spectator the close feeling of being inside of the car.

In this scene, I would argue that the song becomes non-diegetic because the visual clips seem to occur over a longer period of time past that of the song. The use of the music, and the scene of Sam singing along to the music, are payoffs of the several planted ideas in earlier seasons: of what Sam and Dean's road trip-life is, of their roles as big brother and little brother, Dean's music taste, and of the scene where they both sang along to Bon Jovi in season 3 (*No Rest For the Wicked* 3:16 2008 [DVD 1: 00.22.30-00.24.12]). In the following scene, Dean brings up Bob Seger again, in his and Sam's conversation. "Night Moves" is not only used as a payoff of old episode-setups, it is also a setup in itself. At the end of the episode, it returns (*Baby* 11:04 2015 [DVD 1: 00.33.12-00.34.08]). Dean is struggling to get the Impala's engine to start after being damaged. Once he gets it started, Dean says: "Let's go home." "You know what? We are home," Sam replies. Dean turns "Night Moves" back on. The song accompanies shots of the damaged and bloody Impala driving off. The song provides a narrative closure.

Bob Seger's music has been used several times before both diegetically and non-diegetically. "Famous Final Scene" is used non-diegetically as Dean grieves over Kevin's death in the opening of *Road Trip* (9:10 2014 [DVD 1: 00.37.58-00.39.21]). In *Exile on Main St.* (6:01 2010 [DVD 1: 39.21-42.30]), "Beautiful Loser" is used to a "the year gone by"-montage of Dean's year as a normal guy, with Lisa and Ben after Sam is gone. It starts playing quietly, diegetically on the radio as the alarm rings and Dean wakes up next to Lisa. At the chorus, it shifts becoming non-diegetic. It accompanies a montage of clips that compare Dean's new life to his old one. In the clips Dean uses objects in a new, more "normal" way than he used

to, when working with Sam, such as using salt for cooking instead of warding off ghosts and driving a pick-up instead of the Impala. He is having barbeques with friends and has a normal job. Seger's lyrics are about a man who wishes for a home and security, but at the same time wishes to be free as a sailor at sea. The line: "You just can't have it all," implies that: Dean has the happy, normal life that he has always wanted but could never have, but it is without his brother.

Bob Seger's "Travelin' Man" is another song offering reflections on Sam and Dean's lifestyle, and the feelings Dean has towards it. The ending of the song is used at the end of the episode *Ask Jeeves* (10:06 2014 [DVD 1: 42.30-44.09]). Again Dean turns on the cassette player to avoid having to talk about the reasons why Sam is worried about him. He turns the volume up when Sam tries to talk to him. The line of the song says: "Sometimes at night, I see their faces, I feel the traces they left on my soul. These are the memories that made me a wealthy soul. These are the memories that made me a wealthy soul." In the lyrics, Seger refers to women coming and going, as he is a traveling man on the road. The music turns non-diegetical as we are moved out of the car, seeing the car drive by on the road and then shifting to a memory-note for James A. MacCarthy, who was the father of the director of the episode, John MacCarthy, at the end of the episode.

4.2.2 Leitmotifs, Themed Episodes, Assimilating Identifications

Leitmotifs are used both within the narrative of the episode, the season and the show as a whole. In this section, I will explore the functions of the recurring leitmotifs of *Supernatural* as a whole. I will then discuss the immersion process in computer games, as a parallel to *assimilating identifications* in film. Finally, I will discuss episodes using recurring musical themes or styles to immerse the spectator, letting him or her believe the illusive narrative of the episode. As Gorbman argues, a leitmotif is a musical theme, which, when repeated allows the spectator to associate it with previous scenes with a certain character, object or theme. The music may emphasize a particular character's subjectivity (1987:83). Through season 9, Dean has several encounters with The First Blade. After taking on the Mark of Cain, he has a strong connection to the blade, awakening something irresistibly powerful and evil in him. The first time Dean holds The First Blade in *Blade Runners* (9:16 2014 [DVD 1: 01.00.37-01.01.42]), there is, tucked into a musical theme, a howling, high-pitched continuous sound bringing us into Dean's trancelike state. The sound disappears when Dean drops the blade. It

returns as Dean has a difficult time letting go of the blade after killing Magnus (ibid.: [DVD 1: 01.01.42-01.03.00]). The sound reappears when Dean manages to kill Abaddon with the blade a few episodes later (*King of the Damned* 9:21 2014 [DVD 1: 01.03.00-01.06.22]). The sound also appears when Dean reaches for the blade before being stabbed by Metatron (*Do You Believe In Miracles* 9:23 2014 [DVD 1: 00.13.28-00.14.09]). A similar short motif with the same high pitch, carrying connotations of mythic western, is heard when Dean looks at the mark on his arm. Examples of this are *Meta Fiction* (9:18 2014 [DVD 1: 01.07.34-01.08.04]), and [DVD 1: 01.08.04-01.08.47]. These sounds function as leitmotifs through the season.

Supernatural's most recurring leitmotif is definitely "Dean's Family Dedication Theme", a theme in the "Americana" soundtrack composed by Jay Gruska (2010a). Its first appearance is in *Devil's Trap* (1:22 2006 [DVD 1: 01.11.02-01.13.21]), first while driving in the Impala, then in the next scene as Dean tells Sam that, how far he is willing to go for him and his dad, sometimes scares him. Here, it is played on the piano. Another example of the returning theme, is in *All Hell Breaks Loose Part 1* (2:21 2007 [DVD 1: 01.13.21-01.15.06]). The trumpet playing the melody provides a more melancholic affect with the connotation of the instrument's timbre. Repeated in emotional scenes over the seasons ever since, it has gained potential of meaning, which I assume the spectator impose on the visuals. It reminds us of Dean's dedication, and the family's dedication towards each other. I will discuss the recurring leitmotifs in greater detail in Chapter Six.

Kassabian's *assimilating identifications* can be compared with narrative, referential cueing (Gorbman 1987). The music offers referential cues to indicate e.g. a place and a time, and the spectator is invited to take any position, familiar or unfamiliar. The assimilating identifications offered could also be compared to what Karen Collins refers to as immersion in computer games (2008:133-137), as presented in Chapter Two. Collins' idea about "immersive fallacy", i.e. "the idea that the pleasure of a media experience lies in its ability to sensually transport the participant into an illusory, simulated reality" (Salen and Zimmerman in Collins 2008:), points back to my Chapter-headline, "The Illusion *Supernatural*". The title refers to seeing *Supernatural* as an imaginary world, created for the spectator to believe and be immersed in. Collins points out: "The illusion of being immersed in a three-dimensional atmosphere is greatly enhanced by the audio" (ibid.:132). I would argue, in the light of this, that the computer-games-immersion has been inspired by conventions used in film music,

although Collins points out that there are certain differences, as already clarified in Chapter Two. In the light of film, music can also be compared to Gorbman's *Unity*: when leitmotifs and persistence use of tonality, create unity of the film, (1987:90-91) or episode. The music and sound's way of representing and reinforcing "a sense of location in terms of cultural, physical, social, or historical environments" (ibid.:132), is comparable with Gorbman's referential, narrative cueing. By using musical conventions associated with specific cultural ideas, the music immerses the spectator into the world of *Supernatural*.

In an interview, *Supernatural*'s composer, Christopher Lennertz explains that director, Kripke, wished for different musical textures that fitted well to each of the challenges the brothers were facing (Larson 2006). This level of narrative is unique to *Supernatural*, I argue. In *Faith* (1:12 2006 [DVD 1: 01.15.04-01.18.55]), e.g., Sam brings a dying Dean to a faith healer, healing people inside a tent. To bring us into the right environment and mood, Lennertz explains to have composed music on an old piano from the 1970s, on which he had added paper, paperclips and pieces of metal to its strings. The result was out of tune-gospel with rattling noises from the piano (Larson 2006). The pianist is playing the music in the episode, which makes it diegetic, directly immersing us into the environment as we enter the tent.

I will now discuss how the episode, *Bedtime Stories* (3:05 2007) immerses the spectator in a fairytale world, by using a particular musical, culturally codified sound. The spirit of a comatose girl creates and transforms into real life, the violence of the original Brothers Grimm's fairytales, read to her by her father. The opening of the episode (ibid.: [DVD 1: 01.18.55-01.19.22]) starts off with the sight of the full moon above an advertising poster for new homes. Non-diegetic chimes open, and celesta accompanies a flute melody line to the idyllic text of the poster: "Once upon a time", already immersing us in mood, environment and narrative. The scene is a parallel to the story of three little pigs, showing three chubby brothers fighting over how to build houses. The music is interrupted when they hear growling. After the introduction sequence, a similar musical theme enters at the sight of a frog (ibid.: [DVD 1: 01.19.22-01.19.39]). The theme consists of chromatic mediants loaded with connotations to fairytales. It is the fairytale sound. The frog croaks, and the music disappears as the Impala passes the frog, connecting the episodic narrative to the seasonal narrative, as we move into the car joining in on Sam and Dean's argument over Dean's deal with the demon.

A similar fairytale-theme enters at the scene of the next victims (ibid.: [DVD 1: 01.19.39-01.22.44]). This time, *Supernatural* creates a parallel to the story of Hansel and Gretel. The scene starts with the overview of a forest to the dreamy sound of chimes, already guiding us into the right mood of mystery. The melody of the theme is in pizzicato-strings with an arco-strings-background, as “Hansel” and “Gretel” search through the forest worried that they are lost. As they find a house, the theme loosens up on the tensional mystery briefly, and disappears as the old lady in the house steps out. As “Hansel” spots the pie sitting in the windowsill, the camera zooms in on it, and the theme reappears a slightly more subtle now, to give room for the dialogue. The music continues into the next scene where they eat the pie inside the house. The music disappears and remains gone as “Hansel” and “Gretel” understand they have been poisoned, falling to the floor. More dramatic music enters as the old lady picks up a large kitchen knife, some fairytale-elements such as harp still remain in the music. The soft celesta-tones reenter as the old lady joyfully stabs “Hansel” over and over while “Gretel” is screaming, begging her to stop. As the camera shifts to a little girl outside looking in, we realize the music is accompanying her emotions. She just smiles a little watching, enjoying the show. Suspense music moves towards a crescendo, guiding the scene to an end.

The theme reappears as “Gretel” tells Sam and Dean about the “sweet”, old lady and the little girl she saw (ibid.: [DVD 1: 01.22.44-01.24.38]), again reminding us of the previous events, as the leitmotif should. It also foreshadows answers for us, that Sam and Dean do not have, by using these conventions carrying connotations and associations to fairytales. The theme continues into the next scene, providing continuity as Sam and Dean investigate the old lady’s house. When Dean first hears the croak, and then sees the frog (ibid.: [DVD 1: 01.24.38-01.25.30]), the theme is back, again starting with chimes. The setup of the frog in the beginning of the episode is now paid off as Dean sees it. The musical theme is also exactly the same acting as a payoff as well, immersing us back into the mood, symbolically signaling for us to think back.

A similar theme in synth, occurs as Dean looks at the red apple that the little girl left on the floor (ibid.: [DVD 1: 01.25.30-01.27.42]). Sam says he thinks she is Snow White. The slightly different, more precise and subtle synth in the music, encourages the spectator to pay attention, signaling that something important is about to happen. The music glues the following scenes together, coming toward a narrative closure, an answer to the spectator’s

questions as well as Sam and Dean's questions. The music follows into the scene where a nurse at the hospital, explains that the doctor's daughter has been in a coma for many years. Sam and Dean realize the spirit of the little girl is the man's daughter. The musical theme also follows into the next shot of the doctor reading the Grimm Brothers' fairytale of Little Red Riding Hood, and into a shot of the human "wolf" attacking "grandma" in real life. Gluing these shots, happening in different places, together with the same musical theme, helps the spectator realize the connection and the narrative closure. As the doctor gives in [DVD 1: 01.27.42-01.28.47] and the spirit of his daughter appears to tell him that her stepmother is the one who tried to kill her, a new musical theme enters, though still containing some of the fairytale elements. The soft, warm and concluding flute theme provides the beginning of a solution and final closure. In this way, there is another musical payoff. A tender theme enters as the doctor lets his daughter go, and she dies.

Another episode where the music is remarkably important in the immersion-process is *Monster Movie* (4:05 2008). Sam and Dean are hunting a shapeshifter obsessed with the great monsters of the classic Hollywood movies, such as Rupert Julian's *Phantom at the Opera* (1925), Tod Browning's *Dracula* (1931), James Whale's *Frankenstein* (1931), Karl Freund's *The Mummy* (1932), Merian C. Cooper and Ernest B. Schoedsack's *King Kong* (1932) and George Waggner's *The Wolfman* (1941). These films are all referred to in the episode. The music is very noticeable and inspired by the horror film music of the classical Hollywood period throughout the whole episode. The music is very commenting and exaggeratingly emotional, enlarging all affects, making them comical.

The episode starts with the classic WarnerBros' logo-opening in black and white (*Monster Movie* 4:05 2008 [DVD 1: 01.28.47-01.30.47]). The rest of the episode also remains in black and white. Dean points to this metaphorically by saying: "It's about time the Winchesters got back to tackling a straightforward, black and white case" while driving. Dramatic music with the sound of the 1930's "monster movie" plays over the opening credits, and to the film-noir inspired shot of a half-moon. Violins question and respond to each other with atonal melodic lines as the Impala appears in the horizon, driving towards us. As the Impala passes us, the theme intensifies to repetitive and dramatic strings as the camera leaves on a wooden street sign saying "Welcome to Pennsylvania" in old-fashioned fonts. The visuals and the soundtrack are also imposed with lightening and thunder to take the point of the "monster movie"-remake even further. Once entering Sam and Dean's space, inside the car, the overly

dramatic introduction music becomes diegetic. Dean then looks at the radio saying: “The radio around here sucks.” Leaning forward shutting off the radio, the music disappears. The following scene (ibid.: [DVD 1: 01.30.47-01.32.14]) opens with the diegetic “Bratwurst Polka A” by Lars Kurz (2010). The camera is lowered, and we see the brass band playing. The music immerses us into the Oktoberfest.

When Sam and Dean interrogate a victim’s girlfriend (ibid.: [DVD 1: 01.32.14-01.33.09]), the music is commenting with elements so exaggerated it becomes parodic. The music is playing one theme as the girl is drinking out of a straw of a big cup. Particularly, the melody in woodwinds, the tremolo in clarinet and the staccato tones in tuba and other brass instruments help offering comedy. The staccato tuba tones are loaded with connotations to comedy. Then as the girl says, “And then it just, it just tore Rick into little pieces,” the shot shifts to an overview of the three sitting at the table and the music shifts to a sadder harp-theme, also stereotypical for classic, old movies. When Dean asks her if she can describe the creature, the comic theme returns, and she tells them bluntly that it was a werewolf.

When Sam thinks he has found the bad guy, he enters the movie theater (ibid.: [DVD 1: 01.33.09-01.34.40]). The scene starts with the famous “Toccata and Fugue in D Minor” by Johann Sebastian Bach. Before Sam enters, we can see the sign saying: “Goethe Theatre Now playing Phantom of the Opera” along with the music foreshadowing what movie reference is about to come up. Sam looks around as if hearing the music. Not until he enters the source room of the music, do we see the frightening silhouette of a man playing the organ. Once showing the real man, he switches functions on his keyboard, starting to play something funky instead. The original Phantom of the Opera is a silent horror movie from 1925, but the Bach-cliché does not feature here. David P. Neumeyer (2015:186) argues that Bach’s “Toccata and Fugue in D Minor” has earned a (horror) cliché status through its repeated use in films. With its first appearance in *Dr. Jekyll and Mr. Hyde* (1931) and several following, it has become a joke about early horror movies, such as it is in *Supernatural*. It is what Gorbman calls, Neumeyer argues, “cinematic musical code ‘hardening’ into the cultural musical code” (Neumeyer 2015:186). Most people in the west world will understand the horror reference because of its repeated use. The Bach piece appears in the 1962 version of *Phantom of the Opera* directed by Terence Fisher (Huckvale 2010:177).

The ending of *Monster Movie* (4:05 2008 [DVD 1: 01.34.40-01.36.14]) is a very classical one. Not only does the hero kill the monster and save the girl, but the very last end-sequence is also rounded off by Sam saying he knows Dean would pick “Porky’s II” if he were to make life into a movie, and Dean astonishingly having to admit that he is right. The music goes into a very clichéd musical crescendo, starting with luscious strings and harp glissandos leading to the end credits saying “The End...”, and then adding a question mark, implying that the episodic narrative is over, but the show will still come back next week.

In *Ask Jeeves* (10:06 2014) we meet the family of the late heiress, Bunny LaCroix. A non-diegetic piano theme is used as one of the maids of the mansion walks upstairs and tries on the late Ms. LaCroix’s pearls (ibid.: [DVD 1: 00.44.09-00.45.05]). The theme plays on conventions used to associate to mystery and stereotypical haunted mansions, particularly heard in 1920s-1950s “whodunits”. Whodunits is a detective fiction-genre and a 1930’s American slang for “who done it” as in, “who committed the crime” (dictionary), and fits with the episodic narrative. When Dean walks around the mansion (*Ask Jeeves* 10:06 2014 [DVD 1: 00.48.07-00.50.29]), a new theme is used; so exaggeratingly stereotypic for “old mystery” it becomes comic. The theme is foregrounded in the soundtrack as Dean sees an old knight armor, of which he expectantly raises the faceguard of the helmet. The camera is then placed behind the helmet looking at Dean, but nothing happens. The sound of Dean dropping the faceguard back down, is used to interrupt the music and take us to the next scene of Sam and the relatives’ space where there is no music. The music reenters at the end of the scene, to lead us back into Dean’s space. He is still walking around the halls, regarding the old paintings and the taxidermy animal heads, the staccato music almost mickey-mousing him. The pizzicato bass tones are stereotypical for the music of ‘30s and ‘40s whodunits, e.g. as heard in Sidney Gilliat’s *Green For Danger* (1947) and James Dunn’s *The Ghost and the Guest* (1943). The same tonality reappears when the narrative of the episode reaches a climax as Dash assumes that Sam and Dean are the murderers (*Ask Jeeves* 10:06 2014 [DVD 1: 00.50.29-00.52.17]).

The episode also uses pre-existent classical music to draw us into the world of the LaCroix family. When Sam rings the doorbell, it plays Ludwig van Beethoven’s “Für Elise” (ibid.: [DVD 1: 00.45.05-00.45.50]). Entering the room of the well-dressed family [ibid.: 00.45.50-00.48.07], Claude Debussy’s “Arabesque No. 1” is playing, presumably diegetically as the music plays continuously, in a non-commenting way. It is also muffled

and removed, as Sam and Dean have followed the butler outside of the room. The diegetic function of classical music indicates a certain class and image, which they wish to have. By using such stereotypical classical pieces, the music portrays them in a refined, obnoxious way: as wannabe wealthy and exaggerating classy, seeing them through Sam and Dean's eyes, they become a parody. The music provides narrative connotative cues, indicating class and moral (Gorbman 1987) compared to Sam and Dean's usual music. The use of leitmotifs and persistent use of the similar, thematic tonality in all of the examples above, points out how music and sound are important to the immersion process.

4.3 Renewing the Functions of Music

4.3.1 The Epic Feeling Renewed

As discussed in Chapter Two, Claudia Gorbman explains what she calls “music and the epic feeling” as a type of signifier of emotion, and argues that romantic orchestral music can help transform the everyday to the mythic (1987:81-82). In *Supernatural* the epic feeling may occur when the music is used in a traditional way, such as in *Point of No Return* (5:18 2010 [DVD 2: 00.00.00-00.02.08]). Dean has been leaning toward giving up on fighting it, and to say yes to Michael. Despite him no longer believing in Sam, Sam does believe in Dean enough to trust him to make the right choice. Toward the end of the episode, he returns Sam's trust by killing Zachariah instead of giving in and becoming Michael's vessel. In the end scene, Dean tells Sam why he chose to do what Sam wanted. During Dean's apology to Sam, the underscore plays a soft, minor mode-theme. As Dean says, “I mean, hell, if you're grown-up enough to find faith in me, the least I can do is return the favor,” the music effectively shifts to major mode, and soon after, a bass and percussion theme increases the intensity and point to the dialogue as Dean says “So, screw destiny, right in the face. I say we take the fight to them, and do it our way.” In this scene the music offers the epic feeling to the spectator. The music underlines the point strengthening the “You and me against the world”- and “Stronger together”-rush of the show. It plays on emotional strings, which people have in common, and the feeling that not only are Sam and Dean sharing a destiny, but also sharing the sharing the same destiny as Sam and Dean. The music gives feeling of transcendence.

The epic feeling can also be felt as the battle music starts playing during Dean's final battle, before his transformation to evil in season 10, which you can read more about in the next Chapter, and during the last scene of *Sacrifice* (8:23 2013 [DVD 2: 00.02.08-00.04.10]) when

the angels are falling. To prevent Sam from dying, Dean tries to stop him from doing the last trial, but it might already be too late. Simultaneously all the angels are falling from Heaven, because of Metatron's plan. The grand suspense music binds the shots of Sam and Dean outside the church, Castiel in the forest, Kevin in the bunker and Crowley inside the church, together, in the one thing they have in common, their destiny. In the sky, the angels start falling like shooting stars and the music plays a volatile, repeating motif in high strings at the sight of this. At the shot of Castiel seen from below, watching the other angels fall, the musical theme adds brass. The theme reaches a climax, and at a close-up of one of the falling angels, seeing its wings, a choir-effect is added to the soundtrack, along with the diegetic sound of the angel falling towards the camera in flames. The soundtrack alters from this point between only hearing the constant volatile strings-theme and the choir-sound and mighty percussion on top, both heightening the suspense and the visuals by using the connotation of angelic choir. All the events of the season, as well as stories from previous seasons, come together in beautiful visuals accompanied by massive music, definitely carrying a potential epic feeling.

The composed underscore is not the only music that offers these moments, the ones of epic feeling. I will argue that *Supernatural* takes the epic feeling further in a new guise by using pre-existent music, offering affiliating identifications, not just to external associations but

also internal associations to classic rock and identity through music. In *Swan Song* (5:22 2010 [DVD 1: 00.24.52-00.26.14]), Dean enters the graveyard in Lawrence in an attempt to save Sam from Lucifer before the battle between him and Michael goes down. In the middle of Lucifer and



Michael's conversation, they are interrupted by the, to us, famous sound of the Impala's engine, making them both turn toward the sound. The next shot shows Dean inserting a cassette tape, turning the up the volume, paying off the setup of Dean's cassette tapes from the Pilot (*Pilot* 1:01 2005). The intro of Def Leppard's "Rock of Ages" (1983) starts playing. We then see a close-up of Dean's somewhat nervous "here goes nothing"-look behind the wheel, then a close-up of Michael, in Adam's body. Following, is an overview-shot as the Impala drives across the bumpy ground to Joe Elliot's rebellious, rough voice singing, "I've got something to say." Next is Lucifer, in Sam's body. Then we are shown a close-up of

Dean again to the lyrics, “It’s better to burn out...” The shot alters to a close-up of Lucifer’s aggravated expression, the music playing continuously. We see the Impala driving through rough terrain, closing up to the lyrics: “...than fade away.” The camera focuses on the Impala’s features as it drives by. Dean opens the car door, leaning on the door and the frame. “Howdy, boys! Sorry. Am I interrupting something?” Dean says cockily, even if the close-up from the previous shot tells us he is not as cocky as he is trying to be. Def Leppard’s lyrics say, “We’re gonna burn this damn place down. Down to the ground.” The song is cut in such a way that it makes the important words of the text speak for Dean, becoming his internal words, saying exactly what *he* wants to say.

The scene is a payoff of the previous setups of the episode when Chuck, the narrator, tells the story about the Impala, saying it is “the most important object in pretty much the whole universe” (ibid.). It is also a payoff of the setups of Dean’s music and the Impala-scenes of the entire show, considering this was the original final episode. Building up Dean’s identity throughout the show, the aesthetic and moral link between Dean and his music are again confirmed. The musical scene also provides narrative closure in the tension between him and Sam, showing that Dean is still willing to sacrifice everything for his brother. Dean lets the music speak for him, and I would argue that the music causes an epic feeling for the devoted fan, because we are provided with a musical payoff. We feel like we are part of something special as Dean chooses freedom and family, severing the path of destiny that life had chosen for them. This freedom is underlined by the freedom and power of the music, both lyrically and musically.

Another epic feeling can arguably be experienced at the end of *Hunteri Heroici* (8:08 2012 [DVD 2: 00.08.02-00.11.49]). Castiel tells Sam and Dean that the elderly patient is listening to “Ode to Joy” in his mind. At the end of the episode, Beethoven’s “Ode to Joy” starts playing as the patient and Castiel just sit together looking out the window. Because of the cartoon-theme of the episode, “Ode to Joy” adds to that feeling, creating a typical cartoon ending as it fades in the typical shrinking circle. On the commentary of the DVD (*The Complete 8 eighth season* 2012,2013), writer Andrew Dabb and producer Todd Aronauer, say that the music leaves the spectator feeling great when the episode is over.

4.3.2 *Metanatural*

Supernatural became self-referential when they wrote the plot line of the existing book series, “*Supernatural*”, which is books containing the story of Sam and Dean’s lives. The book titles refer to the real titles of the episodes. This allowed them to include parody and make a tribute to the fandom behind *Supernatural* and all their crazy ideas. In this section, I will discuss the music’s role in this meta-plot line and the music that frames *Supernatural* in its illusion. The plot line of the books is justified by letting Chuck, a prophet of God, be the writer of the books. He has seen everything that Sam and Dean have been through, and has written it down before it happened. Now that the books have a fan base, there are also conventions with “cosplayers”⁵, just like *Supernatural* has in real life. In *The Real Ghostbusters* (5:09 2009), the hotel manager tells Dean that: “...guess your convention folks want authenticity,” because of the correct anniversary date of a ghost. It is implied here, on a metalevel that this also goes for the fan of *Supernatural*, hence to the rest of the authenticity discussion of the thesis. As Charlie said (*Pac Man Fever* 8:20 2013), there is no way to get rid of the books, because they are now online.

In the first episode that presented the storyline of the “*Supernatural*” books (*The Monster At the End of This Book* 4:18 2008[DVD 2: 00.11.49-00.13.49]), Sam and Dean enter a comic book store. When the employee tells them about the book, a theme from the recurring soundtrack “Dean’s Dirty Organ” (Lennertz 2010a) starts playing. This offers for us to take Sam and Dean’s point of view. It creates the illusion that their understanding is ours. Even if the storyline is unfamiliar and not in accordance with what we are familiar with within the series, we may still believe it because the music is Sam and Dean’s. The music grounds us to the series’ world despite the unexpected turn of the plot.

Kansas’ 1976 hit, “Carry On Wayward Son” appeared on the album “Leftoverture” and is defined as “progressive rock” by Last.fm (Last.fm). The song has gained status as a recurring theme song as it is used to accompany the recap of every season finale, first time in season 2 (*All Hell Breaks Loose Part 2* 2:22 2007 [DVD 2: 01.19.18-01.20.37]). It has never been used diegetically in the show until the 200th, fan-tribute-episode, *Fan Fiction* (10:05 2015), when some fan girls decide to make a musical about the book series and sing their own version of it. Of course, to the spectator-fan, and eventually to Sam and Dean, the musical is

⁵ Cosplay is short for costume play, and is a hobby/lifestyle where people dress up as and play out their role as a fictional (<http://www.urbandictionary.com/define.php?term=cosplay>).

a tribute to so much more than the books. The lyrics reflect on Sam and Dean's life, and the name of the band, *Kansas*, is also the name of Sam and Dean's home state. The genre is in Dean's favorite genre, which he confirms this by saying "it's a classic" when Marie, the director, says they will do a cover of "Carry On Wayward Son" in the second act.

In addition to self-composed musical songs, e.g. called, "The Road So Far", referring to the recap-text in every season finale, and "A Single Man Tear", referring to Dean often having cried one tear in emotional scenes, which the fans refer to as "one perfect tear", the cover of "Carry On



Wayward Son" appears toward the end of the episode (ibid.: [DVD 2: 00.13.49-00.16.16]). The two girls playing Sam and Dean act out a likely conversation of the type Sam and Dean usually have at the end of an episode, interrupting Dean and Sam to start one of their own. "You're right, Sammy. Out on the road, just the two of us," "Dean" says. "The two of us against the world", "Sam" says. They look at each other. "What she said," Sam says looking over to Dean. Dean smiles as the soft piano music of the "Carry On Wayward Son"-version starts playing. Sam and Dean stand back watching, realizing the song is about their life. Sung by female voices accompanied by piano, the song is stripped by its original rock-elements and of its masculinity. The lyrics are stripped naked and given, I would argue, new potential of meaning. When Sam and Dean enter the school's drama department, seeing their rehearsal, Dean comments, "There is no singing in '*Supernatural*'!" He continues: "Well, I mean, if there was singing, you know... And that's a big 'if'. If there was singing, it would be classic rock," he says. Later in the episode, Dean is seen nodding his head to the beat of one of the songs. Dean has sung along to his classic rock several times in the series. Even if "Carry On Wayward Son" (1976) only appears once every season, it has become a theme reminding all fans of *Supernatural*. I will discuss this further in Chapter Six.

In the following example, when using music not familiar in the world of the series, *Supernatural* comments on its own world of style. *Changing Channels* (5:08 2009) provides music, which automatically immerses you in new, imaginary worlds, taking new unlikely positions as the Trickster sends us, Sam and Dean, to different TV-shows, forcing them to

play the roles they have been given. Anya Marina's "Move You" (2009) plays during the scene of the fictional "Dr. Sexy, M.D.". "Move You" was also used in the episode *Scars and Souvenirs* (3:18 2007) of the hospital and drama series, *Grey's Anatomy*, and is a recognizable musical genre in hospital soaps. It goes from non-diegetic playing on the fictional show, to becoming the diegetic sound of the TV Dean is watching (ibid.: [DVD 2: 00.16.16-00.17.03]). Another Anya Marina song, "Not A Through Street" (2009) plays as Sam and Dean enter the world of "Dr. Sexy, M.D." [ibid.: 00.17.03-00.18.26]. The music has a meta-diegetic function. It is part of the world of a TV-show inside a TV-show. It is likely that Sam and Dean are hearing the music. This is ironically because of its usual non-diegetic function on regular hospital shows. The song shifts into non-diegetic as Dean exclaims, "We are in 'Dr. Sexy, M.D.!'!"

"Something Real" by Renee Stahl (2008) is playing overly empathetically as a female doctor emotionally tells Sam he is just afraid to operate again and afraid to love. When Dean exclaims it is not real, he is shot in the back (ibid.: [DVD 2: 00.18.26-00.21.20]). The song continues here, and becomes an empathetic as it just keeps playing even if the events on screen turn dramatic. This is also functioning as meta-diegetic music. Not being directly diegetic, but still in the world of *Supernatural*, it also comments on what happens to Dean as the lyrics say "something real" when Dean realizes he has been shot in the back for real, also saying, "Real, it's real". The song continues into the next scene where Sam is forced to play a doctor to fix Dean up. The song fades out. As Sam plays his role, "I Love to See You Happy (Livin' My Life)" by Robbi Spencer (2007), starts playing, commenting on Sam and the female doctor's supposed romantic relationship, she is moved to tears behind the glass wall. It becomes a cheesy, comical parody of the existing TV hospital shows, and the music plays an enormous role in immersing the spectator as well as Sam and Dean, into the new world. In the world of *Grey's Anatomy* it would have been natural with this music, but because of the illusive world *Supernatural's* music already has built up over the last four seasons, it becomes ironically funny. We become aware of the elements creating a whole when it is placed in a different context. It is funny because when the music is taken from its original world and inserted into a completely different world with a different context, it is not believable to us anymore. *Supernatural* does, however, come out different from other TV-series, and gains authenticity and belief this way.

Supernatural does not have an opening musical theme other than somewhat new sounds accompanying the opening-sequence with a new “Supernatural” logo each season. This sound-based intro does, however, work as the reveille function, which alerts new spectators to “something new”. It also functions as preparatory, as the sounds along with the image, immerse the spectator in an emotional mood each season, through the new sounds. In season 4, e.g., Dean returns from Hell, and the theme opens with a scream, black wings flying into the spectator’s view, accompanied by the sound of wings flapping in the air, crows squawking, and what sounds like the snarling of Hell Hounds toward the end (*Lazarus Rising* 4:01 2008 [DVD 2: 01.19.02-01.19.10]). In season 7, the leviathans are the main challenge of the season. The title card shows the “Supernatural” logo covered in black goo with a suitable gooey sound, as well as sounds from purgatory (*Meet the New Boss* 7:01 2011 [DVD 2: 01.19.10-01.19.18]). At the end, the goo splatters in “our face”. This is a specific way of immersing the spectator. Even if it is not a catchy song or musical theme, the nature of the sounds are similar each season and recognizable. In this way, the sounds of the intros also offer a mnemonic identification function (Tagg 1982:62-63).

Supernatural does have a musical end theme, “End Credits & Mo’ Guitar Grit”, composed by Jay Gruska (2010b) accompanying the end credits. It is also the music playing at the main menu of the DVDs. The theme consists of the same rock elements as a lot of both the underscore and the pre-existent rock music with bass, drums and electric guitar do. It provides a closure at the end of the episode with music relative to the main narrative. The songs accompanying the recaps for each episode are usually famous rock songs, such as AC/DC’s “Thunderstruck” (1990), “Wheel in the Sky” by Journey (1977), and “Carry On Wayward Son” (1976) by Kansas, which is special to the season finale episodes.

Supernatural also has the recurring “slam” as the screen fades to black when leaving an exciting scene. These slams can also be considered a reveille function (Tagg 1982), as they alert the spectator, as Donnelly illuminates, to notable events during an episode (2005:113). These recurring sound- and music-elements create a frame for the illusion, *Supernatural*.

4.3.3 Sound, Sound Objects, and Woman in *Supernatural*

Sound and Sound Objects

Like I argued in the discussion about the episode intros, it is not only musical themes that help offer immersion in a scene, it is what we usually take for granted as well; the rest of the

soundtrack, environmental sounds. In the DVD commentary (*The Complete 8 eighth season* 2012,2013) on *Hunteri Heroici* (8:08 2012 [DVD 2: 00.08.02-00.11.49]), writer Andrew Dabb and producer Todd Aronauer point out the work of the sound department in creating difference in the sound design, as we flip between present time, Castiel being swapped to Heaven, and Sam experiencing a flashback.

In present time, we can hear muffled, distant voices chatting. The interruption of the increased sound of a siren sends us to Heaven along with Castiel. The sound in Heaven is a static, continuous, airy noise, far in the background of the dialogue between Castiel and Naomi, but clearly differing from the previous environment, immersing us in the new environment letting us feel the change. The sound goes well with the white room. Soft underscore comments on Castiel's emotions. The music lasts as we are brought back into present time on Earth, focusing on Castiel's face. The siren, however, returns, and the Heaven-sound is gone. A flashing sound brings us into Sam's flashback, and the music disappears. The sound of grasshoppers is heard in the background. Again, underscore offers the empathy of the scene and a flashing sound, along with Dean's voice pulls us, and Sam back to present time.

The same episode also has typical cartoon sound effects to create the right mood to the cartoon themed episode. When Castiel and Sam enter Fred Johnson's mind, they end up in the middle of a cartoon, with typical cartoon music (ibid.: [DVD 2: 00.04.10-00.08.01]). When Fred notices their presence, the fictive TV-glass around them breaks into the old-fashioned analogue "no-signal" glitch along with the static, white noise in the background. Further, the background develops into the colorful "no signal"-screen along with one sinus tone in the background. The "no signal" backgrounds in Fred's mind also become a symbol of his confusion. When Dean fires his gun, the unexpected, cartoon inspired flag saying, "BANG" pops out with a "pew"-sound [ibid.:00.06.14-00.06.26]. The music mickey-mouses every movement as Dean is fighting dr. Mahoney. Exaggerated, cartoon inspired, metallic sounds play in synch with the frying pan hitting Dean's face, followed by "Cuckoos" before Dean falls to floor with a slam. A clichéd, disscending, "falling" whistle-sound marks the point from a 1-ton anvil falls from the ceiling until it hits the ground with a slam as well [ibid.:00.06.38-07.20]. In the episode *Blade Runners* (9:16 2014 [DVD 1: 01.00.26-01.00.36]), Crowley is sitting in the bunker, leafing through a magazine of "Busty Asian Beauties". He turns the magazine, regarding a page and says, "Well, hello, Miss Ichigatsu," –

followed closely by the non-diegetic gong-sound where there previously was no music. The quick sound comments on Crowley's action and experience by using a sound loaded with connotations to Asia.

In order to explain why sounds like these make sense to us, I will turn to Chion (2002:14-15). He distinguishes between sound as physical signal and *sound object*. The physical signal is a physical, measurable phenomenon. The sound object is the subjective experience of a sound. As Chion puts it, "The 'PHYSICAL SIGNAL' is, therefore, sound as an energetic phenomenon acting in the physical world (electric current, mechanical vibration), existing independently of any 'listener', but which allows him to hear a 'sound object'" (ibid.:15).⁶ The sound object is given in the perception process. Chion argues there are four listening modes. 1. Listening, 2. Perceiving, 3. Hearing, 4. Comprehending. The first mode, *Listening* is the concrete and objective way of listening. You listen to something and try to identify the source, even the cause of the sound. The second: *Perceiving* is when you concretely and subjectively perceive the sound by ear, hearing the sound passively. The third, *Hearing* is abstract and subjective and is when you show the intent to listen and choose what interests you in what you perceive. The last mode is *Comprehending*, which is abstract and objective and what Chion refers to as semantic listening. It means understanding a *meaning* and values through what you hear by listening to the sound as a sign through language and codes (ibid.:16,19-21). A sound is both a physical sound and a sound object in the meeting with the spectator. When we hear the gong when Crowley is reading the magazine, it is a physical sound, but in this perception process we listen semantically and we comprehend the sound in relation to cultural connotations, as well as the visual events in this case.

Chion explains that modes 1 and 4 are objective because you "turn towards the object of perception" (ibid.: 21). Modes 2 and 3 are subjective because you "turn towards the activity of the perceiving subject" (ibid.) Chion refers to Pierre Schaeffer and Jérôme Peignot when he discusses *Acousmatic*. He describes it as, "a noise which is heard without the causes from which it originates being seen" (ibid.:11). In other words, hearing a sound where the source is not visible. In the previous example, the gong is not visible. Following Chion's line of argument, this will change the way we hear, hearing it as a sound object. *Acousmatic* listening is the opposite of *direct* listening. The sound of the gong is, however, not entirely

⁶ Caps as per original source.

isolated from the “audiovisual complex”, neither is the “pew” sound from the gun. It is isolated from its original source, but another image with its own meaning potential is added to the sound, creating new context. In other words, when the original source of the sound or instrument is not visible, the associations only become stronger. Semantic listening, Chion argues, is where there is referred to a “code or a language to interpret a message” (Chion 1994:28). This code could also be seen, I would argue, as Gorbman’s (1987) “cultural codes” such as you will find in the gong or in the “pew” of the gun.

Women of *Supernatural*

Sometimes the presence of a woman will also be cued with sound and music. In this section I will argue for the different ways in which *Supernatural* portrays women’s roles as “other” and different to the male main characters. Nicola Dibbens suggests that social identities are “constructions forged through ‘cultural work’ and that “...cultural representations construct the meanings which are given to femininity rather than being a reflection of an *a priori* femininity” (Dibben 1999:331), i.e. that “the particular representational system of music constructs gendered subjectivities” (ibid.), c.f. Gorbman’s (1987) cultural codes and Howell (2015) and Hawkins’ (2009) constructed masculinity. Susan McClary (in Cook 1992:156) discusses femininity in music history, and points out metaphors of gender that have been used to describe musical practice. She exemplifies this by referring to a “feminine cadence”, which falls on a “weak” beat, or the “feminine” theme of the sonata principle of the Classical period in Western art music. The “feminine” theme follows the main “masculine” opening theme, and they are in opposition to each other (ibid.). The metaphors describe the music by using and constructing conventions, and create a difference between male and female. If the masculine is the main theme, and the feminine theme follows that makes the female theme an “other”. These perspectives provide a historic view on how a certain kind of soft or “weak” music was represented as female during the Classical period, and leaves us with insight to how some types of film music are used to construct gender.

Lorrie Palmer (2011) discusses the male-dominated theme of *Supernatural*, and argues that the “violent elimination of the (‘good’) feminine is reflective of the lost domesticity that traditionally formed the narratives of early American television series” (ibid.:102). She exemplifies this by referring to the late ‘50s-‘70s TV-show, *Bonanza*, centered around a family consisting only of men (ibid.). After their mother is killed, only John and his sons

remain. Jessica, Sam's girlfriend is also killed. As I discussed in the "Night Moves"-scene (*Baby* 11:04 2015), Dean shuts Sam off by asking him if he has not heard a single word Bob Seger has been singing about. Seger's lyrics are usually about living as a travelling man, women coming and going, not falling in love but having fun and making memories anyway.

As Bronwen Calvert (2011:109-112) points out, fans are consistent acknowledging that *Supernatural* has its heroes and its narrative following the two brothers, not needing or wishing for a woman or/and romantic relationships. She does, however, discuss the



(Homeofthenutty.com F)

representation of the women that do appear briefly on *Supernatural*. She argues that Mary Winchester and Jessica Moore are both portrayed as the "Angel in the House" and the perfect mother and wife. They are both situated in a domestic space. Jessica leaves Sam cookies for when he comes

home. Mary is the perfect, loving mother telling her children that angels are watching over them, and singing Beatles' "Hey Jude" to Dean. They are both killed wearing white nightgowns (ibid.:112-114, *Pilot* 1:01 2005), indicating innocence and angelic presence. In *Baby* (11:04 2015 [DVD 1: 00.31.56-00.33.13]) Judy Collins' "Someday Soon" is playing on the car's radio in Sam's dream, a young version of his dad saying, "Your mom used to love this song." Young John then turns off the radio. When Sam wakes up Dean says: "You were singing in your sleep. That song mom loved, that dad used to always play for us. I think I've actually still got the tape," he says, briefly turning to the front compartment. Compared to "Night Moves", loaded with masculinity, the late '60s country song is definitely femininely loaded with a soft, soprano voice and an easy melody. Compared to "Night Moves'" "love 'em and leave 'em"-attitude, "Someday Soon" is about a woman devoted to her man. The lyrics say: "My parents can not stand him" and "My father says that he will leave me crying" Even if it is not heard in the scene, this may refer to the beginning of John and Mary's relationship, as seen in *In the Beginning* (4:03 2008). In this way Mary's "feminine" music becomes an opposite to Dean's "masculine" music, not just in the way of expression, but also through the attitude of the lyrics. The music Dean listens to is rarely sung by a female voice. Although his genre is male-dominated, this does enhance the way the music is Dean's internal words, and how the woman is an "other" to him.

In *What Is and What Should Never Be* (2:20 2006 [DVD 2: 00.21.20-00.23.32]), Dean has his wish granted by a Djinn, taking him to universe where his mom is still alive. Dean regards framed photos on the shelves and an oboe-melody starts playing non-diegetically as he spots a particular photo. When he looks at it, a piano-arpeggio is added. The angelic sound of the motif, along with the context, can be associated with the angelic portrayal of his mother, established in the *Pilot* (1:01 2005), even if we cannot see whom the photo is of. Dean drops the photo and rushes out to his car. The meditative melody continues into next scene. Dean knocks on the door. As the door opens a female voice is heard saying, “Dean?” A variation of the piano-arpeggio occurs. Strings are added. Dean asks his mom what she always used to tell him when she put him to bed. Harp is playing a similar motif as the piano did before, before she answers, “I told you angels were watching over you.” He gives her a hug, and the harp becomes more persistent. Celesta-tones are also added, conveying the “mom” and “safety” through the codes provided of a lullaby.

Calvert’s next category of women is what she calls, “damsels in distress”, female victims who need rescuing (2011:114-115). When meeting an old flame, Cassie, (*Route 666* 1:13 2005 [DVD 2: 00.23.32-00.24.18]), a theme consisting of romantic fingerpicking played on guitar, accompanied by long, sustained tones played on strings, play as they see each other for the first time in the episode. He is there to help her solve the mystery of her father’s murder. In their love scene later [ibid.: 00.24.18-00.25.31], Bad Company’s “She Brings Me Love” plays non-diegetically. The music accompanies Dean, as it is his music and presumably his internal words. Often flirting with the sexy women, Dean finds the ex-porn star, Suzy, in *Rock and a Hard Place* (9:08 2013 [DVD 2: 00.25.31-00.28.34]). Dean manages to turn her away from her celibate-thoughts by bringing up that he remembers the Spanish-inspired porn film that she acted in. The non-diegetic music starts commenting with stereotypical, Spanish flamenco guitar. The music disappears briefly as Suzy tells him she is not that girl anymore, reentering when Dean convinces her she should be. “It made me want to join a mariachi band just to be near you,” Dean says. Castanets comment briefly as she then returns Dean’s devotion. The rhythm section comes in starting up an intro, preparing the spectator. Then a full band starts playing non-diegetically, speeding up the action between them as they start kissing heatedly.

A similar musical approach is done in *Dog Dean Afternoon* (9:05 2013 [DVD 2: 00.28.34-00.29.05]). After a spell, Dean starts acting like and empathizing with dogs. As Dean sees an

elegant poodle strapped to a rack on the street a theme of harp, strings and chimes clichéfully lead us into a brief “French” accordion motif at the sight of the poodle. The music then turns over to a bass, guitar and drums “porn”-theme, with soundeffects of female moaning. The music finishes as Sam says Dean’s name and he snaps out of his trance.

In order to offer another way, in which *Supernatural* constructs gender, I will turn back to Hawkins’ (2009) discussion of the music video of Robert Palmer’s “Addicted to Love”. In Hawkins’ example, masculinity is constructed through the use of visual representation of female bodies. Dean is known to hit on women easily. He does not stop and dwell before jumping into one-night-stands with strange women, while it is more rare for Sam to find someone he likes enough to sleep with. This helps in identifying Dean as a masculine male. In the opening of *The Song Remains the Same* (5:13 2010 [DVD 2: 00.29.05-00.29.42]), Dean dreams about two female strippers disguised as a devil and an angel, dancing over him. Warrant’s “Cherry Pie” (1990) is playing, seemingly diegetically, accompanying the scene. The shots alter between the different female bodyparts, “...as if the camera panders to the ‘male gaze,’” as Hawkins (2009:78) puts it. By the close-up of Dean’s eyes, it is even more obvious that the camera *is* Dean’s gaze. “Cherry Pie” consists of the raw rock’n roll sound, which I have discussed offers masculine connotations. At the same time the lyrics say: “She’s my cherry pie. Cool drink of water, such a sweet surprise. Tastes so good, make a grown man cry. Sweet cherry pie. Oh yeah. She’s my cherry pie. Put a smile on your face, ten miles wide. Looks so good, bring a tear to your eye. Sweet cherry pie” (1990). The lyrics offer a parallel between women and food, which is Dean’s other passion. His love for pie has been specified and pointed out several times. These women are objectified as pieces of food and represented as serving the man’s lusts through their sexualized nudity, and this enhances Dean’s masculinity and “otherness” to women.

These examples of the music portraying the women in *Supernatural* do have some of the same qualities as Gorman’s mentions of musical representation of *woman* in the Golden Hollywood era. It is the same idea, however, put into the modern world, and particularly in the last two examples, more of a parody. The portrayal of Mary is even more than cueing the woman on screen, cueing the *mother* on screen. Mary is cued as a “romantic Good object” (Gorman 1987:80). In the latter of the examples with Cassie, a pre-existent song portrays her in a particular way, which serves the protagonist of feminine love. Suzy is characterized as a bad girl gone good, the music threatening old behavior, but in a positive light. The music

functions in similar way to representing what Gorbman calls “femmes fatales”, although with a new approach. The music accompanies the context around the woman rather than the woman herself. We are immersed in Spanish music. The music is playing Dean’s inner response to her, in the light of his associations with her. The femme fatale is also in accordance with the French poodle, however, here too, with the use of connotations to context, this time France. The cultural codes are working at full speed here. While the strippers are “sweet cherry pies” that make a “grown man cry”, Cassie brings Dean love, and is partner material. Calvert also mentions the demonic women playing antagonists to Sam and Dean, such as Ruby and Meg, and “action heroines”: strong, resourceful women such as Jo and Bela, even if Bela was more of an anti-hero (Calvert 2011:120-129).

Through assimilating and affiliating identifications, *Supernatural*’s music offers the spectator immersion in its world. Through the episodes of unfamiliar storylines, such as the meta-episodes e.g., some of the music is still from the familiar soundtracks, which invites us to take Sam and Dean’s point of view. The familiar music grounds us to the familiar illusion of *Supernatural*, despite the unfamiliar turn of the plot. The music may also, as we saw in the example from *Changing Channels* (5:08 2009), create a stronger bond of belief in *Supernatural*, by using music from other series’ worlds in the context of *Supernatural*. Through different approaches, the music is closely connected to the narrative agendas. It is clear that much culturally codified music, and music with inherent internal and external associations, provide a solid, critically engaged and engaging framework for the illusion *Supernatural*.

5 SUPERNATURAL VS NATURAL

5.1 Strange and Ordinary

5.1.1 The Sound of Monsters

The tree in front of the white family house in Lawrence, Kansas is casting its heavy shadow upon the house, covering it with mystique already from our first view of it (*Pilot* 1:01 2005[DVD 1: 00.00.00-00.04.27]). The spectator's eyes are directed to the source of the shadow, the tree, accompanied only by a high string tone, blended in with sounds of wind and a barking dog. Not until our eyes are led to the house, is the string tone joined by other and much lower bass tones creating dissonance. The soundtrack is synchronized with the image of the house, creating the expectation that something bad is going to happen in, or to this house.

The music makes an abrupt, but natural switch of emotion as we cut to the inside of the house and to the last minutes the Winchester family had together, even if this fact is still unknown to us. We see Mary Winchester and her four-year-old son, Dean going into baby Sam's nursery, to say good night to him. The music consists of soft piano music circling around minor modes conveying a feeling of this family-moment as bittersweet, as it will not last. The music continues as John Winchester enters while making a remark about Sam not being ready to toss a football yet, seeing as he is only six months old. John Winchester will never be seen as this kind of family man and father again. As soon as John closes the door to the nursery, Sam's crib music mobile starts playing, and when a metallic gong enters non-diegetically, the two sound elements create a dissonance and a creepy atmosphere. The theme of the music mobile can be heard as an imitation and warning of what is to come in "The Demon's Theme" (2010b). The music stops in order to give way to the strange noises of the baby monitor. Then "The Demon's Theme", a recurring leitmotif and an excerpt from Lennertz soundtrack "And So It Begins..." (Lennertz 2010b), starts playing in the piano, consisting of dissonant, diminished and augmented intervals. As Tarasti (2012:217) argues, however, a motif will not receive the status of a leitmotif until it has been repeated.

At this point, the music shifts from creating suspense in high, striving strings as Mary realizes that John is downstairs and someone else is up in Sam's nursery. John has fallen asleep while

watching a war-movie, the sounds of it subtly coming from the TV, as Mary is on her way downstairs. This could be seen as foreshadowing the events to come. As John reaches the nursery, softer music appears, thereby playing on contrasts. As he realizes that baby Sam is safe and thinks that everything is okay, a calmness and safety is provided by tones in celesta or glockenspiel playing on the connotations of baby and nursery, an idea that has already been planted by the baby music mobile. This can also be seen as a warning. The uneasiness from the music box sound provided by the glockenspiel, in demonic surroundings is a connotation, which in itself creates associations to the sound of other horror films.⁷ The glockenspiel-theme is only leading up to “The Demon’s Theme”, that returns with its demonic nature as blood is dripping from the ceiling and onto John’s hand.

Already, in the first scene of the show – which is a retrospect of what happened 22 years ago – *Supernatural* is, through the music marking the distinction between the familiar, ordinary, human and “natural”, and the strange, demonic and “supernatural”. I will begin by drawing a comparison between the music in *Supernatural* and the music of science fiction film, which Jeremy Barham discusses. From there, I will investigate what Barham’s “ordinary” is in *Supernatural* and how it works. I will argue that the music, in several ways offers an “otherness” to one of or both of the main characters. Then in 5.2, I will dig deeper to see how *Supernatural*’s music helps construct characters with several nuances in personality other than plain good or bad, and in what ways the music has developed from Gorbman’s seven principles of classical scoring by inviting to more nuanced perceptions and more complicated spectator engagement. This section will be the largest in this Chapter. Lastly, there will be a section about the possible effect of anempathetic music and music accompanying the transformation from good to bad. In relation to *Supernatural*’s women presenting an “otherness”, as proposed in Chapter Four, Barham argues that utopian and dystopian moods of science fiction present “otherness as a symbol of desire or warning, as a discontinuity from a presumed ‘ordinary’” (Barham 2009:241). As discussed in Chapter Two, the music accompanying the ordinary is in contrast with the music accompanying the strange.

An illuminating example of scoring for the future in *Supernatural* can be found in season 5 (*The End* 5:04 2009[DVD 2: 00.29.42-00.33.04]) Dean wakes up in the year 2014, five years

⁷ An example of “music box” music in film music is Hans Zimmer’s soundtrack “Music box” for Gore Verbinski’s *The Ring* (2002).

into the future to a post-apocalyptic dystopia; a warning of what will happen if he does not work alongside his brother who is supposed to be Lucifer's vessel in the fight against Michael on Judgement Day. As Dean wakes up in a future he does not recognize, sounds of wind mixed with gongs and effects on what sounds like both acoustic and electronic instruments. The modernistic and atonal soundtrack creates a feel of uncertainty, unfamiliarity, suspense and fear along with the image of Dean walking around in a mangled city, echoing the lack of Dean's understanding as to where he is and what is going on.

In addition to these musical practices, *Supernatural* also invites us, to in this scene extend the perspectives offered by Gorbman and Barham, playing with our expectations and emotions regarding familiarity by making the distant even more distant. The music disappears for a while making room for suspense, as Dean tries to get in contact with a little girl. The suspense builds up by taking away the music before we are presented with a musical stinger when she attacks. Gorbman discusses diegetic musical silence in film: "Remove it from a scene whose emotional content is not explicit and you risk confronting the audience with an image they might fail to interpret" (Gorbman 1987:18). As the music might interpret the situation for the spectator, the spectator is forced to interpret the situation themselves when the music is taken away. It gives room for other noises. Karlin and Wright (2004) discuss composing for film, and point out that silence can be integrated in the music and enhance the drama (ibid.:152-153). To remove the soundtrack before the dramatic climax, suspends our doom and in that way enhances the suspense. In addition, the director of *Supernatural*, Kripke, has said that this was important to him as it created a similar approach to suspense to Hitchcock's. It is noticeable that *Supernatural* does not have as much underscore as other TV-shows do, yet 30-32 minutes of a 40-41 minutes long episode is filled with music (Larson 2006).

Dean figures that the girl and the rest of the people following from around the corner of the alley are infected and in a zombie-like state. The camera and spectator's view is slowly tilted to the side as we see the group of people, along with the sound of high falling strings to enhance the fear. Dean starts running, and the suspense underscore fades out right before the sound of a massive shooting is heard, and then we actually see the tanks coming up behind them shooting all the "zombies" in war-like scenario. In the blink of an eye, we see the speakers on one of the tanks in one cut, and a switch being turned on in the next. The switch appears to start off "Do You Love Me" by the Contours, which indicates this being diegetic

music. As I discussed in Chapter Three, this is what Chion (1994) calls *anempathetic* music. “Do You Love Me” is 60s rock’n roll, which is culturally situated as a very happy genre with upbeat, danceable connotations and associations in American history. In this scene, this upbeat music is used as a kind of battle-music. The music together with the images of people being shot are therefore not matching each other emotionally, and the music works as an underlying support to Dean’s character, because he is watching the shooting and trying to get to safety. The future is so frightening that these people, possibly the good guys, enjoy shooting other people, as they drink and listen to upbeat music while they work. As McQuiston argues about *A Clockwork Orange* (2008:109), the pre-existent music in film has the power to condition us. We might potentially never hear “Do You Love Me” in the same way again in other contexts because we will associate it with this particular scene. This also confirms Chion’s (1994) theories of how the sound and image rub off on each other.

In this Chapter I will argue that there is a distinction between human and monster music in *Supernatural*, and I will look at how *Supernatural* distinguishes itself from earlier musical approaches, such as Barham’s considerations provides. As we saw in the first scene of the *Pilot* (1:01 2005), monsters do have a special sound. This distinction creates certain expectations and by studying the use of music, we can better realize how music plays a very important part of how the spectator experiences *Supernatural* as a whole. What happens when these expectations are redeemed and when they are broken?

5.1.2 The Sound of Family

In *Supernatural* the sound of family corresponds with what Barham calls the presumed ordinary. The “human” and familiar music is therefore the kind of music, with which the spectator is already familiar. This distinction between what are monsters and what are families is consciously and subconsciously contributing to forming our expectations of the show through what Kassabian calls *assimilating identifications* and *affiliating identifications*. The music conditions *assimilating identification* through the underscore to draw the spectator into identifying with unfamiliar positions, such as ones I have looked at previously. *Affiliating identifications* are offered through what I will refer to as pre-existent music. The spectator may be familiar with this music and already have certain associations tied to it. The pre-existent songs bring with them their own stories outside of the illusive space of *Supernatural*. As Kassabian puts it, these external associations will affect the spectator

engagement (Kassabian 2001:1-5). *Supernatural* employs different kinds of pre-existent music, but it is the classic 60s – 80s rock that is most frequently used. It is my hypothesis here that the classic rock is used to identify Sam, Dean, the Impala, their relationship and the relationship between the spectator and the show, while the use of newer or different music might be portraying other humans. In this way, the associations to Sam and Dean's music are no longer only external, but have become internal associations within the show. In other words, the spectator does not only associate the music with previous contexts from their lives, but with the context of *Supernatural*.

The classic rock is often used in Sam and Dean's space, and often as they are driving the Impala, which in *Swan Song* (5:22 2010) was described by Chuck the prophet as: "It never occurred to them that, sure, maybe they never really had a roof and four walls, but they were never, in fact, homeless." We participate in their space and we learn to know their identity through *their* music. As discussed in Chapter Four, the Def Leppard scene of the same episode offers a payoff for Dean's spirit through letting "Rock of Ages" speak for him. He would rather go down fighting than give up. This shows the power of the music. It is like a mask of toughness for Dean to hide behind when he is actually scared. With the rebellious expression of the music, the spectator knows exactly where Dean is coming from. It makes perfect sense.

The fandom of *Supernatural* is called SPNfamily. For both internal and external reasons the family theme has become particularly important within the discourse of the show, a point to which I will return in Chapter Six. To this extent, I can say that the music is also important in the creation of the relationship between the show and the fans: a song says things that the dialogue or image itself may not manage. Beeler (2011:18-21) claims that the anachronistic classic rock is one of the most important tools used to identify the characters and pace the action of the episodes. The music has the power to evoke the spirit of "two greasers and a muscle car", as the director, Kripke indeed said that the show was about. Beeler argues further for the importance of the anachronistic music: "The nuances of their characters and situation are enhanced by music from the 1960s and '70s in a way that would not be possible if a more contemporary soundtrack had been chosen" (Beeler 2011:38). Beeler remarks how John's diegetic age is more appropriate to the music. Dean looks up to his father and wants to be like him. He adopted his father's image and music, along with his car and jacket that John has gifted him, and made them his own.

Another scene showing music as a marker of the show's style as a whole, as well as the characters' identities, is the first scene with Sam and Dean in *Bloodlust* (2:03 2006 [DVD 2: 00.33.03-00.34.15]). As well as being a strong identity marker, the music provides what Beeler calls "pacing the action of the episode" (Beeler 2011:38). This is in accordance with what Gorbman would call *continuity* and Chion would call *synchronization*. The scene takes place in the third episode of the second season. The Impala has been crashed and Dean has spent days trying to put "her" back together at the same time as he is trying to cope with his father's non-accidental death. The scene starts with the opening of "Back in Black" (1980) by AC/DC to the image of an empty road. The second shot shows us the same road, but offers a perspective with more overview. We see the end of the road in the horizon. In the third shot, we see the shiny, black Impala drive up and come into focus. The heat waves are visible along the road, resulting in that the spectator's "vision" becomes blurry.

The next few shots show the car driving toward and past us, Sam and Dean sitting inside the car, providing close-ups of different features of the car along with the sound of the old engine running and the words of the song: "I got nine lives" and "I'm back in black". This turns "Back in Black" into not only a theme to speak for Dean's feeling of joy at finally being back on the road and at least pretending that he is past his grief, but also a theme for the Impala, giving "her" a human voice through the music. The car plays an important role in the show and is now, more or less a third main-character. Dean and the Impala go hand in hand, and Sam knows that. Two episodes earlier than *Bloodlust*, in *In my time of dying* (1:01 2006), Sam tells Bobby when watching the remains of the car "If there's only one working part, that's enough. We're not just gonna give up on it" (2:01 2006). The spectator can draw a link here between the Impala and Dean, knowing Dean is in a coma after the car-crash.

The shots of the Impala (*Bloodlust* 2:01 2006 [02:08-03:20]) shift rapidly and in rhythm with the music, offering a pleasurable synchronization, synch points, between what we see and what we hear, creating the illusion that the two almost belongs together (Chion 58-64). Once we enter Sam and Dean's space inside the car, the music can be heard as either switching over to diegetic or just lowered to give space to the dialogue. Sam suggests for Dean and the car getting a room, making fun of Dean's remark: "Listen to her purr. You ever heard anything so sweet?" (2:01 2006). Dean continues to talk to his car: "Oh, don't listen to him, baby. He doesn't understand us" (2:01 2006). It is subtly and humorously suggested here, that

Dean is a part of something that Sam is not. As Dean speeds up and we move back outside the car seeing it drive off, the music shifts back to non-diegetic, and the volume is turned up.

In the same way that Dean has looked up to John, Sam has as the little brother looked up to Dean. He admits as much to Dean in season 3: “I’ve been looking up to you since I was four, Dean, studying you, trying to be just like my big brother” (*Fresh Blood* 3:07 2007). The music is theirs because they go together. However, digging a bit deeper into the matter, it is not difficult to spot their differences in personality, and therefore it would be natural to conclude that Dean’s music not necessarily is Sam’s. Beeler (2011:20) questions whether the rock music is Sam’s music as well. Sam and Dean may have the anachronistic music representing them together. It also represents Dean alone several times, but it does not represent Sam alone. Beeler argues:

“Sam, although he follows his brother through the adventurous experiences of wreaking tough-guy vengeance upon demonic hosts, never really buys into the aesthetic experience of fast cars and classic hard-rock to the same degree as his older brother. He lacks the underlying unshakable confidence in the rectitude of his own choices - both aesthetic and moral - that enable his sibling to adopt the lifestyle of his father's generation with enviable panache. Sam is a creature of today's world - tempted by convenience, compromise, and contemporary music - while his brother has the unshakable adherence to his own moral code (and music selections) that one might expect in an Old Testament prophet” (Beeler 2011:20-21).

This unshakable confidence in aesthetic and moral choices that describes Dean, is well recognized in the Def Leppard scene from *Swan Song* (5.23 2010 [DVD 1: 00.24.52-00.26.14]). Considering Beeler’s arguments, we can conclude that the pre-existent music helps generate a deeper understanding of Sam and Dean’s relationship and differences. Further, Beeler argues that the tension between the brothers is represented through their disagreements over music. We are already presented with this disagreement in the *Pilot* (1:01 2005) when Sam makes fun of Dean’s collection of classic rock cassette tapes. Dean responds with what I have chosen as a title for the thesis: “Driver picks the music, shotgun shuts his cakehole” (ibid.). Beeler also sees this as a representation of how Sam’s status is changing from living on his own and going to college, to coming back to the rootless life of demon-hunting, where his older brother calls the shots (Beeler 2011:21).

To explain Sam and Dean's destiny to them, the archangel Gabriel exclaims:

“Why do you think you two are the vessels? Think about it. Michael, the big brother, loyal to an absent father, and Lucifer, the little brother, rebellious of Daddy's plan. You were born to this, boys! It's your destiny! It was always you! As it is in Heaven, so it must be on Earth” (*Changing Channels* 5:08 2009).

When we first meet the characters in the Pilot, Sam has gone to college. He wants something more than the life in which he was raised. Sam questioned and picked fight with his father, while Dean always followed orders, operating on blind faith. Beeler claims that, “Like the car and Dean's unwavering dedication to the mission, the music is an expression of Dean's spirit” (Beeler 2011:21). Beeler adds that Dean is represented as the ideal musical expert, and that “classic rock music serves as a channel of private communication between the series' creators and a certain spectrum of its cult fandom” (ibid.:22). In other words, there is a parallel between Dean's worship of classic rock music and our worship of the show as fans, as I discussed in Chapter Four.

We do not really get to know Sam's musical taste as much as Dean's. In the *Pilot*, however, (1:01 2005 [DVD 1: 00.08.20-00.09.30]) “What Cha Gonna Do?” by Classic, an easy R&B song, is used to accompany a college-Halloween party Sam's girlfriend, Jessica, has brought him to. Sam has joined the party somewhat reluctantly, so the music works both as accompanying “the others” and as a narrative cueing to the environment: the place and the situation from which Sam is about to be pulled away. The music is in contrast to Dean's music, although we have not been introduced to it at this point in the episode. Sam does not fit in at home, nor does he fit in at college. The song is fading in and out of aural focus before and after the dialogue, so it arguably serves both as diegetic and non-diegetic music. In *Lazarus Rising* (4:01 2008), Dean returns from Hell. When starting the engine of the Impala, which Sam has taken care of while Dean was gone, a country tune starts playing from an iPod docking station Sam has installed in the car. Dean shows his disgust at this by ripping it out saying Sam was supposed to “take care of her, not douche her up” (ibid.). This gives us a glimpse of Sam's taste in music and his love for newer technology, - a contrast to his brother. Dean may come off as a more authentic and unique character with regards to his taste in music and the discourse and associations of the genres, as discussed in Chapter Four. Although Sam and Dean have differences in taste of music, the classic rock music usually

plays in their space, and is therefore their music. Different types of music usually accompany other human characters. This represents otherness and unfamiliarity in a different way. Sam and Dean's music runs deep within the show's nature and relationship to its fans. This means that characters that play more superficial guest roles, most likely in just one episode, before they are either killed or saved, must be portrayed with a different kind of music. Characters that stay longer and become a part of the family, so to speak, might be honored to adopt part of Sam and Dean's music as their own. Let me exemplify this.

After a vengeful spirit, one by one, murders a group of friends who are responsible for his death in a hit-and-run in *Halt & Catch Fire* (10:13 2015 [DVD 2: 00.34.15-00.36.36]), Delilah, the only survivor, explains to Sam and Dean what happened that night in order for them to save her life, before the spirit comes after her too. In a flashback, the scene opens with a diegetic use of the pop-song "Take Me to Church" (2013) by Hozier playing in the car. This was, according to Taylor Marshall (2014) nominated for "Song of the Year" at the Grammy's, i.e a popular song. Marshall discusses the song's irony with regards to Christian values: nevertheless, in whichever way the lyrics are interpreted, we can conclude that the line, "I'll tell you my sins, so you can sharpen your knife", is a direct parallel to the sins Delilah is confessing about their "hit and run" as she is telling Sam and Dean *her* sins. We see their car on the road and then the young college students playing on social media and taking "selfies". They are so preoccupied with their phones, that they do not see the car coming towards them. From the moment they become aware of the other car, the diegetic music fades into the screeching sound of tyres and then a non-diegetic musical soundtrack. To an informed spectator, the song's lyrics are important in representing the story being told. It is an important representation of youth and contemporary popular music. On the other hand, the type of music is what separates these young college students from Sam and Dean in an aesthetic and moral manner.

Another example of music's role in differing young adults from Sam and Dean in an aesthetic and moral manner is a scene from *Baby* (11:04 2015 [DVD 1: 00.34.09-00.35.27]). Jesse, the valet parker at a restaurant Sam and Dean visit, decides to take the Impala out for spin with a girlfriend. While driving in the car M.I.A's "Bad Girls" (2012) is playing, seemingly diegetically, contrasting to Bob Seger's "Night Moves" as previously heard played in the car with Sam and Dean earlier in the episode. Seeing the music as diegetic music, which the girls have chosen, the lyrics indicate that they want to be "bad girls". The visuals of the music

video of “Bad Girls” (Noisey 2012) have similar content to the *Supernatural*-scene, of women driving cars fast and carelessly in the desert of Saudi Arabia. I argue that the music points out an aesthetic difference between the girls and Dean in their taste in music, and that the music also functions as a marker of the amorality of Jesse’s actions, which differs from Dean’s morality. I will return to this discussion in Chapter 5.3.1. It also marks a difference in gender and age, as they are female, young adults. M.I.A sings about freeing women from the male-dominated society of Saudi Arabia, and for men to allow women to drive cars. The dance/alternative hip-hop genre is a mainstream, popular genre, and not at all in accordance with Dean’s taste.

Sometimes, Dean’s music can be used to include people in the “family”. Kevin, Sam and Dean’s friend and prophet, is killed in season 9, and Dean knows it is his fault. The opening of *Road Trip* (9:10 2014 [01:00-02:16]) starts with the full first verse and refrain of Bob Seger’s “Famous Final Scene” from 1978. The song is the only soundtrack heard, while the other sounds we “see”, (i.e those presented by the visual fabric), are not heard, almost like a montage of Dean’s emotional aftermath in the light of Kevin’s death. “Famous Final Scene” represents Dean’s feelings, but can also be seen as a representation of Kevin’s goodbye. Through Dean’s music, Kevin is officially a part of the family. It also has a certain meta-function, as the lyrics refer to “the final scene” in the first scene of a television episode. This is Kevin’s “final scene” as we only see him cremated.

The last example I will provide in this section of “familiar” music, is also, as the previous, an example of where Dean lets his music speak for him. In addition, this music also becomes a representation of a character Dean considers family. In *Goodbye Stranger* (8:17 2013 [DVD 2: 00.36.36-00.37.54]) Dean turns the radio on while driving with Sam in the Impala and Supertramp’s “Goodbye Stranger” starts playing mid-song. This is, together with *Dream a Little Dream of Me* (3:10 2007) one of the only episodes where the song of the title reference is also featured in the episode. Sam looks at Dean as if he is considering making a remark. He turns serious, as if realizing that the song’s lyrics speak for their angel companion, Castiel, who has betrayed them and left after being manipulated by another angel. The song gradually shifts from diegetic to non-diegetic before the next shot shows us Castiel sitting on a bus. This is an ironic sight, as Castiel can teleport wherever he wants. “Goodbye Stranger” speaks well for Dean’s attitude towards Castiel, him becoming strange and unfamiliar to them and to himself, yet so familiar that through a song, he is let into Dean’s personal space. By these

examples, we can conclude with the fact that the classic rock always being Dean's, but is sometimes represented through Dean's emotions toward the people he cares about.

5.2 Bad Angels and Good Devils

5.2.1 Crowley – Empathizing With the King of Hell

In the first two sections of this Chapter, I have made a distinction between human music and non-human music, and further, between what is Sam and Dean and what is “someone else”. In this section, I will take my argument further and complicate it. Showing complexity also brings out further levels of how music and sound work. The characters in *Supernatural* are, as mentioned earlier in this Chapter, not necessarily all good or bad, but nuanced. In this section, I will investigate how the music helps in creating these nuances. What happens to the character and to the spectator's engagement and expectations when the monster has “human” music?

After the events of the last trial in season 8 (see attachment 4.), Crowley has in season 9, become addicted to human blood, which is causing him to experience human emotions again. In the opening of *Blade Runners* (9:16 2014 [DVD 1: 00.52.18-00.54.38]), Dean is trying to reach Crowley because he is the only one able to help them find the first blade that can kill Abaddon, a mutual enemy and threat. Dean shows Sam a message that Crowley has left him while drunk - a “human phenomenon”. The next shot shows Crowley's phone receiving an incoming call while the non-diegetic underscore starts supplying an electric organ, guitar and bass motif, a variant of “Dean's Dirty Organ” (Lennertz 2010a) that is known to accompany Sam and Dean's funny moments. In this way, the underscore here might be musically foreshadowing how Crowley is slowly becoming Sam and Dean's reluctant helper, a part of the team in a way, yet far from it. The music is playing over sounds of moaning, and the spectator's gaze is moved over to the bed where Crowley seemingly has just had sex with a young woman he is calls Lola: his servant. He asks her for his treat, and she draws blood from a human held as their captive in a closet. There is no underscore accompanying this event, only real sound of traffic outside and the victim's groans. Once Crowley injects the blood, the underscore enters with soft piano music. Crowley lies down and his servant has now left, the underscore builds up a tension in the escalating strings. This increase in tension and dynamics is accompanied by a shaky zoom in on Crowley's face and emphasizes Crowley's smile fading as he possibly realizes his addiction and what it will turn him into.

The following scene [DVD 1: 00.54.38-00.55.06], opens with a female voice saying “and a weakling.” along with the image of the dead body of the victim. The camera focus shifts to the door behind the dead victim, and the servant enters. In the next shot, the spectator can see that the female voice belongs to Ingrid Bergman on TV, in a scene from Michael Curtiz’s movie, *Casablanca*. The next shot shows us Crowley on his bed crying over the movie. The servant peeks in on Crowley and smiles, and the dramatic underscore from the movie on TV can be heard as underscoring *Supernatural*, as well as interpreting the servant’s smile as an evil one, foreshadowing her alternative motif: working for Abaddon. It also becomes a



humoristic scene when the classical Hollywood film from 1942 makes the King of Hell cry. The music from the film on TV becomes extra-diegetic, because it not only comments on the emotions within the world of *Casablanca*, but also the narrative of the surroundings

where the movie on the TV takes place. It is a medium within a medium, creating an almost parallel field for the music. The music from the film, levels with the spectator emotionally as well, making us sympathize with Crowley, as opposed to his deceiving servant.

A later scene in the same episode (ibid.: [00.55.06-00.57.37]) opens with the cover of the book “Little Women” by Louisa May Alcott from 1868, then the shot expands and moves, we can see Crowley is the one reading it. Lola enters and they have a short, ironic “husband and wife” conversation, making the situation even more ironic and “human”. Lola has brought Crowley more human blood, benefitting from the fact that it weakens him in the fight with Abaddon. As it becomes clear to the spectator that Crowley is aware of her two sides and throws her into the front of the bed, the underscore plays soundscapes creating tension. He tells her she was a girl he could have helped. She gets up telling him: “Look at yourself. You couldn’t help anyone.” His eyes change, and at this point the underscore changes to “Heroin” by The Velvet Underground (1967) playing non-diegetically as he stabs her, the sound and pulse of the song increasing as he injects his shot of more human blood. The lyrics go:

“But I'm gonna try for the kingdom, if I can, ‘cause it makes me feel like I'm a man
When I put a spike into my vein, and I tell you things aren't quite the same, when I'm
rushing on my run, and I feel just like Jesus' son, and I guess that I just don't know,
and I guess that I just don't know” (1967).

The words are speaking for Crowley, trying for the kingdom. There are near perfect synch-points between him injecting the spike into his vein and Lou Reed singing, “when I put a spike into my vein”. The music increases in tempo and dynamics, and can be compared to the feeling of getting a rush, possibly from heroin, or in this case human blood. The music makes us empathize with Crowley even more, making us feel what he feels through music. Crowley nods to himself as Reed sings, “I feel just like Jesus’ son”. He looks at the dead bodies surrounding him, and “Jesus’ son” becomes a metaphor for a human that is good through and through, in this case, seemingly ironic at that, as he looks at the corpses on the floor. The tempo of the song settles back down to a quite slow one as Crowley catches himself in the mirror looking remorseful of the people he has killed. The song ends on a guitar-chord as the shot fades out into black and into next scene.

Not only do the lyrics and the music tell the story here, speaking for the character’s feelings and actions, but it also marks the shift for the character development due to the song’s genre. This is not only what I call human music, emphasizing Crowley’s development into a human emotional life. It is also Sam and Dean’s music, which makes us feel empathy for Crowley on a whole new, more intimate level. This gives Crowley a special position as a nuanced and complex character. In this way, the music is also arguably, foreshadowing his and Dean’s relationship in the upcoming season, where Dean becomes a demon and is Crowley’s new partner in crime. It is empathetic music, as it underlines the emotions already in the scene. However, the spectator is not used to leveling with the demon’s emotions, and the spectator engagement becomes more complicated alongside the plot.

In the last scene I want to discuss from the same episode [DVD 1: 00.57.37-01.00.26], Crowley calls Dean asking for help, and we follow Crowley’s end of the line seeing his broken expression while calling. In the following scene, Crowley is entering his hotel room. We follow him as he walks in, and finds that Sam and Dean are already there. After the scene with “Heroin” the spectators have engaged with Crowley on a level Sam and Dean have not, and they are invited to sympathize with Crowley as Sam and Dean cuff him and yell at him

for being a mess and telling Lola about the first blade. This invitation is made through the camera angles behind Crowley's head, as the spectator shares his perspective watching Sam and Dean in front of him. It is also made through the underscore: the music shifts into a slight crescendo as Crowley exclaims the ironic "You don't know what it's like to be human!" However, it is not as funny as it could have been, because the music is not allowing us to side with Sam and Dean here, not emotionally allowing us to just laugh it off. Instead, it comments on Crowley's emotions, playing soft piano music along with strings as he explains how human blood is his addiction. The spectator is in several ways invited to empathize with the King of Hell in this episode.

This becomes a transformation because of the way we are presented with Crowley in season 5: as a monster and feared character. The following examples provide a different effect of pre-existent music for the monster. In the beginning, he is only mentioned in *Real Ghostbusters* (5:09 2009) to be the demon who has the Colt (see attachment 4.). The first episode we physically see him is the following, *Abandon All Hope* (5:10 2009). In the opening of the episode (ibid.: [DVD 2: 00.37.54-00.39.30]) we meet him as he seals a crossroads-deal with a banker who wishes for wealth. During the kiss that seals the deal, the underscore is playing falling high strings glissandos, much like the unfamiliar music I have linked to the monster in this Chapter.

In the next scene featuring Crowley, he is alone in his angel-protected house [ibid.: 00.39.30-00.39.55]. The scene opens with a quick glimpse of the house from the outside along with distant music playing from the inside. In this way, we know the music is diegetic. We are taken to his personal space, inside the house, the shot showing Crowley's hands pouring himself a drink and squeezing the juice of a lemon into the glass, all while briefly humming alone to his song of choice, "Everybody Plays the Fool", a 1972 R&B song by The Main Ingredient. The shot moves up to Crowley's face, and then focuses on the TV in the background showing a program where Adolf Hitler shakes hands with Heinrich Himmler. The clip on TV shifts to the marching of a Nazi-army and a close-up of Rudolf Hess. Crowley moves in front of the TV and sits down to watch, while "Everybody Plays the Fool" is still playing. The grand leaders of the Nazi-regime become a parallel to Crowley's role as the King of Hell and his demon-army behind him.

Unlike the pre-existent music, “Heroin” used four seasons later, this music is not empathetic, but rather anempathetic. In tandem with the images of Hitler and the Nazi-army in the background, which brings with it plenty of associations to a powerful and abusive dictator, this puts the song out of place. This result is a complex intertextuality: one text, the Nazi-film, with its content, discourse and connotations speaking for another text, *Supernatural*. In addition, the musical text with its connotations and discourse speak for both the Nazi-film and Crowley in *Supernatural*, and for the two in relation to each other. Also, the fact that this is diegetic music makes us aware of that this is, indeed Crowley’s own choice, and it makes it seem as if he has chosen his own theme song. This multimodal mismatch could remind us of, and be a reference to Stanley Kubrick’s *A Clockwork Orange* (1971) where Alex is forced into watching Nazi-clips along with his favorite music of Beethoven. He objects to his favorite music being used to accompany a context with associations to violence. Alex is conditioned to never be able to hear the music the same way again. McQuiston points out in her article about *A Clockwork Orange* that the striking images accompanied by pieces of music in the film become a powerful device of brainwashing the spectator. In addition to this the spectator is conditioned through the music along with “new” images. McQuiston (2008:112-113) furthermore points out, that the Nazi film does not show any violence, but as Kubrick’s strong statement of the movie shows, the “graphic violence is not necessarily the strongest factor in spectator distress; rather,” McQuiston explains, “the predisposition of the spectator, and the subjective associations she carries with her regarding recognizable components of the film will be the greatest factors” (McQuiston 2008:114). The associations to the Nazi movement and Hitler’s leadership bring out emotions in the spectator that do not need any visibly shown crime (ibid.). The spectator is well aware of the violent acts of the Nazi movement. Crowley, on the other hand, uses the upbeat music to accompany the Nazi-film on purpose, enjoying it. This contrast in the audiovisual text invites the spectator to perceive Crowley as a violent man and a monster.

“Everybody Plays the Fool” (1972) is anachronistic, but not classic rock, so it is not Dean’s music. My hypothesis is that with this “human”, familiar music, which is also anempathetic to the Nazi-images and the knowledge of the King of Hell, the music makes Crowley appear more intelligent than other demons Sam and Dean have hunted. – And nothing creates power more than intelligence. This aspect makes us fear Crowley and perceive of him as a great threat as well as an important character in the world of *Supernatural*. Once Sam and Dean appear in a later scene (5:10 2009 [DVD 2: 00.39.55-00.41.39], the music and the TV, still

playing, are shut off as the electricity is cut. The silence gives way to the sounds of the fireplace in the background, creating a symbolic image of Crowley in the dark with the fire behind him, as the king of the flaming Hell. Sam and Dean enter and the underscore corresponds with the emotional landscape of Sam and Dean, by scoring Crowley with piano tones providing the dissonant and unfamiliar monster music, to enhance Sam and Dean's fear of him. The music disappears and gives way to only the dialogue and the sounds of the fireplace again, as Crowley reveals that he and the Winchesters have a mutual wish – to kill Lucifer.

5.2.2 Lucifer – Angel or Devil?

The main villain, in all of *Supernatural*'s history, must be Lucifer, the devil himself. We hear mentions of him throughout several episodes, and the spectator engages with Sam and Dean's fearful emotions toward him. In the series, several antagonists remain unseen for a few episodes before they are, in fact actually properly introduced. Karlin and Wright (2004:73) offer an understanding of that an unseen antagonist in film provides an effect of signifying the character as a mythical representation of evil. They exemplify with the Western film, Robert Mulligan's *The Stalking Moon* (1968). The music is given the role of emphasizing the danger around this character (Karlin 2004:73). We only see a shadow of the Yellow-eyed demon, Azazel, in the Pilot. He is only referred to verbally after that, as the biggest threat Sam and Dean can imagine at the time of the first and second season. He is also referred to as "The Demon" during the first season, offering a clue to his importance. The spectator does not meet him until the end of season 1. This way, we are able to identify and bond with Sam and Dean more closely. We see him when they do, so we experience him through their perspective, engaging closely with their subjective point of view. We hear mentions of Lucifer for the first time in *Sin City* (3:04 2007). The second important point at which Lucifer is mentioned is in *Are You There, God? It's Me, Dean Winchester* (4:02 2008 [DVD 2: 00.41.39-00.43.07]). In this episode, Castiel tells Dean that Lilith will break 66 seals. Once Lilith is mentioned, metallic sounds start playing, moving into a more melodic theme in strings. Once Castiel has explained that Lucifer walks free when the final seal is broken, the music hits a bass-sound, thereby commenting on Dean's realization and reaction, as well as emphasizing the narrative to the spectator and creating a distance between the spectator and Lucifer through unfamiliar, "inharmonic" sounds.

Not even when Lucifer rises in the season finale of season 4 (*Lucifer Rising* 4:22 2009 [DVD 2: 00.43:07-00.43.40]), is he actually seen. He appears to Sam and Dean as a bright light rising up from the ground through the blood of Lilith. There is no music, but there are distorted growling noises playing with the spectator's associations to the sound of a monster and of Hell. The sounds and the bright light together, create a contrast between the good of an angel and the evil of a monster, acknowledging Lucifer to be a fallen angel of the Lord. The connotations around the bright light foreshadow Lucifer's next appearance in *Sympathy for the Devil* (5:01 2009), whose title is also a reference to the first song of Rolling Stones album "Beggars Banquet" from 1968. Waiting for a new season, the spectator builds up an even higher suspense and fear around the new character as they only have not yet seen him in person.

The opening scene of the season premiere of season 5 (ibid.: [DVD 2: 00.43.40-00.44.57]) begins at the end of the last scene of season 4, showing a few second of what we have already seen, now accompanied by suspense-music. As the bright light fills the room, there is also an increasing shrieking sound matching the bright light in an auditory way. This plays with our association of an angel's true voice in the previous season, a loud shrieking noise, known to damage the eardrums of humans. The shriek mixes in with the growling sound and a light invades our vision. The white light is in contrast with the dark connotations of Lucifer. The next scene [ibid.:00.44.28], shows an image of a red cartoon-devil standing intimidatingly over a book saying, "What the devil is your name?" at which point the shot within the cartoon changes, showing us a distraught Yosemite Sam stuttering his name. The devil answers, "Yosemite Sam, let's see." The

camera pans away from the TV and over to Sam and Dean, now suddenly having been transported from the church and onto an airplane by the snap of a finger. The devil's voice finishes in the background "Oh, here it is, I can use a guy like you." The TV seems



to change channel from here. A faded shriek continues through the whole sequence. Via this interplay between textual elements, the spectator is let in on what is to come, – Lucifer asking Sam to be his vessel.

Yet again before seeing Lucifer, the music represents him (ibid.: [DVD 2: 00.44.57-00.45.45]). Metallic sounds play among a minimalistic piano-motif as Sam and Dean roam through Chuck's home that was left in a bloody mess. The sound-sketch keeps adding and taking away unexpected musical features spontaneously and incoherently, such as a musical motif in violin played out of tune, and different metallic motifs in percussion. The soundtrack creates dissonances and different modernistic, minimalistic, metallic expressions, that together with the images offer both a bigger gap between Lucifer and the spectator, and a greater expectation of his character. As Karlin and Wright put it in their discussion of unseen characters in *The Stalking Moon* (1968), the music signifies the character as being a mythical representation of evil (2004:73): a perfect idea for how one would portray Lucifer.

Later in this episode (*Sympathy for the Devil* 5:01 2009 [DVD 2: 00.45.45-00.49.50]), we encounter Lucifer needing a temporary body to possess before he can get his hands on Sam's, therefore taking the form of an innocent woman in a white nightgown. In this way, the spectator is visually introduced to Lucifer before Sam and Dean are. As an angel, Lucifer needs his vessel's consent, so he disguises himself as a grieving man's dead wife and craves sympathy saying he is misunderstood, promising Nick revenge on God for taking his family away. The nightgown is in accordance with how Mary and Jessica were portrayed when they were killed and after their death. It is also in accordance with the angelic presence as discussed in Chapter Four. Lucifer is presenting himself as an angel.

Uneasy, subtle string-tremolos alongside sounds of thunder begins in the previous scene and continues as an accompaniment to this moment. As Lucifer wakes Nick up, the music turns to quiet, soft strings, with some dissonant tones, soon fading into silence to give space to the dialogue. There are distant real-life sounds, such as a barking dog heard from outside, creating a natural sound-environment, giving us associations to those of being in a neighborhood at night. A discreet and brief shrieking sound is put on top of the dialogue twice, reminding the spectator unconsciously and audibly of their first meeting with Lucifer. The sound becomes a leitmotif. Lucifer says, "I'm not your wife, Nick. I'm an angel." Nick replies, "An angel?" On this reply, the brief noise is used for the first time in this scene. The sound accompanying the word "angel" creates the link and association. The second time is as Nick says, "Okay, if it's just the same to you, I think I'd like to wake up now", in reply to being told he is a powerful vessel. From here, the music returns with soft, quiet strings as Lucifer sits down on Nick's bed. The music takes turns on acting as a comment on Lucifer's

monologue about being misunderstood, manipulating the spectator into either feeling sympathy for the devil, or distancing him- or herself from him further. There is always a “wrong” tone, however, clashing with the melody, creating the constructed perception of something not being entirely right, guiding the spectator to the right narrative, i.e. understanding that Lucifer is evil, and not reasonable to sympathize with.

When Sam meets Lucifer for the first time, he disguises as Jessica, Sam’s late girlfriend in the beginning of *Free To Be You and Me* (5:03 2009). “Jessica” also returns at the end of the episode (ibid.: [DVD 2: 00.49.50-00.51.25]). As the spectator sees Lucifer transform into his own appearance, the soft, romantic string music changes to a deep-register piano cluster, along with a rattling, interfering noise crescendoing and fading away. The music comments and enhances the emotional positions that the image is already inviting the spectator to take. There is another crescendo of musical dissonance, as Sam realizes that Jessica is actually Lucifer.

Lucifer’s character changes in season 7, when he returns only as a human result of Sam’s insanity, namely a hallucination. It is my hypothesis that the musical ideas from season 5 are still present, such as the modernity, atonality and spontaneity of the music accompanying Lucifer as Sam’s insanity reaches a peek in *The Born-Again Identity* (7:17 2012 [DVD 2: 00.52.49-00.53.20]). Here, although Lucifer is no longer a threat to the world, he is a threat to Sam, and the spectator is invited to relate Lucifer as a trick played on Sam’s mind. While the underscore is supporting Sam’s emotions to this, this kind of Lucifer of Sam’s mind is portrayed to the spectator with humor and through him singing an annoying song. I would argue that these tools are applied to allow the spectator to laugh even when Sam is in agony.

This ambiguous contrast can be experienced in the opening of the same episode [ibid.:00.51.25-00.52.05], as Sam is trying to escape the hallucinations keeping him from sleep, and Lucifer is coming up behind him singing “Good morning to you”, childishly demanding attention. The happy tune of the a-cappella song is interfering with the abrupt, deep suspense-sounds in the underscore. In this case, the natural collides with the supernatural and the spectator is left in the middle. Lucifer is disarmed. At the same time he is more dangerous than ever to Sam. There was also a verbal reference to Lucifer singing “Stairway to Heaven” (*Out With the Old* 7:16 2012). The reason we did not hear him sing it may be a practical one, hence to Kripke’s (Bekakos 2008) explanation about Led Zeppelin’s music. In *The Born-Again Identity* Lucifer also plays The Everly Brothers’ “Wake Up Little

Susie” (1957) diegetically over a musicplayer to wake Sam up, along with throwing firecrackers across the room in the ward Sam is in at the time (*The Born-Again Identity* 7:17 2012 [DVD 2: 00.52.05-00.52.49]).

In season 11 (*The Devil in Details* 11:10 2016 [DVD 2: 00.53.20-00.54.47]), as Dean and Castiel enter the cage in Hell to save Sam, Lucifer exclaims: “Moments like this, it’s all about ambiance.” He snaps his fingers and the tense, but subtle musical fabric is interrupted and replaced by Tavares’ “Heaven Must Be Missing an Angel”: a disco song from 1976. Lucifer dances to the music before the fight begins. His identity as intelligent and funny is enhanced by his actions, as well as the music speaks for him, indicating that he still views himself as an angel and that he does not belong in Hell, as his own perception of his actions are well-meaning. In this light, the music raises him to a feared and unpredictable character. In addition to this, Lucifer says the moment needs ambiance. In that way, the music indicates his point of view as they fight, and works as anemphathetic music to the spectator because we want Dean and Castiel to win and Sam to be saved. This can also be seen as a meta-event, as Lucifer admits that their “fight scene” needs music to create ambiance, which shows that there is awareness of the music’s role in the scene, even though the song is played diegetically, and that it is, in fact, a scene. In all these different ways, Lucifer gains his power through the music that accompanies him or rather he *chooses* to accompany him, and this conditions the spectator’s engagement to this character. The music lasts through the fight scene, it disappears on a synch-point with the scene-change, and once returning to the cage, the music is now non-diegetic suspense music, empathetic with Sam, Dean and Castiel.

5.2.3 *Death Gets a Song*

In order to shut Lucifer back in the cage during season 5, Sam and Dean need the rings of the four horsemen. The last and most feared horseman introduced is *Death*. Death returns in season 6, 9, and again in season 10. In the season 10 finale, Dean kills Death. The first time Death is presented, is in season 5 in the episode *Two Minutes to Midnight*, (5:21 2010 [00.54.47-00.56.16]), referring to the Iron Maiden song. The song “O Death”, which is originally an American folksong, is used in a montage of Death’s first appearance as he enters Chicago, here performed by Jen Titus. This version was made to introduce the character of Death. The lyrics go: “O, Death, O, Death, O, Death. Won't you spare me over another year? Well what is this that I can't see? With ice cold hands takin' hold of me. Well I

am Death, none can excel. I'll open the door to Heaven or Hell". There is a low, male choir humming the intro of the song, beginning in the previous scene creating flow and continuity into the next one. A female voice enters and sings the melody in a hymn-like way. This creates an eerie mood of peace and darkness suitable for what one might feel at the brink of death. A dark tone is also added to the image.

The section is cut to synchronize with the music, starting in slow motion and speeding up briefly at the point where we see Death driving in his car, and again as percussion and bass are added into the music. Then slow motion is resumed. The term "horsemen" implies that there are horses involved, although, all the horsemen drive cars instead of riding horses, and Death's car is a silver 1959 Chevrolet. In other words, Death drives a steel horse, which gives him something in common with Sam and Dean, hence the Bon Jovi line: "on a steel horse I ride". At this point in the episode we do not see Death's face, only the ring on his finger, his cane and the back and side of his head. As a man bumps into him on the street while looking at his phone, we are briefly brought back to normal speed, to allow the man to rudely tell Death to watch where he is walking. We go back into slow motion as Death simply brushes his shoulder, and the man starts collapsing to the ground. The shot zooms out in order to let the spectator watch the man fall from a distance. The woman finishes the song by singing, "My name is Death, and the end is here", which is not in the original lyrics. The whole feel of the song represents Death well, allowing it to use 1 minute and 15 seconds of the show to create expectation and fear in the spectator.

In season 11 (*Form and Void* 11:02 2015 [DVD 2: 00.56.16-00.57.37]), it appears that "O Death" has become Death's own theme song, because the song returns sung diegetically and a-capella by a reaper in the hall of a hospital. She then explains to Sam that she is running the business now that Death is dead. Death was never a hated character, neither within *Supernatural* nor by the fans, though he was feared greatly, particularly by Sam and Dean in the beginning. He was introduced as the last of the four horsemen, a fact which led to anticipation around the character. His love for junk food also portrays him as a character with human tendencies, more nuanced, and not necessarily a villain. The "human" song portrays him as the very intelligent character that he is, because characters, which in different ways come off as intelligent, suggests that they can do much more damage than the predictable, animalistic monster, such as e.g. the Wendigo (*Wendigo* 1:02 2005). The human music adds an intelligent aspect to the character, and constructs them more complex unlike the Wendigo.

5.2.4 Meta Fiction, Meta Music, Metatron

The monsters are portrayed through the music, and the music invites the spectator to take a side, to empathize or not empathize or to fear or not fear. Where is the supernatural in *Supernatural*? Do the most frightening monsters have human music? Is that part of what makes them the most frightening? As I mentioned earlier, the modern and spontaneous music with expanded tonality and dissonance, is the unfamiliar music made to create a distance between the spectator and monster, or Sam and Dean and the monster. The familiar pre-existent music, however, always carries with it a certain association, and this becomes a transferable intertextuality, i.e. that the text of the music becomes significant in understanding the text of *Supernatural*, in which context it is used. In *Meta Fiction* (9:18 2014 [DVD 1: 01.06.22-01.07.34]), the archangel Metatron, a scribe of God, commences the episode by looking into the camera and talking to us. All of a sudden we are aware that we are watching a TV-show, and we become an active part of something we thought was not a shared experience.

Although Metatron is an angel, he has alternative motifs, and in the opening of this episode, he gives himself the power to play God. Metatron's choice of music helps convey this power. It is shown to us that it is diegetic because the scene opens with the sound of a glitch that the record player may make before starting to play. Then three tones of what is immediately recognized as a classical piece starts playing, before the image appears, confirming our visual expectations of a close-up of a record player. The sound of typing on an old-fashioned typewriter is heard along with idyllic images of books of "*Supernatural*", the meta-story within *Supernatural*, which we have been introduced to several seasons earlier, and a fireplace. The "*Supernatural*-books" foreshadow how Metatron wishes to write the story and come out as the adoring hero himself. Anything he writes becomes reality. He looks up into the camera with the music still playing, and takes his glasses off. He is wearing a dark robe with a golden pattern, making himself seem of higher class. Then he asks: "What makes a story work?" taking a sip of his whiskey as he is contemplating this. "And who gives the story meaning? Is it the writer? Or you?" he wonders, looking back into "our eyes". He continues: "Tonight I thought I would tell you a little story, and let you decide." "Fanfare-Rondeau" by Jean-Joseph Mouret closes up on a final cadence, but instead of getting the tonic, we get the intro-sound of the episode. The intro is transformed to the title "Metatron" along with the sound of an angelic choir.

In very little time, Metatron manages to create a parallel between the narrative of *his* story within the story of *Supernatural* and the story *Supernatural* which has us as viewers. By saying: "...who gives the story meaning? Is it the writer? Or you?" he is talking about his own power to rule the "plot" within the world of *Supernatural*, and also the spectator's power to interpret the plot of the series. In addition to using the classical music to make himself seem more intelligent, enlarging the image of himself and his importance and demanding *our* respect, Mouret was a French Baroque composer, who mainly composed dramatic works for the theatre stage. Metatron talks about writing stories. This knowledge of Mouret gives an added dimension to the experience and meaning. The musical text is a parallel to how Metatron is constructing the story in *Supernatural* with himself as the hero and Castiel as the antagonist. In this way, the music is not only diegetic, but also meta-diegetic as it is used to comment on several levels of the narrative. Metatron speaks directly to us as if we are his teammate, and we cannot help but question our awareness of the moral we thought he did not have. The music helps in portraying him as a more complicated villain, playing with standard associations of connecting classical music to higher cultural intelligence. In other words, this angel is someone who both we, as spectators, and the main characters ought to fear.

There are many examples of how classical music is used to signify and/or represent the upper class and/or cultured people. In *The Silence of the Lambs* (1991), the cannibal, Hannibal Lecter is portrayed as a complicated and intelligent psychopath. One of the main factors in painting this perception of him, is his love for Bach's music, and the way the music is used in the movie. Cenciarelli (2012) discusses a doubling in the movie which blurs out the defining categories and lines between monster and "cultural refinement" (ibid.:114-115). It also blurs out the boundaries defining the musical object when Bach's music is used to mark severely violent events on screen and Lecter's transgression of moral boundaries (ibid.:108). According to Cenciarelli, this doubling shows itself when the prison director, Dr Chilton, portrayed as crass and egoistical, calls the elegant and polite Hannibal Lecter a monster (ibid.:115). Cenciarelli argues further for this doubling: "Via the collaboration with the FBI, Lecter emerges as an increasingly split figure – a legacy from gothic figures of doubling: he stands as both the law and the criminal, the psychoanalyst and the psychotic, the patriarchal authority and the institutionally confined" (ibid.:109).

We can compare this doubling to our experience of Metatron. Due to the authority he accomplishes in this first scene, the spectator is, in one way or another, forced to relate to him

later in the episode and through the season. In the scene with Metatron, he has dressed up to match the refined music. Cencicarelli describes Lecter to be dressed in perfectly ironed clothes. Metatron speaks politely into the camera, and we suddenly question our knowledge of the bad things he has done in the past. There is also a parallel between the visual openings of the scenes. Where Hannibal has his drawings Metatron has his books and his typewriter. Cencicarelli argues that Bach's "Goldberg" variations are standing both as Bach's music associated with difficulty and speculation, and as a charming piano music (ibid.:114). I also see the diegetic music of both films as both men's choice. It is *their* music, and they *want* it to be their music. However, Lecter's music seems closer to his authentic identity, while Metatron has seemingly put up a façade. As Cencicarelli recounts, Linnie Blake suggests that Lecter is a "heroic villain". He is the main character: on one hand he is a monster, and we are told so plenty of times. On the other hand he is nothing but the "last American hero" as he is fighting for his freedom, in an "American Notion of individual freedom beyond the rule of law or the injunctions of the state" (Blake in Cencicarelli 2012:123). Metatron portrays himself as a hero. He also shows human qualities through music.

In the following season, having lost his grace, Metatron is human. In the upcoming example, a song is just finishing on the radio and Castiel turns it off when the radio-host announces that the next song up will be Alanis Morissette's "Ironie". The host is interrupted as Castiel turns the radio off. In his monologue to Castiel about why he likes this song, Metatron continues to ramble on. "Since I became human... it's just so strange. All these feelings, you know? I mean, I can *feel* music. Like that last song, 'Sussudio.' I don't even know what it's about, and I love it" (*Book of the Damned* 10:18 2015 [DVD 2: 00.57.37-00.58.56]). In this scene an assumption is made that the transformation to become human is to feel, and to be able to feel music. In addition, Metatron claims that humans can like music without knowing its meaning, assuming there are elements in the music which can be *felt* in its own right, and not only signify something else, which is what music usually does in a narrative setting like *Supernatural*. This brings us back to Kassabian's (2001) discussion of film music's narrative agendas, which I offered in Chapter Two and Four. Metatron suggests that people can perceive music as non-representational.

The non-human characters I have discussed in this section are given human music, i.e. pre-existent music, which I in the beginning of the Chapter categorized as human and "ordinary" music. This has two outcomes: Either the spectator perceives them as more evil

and intelligent due to this, or he or she sympathizes with them. This takes me to Stilwell's (1997:551) idea of an anti-hero in cases where the line between protagonist and antagonists are too blurred for us to call him a villain. Stilwell exemplifies with the antagonist in John McTiernan's *Die Hard* (1988), Hans Gruber. She argues that: "Hans's goal is achieved and is not thwarted by the 'hero'" (Stilwell 1997:556), and this achievement is celebrated musically by playing Beethoven's "Ode to Joy" (ibid.). In Crowley's case, I would argue that we are dealing with an example of Stilwell's anti-hero because of his character-development in the later seasons. Also in Metatron's case, we could be dealing with an anti-hero because of his cleverness. Metatron always plays on irony and feels sorry for himself, particularly during the events of season 10 when he is imprisoned in Heaven. This is in accordance with Linnie Blake's "heroic villain" (Cenciarelli 2012).

At the end of *Meta Fiction* (9:18 2014 [DVD 1: 01.08.46-01.11.02]) as well as the beginning, Metatron chooses a song to accompany his story in progress. Metatron slides a record onto the player and after the sound of a glitch, "The Sun Ain't Gonna Shine (Anymore)" by Frankie Valli (1965) starts playing. Despite the more famous version of the song done by The Walker Brothers, *Supernatural*, again, chooses an original version, enhancing authenticity. The song is meta-diegetic as it accompanies a montage with shots altering between Metatron typing on his typewriter, Sam and Dean in the car and Castiel deciding to lead his flock of angels, just like Metatron wants him to. We are offered glimpses of Metatron's text as he is typing, creating a parallel between what he is writing and what Castiel does. The music functions as Metatron's internal words and mood, as well as creating unity between the scene and an aesthetically feel-good scene as e.g. Sam and Dean pass a sunset in the Impala. The way the music is used in this scene, is in accordance with Stilwell's perspectives on Hans in *Die Hard*. The music allows the antagonist to get his will and to celebrate it with music. Unlike *Die Hard*, Metatron's music is diegetic, and as "The Sun Will Never Shine Anymore" accompanies the events on screen the statement of celebration becomes even stronger because Metatron shows that he has the power to control the plot in this way, enhancing his intellectual power.

5.3 The Dehumanization of the Human

5.3.1 Music as Marker of Amorality – Anempathetic Confusion

How big is the distance between human and monster in *Supernatural*? Where do the boundaries start, where do they end? So far in this Chapter, I have discussed what the monster's music sounds like and what the human's music sounds like. I have also explored what happens to the spectator's perception of the monster if it is accompanied by what I have characterized as "human music". In the final part of the Chapter, I will bring out further complexity by investigating how the music in *Supernatural* is used in different ways to portray someone good going bad.

As Chion puts it, there are two ways in which music can "add value" to a scene, either empathetically or anempathetically. In the following analysis, *Supernatural* has employed anempathetic music, which is music that exhibits indifference to the situation on screen, "by progressing in a steady, undaunted and ineluctable manner" (Chion 1994:8), thereby creating a juxtaposition and an intensification of emotion (ibid.). During the opening scene of *Skin* (1:06 2005 [DVD 2: 00.58.55-01.00.31]) Iron Butterfly's "In-A-Gadda-Da-Vida" is playing non-diegetically over the events on screen. The song opens with an organ as a written text shows us the location "St. Louis, MO". Right before the bass and percussion enter, we hear a woman's whimpering, only seeing glimpses of her in a dark room. Next, we see her, a gagged and tied-up woman, her entire upper body showing this time. She is still whimpering against the non-diegetic music, only heard by the spectator. We hear the sound of a knife being pulled out, and then we see the knife right in front of us, almost as if we are holding it ourselves.

The el-guitar is added to play the bass-line in the song. The entrance of the el-guitar is perfectly synched with the change of shot. We are now outside, only seeing shadows moving past the grass. A dog is barking and we hear a voice speak over a walkie-talkie. The camera's eye is lifted to see a group of men wearing helmets. We are back inside a house behind a door. We see red laser-light coming from outside the window. We are on the inside looking out, making the spectator feel like the threat is outside. The SWAT-team is "the others". On the other hand, there is a woman tied up to a chair on the inside.

The next shot is a close-up of the lock on the same door we just saw. We hear and see the lock being shot off by the SWAT team on the other side of the door. The camera view changes again to a close-up of just part of a man's head. His breath catches as he turns his head. The next shot places the spectator in front of the woman, the man in front of her. This time we can see clearly that her hair and shoulder are bloody. She is whimpering as he seemingly tightens the gag. The door opens. Every shot is a close-up, and it is still very dark. We can only see the parts in which the light allows us to see. Next shots are close-ups of guns and flashlights. There are several authorial men coming into the house. At this point the vocalist of Iron Butterfly starts singing "In-a-Gadda-da-Vida, honey." The team moves through the house, seeing bloody handprints on a white wall. The shot changes back to the woman again, followed by the sound of her whimpering.

From this point onwards, the music intensifies in rhythm. During this musical shift in mood, the team is running and the shots change a bit more rapidly. We can hear the arguably diegetic sound of the man whiz by as we see him briefly in the distance, disappearing unnoticed. The lyrics are pleading and almost sensual: "Oh, won't you come with me?" The next phrase is sequenced up in pitch intensifying further as the policemen are looking around. The spectator is constantly forced to either follow their own assumed moral by seeing the woman as a victim and the cops as rescuers, or to take the invitation given by the camera angles and the lust-filled music to follow the man's perspective and sympathize with him. The voice of one of the policemen is heard in a walkie-talkie saying: "Be advised, we found the victim." This is the first time it has really been said with words that the woman *is* the victim; confusing the spectator's emotions further as the anempathetic music keeps playing.

The woman is screaming to the team about where her kidnapper is, and the team follows her instructions and pursues the man. As the non-diegetic music just keeps on playing unmoved by the visual events, her increased whimpers invite the spectator to feel further suspense and frustration, inspired by the contrast. As the team finds her kidnapper, he raises his hands above his head and the song starts in on its second verse. He slowly turns his head and it is now visibly clear to us that it is Dean who, seemingly, is the kidnapper. The song ends in the famous guitar-riff, and the show's familiar "sound-slam" interwinning with the bass-tone of the music, as the screen goes black. This sequence is 1 minute and 43 seconds and the music is playing continuously at the same volume all the way through. The music is not moved by

the events, even though some events are synchronized. Still, the music, the visuals and the dialogue and sounds affect each other and new meaning is created in each spectator.

The organ sound in the beginning of the scene has cultural value and religious connotations as well as the song title actually translates to, “In the Garden of Eden”, which was the place the first sin was committed as Eve tasted the apple. In the intertext between the song and *Supernatural* it becomes anempathetic to the amoral events taking place. The lyrics: “Oh, won't you come with me, And take my hand, Oh, won't you come with me, And walk this land”, could be understood as inviting us to enjoy and even take part in the act of these grotesque, sinful actions playing out on screen. In addition to the lyrics’ invitation to sin, strongly enhanced by the turns of the music and the rawness of the instruments, this ’68 rock song is also in the genre of the music already established as Dean’s in this sixth episode. As I argue here, it is “human”, familiar music, which also, according to Beeler enables or inspires reflection on Dean’s morality in addition to aesthetics. When we see Dean at the end, not knowing until later in the episode that it is not Dean but a shapeshifter who has stolen Dean’s shape, our expectation of the music is fulfilled and the spectator is expected to find the music to be morally correct according to previous associations established by the narrative. As Dean is a classic rock fan and we perceive Dean as morally good, the music accompanying the violent actions suggests morally acceptable behaviour.

After this scene we are sent one week back in time. Later on, the events of the opening scene is offered again (ibid.: [DVD 2: 01.00.31-01.02.50]). This time, we have followed the story and we know that the shapeshifter has stolen Dean’s shape. In the light of our new knowledge, a new kind of music is employed in the familiar scene, and the music helps to offer a different perception of the opening scene compared to the first time we saw it. It is still non-diegetic pre-existent music, however, this time it is the alternative metal band, Filter’s “Hey Man Nice Shot” (1995) playing. The shapeshifter has human qualities, and this is also enhanced by the fact that he can download the thoughts and memories of the person whose shape he is wearing. The song is “human” and still anempathetic to the visuals and the rest of the soundtrack, but the style and age of the song differ from Dean’s music aesthetically and morally. The song plays while the shapeshifter escapes from the SWAT team and sheds its skin. In this way, the point of music as a moral or amoral marker is taken further. I will return to this discussion in Chapter Six.

The angel Castiel's business with Crowley in season 6 had him slowly, but surely transformed into doing more evil than good. I would like to elucidate a scene where I consider this transformation to be at a point of no return, and argue that the music is important to this transformation. In *The Man Who Would Be King* (6:20 2011 [DVD 2: 01.00.50-01.07.17]), we are presented in retrospect, to the point of no return. Crowley offers Castiel a deal to gain power to manage to lead an army in Heaven. The scene begins when Crowley has brought Castiel to his new Hell. Now, Hell is an everlasting line, where people have to wait to reach the front of the line, only to be placed at the end again. From the start of this scene Johann Strauss II's famous waltz, "An der schönen blauen Donau" ("Blue Danube"), is playing. I would argue that it is diegetic because the volume lowers as Crowley and Castiel moves away from the line, and because it does not serve a commenting purpose, other than enhancing the repetitive mood. It shifts out of focus during the dialogue. Only the first eight bars after the introduction is played. Instead of continuing, it starts from the top so only the first eight bars are played over and over again, underlining the set mood of standing in line for eternity.

The music is mixed with sounds associated with Hell such as subtle and mixed up growls and whimpers, and a distant, metallic voice over a speaker. The music is low in volume when foregrounding the dialogue, but it does set its mood to the scene. The background of classical music in Hell seems absurd. In addition, its indifference to the turns of the dialogue makes it anempathetic. At the point where Crowley tells Castiel he can have 50 souls from Hell to begin with, a non-diegetic underscore enters and replaces the diegetic waltz, marking the point of Castiel's change of heart. The waltz has a heavy cultural baggage as it has been used in movies and television. In the context of movies it is possibly most famous for its appearance in Stanley Kubrick's *2001: A Space Odyssey* (1968).

Timothy E. Scheurer (1998) discusses the music of Kubrick's *2001* and argues that "the music of *2001* underscores the conflict between the stable, rational and well-ordered world made possible and basically run by science, and the chaos and destruction that attends creativity or experimentation two dominant musical impulses" (ibid.:175-176). Conservative "classical" pieces of music accompany the rational and "dull" operations of science while the avant-garde and atonal works of Ligeti accompany the periods of chaos and creativity. In this way, *2001* follows conventions of science fiction films, although with unconventional choices of music (ibid.). The use of music becomes ironic, which it also does in

Supernatural. Scheurer continues, arguing that Strauss creates a musical counterpoint to the visual imagery of *2001*. There is an “out-of-synchedness” between the musical idiom belonging to the nineteenth century and the futuristic iconography in which we see in the visuals (ibid.:175,178). The modern Hell set to Strauss’ waltz, also has a certain irony and humor. Yet, the waltz still goes hand in hand with the rational world in order, while it is in contrast to Crowley and Castiel’s conversation about creating chaos, the good man wanting power. In addition to this, the example tallies with Irwin Bazelon’s statement, referred to by Scheurer, that the waltz is “an endless flow of rerecorded, sentimental musical pap, heard in any air terminal the world over” (Bazelon in Scheurer 1998:178). It can simply be seen as conventional “in-line-music”. Not only does the line never end, the piece of music does not either. The first eight bars are repeated, and the piece of music never comes to an end, therefore it is eternal. Castiel, the good angel decides to be bad when placed in Hell; the diegetic waltz underlines the irony of two parallels.

5.3.2 The Transformation

At times, the music is very active in commenting on the transformation between monster and human at exact points. For example, when Sam and Dean meet the Horseman, Famine (*My Bloody Valentine* 5:14 2010 [DVD 2: 01.07.17-01.10.23]), Sam is tempted by Famine’s “snack”, and drinks demon blood again. Sam enters the space of Famine, a group of monsters and Dean in a dim-lit and emotionally cold environment. A crescendoing non-diegetic sound almost mickey-mouses Famine turning his wheelchair around, facing Sam. A wall of sound placed in the background of the dialogue along with some sudden punctuating beats, foreshadows the heartbeat-effects used later, and adds tension to the scene. From this point onward, the music comments on all the narrative events, using connotative cueing (Gorbman 1987) to reinforce meaning already present in the image and dialogue.

Famine stops the demons from hurting Sam and starts telling him how Sam can drink as much blood as he wants without it killing him because he is not like other people. He is the way Satan wanted him to be. During this speech, the music takes on a more melodious theme. From the point where Famine provides the link to Satan, dissonant strings grow beneath the melody, which increase in volume at the sight of Dean’s face. Hence, the music does not only cue the spectator to understand the important parts of the dialogue, but also comments on Dean’s reaction. The underscore then comments on Sam’s decision to exorcise the demons

with his mind, building up to the turn of events and then giving room to the massive and chaotic whirling sounds of black smoke leaving the bodies, along with muffled screams as they are cast out. The shots alter between a close-up of Sam, a close-up of Famine, a shot of Dean and overview shots of the demons leaving the bodies. When the smoke has left the bodies, the spectator is left with a close-up of Sam, demon blood still around his mouth, as music reenters briefly with a soft “human” cello-theme. Sam then replies “no” to Famine’s previous request: for Sam to kill the demons in order to drink more blood.

The music shifts into a more dissonant mood, preparing a new massive whirling sound as Famine consumes all the souls himself. The whirling sound reenters once again as Sam decides he is able to kill Famine by pulling the souls out of his body with his mind. The sound is mixed with musical tension and the pulsating sound of a heartbeat, an effect to indicate Sam’s exhaustion as well as his transformation. This continuous musical comment marks the transformation from human to monster as Sam touches Dean’s fear about him going evil.

When “the Mark of Cain” (see main narratives-table) completely takes over Dean in season 10 (*The Prisoner* 10:22 2015[DVD 2: 01.10.23-01.13.18]), his transformation is marked in a different way. Battle-music with elements of choir and majestic percussion and brass underscores Dean’s “final battle” with the two last Stynes, a rivalry family. The elements left of Dean’s old humanity shines through in his humor. One of the Stynes exclaims, “There he is,” whereupon we get a shot of Dean walking up in an angle from below, looked up to as someone powerful. As Dean shoots the Stynes-son, the music disappears briefly, only to return with a soft melodic sketch as the last son of the Stynes, the youngest one, who is not murderous like his family, tries to reason with Dean to let him live. This point of no return, in Dean’s transformation from human to monster, is marked by him shooting the innocent teenager, despite his pleas. The music is abruptly removed at the sound of the gunshot. This is something Dean would never do if he was human, and taking away the human music, replacing it with nothing but silence, marks this transformation.

The grey area in between human and monster in *Supernatural* is sometimes very large and other times extremely small. The thin line between human and monster music, creates more complicated and nuanced characters, an aspect which also makes them more authentic, i.e. not much in the real world is black and white, purely evil or purely good. Different styles of

music can also be an otherness to Dean in aesthetics, morality, gender, age, and it can also point out Sam and Dean's differences as well as accompany their relationship. In these ways, *Supernatural's* music develops, expands and complicates Gorbman's seven principles of classical scoring. The interesting fact about the music of *Supernatural*, is that anything can happen, and the choices made will continue to affect the spectator's perception and engagement.

6 “ALONE TOGETHER” – SPECTATOR ENGAGEMENT, MEANING, AND FAN CULTURE

6.1 *Supernatural* and Fan Identity

6.1.1 Ethics and Aesthetics – Moral Engagement

In the first part of this Chapter, I will discuss how the spectator engagement can unfold and how it directly affects the spectator. Up until now in the thesis, I have discussed music’s role *inside* the world of *Supernatural* and how it affects the spectator’s perception. I will also discuss the music’s role *outside* the show, inside the fandom, “The SPN Family”, and in the discourse of *Supernatural*, in fans’ everyday life. I will look for broad patterns in engagement to the series, and to the music in the results of the qualitative study of the survey and small “interviews” I have done. I am not using the findings as substantial “scientific proof”, they are only indicators of pertinent themes for discussion. The findings could provide possible engagements to *Supernatural* and music in addition to my own experiences. In light of the most striking answers, I will in the second part of the Chapter, explore how we make sense of music. As I have discussed in previous chapters, *Supernatural* has set “Ave Maria” to a killing scene and “In-A-Gadda-Da-Vida” to a torture scene. In this first section, I will elaborate on how music, then in particularly the pre-existent music, has the power to offer ambiguity in a scene when it offers immersion.

In *Skin* (1:06 2005 [DVD 2: 00.58.55-01.00.31]), discussed earlier, standing behind the knife as Dean pulls it out; Iron Butterfly’s famous bass motif is playing over the organ-tone still in the background. When I, in a survey, asked 16 participants which character they identified with in the scene, four out of the eight participants in the group not familiar with the show, *Supernatural*, said that they either found the task either difficult, that they identified a little bit with all of the characters, or that they did not identify with any of characters. Three out of the eight in the group that had followed the show, pointed out the same, while one identified with Dean. The rest either stated that they identified with the girl that was tied up or with the SWAT-team. This does not really give any answers as to whether or not the music was

effective, but the results are open for discussion. I would argue that, part of why several of the participants found it difficult to answer was because of the music. An idea for further research would be to replace the music with a horror-underscore, and do the survey again to see if that made the question easier for the participants to answer. Several of the participants explained that they had not paid much attention to the music when we discussed the scene later on. Music affects our perception even unconsciously.

Of course, the scene is created with the intent to confuse. The dark localities and constant close-ups are also complicit in confusing the spectator. We do not know what is going on. A non-fan participant argued that he felt like he was searching through the rooms along with the SWAT-team. That is another possible way of experiencing the scene. I would argue that the participants that were not familiar with *Supernatural* were not familiar with Iron Butterfly being Dean's music either. The fan participants on the other hand, knew that this was not really Dean but a shapeshifter, which may make it easier to identify with the victim. I would therefore suggest that the fan that sees this episode for the first time would have a greater difficulty knowing with whom to identify, or hesitate to *admit* whom they identify with, because of the moral dilemma we are presented with. Nanette Nielsen (2012) refers to Schellekens argument by explaining that, "there is a close relationship between aesthetic experience and moral engagement, since they both involve active imagination" (Nielsen 2012). She continues her point by referring to the use of Bach's music during the slaughter of Jews carried out by the Nazis in Steven Spielberg's *Schindler's List* (1993). Seeing as you know something about the discourse and associations of high art and noble sentiment tied to Bach's music, it allows you to observe a juxtaposition between the music and the violent acts (ibid.). Even if the spectator may not know much about the In-A-Gadda-Da-Vida, they might be familiar with the genre, or the fan might relate the music to Dean.

According to Sarah Hibberd and Nanette Nielsen (2015), a soundtrack may both support and disrupt the direction given by the narrative. The music may play "an essential part in guiding the perception of an alternative fictional or imaginary reality" (ibid.). Music can help develop the characterization, and the point of view, e.g. the gaze of a character, already established by the camera (ibid.). When we are behind "Dean's" knife in the *Skin*-scene (1:06 2005 [DVD 2: 00.58.55-01.00.31]). In addition to hearing Dean's music played non-diegetically, we are seemingly invited to partake in a particular point of view. The music being more joyful than sad, and anempathetic to the tortured girl, also invites to relate to the events played out by

“Dean”. In George Lipsitz’ foreword to “My Music”, he points out that one of the book’s interview objects, Paula, says that “She likes music that’s ‘fast and so raw,’ that ‘appeals initially to the barbarian part of you’” (Paula in Lipsitz 1993:xviii). She also considers her music taste to be part of a rebellion against her father and his values (ibid.). In this way, “In-A-Gadda-Da-Vida” will appeal differently to some spectators than to others. Below the video of the scene on Youtube, a comment in the commentary field says: “This is the most badass intro to any show I have seen” (Dolgner 2013). “Badass” in this context is a positive expression, which means this spectator found the scene entertaining in a positive way. With a different choice of music, I would argue that the scene could evoke a higher level of negative feelings in some spectators. The scene certainly does, when “watching” it, appeal to the barbarian part of you.

Hibberd and Nielsen reflect on how the spectator is taking a point of view, in the same way I presumed my participants would identify with one or more characters. Furthermore, they offer the idea of subjectivity and intersubjective, indicating a particular point of view, the relation of “I” and the relation of “I” to other subjects. Even if Hibberd and Nielsen in this case discuss “The Memory Dealer”, I would argue that the following points apply to *Supernatural* as well. They suggest that the “player”, or the spectator will be invited to make a moral choice, extending “self-reflection to involve consideration of others” (Nielsen 2015). They also reflect on the idea of a “Point of Audition”, in order to not just ask the question of whose eyes “I’m” seeing through, but also “From where do I hear?” or who “hears what I hear” (ibid.)?

Even though “In-A-Gadda-Da-Vida” is not diegetic in the scene, it is in the genre of Dean’s music and it can be experienced as carrying the thoughts and emotions going through “Dean” in this scene, which is partly what makes it confusing. George Lipsitz (1993:xvii-xviii) argues that he does not understand the popularity of “In-A-Gadda-Da-Vida” because it is, as he puts it, “unbelievably trivial, insubstantial, and meaningless”. He argues that a possibility for its popularity, other than its “affective content as a piece of music and in its historical role as a social actor in a given time and place” (ibid.:xviii), is that music taste and music’s significance depends on a person’s relationship with the music. Seen in a context, music becomes dependable on e.g. social situations, such as only listening to certain music with certain people. It depends on “the complicated and complex relationship between cultural texts and social experience” (ibid.:xviii). As I discussed in Chapter Five, Dean projects a

particular kind of aesthetical and moral reflection through his music. His adherence to his own moral is like his adherence to his music taste. By portraying monsters with “monster-music” and young victims with new popular music, these characters are distinguished from Dean, and Sam, most of the time, not just aesthetically but also morally. Hence, there is a link between music and moral. This is not necessarily because of the music in itself, but because of how the classic rock music has been developed to identify with Dean, in his emotions and actions throughout the show.

6.1.2 “Our” Music – Shared Subjectivity

About shared subjectivity, Ben Winters argues the following: “It is shared not merely in the sense that we participate with our fellow spectators in a kind of communal act of spectatorship, but also in that we participate along with the film’s characters in responding to the sound of music in film” (Winters 2014:5). The characters, as well as the rest of the spectators respond to the same music, even if it is not necessarily experienced in the exact same way. Furthermore, Winters exemplifies with Elliot feeling E.T.’s feelings in Steven Spielberg’s *E.T. The Extra-Terrestrial* (1982). Elliot and E.T. have developed an empathetic and kinesthetic bond based on common feelings, in which case the spectators are invited in on sharing with them. The commonality of the music seemingly pervading the space of the film, *The Quiet Man*, in E.T.’s space as he is watching the film’s romantic scene, as well as Elliot’s space in the classroom, and pervading the space where the spectator watches the film, *E.T.*, suggests, he argues, that all of us are united in a common experience (Winters 2014:186). In this way, it is suggested that *Supernatural* offers shared subjectivity between the spectator and the characters by experiencing the same music in different spaces. The music unites the spectator’s world with *Supernatural*’s world. It also offers empathy with the characters through music.

Another way of considering “shared subjectivity” is the way in which a musical experience can be private and individual while at the same time a social phenomenon. I have borrowed William Howland Kenney’s expression, “alone together”,⁸ which he uses to discuss how a large amount of individuals around the world, all listened to the phonograph, “alone together”. In this way, the music they listened to became a social experience as well as an

⁸ Sherry Turkle (2011) uses the same expression to describe how the digital world of social media makes prey to “the illusion of companionship” (cover 2011), but in reality “leads to a new solitude” (ibid.).

individual and subjective one (Kenney 1999:4). This is, I would argue, similar to what it is to watch a TV-show every week, you are perhaps alone at the moment of watching, but you know you are part of a community, in which thousands of others watch the same show, all with different, subjective experiences.

Watching *Supernatural* has always felt personal to me. Therefore, the music of the show has also felt personal. In the study “Sky & Scene: trender i musikkulturen”, project leader, Anne Danielsen and the rest of the researchers involved, found out that 92% of the playlists consumers create on “Wimp”, are not shared with others. Danielsen argues that music may feel personal, and evoke powerful feelings. She assumes that another reason for not sharing music could be “to protect your personal space” (Danielsen translated in Pileberg 2016). This corresponds to Even Ruud’s (2009) points about personal and social identity: the true self and the social self. Sometimes the music that evokes strong personal memories clashes with your wanted social identity (Pileberg 2016).

In the light of these perspectives, I will now provide some fans answering my questions. A male fan answered my question about what impact the music in *Supernatural* had on him:

... In the case of the popular music used in the show, I would say that it has a great impact on me considering I have got a lot of my music taste from exactly this show, and the music is, as mentioned earlier about the music composed to the show, very appropriate to the style and series as a whole. The music in Supernatural has, for me, been as important as the show itself; it sets a really good mood. And some songs also have lyrics that sometimes are appropriate to the situation that has been/is/will happen (male fan).⁹

⁹ Translated from: *Om det er snakk om populær musikken de bruker i serien så vil jeg si det har en stor betydning for meg i og med at jeg har fått veldig mye av min musikk smak nettopp fra denne serien og musikken er som sagt tidligere med det som er skrevet til serien, veldig passende til stilen og helheten. For min del har musikken i Supernatural hatt like mye å si som serien generelt; det setter en veldig god stemning. Og noen låter har også en tekst som innimellom passer til situasjonen som har vært/er/skal være (male fan).*

I asked him how he thinks being a fan of *Supernatural* affects him.

When I first started watching Supernatural, I noticed it was the first show that made me feel emotional, and I feel like that is when I found out that you can allow yourself to feel emotions by watching a show (When Sam "dies" in season 2 and Dean is running toward him screaming his name!) And I feel that it has really been "my own" show because many of my friends did not have an interest in it, so it has then, in a way, meant more for me in that matter as well! (ibid).¹⁰

I asked him whether he feels that way about the music as well.

Yes, I actually do. It is not many of the people I know who "dig" those songs. And it has an emotional connection for me as a person and who I am. When I listen to all those songs (especially Carry On), I think about Supernatural right away, the brothers, hunting and a good feeling! (ibid.).¹¹

This fan's comments provide an insight to just how music from *Supernatural* can have a personal impact on the fans. It is particularly interesting how he characterizes the show and the music as *his*, cf. *Dean's* music, and cf. Ruud's perspectives on identity. In a short focus group with participating fans I asked the question: what does the music in *Supernatural* mean to you? A fan stated this: "I don't even like that kind of music at all. I never listen to that kind of music. But in *Supernatural* I think it is very appropriate" (female fan).¹² She continued: "I

¹⁰ Translated from: *Da jeg først begynte å se Supernatural merket jeg at det var den første serien jeg ble emosjonell av og føler jeg fant ut da at man kan kjenne på følelsene med å se på en serie (Da Sam "dør" i sesong 2 og Dean løper mot han og skriker navnet hans!) Også føler jeg det har vært veldig "min egen" serie fordi mange av mine venner har ikke hatt noe interesse for den så den har på en måte da betydd mer for meg i den forstand også!*

¹¹ Translated from: *Ja egentlig, er ikke mange av de jeg kjenner som "digger" de låtene som er med der. Også har den en følelsesmessig tilknytting til meg som person og den jeg er. Når jeg hører alle låtene derifra(speesielst Carry On) så tenker jeg med en gang på Supernatural, brødrene, Hunting og en god koselig følelse!*

¹² "Sånn som jeg liker jo ikke sånn musikk i det hele tatt. Jeg hører aldri på sånn type musikk, men akkurat i *Supernatural* så syns jeg det passer veldig godt inn da."

feel like it means a lot to the show. I feel that something else would not have fit” (ibid.).¹³ ”Why is that?” I asked. ”Because those boys are kind of, at least Dean is kind of a rock and roll-guy, kind of old fashioned. So pop music or electronic music would not have fit. It would have been very strange” (ibid.).¹⁴ Another fan suggests, ”Elton John. Elton John would not have done the same job” (male fan).¹⁵ These are important thoughts in the discussion of believing the illusion, immersion- and identification process. *Supernatural* has developed a style as well as providing narrative significance to certain kinds of music, and when the spectator already “believes” in this style it grounds us to the show. Employing an entirely different type of music in relation to the main characters, could break the illusion, if not serving a particular purpose.

In my survey, three participants called “Shake It Off” by Taylor Swift a typical “guilty pleasure”-song. Three female and six male participants did not wish to share the song with friends, in which two of them said that it was due to being ashamed of liking it. Another participant said he would only share it with some crazy girlfriends, but not his male friends. One participant said it was not her kind of music, but that she could listen to it by herself. The results could, arguably, indicate the elements that Dean recognizes in himself, as he is ashamed to admit that his sixteen-year-old self liked the song (*About A Boy* 10:12 2015). A fan participant also pointed out, that she only wished to share some of *Supernatural*’s pre-existent music with other fans. Another fan said she only wanted to share Bon Jovi’s “Wanted Dead or Alive” with an ironic distance or at parties. These findings are in accordance with how your personal identity might clash with your wanted social identity, cf. the perspectives of Ruud (2009) and Danielsen (in Pileberg 2016).

To extend the point from the section above, music is not necessarily significant in itself, but it is in the context that shapes a certain relationship with certain music. A fan pointed out in my survey as Supertramp’s “Goodbye Stranger” was played: “It is not my type of music, but I

¹³ Translated from: “Det betyr jo veldig mye for den serien føler jeg da. Det hadde ikke passet inn med noe annet føler jeg” (ibid.).

¹⁴ Translated from: “Fordi de guttene er jo litt sånn, hvert fall Dean da, føler jeg er litt sånn rockefyr, litt sånn gammeldags da. Så det hadde ikke liksom ikke passet inn med pop musikk eller elektronisk musikk. Det hadde vært veldig rart” (ibid.).

¹⁵ Translated from: “Elton John. Elton John hadde ikke gjort samme jobben” (male fan).

like it very much in *Supernatural*, because it is usually tied to Dean”.¹⁶ In this way, the music has the power to condition us (McQuiston 2008), and some may like it because they associate it with something they like, cf. *Evaluative conditioning* (Juslin 2011), where music can evoke the same feelings associated to the music, in new contexts. We can draw a link between Dean’s moral and aesthetics and his music as well as a link and a bridge between the spectator and Dean in a shared subjectivity, and this is how music has offered a position of identification, cf. Kassabian (2001). Dean chooses music he feels speak for him, the fans may choose Dean’s music because in the identification with Dean, it speaks for them too. The music is then seen as a bridge of emotions, i.e. allowing the spectator to understand how Dean feels, thinks and how he wants to be perceived.

6.1.3 “Outsiders Together” – The SPN Family

“Well that’s ‘cause you’re a freak. Well, I’m a freak too. I’m right there with you, all the way” (Dean in *Skin* 1:06 2005). Having been pulled into the hunting life from they were four years old and six months old, Dean and Sam hardly know any other life, despite serious attempts at creating a normal, white picket fence life. Sam did it when he went off to college (*Pilot* 1:01 2005), and he tried again when his car hit a dog and he fell in love with the veterinarian (*We Need to Talk About Kevin* 8:01 2012). Dean also had a go at normalcy when he lived with Lisa and Ben (*Exile on Main St.* 6:01 2010). They never really fit into that lifestyle, and were always, one way or another, pulled back into the life of a hunter, – the life on the road. Despite of life being against them, Sam and Dean have always had each other, and the sacrifices they make for each other and the sake of family is what breathes life into the show. “All that matters now, all that’s ever mattered, is that we’re together” (Dean in *Into the Mystic* 11:11 2016). The constant family-theme is also important in the fandom, which has perhaps gained the fandom its name, “The SPN Family”. My section title is inspired by what Clifford-Napoleone points out as “outsider togetherness” (Clifford-Napoleone 2015:49). When asked about their relationship to heavy metal, the bisexual female, heavy metal fan says, “It evokes feelings of power and what I would call ‘outsider togetherness’” (Female bisexual fan from the United States in *ibid*:49). Drawing a link between being fan of music such as heavy metal and being a fan *Supernatural* where Dean is at least fan of classic/ heavy rock, I found it interesting that fandoms like this could evoke feelings of being strong together and being outsiders together. The term “outsider togetherness” gives, to me, the

¹⁶ Translated from: “Ikke min type musikk, men liker det veldig godt i *Supernatural* fordi det som regel er knyttet til Dean.”

sense of being outside the society, but still inside a group. In a way, this is what *Supernatural*, the story and the discourse, is really about.

As I have already discussed, *Supernatural* does take the fans into consideration and has even written episodes about them, having brought in the “*Supernatural*”-books, and basing characters on them, such as the crazy fangirl Becky (*Sympathy for the Devil* 5:01 2009). The actors are also down-to-earth and appreciative of their fans on social media and at conventions around the world. The fandom seemed to become even closer to one family when Jared Padalecki in 2015 created the campaign “Always Keep Fighting” to raise money and awareness of mental illness, such as depression and anxiety. Jensen Ackles, Misha Collins and other members of the cast have also engaged to raise money for organizations such as “To Write Love On Her Arms”, “Wounded Warriors”, “St. Jude’s”, “Attitudes In Reverse”, and “The Down Syndrome Connection”. The latest campaign created was called, “You are Not Alone”, where the focus was on creating The SPN Family Crisis Support Network, a community platform where volunteer fans help fellow fans that find themselves in personal crisis (creationstands). The campaign name is strikingly appropriate for the phenomenon that followed all of these campaigns. Thousands of fans bought t-shirts and found comfort in sharing their difficult stories, knowing that other fans had struggled and was struggling with the same problems as themselves. People came together on the social ground of a fandom where people talked and listened to each other. The shirts, I would argue, do not only support a good cause, but also become a uniform of belonging.

It is my argument here, that the music of *Supernatural* has close associations to the feelings of belonging. Songs such as “Carry On Wayward Son” (1976) is not only conditioning us to associate with *Supernatural*, but as *Supernatural* becomes more to people than just a TV-show, the music can also offer new potential of meaning. Having played different songs, “Carry On Wayward Son” is played at the end of my survey. “I knew it! I was waiting for it!”¹⁷ a fan exclaims in the quiet room. The song has gained an obvious impact on the fandom. All of the fan participants claimed to be familiar with it, and they all said they associated it with *Supernatural*. One pointed out that the song evoked a feeling of coming home. Another fan said that, for him, the song had been revitalized after hearing it on *Supernatural*. He now associated it with *Supernatural*. To the question about what feelings

¹⁷ Translated from: “Jeg visste det! Jeg satt og venta på den!” (male fan).

the song evokes, a fan answered: “It gives comfort. Everything will be okay when it is over. Just keep on walking” (female fan).¹⁸ To the question, “Do you feel like you have a personal relationship with this song?” she answered: “Yes, it is a song I love terribly much. It is, to me, the theme song of *Supernatural*, and I have a very close relationship to *Supernatural*” (ibid.).¹⁹

Another fan answered: “EVERYTHING, happiness, belonging, sad, excitement, feels” (female fan participant).²⁰ She says it is one of her favorite songs, and that she also associates it with sing-alongs at *Supernatural* conventions. The belonging really stood out to me, and I think it is remarkable that a song can evoke such an essential human feeling. Three of the eight fans pointed out that it made them feel sadness because of the association to the content and narrative of *Supernatural*, one said it evoked extreme happiness, and another fan said it made him want to watch *Supernatural*. Another fan said: “I’m thinking about how cool it would have been to have an old, black Impala, and played this song loudly while driving around” (male fan).²¹ Three participants in the non-fans group also pointed out associations to road trips, traveling or driving fast. Another non-fan associated the song to the Southern USA and the Wild West. I will discuss the association to the Southern USA and the Wild West later in the Chapter.

The answers of belonging inspired me to ask more fans about their relationship to the music, in order to have a deeper understanding of how the music affected the fans:

Supernaturals music has been a part of my life since the show started. I heard songs I’ve never heard before and liked them. Carry On Wayward Son has become not only mine but several other fans ‘go to’ song. My phone ringtone was chosen because of Supernatural. Supernatural affects my life and has affected my life in many ways. I met my best friend who lives oceans away through Supernatural (female fan).

¹⁸ Translated from: “Den gir en trøst. Alt kommer til å bli bra når det er over. Bare tråkk veien videre” (female fan).

¹⁹ Translated from: “Ja, det er jo en låt jeg er forferdelig glad i. Den er jo selve temalåta på *Supernatural* for meg, og jeg har et veldig nært forhold til *Supernatural*” (female fan).

²⁰ Translated from: “ALT, glede, tilhørighet, trist, spenning, feels” (female fan).

²¹ Translated from: “Jeg tenker hvor kult det hadde vært å hatt en gammel svart Impala, og spilt denne låta høyt mens jeg kjørte rundt” (male fan).

I listen to the music from Supernatural on an every day basis because the music is, as Dean would put it, awesome. It becomes even more awesome when you associate certain scenes with a particular piece of music (female fan).

"Silent Lucidity" by Queensryche. it always brings tears to my eyes. It's from the episode when Maddy and Sam get together. She turns out to be a werewolf. that song reminds me of my son that passed away (female fan).

I have ptsd and "Carry On My Wayward Son" gives me the motivation to get up and keep moving (female fan).

My family was a classic car family and songs like "Highway to Hell" and "Renegade" were my childhood. What made them so memorable were the fact that the beat was strong. It got you pumped excited etc. You could tell the artists didn't hold back when they sang (female fan).

The last sentence draws a link between the perception of the artists and Dean's identity and attitude. The artist does not hold back, and in this way, he speaks for Dean as he does not hold back either. I asked the fan of the latter quote what growing up with the music did to her relation to the show. She answered:

For me they enhance eachother. "Carry on" for example was never my favorite. Sure the beginning beats were strong but it felt meh. Playing it alongside Supernatural you really get the sense of family that Supernatural pulls off. You would think the song was made for the show in that sense. Supernatural brings the lyrics to the forefront (ibid.).

So the show made you like the song? I asked.

Definitely. In that particular sense. Let us not forget Baby. In popular shows some characters have a theme right? To me I feel like "Back in Black" by AC/DC is Baby's theme. It fits her. Again the show brings ordinary lyrics to you and enhances it. They match the song to the car (ibid). It's kinda crazy I had never heard of the show before. Dean is literally me when it comes to cars.

These quotes show how some fans use some of the soundtracks of *Supernatural*, how the music speaks for them as well as Dean, and how the soundtrack lets them identify with the characters. These answers do not give me any statistics, but they do give me an indicator and insight to how some of the fans and the non-fans of *Supernatural* listen to the pre-existent music.

6.2 Musical Meaning

6.2.1 Where Is the Meaning in Music?

I will start this section by discussing musical meaning. Music and meaning is a much-discussed subject in musicology. I will focus on investigating the issue of “meaning” offered through cultural references in the music, in order to discuss some of the answers I received in the survey in the next sections. Chapter 6.2.1 will in that way, work as an introduction to 6.2.2 and 6.2.3 where I will reflect on two of the most recurring leitmotifs in *Supernatural*’s underscore, and 6.2.4, where I will discuss the associations my participants had to rock music.

Kassabian quotes George Antheil:

“Your musical tastes become molded by these scores, heard without knowing it. You see love, and you hear it. Simultaneously. It makes sense. Music suddenly becomes a language for you, without your knowing it” (Antheil in Kassabian 2001:8).

I would suggest that this also pertains for someone’s musical taste outside the space of watching *Supernatural*, as you bring the songs and their “meaning” with you.

As discussed in Chapter Two, Kassabian does not agree with music as non-representable and absolute. She argues that film music in particular is a meaning-making system, and also points out that, different genres engage listeners differently. They do not necessarily condition meaning production identically or similarly (Kassabian 2001:6-8). I would add that music would also engage different listeners differently. This is crucial with regards to the answers I received on how *Supernatural* has either molded their musical taste *or* how they relate to the music in their associations with the narrative despite the fact that they do not relate to the musical genre, and hence hermeneutics (Bruns 1998).

Tagg's *musemes* (Tagg 2015:9-10), i.e. short musical elements that are important to the musical style and meaning, are closer to a direct relation to the music when discussing musical meaning, because he suggests that these musical elements "carry" culturally situated significance. He argues that, "a change in musical code, must also involve a change in musical expression" (Tagg 1979:71). In this way, it would be possible to find out which elements are crucial for certain expressions (ibid.). I would argue that both Kassabian's "reproduction of meaning" and Tagg's *musemes* are linked to Gorbman's cultural codes (1987). They are musical elements associated with cultural ideas in which they have been used. Steven Feld's (1984) perspectives on the other hand, revolve around illuminating the speech about music. The metaphors people use to describe music can tell us about engagement with music.

In his "Check list for analysis of popular music" (Tagg 1979:68-69), Tagg lists musical considerations. He thinks it is important to consider musical aspects such as time, melody, instrumentation, tonality and texture, dynamics, acoustics and studio recording when analyzing popular music (ibid.:69-70). I think some of these aspects are also important to the composed leitmotifs, a point on which I will offer further reflection below. Even if this Chapter will focus on metaphors and engagement, I think that Tagg's *musemes* may lead us to certain musical codes that are part of our culture; codes which affect which metaphors and associations that come to mind when listening to music. The *musemes* will in other words indicate how culture has conditioned the spectator's perception of musical codes and the potential of meaning he or she reads into them. Therefore, I have chosen to take both Tagg's and Feld's frameworks into consideration when interpreting my results.

6.2.2 Sound and Timbre in "Dean's Family Dedication Theme"

"Dean's Family Dedication Theme" (Gruska 2010a) is, as mentioned, one of the most recurring leitmotifs in *Supernatural*. As I pointed out in Chapter Four, the theme first occurred in *Devil's Trap* (1:22 2006 [DVD 1: 01.11.02-01.13.21]). The original theme is played on piano. After several reoccurrences in season 2, where it is played using different instrumentation, it was the appearance in *All Hell Break Loose Part 1* (2:21 2007 [DVD 1: 01.13.21-01.15.06]), that really stood out to me. After having to fight to become the last standing soldier of The Yellow-Eyed Demon, Sam is stabbed in the back by Jake after Sam let him live. Dean is running toward Sam, catching him. Sam is fading, slowly dying in his

arms, while Dean, in denial, is telling him that it is not that bad and that he is going to patch him up and take care of him. The leitmotif, played on a trumpet, sets in right before Dean is trying to talk to Sam and lasts until after he realizes Sam is not waking up. The trumpet melody is clearly in the foreground of the music track, and strings/synth are accompanying in the background.

This was the background for the small study on timbre I did in 2014.²² In a way, I took the hypothetical substitution into use and recorded the melody on piano and then on trumpet. As I mentioned in Chapter Three, the visual sound analysis that I did, showed that the trumpet sound consisted of more harmonic partials and overtones than the piano sound, which could indicate a richer sound. The piano is a percussion instrument, which means the sound is produced by pressing down keys. The sound is more impulsive than the trumpet, whose sound is sustained. The trumpet tones are produced by the continuous effort of blowing air into the instrument, while the piano tones are produced by discontinuous effort and movements. This suggests a relationship between gesture and timbre (Godøy 2010:184), i.e. the movements we make to produce sound, is similar to the sound produced. We can see this in the representation of the last tone. The piano tone fades out quicker and over a longer period of time than the trumpet tone.

When carrying out my qualitative survey for the thesis, I played the original soundtrack, however, – this includes melody and harmony played on the piano, while the trumpet version only contains the melody. In this way, I changed two components, the instrumental timbre and the harmonization, at the same time. The nature of the piano as an instrument and the way it is played, may be seen as reasons for the association to loneliness that two fan participants expressed. None of the participants mentioned loneliness when listening to the trumpet theme. The piano tones are impulsive, and despite the reverb on the soundtrack the impulsiveness leaves more space between the tones, than what the trumpet does. I would argue that the space could evoke the feeling of emptiness, hence also loneliness.

The study I did in 2014 offers a visual representation of the physical sound. Both Tagg and Gorbman illuminate instrument color as important to the perceptions of the musical piece, i.e.

²² This study was done for my term paper in “Sound Analysis” (“Lydanalyse”) – a subject with a focus on the connection between the physical sound and the perception of it.

the physical sound allows a sound object to be heard (Chion 2002). Gorbman refers to certain cultural conventions associated with e.g. instrumentation. To her, musical meaning is codified (1987). Let us now return to the results of my qualitative survey, to consider metaphors and speech about music, as Feld calls it. Three of the non-fan participants and two of the fan participants pointed out that they associated the trumpet version of the theme with military funerals/American soldiers' funeral. In addition to the three who mentioned military funerals, four others of the eight non-fans-participants mentioned "funeral" and/or "grief" in general as an association. In addition to the two fans who mentioned military funeral, one fan participant mentioned associations of funeral and grief, and one said defeat and loss. From this, we can suggest that the military funeral-association could indicate that the timbre quality of the trumpet, along with the minor scale that the melody is built on, evoke associations to military funerals because the cultural code is recognized by the spectators.

While three fans associated the trumpet theme with *Supernatural*, four fans associated the piano theme with *Supernatural*. One of those fans pointed out associations to Dean in particular. While six out of the eight fans offered descriptive words like, sadness, loneliness, grief, death, "very sad" and melancholy to the piano theme, one fan says, "*Supernatural* feels moment"²³ and another mentions a dramatic "endgame". Only two out of the eight non-fans participants said they associated the piano theme with plain sadness. While a non-fan participant said that the trumpet theme brought associations of "military, sad events, funeral", the same participant said that the piano theme brought associations of "summer/sun, nature, green fields and harmony". While another non-fan participant said that the trumpet theme brought associations of "funeral fanfare" and sadness, he said, "Something sad, but in a more deeply and more final way" (male non-fan participant)²⁴ about the piano theme. While a non-fan participant mentioned associations as "funeral" to the trumpet theme, she said that she associated the piano theme with sun through the kitchen window and coffee. She stated that the music is pleasant and relaxing and that it could have been on her morning-playlist.

The last example I will discuss here, is the one I found the most strikingly accurate describing the musical differences in the trumpet and piano versions. While a non-fan participant

²³ "Feels" is modern slang expression for emotions or feelings, described on Urban Dictionary like this: "A wave of emotions that sometimes cannot be adequately explained. Watching Back To The Future gives me all sorts of nostalgic feels" (<http://www.urbandictionary.com/define.php?term=Feels>).

²⁴ Translated from: "Noe trist, men på en dypere og mer avsluttende måte" (male non-fan).

associated the trumpet theme with melancholy, sadness and “funeral for an American soldier with flag on the casket”, he stated this about the piano theme: “Melancholic, but pleasant, everything may not be as it should be, but it gets better. Hopeful” (male non-fan participant).²⁵ This is exactly how I experience Dean’s theme, particularly when played on the piano. I would argue that the piano-timbre could be perceived as warmer than the “colder” trumpet timbre. In addition to the timbre, it is important for the analysis presented here that the trumpet theme was recorded alone, so it lacks of the harmonies that the piano theme has in the original soundtrack. This could of course affect the results of associations. The harmonies shift between the minor and the major tonic, which is recognizable for the theme, and which may be the reason behind the “melancholy, but pleasant” and “hopeful”. With the melody alone, this emotional effect does not come forth. In the scene from *All Hell Breaks Loose Part 1* (2:21 2007 [DVD 1: 01.13.21-01.15.06]), however, the theme is altered some, and we never get the major tonic at the end. Instead, Sam dies, and we are left with a minor mode feeling, before the music is taken away to give room to Dean’s scream of his little brother’s name. I will argue, however, judging from my results that both of these components matter for the perception of the theme. The association to the American soldier is interesting in relation to the narrative. Sam was meant to be The Yellow-Eyed Demon’s soldier. There are mentions of “war” and “fighting the war” throughout the show. In the light of this, we can see the theme as accompanying the dying soldier, wounded in battle.

To conclude, the results of the qualitative survey indicate that the visuals and narrative do affect and condition the sound as well as the other way around. None of the eight fan participants had particularly happy associations to the theme, neither in trumpet nor in piano. As the piano theme started playing, one of the fans exclaimed, “Can you turn it off? I’m starting to cry” (female fan).²⁶ Over eleven years of following the series, a leitmotif will be experienced based on all the previous times you have experienced it, hence our hermeneutic circle (Gulddal 1999). Another point to be made in relation to hermeneutics is that we are all individuals with different backgrounds, experiences, memories, associations and so on. Even if Tagg’s musemes can indicate a certain potential of meaning, his framework may take for granted that the process of meaning and significance is born within a hermeneutic individual.

²⁵ Translated from: “Melankolsk, men behagelig, alt er kanskje ikke som det skal være, men blir bedre. Håpefull” (male non-fan).

²⁶ Translated from: “Kan du skru av? Jeg begynner å gråte” (female fan).

The meaning is not *in* the music itself, but is evoked in a historically and culturally situated person when he or she encounters and experiences the historically and culturally situated music.

6.2.3 “Dean’s Dirty Organ” - Cultural Codes and Audiovision

Another soundtrack I used in my survey was “Dean’s Dirty Organ” (Lennertz 2010a). The soundtrack contains the shorter leitmotif “Brothers’ Guitar Theme”, and this and other parts of the soundtracks are recurring themes in *Supernatural*. Let me discuss the use of the theme by providing examples from episodes. In *Bad Day at Black Rock* (3:03 2007), Gordon is helped by the other hunters, Kubrick and Creedy, to track Sam down and kill him, because of his supposed future evilness. A variant of the musical theme appears when Creedy picks up Kubrick’s Jesus-figure (ibid.: [DVD 2: 01.13.44-01.14.47]). The leitmotif is an already established one from previous episodes associated with humor. The sound is very recognizable, despite variations and variants of the same soundtrack. In this scene the music foreshadows the punch line, as Kubrick a few seconds later says, “Don’t play with my Jesus.” The theme offers a musical characterization of the emotion of the scene, helping the spectator see the humor and in understanding the mood of the narrative. As we already know, music contains cultural codes, which will add value to the perception of the theme, and the perception of the visuals and dialogue. In addition to this, the visuals and dialogue also add value to the music, hence what Chion (1994) calls *audiovision*: forced marriage and added value. The leitmotif also helps plant the setup of Kubrick’s faith.

Variants of the theme recurs many times throughout the episode, commenting on Sam and Dean’s comic situation as they are fighting between good luck and bad luck due to a rabbit’s foot. When the rabbit’s foot is with a person, it brings them unconditionally good luck, but if they lose it, the good luck turns into extremely bad luck. The music also creates continuity (Gorbman 1987) accompanying the ending of one scene and the beginning of the next. It is the main recurring musical theme of the episode, and it offers meaning throughout the whole series. I would argue that it would not have worked as well in this episode without already carrying associations. However, it also sets the light mood of the episode, allowing the spectator to laugh in places he or she would not normally laugh. A following example from the same episode, excentuates this (*Bad Day at Black Rock* 3.03 2007 [DVD 2: 01.13.18-01.13.44]). With Sam’s bad luck, he leaves clues, unknown to himself, along his way, such as

letting his picture being taken. Later in the episode, the picture of him at a Biggerson's restaurant is found online by Creedy, who then shows it to Kubrick. Out to hunt Sam down, they now understand that they are close by. Creedy asks: "Are you seeing that?" Kubrick grins answering, "Yes, I am," as he looks up towards the ceiling. The theme sets in as the picture on Creedy's computer is shown, and the music along with the indicator of Kubrick's religious beliefs, pay off the setup with the Jesus-figure from the beginning of the episode.

The same setup is paid off again in the next scene of Kubrick and Creedy, expanding the



point [ibid.:01.14.49-01.15.13]. The scene opens with Kubrick leaning against his vehicle, his face in the dark. To the right from him, there are three bumper stickers visible on his vehicle, saying, "How would Jesus drive?", "Don't Make Me Come Down

There. - God" and "Bethlehem or Bust". The light falls on the top sticker, illuminating the name of Jesus along with the contours of Kubrick's face, seemingly creating a parallel to some of the famous portraits of Jesus Christ where he is painted with a glory of light surrounding His head. *Christ in Gethsemane* by Heinrich Hoffmann (1890) and *Crown of Thorns* by Guido Reni (1632) are examples of such paintings. The latter Jesus portrayal is also looking up pleadingly, in the same way the image of Kubrick's silhouette is marked by light indicates. The camera zooms in to make the point clearer. The theme starts playing again as his accomplice; Creedy comes out of Biggerson's telling Kubrick that no one knows where Sam and Dean went. Kubrick answers that he should not worry, because there is "a higher power at work here". The music, already established as comic, makes his statement funny and ironic. It disarms him and excludes him as a potential threat, already foreshadowing the narrative closure. I would not argue that the music offers a position where it feels natural to mock religion, but it does offer a position where it feels natural to mock Kubrick's beliefs about a higher power guiding and supporting this antagonist's wish to kill "our" protagonist.

In *Wishful Thinking* (4:08 2008 [DVD 2: 01.15.13-01.16.51]) Sam and Dean are investigating a number of strange events. A variant of the western and blues guitar part of the theme sets in as Sam and Dean sit down outside the liquor store where a “big foot” supposedly has broken in and stolen both alcohol and porn. The theme continues to accompany their conversation and continues as a little girl passes them on her bike, dropping an issue of “Busty Asian Beauties” – the recurring porn magazine of *Supernatural*. The theme changes into organ, bass and guitar as the girl leaves a box of the stolen goods on the stairs of the liquor store along with a “sorry”-note. As Sam and Dean see the overgrown, living Teddy Bear in Audrey’s room, a brief musical comment is made with a variant of the beginning of the “Brothers’ Guitar Theme” [01.16.51-01.17.19]. It plays subtly, clouded with other instrumentation as they look at each other in shock. The motif is just two tones repeated three times, but the bass instrumentation and the rhythm of the motif are still recognizable. The “Brothers’ Guitar Theme”- part of the soundtrack was already feature and established in the *Pilot* of season 1 (1:01 2005), e.g. when Sam and Dean enter the crime scene and Dean digs out the box of different identities and badges from his glove department [DVD 1: 00.05.50-00.07.54]. The first four tones also reoccur as a brief statement when Sam tells Dean he smells like a toilet after emerging from the mud [DVD 1: 00.07.54-00.08.20], in the same episode. As the whole theme was played earlier, we now only need these four tones to be reminded of their significance and for it to be established as a recurring leitmotif.

In addition to the fact that these leitmotifs are associated with certain comic and strange events, the instrumentation, and the cultural codes tied to that instrumentation, are also part of creating the right style of the illusion that is *Supernatural*, with elements of rock and roll and the Wild West, as discussed in Chapter Four. The theme goes well with the narrative and the pre-existent music used. In my qualitative survey, five out of the eight fan participants said that they associated the soundtrack with *Supernatural* and its events: three of those pointed out Dean specifically, one stated that the organ element had to do with Dean’s attitude and therefore made her happy, another said “Rawness, cockiness, badass, Dean” (female fan).²⁷ One referred to associations to a comic situation typical for the show, one pointed out strange scenes and another mentioned the feeling that something cool is about to happen, in addition to a Western feeling. Three of the fans and two of the non-fans described the music and their associations to it with expressions such as, “builds up to”, “arriving”, “getting ready for”,

²⁷ Translated from “Råskap, bråkjekkhhet, badass, Dean” (female fan).

“resolution to something” and “fit for fight”. These are all expressions describing the awaiting effect of the intro of the soundtrack. I would argue that the el-guitar-intro of the soundtrack has elements, which manage to build up tension and expectation in the listener. The melodic motion in the first phrase is ascending as if asking a “question”. The next phrase starts out ascending, while the last tone returns to the starting tone. The sustained tones beneath the melody, are constant and in a slow tempo. The ascending melody can be compared to how our tone of voice ascends when we ask a question: this could be why we perceive it this way. This theory is in accordance with Juslin and Sloboda’s (2011) *Contagion*, where the musical sound patterns remind us of facial expressions or sound patterns in emotional speech. This possible perception is also in accordance with the mood of the scene in which this theme (the intro) is used – questioning and strange.

Even though the non-fan participants did not have exactly the same associations to comedy and strangeness, there were some clear recurring associations among this group as well. Four of the non-fan participants stated that the soundtrack brought associations to Western, Western-duel, the Wild West, cowboys, desert, Southern USA, or bluegrass. Four mentioned associations to cool, happy suspense, or, “Half scary movie scene, men in leatherjackets, (‘tough guy’) arriving at a place, an alley or a bar” (female non-fan).²⁸ A male non-fan participant stated: “Duel in a Western intro etc. The heavier part is more ‘cool’ as in “walking-down-while-putting-on-sunglasses-cliché-‘cool’” (male non-fan).²⁹ Since the soundtrack consists of several themes within one, as this participant pointed out, the bass theme, “Brothers’ Guitar theme” is the “cool” theme, and the guitar-intro as well as the blues on a lap steel guitar-part are the ones most likely evoking association to Western and Southern USA. Other associations offered were these: professional robbers, masculine, action film, and action. Even if the context undoubtedly affects the perception of the music, adding “value”, and conditions us to associate it with the events on screen, I would argue that elements of this music are codified through cultural conventions, particularly established in film music.

²⁸ Translated from: “Halvskummel filmscene, menn i skinnjakke (‘tøffing’) som ankommer et sted, gjerne en bakgate eller en bar” (female non-fan).

²⁹ Translated from: “Duell i en Western intro m.m. Det tyngre partiet er mer ‘kult’ som i ‘gå-bortover-mens-man-tar-på-solbriller-klisjé-’kult’” (male non-fan).

In the episode *Frontierland* (6:18 2011), which is a Western-themed episode, or concept episode, such as the ones discussed in Chapter Four, the boys are sent back in time to the Old West, and Dean gets to live out his dreams, or fetish as Sam calls it, to be the hero of a Western-universe. The soundtrack is inspired by the sound of '60s Clint Eastwood Western Movies such as Sergio Leone's *Dollars Trilogy* consisting of *A Fistful of Dollars* (1964), *For A Few Dollars More* (1965) and *The Good, the Bad and the Ugly* (1966), all composed by Ennio Morricone. The soundtrack of *Frontierland* has instruments such as acoustic guitar, harmonica and the typical whistle sound also heard in *A Fistful of Dollars*. The song "Reprise" by the Western-inspired band, Federale plays during the opening credits (6:18 2011[DVD 2:01.18.09-01.18.24], and has seemingly close resemblance with *The Good, the Bad and the Ugly*'s soundtrack "The Ecstasy of Gold" by Morricone, while the visual burning map is a parallel to *Bonanza* (1959-1973). The opening of the episode (6:18 2011[ibid.:01.17.19-01.18.09]) has Western-motifs that are repeated when Sam tells Bobby and Castiel about Dean's admiration of Clint Eastwood-movies (ibid.: [01.18.24-01.01.19.02]).

The sound of the bottleneck against the guitar from the theme, is also one of the characteristics of "Dean's Dirty Organ" where there is seemingly used a lap steel guitar. The soundtrack begins with an el-guitar Western-inspired intro, modernizing the old sound. It consists of several genres in one: We have the Western and rock elements mixed provided with el-guitar and Western-melodies. This is how the soundtrack begins, and it helps provide the audio-image of a modern Western story. We also have the, as the title implies, "dirty", and funky organ theme, the rock sound from the "Brothers' Guitar Theme" provided by bass, el-guitar and drums, and lastly, the blues played on a lap steel guitar. The sound of the lap steel guitar provides a sliding between the tones and is a sound with origins from the blues of the Afro-American communities of the Southern USA, from the beginning of the 1900. The sound has later on become conventions in some Western films and to other portrayals of environments of the countryside of the USA. These are all part of the soundtrack, which offer *assimilating identification* (Kassabian 2001) and narrative, referential cueing (Gorbman 1987).

6.2.4 The Power of Rock

I will finish this Chapter by discussing elements in rock music, which evoke certain associations and feelings, in order to suggest the connection between the participants' associations and feelings toward rock music and scholarship discussing the genre. The other musical example which "scored" high on associations to Western, was "Wanted Dead or Alive" by Bon Jovi. Six out of the eight non-fan participants and two out of the eight fan participants pointed out associations such as cowboy, western, lonely horse rider and riding into the sunset. This coincides with the discussion of the song in Chapter Four. In songs, we do have the textual content, which we must not take for granted. Phrases like "I'm a Cowboy", do relate to Western, but there are also musical elements, such as the chimes and the sound of "desert winds" in the intro, and the fingerpicking of the mandolin that bring out association to the old west. One non-fan participant also points out mystic as an association. This is in accordance with the "Myth of the old west" (Rybacki 1999). Six out of the eight fan participants associated the song with *Supernatural*. One pointed out associations to restlessness. A fan participant stated that it was both oversensitive and masculine, a description which, does fit the scene it features.

The last example I would like to provide from my survey is Def Leppard's "Rock of Ages". First, I played the first minute of an instrumental version (DJ Warl0cK 2015), excluding the vocal intro, then the original song with Def Leppard (1983). The reason for doing this was to see if the participants who did not know the song had any associations to the music, i.e. genre-typical elements, that was not affected by the lyrics. One participant of this type called the instrumental version tough and hardcore, and pointed out that it felt heroic. Another of the type pointed out energetic, while a third pointed out nostalgia and "American Macho". One pointed out association to road trips. Six out of the eight non-fan participants said that they associated the music, both or one of the versions with, not surprisingly, rock, rock and roll and/or the '80s. One pointed out Def Leppard and parties in his youth. As to the original song, four out of the eight non-fan participants said that the song made them feel happy. One said he experienced the music as motivational.

Four out of eight fan participants associated the instrumental version with *Supernatural*, and four associated the original version with *Supernatural*, in which one did not associate the instrumental with *Supernatural*, and one only associated the instrumental with it. Other

associations to the instrumental version from the fan participants were: badass, masculine car-song, determination, impetus, power, action, action movie, speed, road, driving, and road trip, to mention the most striking associations. A fan pointed out this to the original song: “Road trip. We do what we want, do not know what tomorrow brings” (male fan).³⁰ Another fan pointed out how both of the versions of the song make her feel: “It warms my heart, and it makes me feel a little badass” (female fan).³¹ She also pointed out: “The first time I heard this was when my stepdad was going to show me what real music was. I was in high school” (ibid.).³² Another fan pointed out feelings of self-confidence, while two other fans pointed out good feelings and feelings of happiness, one of them in relation to associating it with *Supernatural* scenes, while another fan pointed out a “let’s get them”-feeling.

Most of the associations and evoked feelings pointed out in these results, are also feelings conveyed in the scene where it is used (*Swan Song* 5:22 2010). The rock song offers, both musically and lyrically, feelings of power, determination, heroism and “we do what we want”-attitude, to repeat some. These are all feelings that Dean seemingly has, as he drives the Impala onto the battlefield to “crash the party between Michael and Lucifer” (female fan),³³ as a fan participant has put it. In this way, it is not necessarily just the lyrical elements speaking for Dean, but also the musical. As we saw in Chapter Two, *Fast* (2001) offers perspectives on rock music being able to connect us with the body of the artist. She continues arguing that the usually high volume of rock music, offers envelopment in sound, and that the bass guitar and drums have a physical impact on your body, as you feel them move through you. These could be seen as some reasons why, some kinds of rock music can be experienced as powerful (ibid.:131-132). The rawness of the instruments and the rebellion in the voice of the vocalist in “Rock of Ages” also help in bringing the “point” home. If we connect bodily with the music, we should be able to feel the vocalist’s “give ‘em Hell”-attitude, just like Dean feels it, again this is a shared subjectivity. Part of the experience is also the movement that such, and other, music offers to our body.

³⁰ Translated from: “Roadtrip, Vi gjør som vi vil, vet ikke hva morgendagen bringer” (male fan).

³¹ Translated from: “Jeg blir varm i hjertet og den får meg til å føle meg litt badass” (female fan).

³² Translated from: “Første gangen jeg hørte denne var da stefaren min skulle vise meg hva ordentlig musikk var. Jeg gikk på ungdomsskolen” (ibid.).

³³ Translated from: “Dean i Impalaen når han kræsjer festen mellom Michael og Lucifer” (female fan).

This brings us back to Godøy's (2010:104,106) *perception-action cycle*, in which we constantly shift between perceiving through listening and acting through making or imagining music gestures, cf. *Contagion* (Juslin 2011). He argues that music perception is embodied and this is what makes it multimodal. Experiencing awareness of and connecting with the artist, is in accordance with music perception being an embodied experience. It is also in accordance with Dean showing power as he listens to rock music, as well as the participants offering words such as, power and motivation when describing associations and emotions, in relation to the music. In addition to this physiological aspect of music perception, the cultural impact this genre has, cf., e.g. construction of authenticity and masculinity, also makes it powerful.

Musical conventions establish potential meaning within a culture, but it is *in* the listener that the meaning is formed. It may be problematic to refer to musical elements as possessing cultural codes, without also referring to the fact that it is in the meeting with our perception that music can mean something. We could then perhaps conclude, that there is no meaning until it is born in the wake of the aesthetic meeting (Hausken 2009) between the spectator/receiver and the music, or any other text. Like Metatron puts it: (*Meta Fiction* 9:18 2014) "...who gives the story meaning? Is it the writer? Or you?"

7 THE ROAD SO FAR

Endings are hard. Any chapped-ass monkey with a keyboard can poop out a beginning, but endings are impossible. You try to tie up every loose end, but you never can. The fans are always gonna bitch. There's always gonna be holes. And since it's the ending, it's all supposed to add up to something. (...) No doubt – endings are hard. But then again... nothing ever really ends, does it? (Chuck in Swan Song 5:22 2010).

The Impala is driving along the road (*Meta Fiction* 9:18 2014 [DVD 1: 01.08.46-01.11.02]), passing the beautiful view of the sun disappearing behind the mountains, the sunset-light reflecting in the water. The Frankie Valli music and lyrics accompany them (1965): “The sun ain’t gonna shine anymore. The moon ain’t gonna rise in the sky. Tears are always clouding your eyes...”

The music is Dean’s, it is Sam and Dean’s, it is the show’s, it is also ours. My research question, “What are the musical practices employed in the TV-series *Supernatural* and what possible engagement processes and perceptions are offered through the music accordingly?” has been answered and discussed continuously throughout the thesis. As I began my thesis by saying, the music is fuel for the journey in many ways. As well as being the fuel for the journey of this thesis, music functions as fuel for the journey of *Supernatural*. Dean uses music to cope through the journey of a hard life. The music provides him with the image he is comfortable with as well as it speaks *for* him, when he cannot use his own words. The music is fuel in Sam and Dean’s relationship. It is sometimes what brings them together, and sometimes what parts them, either literally by interrupting their conversations, or figuratively through e.g. their discussions over different tastes. It is also fuel on their physical journey. Wherever they go, they have the music, literally accompanying their journey.

Music is also fuel for the experiential journey of *Supernatural*, and its narrative. By pre-existent music and composed underscore, the music frames and structures the story. Fuel is something that gets something else going. Just as the Impala transports Sam and Dean to whichever destination is ahead, the music transports the spectator. The Impala also provides the location to the narrative as the characters spend a lot of time in this space, providing them

with a home. By this I mean, music as fuel, can offer emotional engagement such as love, anger, trust, motivation, power and happiness. It can offer identification processes, immerse the spectator in the series' universe and make him or her believe in anything and emphasize with almost anyone. It can construct ideas about gender, in particularly masculinity, and authenticity. It can provide continuity, unity, and flow. And in these ways, the music also becomes fuel for the spectator: literally, as we are immersed in the show that we are watching and are offered shared subjectivities with the characters, or fuel in a more external and conditioned way as the significance of the songs used in the show, also become significant in the lives of fans. The songs suddenly speak for *us*. I would argue that the music provides us with the feeling of being a part of something while watching *Supernatural*, and the feeling of belonging to a group, the fandom, both with the underlining family-theme. I argue that the music brings all these points together, and evoke these associations and processes by using culturally and historically established musical conventions. In the meeting with the physiological way our bodies and minds perceive music, the music is powerful. Some of the cultural codes that I have discussed are only relevant in the Western world, and you need to understand and be familiar with the cultural code, in order to understand the music in the light of the cultural code. In this way, film music becomes a meaning-making system.

Although some of *Supernatural*'s musical practices are conventional and in accordance with Gorbman's principles of classical Hollywood scoring, some of the practices also have new approaches and new ideas which affect and engage the spectators in new and different ways. As the distinction between "ordinary" and "strange" was already established in science fiction films, *Supernatural* obscures the borders between these two categories, as well as good and evil. The way music is employed, offers tremendous importance in the perception of the narrative and the understanding of the characters. Different genres of music also provide an aesthetic and moral distinction between the characters. *Supernatural* also blurs the distinction between *Supernatural*, the real world with real people, and *Supernatural*, the fictional world with fans, by acknowledging the latter through meta-episodes. *Supernatural*'s thematic episodes, or concept episodes, I would argue are unique to the series, with suitable themes immersing the spectator into any situation, offering assimilating identifications. The pre-existent, anachronistic music provides a particular set of expectations to style, identity, authenticity and masculinity, offering affiliating identifications, and is unique to this TV-series as well. The pre-existent music earns "new", important functions, e.g. when offering "epic feeling". Both pre-existent, and more rarely underscore, can drift swiftly in and out of

the diegetic world. Although Gorbman's principles offer a broad basic framework for understanding how film music works, I argue that the music of *Supernatural* serves some functions, which I would argue that Gorbman's principles are not sufficient to explain.

References

Literature

- Bannister, Matthew 2006. *White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock*, Hampshire: Ashgate Publishing Limited.
- Barham, Jeremy 2009. *Scoring Incredible Futures: Science-Fiction Screen Music, and "Postmodernism" as Romantic Epiphany*, Oxford University Press.
- Beeler, Stan 2011 «Two Greasers and a Muscle Car – Music and Character Development in *Supernatural*», in Stacey Abbott and David Lavery, *TV Goes to Hell – An Unofficial Road Map of Supernatural*, Canada: ECW Press
- Bjørkvold, Jon-Roar 1988. *Fra Akropolis til Hollywood. Filmmusikk i retorikkens lys*, Oslo: Freidig Forlag.
- Bruns, Gerald L. 1998. «Hermeneutics» in Michael Kelly, *Encyclopedia of Aesthetics*, Oxford University Press.
- Calvert, Bronwen 2011 «Angels, Demons, and Damsels in Distress: The Representation of Women in *Supernatural*», in Stacey Abbott and David Lavery, *TV Goes to Hell – An Unofficial Road Map of Supernatural*, Canada: ECW Press
- Carroll, Noël 2007. «Narrative Closure», *Philosophical Studies. An International Journal for Philosophy in the Analytic Tradition*: Springer
- Cenciarelli, Carlo 2012. «Dr Lecter's Taste for "Goldberg", or: The Horror of Bach in the Hannibal Franchise», in *Journal of the Royal Musical Association*, London: Routledge.
- Chion, Michel 1994. *Audio-Vision - Sound On Screen*, New York: Columbia University Press.
- Chion, Michel 2002. *Guide to Sound Objects: Pierre Schaeffer and Musical Research* (English translation by John Dack)
- Clifford-Nappoleone, Amber R. 2015. *Queerness in Heavy Metal Music. Metal Bent*, New York: Routledge.
- Cook, Susan C. 1992. «Review: Musicology and the Undoing of Women», in *American Quarterly*, Wisconsin: The Johns Hopkins University Press.
- Cooke, Mervyn 2010. *The Hollywood Film Music Reader*, New York: Oxford University Press.

- Collins, Karen 2008. *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*, Cambridge: The MIT Press.
- Collins, Nick 2010. *Introduction to Computer Music*, University of Sussex, United Kingdom: John Wiley & Sons Ltd.
- Davies, Ann 2006. «High and Low Culture: Bizet's *Carmen* and the Cinema», in Phil Powrie and Robyn Stilwell, *Changing Tunes: The Use of Pre-existing Music in Film*, Aldershot: Ashgate.
- DeCandido, Keith R. A. 2007 *Supernatural. Nevermore*, New York: Harper Entertainment
- Dibben, Nicola 1999. «Representations of femininity in popular music» in Sarah Hill and Allan Moore, *Popular Music*, Cambridge University Press
- Donnelly, K. J. 2005. *The Spectre of Sound. Music in Film and Television*, London: British Film Institute.
- Earl, Benjamin 2009. «Metal Goes 'Pop': The Explosion of Heavy Metal into the Mainstream», in Gerd Bayer, *Heavy Metal Music in Britain*, Surrey: Ashgate Publishing Limited.
- Evans, Michael 2008. *Innføring i dramaturgi. Teater, film, fjernsyn*, Oslo: Cappelen Akademisk Forlag.
- Fast, Susan 2001. *In The Houses of the Holy. Led Zeppelin and the Power of Rock Music*, New York: Oxford University Press.
- Feld, Steven 1984. «Communication, Music, and Speech about Music», in *Yearbook for Traditional Music*, International Council for Traditional Music.
- Foss, Bob 1992. *Dramaturgy. Narrative Technique and Dramaturgy in Film and Television*, Stockholm: SVT Training.
- Godøy, Rolf Inge and Leman, Marc 2010. *Musical Gestures. Sound, Movement and Meaning*, New York: Routledge.
- Godøy, Rolf Inge 2012 «Musikkognisjon», in Alexander Refsum Jensenius m.fl. 2012. *Musikk og Lyd*, Oslo: Unipub.
- Gorbman, Claudia 1987. *Unheard Melodies. Narrative Film Music*, Indiana: Indiana University Press.
- Gracyk, Theodore 2001. *I Wanna Be Me*, Philadelphia: Temple University Press
- Gulddal, Jesper and Møller, Martin 1999. *Hermeneutik – En antologi om forståelse*, København: Gyldendal.

- Halfyard, Janet K. 2010 «Mischief Afoot: Supernatural Horror-comedies and the Diabolus in Musica», i Neil Lerner 2010. *Music in the Horror Film – Listening to Fear*, New York: Routledge Taylor & Francis Group.
- Hausken, Liv 2009. *Medieestetikk. Studier i estetisk medieanalyse*, Oslo: Scandinavian Academic Press.
- Hawkins, Stan 2009. *The British Pop Dandy. Masculinity, Popular Music and Culture*, Surrey: Ashgate Publishing Limited.
- Howell, Amanda 2015. *Popular Film Music and Masculinity in Action. A Different Tune*, New York: Routledge.
- Huckvale, David 2010. *Touchstones of Gothic Horror: A Film Genealogy of Eleven Motifs and Images*, North Carolina: McFarland & Company, Inc., Publishers.
- Juslin, Patrik N. and Sloboda, John A. 2010. *Handbook of Music and Emotion – Theory, Research, Applications*, United Kingdom: Oxford University Press.
- Kalinak, Kathryn 1992. *Settling the Score. Music and the Classical Hollywood Film*, Madison, Wisconsin: The University of Wisconsin Press.
- Karlin, Fred and Wright, Rayburn 2004. *On the track – A Guide to Contemporary Film Scoring*, New York: Routledge.
- Kassabian, Anahid 2001. *Hearing Film. Tracking Identifications in Contemporary Hollywood Film Music*, New York: Routledge.
- Kenney, William Howland 1999. *Recorded Music in American Life. The Phonograph and Popular Memory, 1890-1945*, New York: Oxford University Press.
- Kitzinger, Jenny 1995. *Qualitative research. Introducing focus groups*.
- Kivy, Peter 2002. *Introduction to a Philosophy of Music*, Clarendon Press.
- Klungnes, Kristina Mariell Dulsrud 2014. «Deans tema» i ulike farger - en studie av klangfarge og instrumentering, term paper in Sound Analysis MUS4831, University of Oslo
- Kruuse, Emil 2000. *Kvalitative forskningsmetoder, i psykologi og beslægtede fag*, København: Dansk psykologisk Forlag.
- Larsen, Peter 2005. *Filmmusikk. Historie, analyse, teori*, Oslo: Universitetsforlaget.
- Lipsitz, George 1993. «Foreword», in Susan D. Crafts, Daniel Cavicchi and Charles Keil 1993. *My Music, and the Music in Daily Life Project*, New England: Wesleyan University Press.

- McQuiston, Kate 2008. «Value, Violence, and Music Recognized. *A Clockwork Orange* as Musicology», in Gary D. Rhodes. *Stanley Kubrick – Essays on His Films and Legacy*, North Carolina/London: McFarland & Company, Inc., Publishers.
- Meyer, Leonard B. 1956. *Emotion and Meaning in Music*, Chicago: The University of Chicago Press.
- Murch, Walter 1994. «Foreword», in Michel Chion, *Audio-Vision - Sound On Screen*, New York: Columbia University Press.
- Middleton, Richard 1990. «Chapter 4: Change Gonna Come? Popular Music and Musicology», in *Studying Popular Music*, Milton Keynes: Open University Press.
- Nattiez, Jean-Jacques 1990. *Music and Discourse. Toward a Semiology of Music*, (English translation by Carolyn Abbate), New Jersey: Princeton University Press.
- Negus, Keith 1999. «Culture, industry, genre. Conditions of musical creativity», in *Music Genres and Corporate Cultures*, Routledge.
- Neumeyer, David P. 2015. *Meaning and Interpretation of Music in Cinema*, Indiana: Indiana University Press.
- Palmer, Lorrie 2011 «The Road to Lordsburg: Rural Masculinity in *Supernatural*», in Stacey Abbott and David Lavery, *TV Goes to Hell – An Unofficial Road Map of Supernatural*, Canada: ECW Press
- Rodman, Ronald 2014. «Auteurship and Agency in Television Music» in David Neumeyer. *The Oxford Handbook of Film Music Studies*, New York: Oxford University Press.
- Ruud, Even 2009. *Musikk og identitet*, Oslo: Universitetsforlaget.
- Scheurer, Timothy E. 1998. «Kubrick vs. North: The Score for 2001: *A Space Odyssey*», in *Journal of Popular Film and Television*, Routledge.
- Sloboda, John A. 1985. *The Musical Mind: The Cognitive Psychology of Music*, Clarendon Press.
- Stilwell, Robynn J. 1997. «‘I just put a Drone under him, and he’s as bad as he needs to be’: Collage and Subversion in the Score of *Die Hard*», in *Music & Letters*, Washington: Georgetown University.
- Tagg, Philip 1979. *Kojak: 50 Seconds of Television Music. Toward The Analysis of Affect in Popular Music*, Göteborg: Musikvetenskapliga Institutionen.
- Tagg, Philip 2015 «Analysing popular music: theory, method and practice», in 1982. *Popular Music, Vol. 2 Theory and Method*, Cambridge: Cambridge University Press.
- Tarasti, Eero 2012. *Semiotics of Classical Music – How Mozart, Brahms and Wagner Talk to Us*, Berlin: De Gruyter Mouton.

- Turkle, Sherry 2011. *Alone Together. Why We Expect **More** from Technology and **Less** from Each Other*, New York: Basic Books.
- Walser, Robert 1993. *Running with the Devil. Power, Gender, And Madness in Heavy Metal Music*, Connecticut: Wesleyan University Press.
- Winters, Ben 2014. *Music, Performance, and the Realities of Film. Shared Concert Experiences in Screen Fiction*, New York: Routledge.

Internet Sources, Software, Videos, Art, and Images

- Bekakos, Liana 2008. «Supernatural Creator Eric Kripke Answers Fan Questions – Part I», <http://eclipsemagazine.com/supernatural-creator-eric-kripke-answers-fan-questions-%E2%80%93-part-i/> [Reading date 01.04 2016]
- Blackbirdmaze, 2014 «Supernatural- Dean’s Theme (Americana Excerpt)» <https://www.youtube.com/watch?v=7OYlqUxqWwo> [Reading date 21.10.15]
- Creationstands, «Jensen & Misha “You Are Not Alone” Campaign» <https://international.creationstands.com/products/jensen-misha-you-are-not-alone-campaign> [Reading date 04.04.16]
- Dextrus 2015, in Blackbirdmaze, 2014 «Supernatural- Dean’s Theme (Americana Excerpt)» <https://www.youtube.com/watch?v=7OYlqUxqWwo> [Reading date 21.10.15]
- Dictionary. «whodunit» <http://www.dictionary.com/browse/whodunit> [Reading date 10.04.16]
- Dolgnier, J. Martha 2013, in xZeRo117xx 2013 «Supernatural - In a Gadda Da Vida» <https://www.youtube.com/watch?v=tBJKR8p5V-Y&nohtml5=False> [Reading date 18.01.16]
- etymophony, 2007 «The Kojak Theme: Score and Museme 2» <https://www.youtube.com/watch?v=-acVjh1mfBQ> [Reading date 14.04.15]
- Fandomix 2014, in Blackbirdmaze, 2014 «Supernatural- Dean’s Theme (Americana Excerpt)» <https://www.youtube.com/watch?v=7OYlqUxqWwo> [Reading date 21.10.15]
- Gaulding, Lauren 2015, in Blackbirdmaze, 2014 «Supernatural- Dean’s Theme (Americana Excerpt)» <https://www.youtube.com/watch?v=7OYlqUxqWwo> [Reading date 21.10.15]

- Hoffmann, Heinrich 1890. *Christ in Gethsemane*,
http://1.bp.blogspot.com/-hnfOe-MFmOs/U7q0ONkBsDI/AAAAAAAAAnU/s-2hR7jHr1M/s1600/en08mar44c_hofmann.jpg [Reading date 06.04.16]
- Homeofthenutty.com A, 2014. Screencap season 9, episode 23,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=204&pid=253960#top_display_media
- Homeofthenutty.com B, 2014. Screencap season 10, episode 3,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=211&pid=259471#top_display_media
- Homeofthenutty.com C, 2013. Screencap season 9, episode 7,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=188&pid=226755#top_display_media
- Homeofthenutty.com D, 2010 Screencap season 5, episode 22,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=104&pid=53057#top_display_media
- Homeofthenutt.com E, 2014 Screencap season 10, episode 5,
http://www.homeofthenutty.com/supernatural/screencaps/albums/SPN10x05/SPN_1837.jpg
- Homeofthenutty.com F, 2005 Screencap season 1, episode 1,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=1&pid=54177#top_display_media
- Homeofthenutty.com G, 2014 Screencap season 9, episode 16,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=197&pid=241023#top_display_media
- Homeofthenutty.com H, 2010 Screencap season 5, episode 1,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=83&pid=22717#top_display_media
- Homeofthenutty.com I, 2007 Screencap season 3, episode 3,
http://www.homeofthenutty.com/supernatural/screencaps/displayimage.php?album=47&pid=3875#top_display_media
- Larson, Randall D. 2006. «The SUPERNATURAL Music of Christopher Lennertz»,
http://www.mania.com/supernatural-music-christopher-lennertz_article_51827.html
 [Reading date 12.02.14].

- Last.fm «Carry on Wayward Son»,
http://www.last.fm/music/Kansas/_/Carry+on+Wayward+Son [Reading date 11.04.16]
- Macmillan Dictionary. «Americana»,
<http://www.macmillandictionary.com/dictionary/british/americana> [Reading date 09.09.15]
- Marshall, Taylor 2014. «Take Me to Church Lyrics and Meaning – A Christian Analysis and Critique», <http://taylormarshall.com/2014/12/take-church-lyrics-meaning-christian-analysis-critique.html> [Reading date 16.02.16]
- Matlab (versjon R2013a) [Dataprogram]. Oslo: from
<https://macprog.uio.no/lisens/matlab/R2013a>
- Mulders Smoulder 2014, in Blackbirdmaze, 2014 «Supernatural- Dean's Theme (Americana Excerpt)» <https://www.youtube.com/watch?v=7OYlqUxqWwo> [Reading date 21.10.15]
- Noisey 2012, «M.I.A. – 'Bad Girls' (Official Video)»
<https://www.youtube.com/watch?v=2uYs0gJD-LE&list=RD2uYs0gJD-LE> [Reading date 16.04.16]
- Pileberg, Silje 2016. «Musikken vil vi ha for oss selv»,
<http://www.hf.uio.no/imv/forskning/aktuelt/aktuelle-saker/2016/musikken-vil-vi-ha-for-oss-selv.html> [Reading date 01.03 2016]
- Rybacki, Karyn Charles and Rybacki, Donald Jay 1999. «Cultural approaches to the rhetorical analysis of selected music videos»
<http://www.sibetrans.com/trans/articulo/254/cultural-approaches-to-the-rhetorical-analysis-of-selected-music-videos> [Reading date 14.03.16]
- Reni, Guido 1632. *Crown of Thorns*,
<https://s-media-cache-ak0.pinimg.com/564x/45/e7/f9/45e7f9600ca8ae71bf8b4275c7a88ffc.jpg> [Reading date 06.04.16]
- Simons, Vivana 2014, in Blackbirdmaze, 2014 «Supernatural- Dean's Theme (Americana Excerpt)» <https://www.youtube.com/watch?v=7OYlqUxqWwo> [Reading date 21.10.15]
- Vocabulary. «connotation/ denotation»,
<https://www.vocabulary.com/articles/chooseyourwords/connotation-denotation/>
 [Reading date 18.03.16]

Whyte, Belle 2014, in Blackbirdmaze, 2014 «Supernatural- Dean's Theme (Americana Excerpt)» <https://www.youtube.com/watch?v=7OYlqUxqWwo> [Reading date 21.10.15]

Episodes and Filmography

***Supernatural*, 2005- created by Eric Kripke, Warner Bros. Television:**

Abandon All Hope, season 5, episode 10, directed by Philip Sgriccia 2009. Warner Bros. Television

All Hell Breaks Loose: Part 1, season 2, episode 21, directed by Robert Singer 2007. Warner Bros. Television

All Hell Breaks Loose: Part 2, season 2, episode 22, directed by Kim Manners 2007. Warner Bros. Television

Are You There, God? It's Me, Dean Winchester, season 4, episode 2, directed by Philip Sgriccia 2008. Warner Bros. Television

Ask Jeeves, season 10, episode 6, directed by John MacCarthy 2014. Warner Bros. Television

Baby, season 11, episode 4, directed by Thomas J. Wright 2015. Warner Bros. Television

Book of the Damned, season 10, episode 18, directed by P.J. Pesce 2015. Warner Bros. Television

Bad Boys, season 9, episode 7, directed by Kevin Parks 2013. Warner Bros. Television

Bad Day at Black Rock, season 3, episode 3, directed by Robert Singer 2007. Warner Bros. Television

Bedtime Stories, season 3, episode 5, directed by Mike Rohl 2007. Warner Bros. Television

Beyond the Mat, season 11, episode 15, directed by Jerry Wanek 2016. Warner Bros. Television

Blade Runners, season 9, episode 16, directed by Serge Ladouceur 2014. Warner Bros. Television

Bloodlust, season 2, episode 3, directed by Robert Singer 2006. Warner Bros. Television

Born Under a Bad Sign, season 2, episode 14, directed by J. Miller Tobin 2007. Warner Bros. Television

Captives, season 9, episode 14, directed by Jerry Wanek 2014. Warner Bros.

Television

Changing Channels, season 5, episode 8, directed by Charles Beeson 2009. Warner Bros.

Television

Crossroads Blues, season 1, episode 8, directed by Steve Boyum 2006. Warner Bros.

Television

Dark Side of the Moon, season 5, episode 16, directed by Jeff Woolnough 2010.

Warner Bros. Television

Dead in the Water, season 1, episode 3, directed by Kim Manners 2005. Warner Bros.

Television

Devil's Trap, season 1, episode 22, directed by Kim Manners 2006. Warner

Bros. Television

Do You Believe in Miracles, season 9, episode 23, directed by Thomas J. Wright 2014.

Warner Bros. Television

Dog Dean Afternoon, season 9, episode 5, directed by Tim Andrew 2013. Warner Bros.

Television

Dream a Little Dream of Me, season 3, episode 10, directed by Steve Boyum

2008. Warner Bros. Television

Everybody Loves a Clown, season 2, episode 2, directed by Philip Sgriccia 2013. Warner

Bros. Television

Exile on Main St., season 6, episode 1, directed by Philip Sgriccia 2010. Warner Bros.

Television

Faith, season 1, episode 12, directed by Allan Kroeker 2006. Warner Bros. Television

Fan Fiction, season 10, episode 5, directed by Philip Sgriccia 2014. Warner Bros.

Television

Form and Void, season 11, episode 2, directed by Philip Sgriccia 2015. Warner Bros.

Television

Folsom Prison Blues, season 2, episode 19, directed by Mike Rohl 2007. Warner Bros.

Television

Free to Be You and Me, season 5, episode 3, directed by J. Miller Tobin 2009. Warner Bros.

Television

Fresh Blood, season 3, episode 7, directed by Kim Manners 2007. Warner Bros. Television

Frontierland, season 6, episode 18, directed by Guy Norman Bee 2011. Warner Bros.

Television

Goodbye Stranger, season 8, episode 17, directed by Thomas J. Wright 2013. Warner Bros.
Television

Halt and Catch Fire, season 10, episode 10, directed by John F. Showalter 2015. Warner
Bros. Television

Houses of the Holy, season 2, episode 13, directed by Kim Manners 2007.
Warner Bros. Television

Hunteri Heroici, season 8, episode 8, directed by Paul A. Edwards 2010. Warner Bros.
Television

In My Time of Dying, season 2, episode 1, directed by Kim Manners 2006. Warner Bros.
Television

In the Beginning, season 4, episode 3, directed by Steve Boyum 2008. Warner Bros.
Television

Into the Mystic, season 11, episode 11, directed by John Badham 2016.
Warner Bros. Television

Jus in Bello, season 3, episode 12, directed by Phil Sgriccia 2008. Warner Bros. Television
King of the Damned, season 9, episode 21, directed by P.J. Pesce 2013.
Warner Bros. Television

Lazarus Rising, season 4, episode 1, directed by Eric Kripke, Kim Manners 2008. Warner
Bros. Television
Like a Virgin, season 6, episode 12, directed by Philip Sgriccia 2011. Warner Bros.
Television

Lucifer Rising, season 4, episode 22, directed by Eric Kripke 2009. Warner Bros. Television
Meet the New Boss, season 7, episode 1, directed by Philip Sgriccia 2011. Warner Bros.
Television

Meta Fiction, season 9, episode 18, directed by Thomas J. Wright 2014.
Warner Bros. Television

Monster Movie, season 4, episode 4, directed by Robert Singer 2008. Warner Bros.
Television

My Bloody Valentine, season 5, episode 14, directed by Mike Rohl 2010.
Warner Bros. Television

No Rest for the Wicked, season 3, episode 16, directed by Kim Manners 2008. Warner Bros.
Television

Out With the Old, season 7, episode 16, directed John F. Showalter 2012. Warner
Bros. Television

Pac Man Fever, season 8, episode 20, directed by Robert Singer 2013. Warner Bros.

Television

Phantom Traveler, season 1, episode 4, directed by Robert Singer 2005. Warner Bros.

Television

Pilot, season 1, episode 1, directed by David Nutter 2005. Warner Bros.

Television.

Point of No Return, season 5, episode 18, directed by Philip Sgriccia 2010. Warner Bros.

Television

Road Trip, season 9, episode 10, directed by Robert Singer 2013. Warner Bros. Television

Rock and a Hard Place, season 9, episode 8, directed by John MacCarthy 2013. Warner

Bros. Television

Route 666, season 1, episode 13, directed by Paul Shapiro 2006. Warner Bros.

Television

Sacrifice, season 8, episode 23, directed by Philip Sgriccia 2010. Warner Bros. Television

Scarecrow, season 1, episode 11, directed by Kim Manners 2006. Warner Bros.

Television

Sex and Violence, season 4, episode 14, directed by Charles Beeson 2009. Warner Bros.

Television

Sin City, season 3, episode 4, directed by Charles Beeson 2007. Warner Bros.

Television

Skin, season 1, episode 6, directed by Robert Duncan McNeill 2005. Warner Bros.

Television

Something Wicked, season 1, episode 18, directed by Whitney Ransick 2006. Warner Bros.

Television

Soul Survivor, season 10, episode 3, directed by Jensen Ackles 2014. Warner Bros.

Television

Swan Song, season 5, episode 22, directed by Steve Boyum 2010. Warner Bros. Television

Sympathy for the Devil, season 5, episode 1, directed by Robert Singer 2009. Warner Bros.

Television

Taxi Driver, season 8, episode 19, directed by Guy Norman Bee 2013. Warner Bros.

Television

The Born Again Identity, season 7, episode 17, directed by Robert Singer 2012. Warner Bros.

Television

The Complete 8 eigth season, Supernatural 2012/2013. Warner Bros.

The Devil in Details, season 11, episode 10, directed by Andrew Dabb 2016. Warner Bros.
Television

The Man Who Would Be King, season 6, episode 20, directed by Ben Edlund 2011. Warner
Bros. Television

The Monster at the End of This Book, season 4, episode 18, directed by Mike Rohl 2009.
Warner Bros. Television

The Prisoner, season 10, episode 22, directed by Thomas J. Wright 2015. Warner Bros.
Television

The Real Ghostbusters, season 5, episode 9, directed by James L. Coway 2009. Warner Bros.
Television

The Song Remains the Same, season 5, episode 13, directed by Steve Boyum 2010. Warner
Bros. Television

The End, season 5, episode 4, directed by Steve Boyum 2009. Warner Bros.
Television

Two Minutes to Midnight, season 5, episode 21, directed by Philip Sgriccia 2010. Warner
Bros. Television

We Need to Talk About Kevin, season 8, episode 1, directed by Robert Singer 2012. Warner
Bros. Television

Wendigo, season 1, episode 2, directed by David Nutter 2005. Warner Bros. Television

What Is and What Should Never Be, season 2, episode 20, directed by Eric Kripke 2007.
Warner Bros. Television

Wishful Thinking, season 4, episode 8, directed by Robert Singer 2008. Warner
Bros. Television

Other TV-series

Bonanza, 1959-1973 created by David Dortort and Fred Hamilton, NBC.

Grey's Anatomy, created Shonda Rhimes, *Scars and Souvenirs*, season 3, episode 18, directed
by James Frawley 2007, Shondaland

Films

2001: A Space Odyssey, directed by Stanley Kubrick 1968. M.G.M.

A Clockwork Orange, directed by Stanley Kubrick 1971. Warner Bros.

A Fistful of Dollars, directed by Sergio Leone 1964. Jolly Film.

Dracula, directed by Tod Browning 1931. Universal Pictures.

E.T. the Extra-Terrestrial, directed by Steven Spielberg 1982. Universal Pictures.
For A Few Dollars More, directed by Sergio Leone 1965. P.E.A.
Frankenstein, directed by James Whale 1931.
Green For Danger, directed by Sidney Gilliat 1947. Individual Pictures.
King Kong, directed by Merian C. Cooper and Ernest B. Schoedsack 1932. Universal Pictures.
Silence of the Lambs, directed by Jonathan Demme 1991. Strong Heart/Demme Production.
Phantom at the Opera, directed by Rupert Julian 1925. Universal Pictures.
Phantom at the Opera, directed by Terrence Fisher 1962. Hammer Films.
The Ghost and the Guest, directed by James Dunn 1943. Alexander-Stern Productions.
The Good, the Bad and the Ugly, directed by Sergio Leone 1966. P.E.A.
The Mummy, directed by Karl Freund 1932. Universal Pictures.
The Wolfman, directed by George Waggner 1941. Universal Pictures.

Music Examples and Discography

AC/DC 1980 «Back In Black». Album: Back In Black, Leidseplein Presse B.V.
AC/DC 1990 «Thunderstruck». Album: The Razors Edge, ATCO
Anya Marina 2009 «Move You» Album: Slow & Steady Seduction: Phase II,
CHOP SHOP Records
Anya Marina 2009 «Not a Through Street» Album: Slow & Steady Seduction: Phase II,
CHOP SHOP Records
Black Sabbath 1970 «Paranoid». Album: Paranoid, Vertigo
Blainville, Keith 2010 «Ave Maria (Schubert)». Album: Weihnachtsmelodien klassisch –
classical music for Christmas, Rosenklang
Bon Jovi 1986 «Wanted Dead or Alive». Album: Slippery When Wet, Mercury Records
Bon Jovi 1990 «Blaze of Glory». Album: Blaze of Glory, Vertigo
Def Leppard 1983 «Rock of Ages». Album: Pyromania, Mercury Records
Def Leppard Instrumental, in DJ Warl0cK 2015,
<https://www.youtube.com/watch?v=54DoniO5euQ> [Reading date 10.03.16]
Federale 2009 «Reprise». Album: Devil In A Boot, Revolver Records
Filter 1995 «Hey Man Nice Shot». Album: Short Bus, Reprise
Frankie Vallie 1965 «The Sun Ain't Gonna Shine (Anymore)». Album: Solo, Smash

Gruska, Jay 2010a «Americana». Album: Supernatural, Seasons 1 – 5 (Original Television Soundtrack), WaterTower Music

Gruska, Jay 2010b «End Credits & Mo' Guitar Grit». Album: Supernatural, Seasons 1 – 5 (Original Television Soundtrack), WaterTower Music

Hozier 2013 «Take Me to Church». Album: Take Me to Church, Rubyworks

Iron Butterfly 1968 «In-A-Gadda-Da-Vida». Album: In-A-Gadda-Da-Vida, Atco

Journey 1977 «Wheel in the Sky». Album: Infinity, Columbia

Kansas 1976 «Carry On Wayward Sun». Album: Leftoverture, Kirshner Records.

Kurz, Lars and Mylla, H.C. 2010 «Bratwurst Polka». Album: Alpenglügen, Rosenklang

Lennertz, Christopher 2010a «And So It Begins...» («The Demon's Theme»), Album: Supernatural, Seasons 1 – 5 (Original Television Soundtrack), WaterTower Music

Lennertz, Christopher 2010a «Dean's Dirty Organ» («Brothers' Guitar Theme»). Album: Supernatural, Seasons 1 – 5 (Original Television Soundtrack), WaterTower Music

Limp Bizkit 2003 «Behind Blue Eyes». Album: Results May vary, Interscope Records

M.I.A 2012 «Bad Girls», Album: Matangi, Interscope

Morricone, Ennio 1966 «The Ecstasy of Gold», Album: The Good, the Bad and the Ugly.

Osbourne, Ozzy 1991 «Road To Nowhere». Album: No More Tears, Epic/CBS

Piano version of «Dean's Theme», attached CD

Seger, Bob 1975 «Beautiful Loser». Album: Beautiful Loser, Capitol

Seger, Bob 1975 «Travelin' Man». Album: Beautiful Loser, Capitol

Seger, Bob 1976 «Night Moves». Album: Night Moves Capitol

Seger, Bob 1978 «Famous Final Scene». Album: Stranger in Town, Capitol

Spencer, Robbie 2007 «I Love to See You Happy (Livin' My Life)». Album: Speak 2 Me, Robbie Spencer

Stahl, Renee 2008 «Something Real». Album: Hopeful. Romantic, Big Helium

Supertramp 1979 «Goodbye Stranger». Album: Breakfast in America, A&M Records. The

Swift, Taylor 2014 «Shake it Off». Album: 1989. Big Machine

Tavares 1976 «Heaven Must Be Missing An Angel». Album: Sky High!, Capitol

The Contours 1962 «Do You Love Me». Album: Do You Love Me (Now That I Can Dance), Gordy

The Main Ingredient 1972 «Everybody Plays the Fool». Album: Bitter Sweet, RCA Records

The Velvet Underground 1967 «Heroin». Album: The Velvet Underground & Nico. Verve Records

The Who 1971 «Behind Blue Eyes». Album: Who's Next. Decca Records and MCA Records

Trumpet version of «Dean's Theme», attached CD

Warrant 1990 «Cherry Pie». Album: Cherry Pie. Columbia

Zimmer, Hans 2002, in Stéphane Humez 2012 «The Ring-Music Box (Hans Zimmer)»

https://www.youtube.com/watch?v=RObda-n3_ks [Reading date 14.04.16]

Attachments

1. DVD 1, examples from *Supernatural*
2. DVD 2, examples from *Supernatural*
3. CD, trumpet and piano versions of “Dean’s Family Dedication Theme”.
4. Main Season Narratives

Attachment 4.

Seasons	Main Season Narratives
----------------	-------------------------------

Season 1	<p>26-year-old, big brother, Dean arrives at Stanford, telling younger brother, 22-year-old Sam, that their dad is missing. Sam left on his own to go to college almost two years earlier; escaping his dad and Dean's hunting life. The Yellow-Eyed Demon that killed their mother, Mary, kills Sam's girlfriend, in the same manner. They are pinned to the ceiling right before the room bursts into flames. Sam and Dean then go off together in Dean's '67 Cheverolet Impala, searching for their dad, and "The Demon", Azazel. During the season, Sam is experiencing visions of people about to die. He is not always able to save them. He confesses to Dean that he had had visions about his girlfriend, Jessica's death before she died, without doing anything about it. On their way to find The Demon, they hunt all the evil that they can find, in order to save people. They look up mysterious deaths and live off of credit card scams, fake IDs and the now-and-then lucky hand in a game of poker or pool. We are soon presented to the brothers' close relationship, and Dean's role of caretaker and protector when they were kids, never ceases. John appears mid-season, but he wants to protect his sons, knowing he is closing in on finding The Demon. John returns, and we are presented to the Colt, which is a demon-killing gun, designed by Samuel Colt. We are presented to Bobby, a friend of John's, who becomes Sam and Dean's companion. They consider him their "uncle", or "surrogate-father" after John's death. Sam and Dean save a mother with a six-month-old baby girl from their own destiny, as The Demon is "in town". Toward the end of the season they have a close encounter with the Yellow-Eyed Demon, but are not able to kill him, as it possesses their father. They do, however, exorcise his daughter, Meg, and kill his son. The season ends in a car crash caused by a possessed truckdriver.</p>
-----------------	---

Season 2	<p>The car-accident leaves Dean in a coma without recovery. John tries to bargain for Dean's life by handing over the Colt to The Demon, but also ends up having to sell his own soul in order to save Dean. Before turning in his soul, he tells Dean a secret about Sam's life, which is not exposed to Sam or us until mid-season: Dean has to save Sam and if he cannot, he has to kill him. Dean is having a hard time coping with his father's death, and with what he told him. Sam is afraid of going dark-side.</p>
-----------------	--

The Trickster is a new character introduced who will return in later seasons. Sam keeps finding more people with special abilities that are his age. Some of them are driven to be dangerous and murderous, but some are just like Sam. Toward the end of the season Sam and other “special children” are taken to a ghost town where The Yellow-Eyed Demon hopes to have *one* soldier left to “lead a demon-army”. The Demon appears in Sam’s dream, and takes him back to the night he killed their mom. Sam realizes that he was not after his mom – he was after Sam to bleed demon-blood into his mouth. Mary was just in the way. With two remaining boys, Sam and Jake, Sam chooses to be good and leaves Jake to live, only in order to be stabbed in the back by him and die. Dean cannot live with Sam dead and sells his soul to a crossroads demon, to bring Sam back. He only gets one year until his deal comes due. The demons are happy to have their claws in a much-wanted soul. Before being killed, Jake is able open a gate to Hell, freeing thousands of demons. Sam does not tell Dean about the demon blood, but Dean eventually tells Sam about the deal he has made.

Season 3 Sam tries everything to get Dean out of the demon deal. Even if Dean does not want to go to Hell, he is afraid of trying to trick the demons, as he knows they will kill Sam if he does. Dean puts on a show telling Sam he does not want him to save him. When they are closing in on time, he gets cold feet and tells Sam that he is scared. At the same time, they have a lot of new demons to track down. They have a meet-up with a girl named Ruby, who turns out to be a demon. She manipulates Sam by saying she can help save his brother. Dean thinks Ruby has alternative motives, and tells him not to listen to her. Two new characters, Dean’s old flame, Lisa, and her little son Ben, are introduced and will reappear in season 6. Bela Talbot is portrayed a cold-hearted young woman, getting her hands on supernatural objects in order to sell them to rich people. It turns out that her soul is also due in Hell, after she ten years ago made a deal to kill her parents. Bela gives Sam and Dean the name of the demon that holds Dean’s contract. They then cross paths with the demon, Lilith. Bela steals the Colt, and says she has given it to Lilith, in hopes of bargaining her way out of the deal. Lilith possesses the body that Ruby has, but is scared when Sam has the powers to survive her white light, which usually destroys everyone. There is no way to save Dean, and when his deal comes due

after the year has gone, Hell Hounds shred him to pieces and his soul is sent to Hell.

Season 4 Dean is saved from Hell after four months, by the angel Castiel. Dean has a hard time believing in angels, as they have never crossed paths with any. All of a sudden, many of them are walking the Earth because of the upcoming apocalypse. Dean is struggling with his memories from Hell. There will be 66 seals broken before the apocalypse begins. The first happened when Dean broke after three months (what felt like 30 years) in Hell, and started torturing other souls in order to avoid being tortured. All they know about the last seal is that it will end with Lilith. In devastation over his brother's death, Sam turned to Ruby, who tricked him into using his abilities to exorcise demons with his mind. In order to get stronger, he drinks her blood, and develops an addiction to demon blood. Dean finds out about Sam's secrets, and has issues with his brother's demonic business. Castiel sends Dean back to the past, and he finds out that Mary also was in the demon-hunting business. She made a deal to save John's life, without ever knowing the consequences other than that something would be taken from her after ten years. During the last events of the season, Sam and Dean have a big fight. Sam wants Dean to trust him enough to go with him and Ruby, but Dean knows better. It turns out the angels have tricked Dean into thinking he will be the one saving the world from the apocalypse, when they in reality, want to bring it on and win: Heaven on Earth. Castiel chooses to rebel against Heaven, in order to help Sam and Dean. He and Dean become close friends. In order to stop the apocalypse, Sam kills Lilith, thinking he is doing the right thing. Killing Lilith ends up being the final seal. Lucifer is set free on Earth, and Ruby's plan is fulfilled, after many years. Sam has fulfilled his destiny of being the boy to free Lucifer. It turns out Lucifer, Azazel and Ruby all worked together in manipulating Sam into going down the "right" path. Dean kills Ruby.

Season 5 Lucifer has risen, and Sam and Dean are miraculously put on a plane. Dean has a difficult time forgiving and trusting Sam, after he chose a demon over his own brother. A side-plot is introduced, as they find out that the prophet, Chuck is able to see their lives as dreams/visions, and write it all down, creating the book-series "*Supernatural*". The books have crazy fans, such as Becky. Becky tells Sam and

Dean, out of information from the books, that Bela did not give the Colt to Lilith in season 3, but to a demon named Crowley. We are then introduced to a new important character in addition to Lucifer: Crowley, the king of Hell, who also finds Lucifer to be a threat, so he hands the Colt over, telling them to kill him, but they are not able to. Sam and Dean learn that their destiny has always been to be the vessels on Judgement Day. The angels try their best to make Dean say yes to be the vessel of the archangel, Michael, but he never budes. Sam tells Lucifer yes in order to try to trick him back into his hole. They get the hole open by collecting the rings of the four horsemen of the Bible, War, Famine, Pestilence and Death. Sam gains control of his own body while being possessed by Lucifer, and manages to jump in the hole. Dean keeps his promise to Sam to find Lisa after he is gone and go try to live a normal life.

Season 6 A year has gone by, and Dean has gone to live with Lisa and Ben through all of it. Sam suddenly returns to let Dean know he has been back practically the whole year, but did not want to take Dean away from his new family. He reveals that he has gone hunting with some of Mary's relatives, including their grandfather, who has been resurrected. It turns out that their grandfather, Samuel, is working with Crowley, and Sam and Dean are forced to kill him. Dean finds out that Sam has returned from Lucifer's Hell cage without his soul. This causes him to be careless. Dean makes a deal with Death to bring Sam's tortured soul back and put up a wall in his head so he will not remember Hell. Castiel gets hungry for power and makes a deal with Crowley. They are hunting down alpha-monsters together, which makes Eve, Mother of All (monsters) rise. Sam and Dean are able to kill her with phoenix ashes. Cas is consumed by power, and when Sam and Dean tell him they do not support him, he breaks down Sam's wall and sends him into a coma. In his head, Sam has an encounter with the soulless version of himself, and then he has an encounter with the part of him that remembers Hell. After putting his broken pieces back together, he is able to wake up. But he wakes up with every memory from the bad times he had forgotten. Castiel manages to open the gates of purgatory and let out the Leviathans who possess him.

Season 7 Leviathans are the new threat of the world, traveling through the water supplies

with their black goo, and eating people. Sam is struggling with the memories from Hell. He is seeing Lucifer and is experiencing hallucinations, which lead to sleep deprivation and eventually a trip to a mental institution. Castiel returns with no memories of who he is, but when he does remember and is not able to save Sam, he says he will sacrifice himself by shifting Sam's insanity onto himself. Bobby is shot by the main-Leviathan called Dick. We are introduced to a new, returning character, Charlie, which is a sweet, young, lesbian, geeky computer-hacker, who develops a sisterly relationship with Sam and Dean. In the end, Dean manages to kill Dick by a bone drenched with "blood of the fallen".

Season 8 Dean and Castiel are sent to purgatory after Dean kills Dick. Castiel goes missing once in purgatory. Dean joins forces with Benny, a vampire that Dean befriended after helping Dean while there. They fight monsters for a year until Dean manages to find Castiel and get out through a portal along with Benny. Dean is angry with Sam for not looking for him while he was purgatory. Sam thinks Dean was dead and found a female veterinarian he fell in love with, when he accidentally hit a dog with his car. Sam and Dean find out their grandfather, Henry Winchester, John Winchester's father was part of the "Men of Letters", and was in the business as well. They find out that there is a whole dungeon with a huge library of books on demon hunting, in their legacy, which become their home. Sam and Dean each have their own room, for the first time. Sam and Dean are presented to a demon-tablet and an angel-tablet, which the new prophet, Kevin, will be able to translate. These tablets contain the Word of God, and hold a recipe of how to close the gates of Hell forever. In order to do this, Kevin reads that one of them must take on three trials. When the last one is done, Hell's gates will close. Sam takes on the trials, and they are making him ill. The first trial is to kill a Hell Hound, the second is to save an innocent soul from Hell, which appears to be Bobby, as Crowley has sent him down there, and the last one is to save a demon by making it human. Sam uses his purified blood and inserts it into Crowley. Dean, however, is not okay with Sam's ultimate sacrifice, and stops the last trial before Sam dies. At the same time, the scribe of God, Metatron, tricks Castiel into doing trials that he says will close the doors of Heaven. However, it destroys it and makes all angels fall.

Season 9 The angels have fallen to Earth; Castiel has to learn to live as a human. Sam is in the hospital in a coma. An angel calling himself Ezekiel offers to possess Sam as the only solution to save him. Dean tricks him into saying yes, and agrees to not telling Sam he has an angel inside of him, in order to not have him cast him out before Sam is healed. Sam had however come to terms with dying. It turns out the angel's real name is Gadreel and he is working with Metatron. Still in Sam's body, he kills Kevin and announces that he has full control over Sam. Crowley has become addicted to human-blood after Sam's last trial, and is struggling with human emotions. With Crowley's help, they are able to cast out Gadreel, but Dean's lying and making decisions for Sam are taking its toll on their relationship. Sam tells Dean he would not have done the same for him. Dean is struggling with Sam being upset with him. Feeling like he has nothing to lose, he takes on the mark of Cain in order to kill the new threat, Abaddon, who wants to be queen of Hell. The First Blade will only work along with the mark of Cain. The mark affects Dean in bad ways. He become colder, more reckless and seems to enjoy killing more and more. Towards the last events of the season, Dean goes after Metatron, who wants to be the new God, alone and loses the battle. Sam tells him that he had lied about being okay with Dean being dead, and summons Crowley to bring him back. Crowley, however, does not bring him back as a human, but just like Cain's story, Dean comes back as a demon.

Season 10 It takes some time before Sam is able to find and save demon-Dean with human blood. The mark of Cain is, however, still on his arm and is affecting him. Sam is trying everything to find a way to make the mark disappear. The mark makes Dean immortal, but will eventually destroy him and the world. Sam goes behind Dean's back and gets help from the over 300 year-old witch, Rowena, which happens to be Crowley's mother. Meeting Dean, Cain tells Dean before Dean kills him that his destiny will be the same as Cain's, to kill his brother. The Styne-family are trying to get their hands on the same book as Sam and Dean, "The Book of the Damned", which may have the answer to cure Dean of the mark. To help Dean, Charlie tracks down the book, but is killed by the Styne's in the process. Dean loses himself to the power of the mark and summons Death to make him kill him. Death explains that even he cannot kill him as long as he has the mark. If he were to get rid of the

mark, he had to pass it on to someone else, because the mark serves as a key and lock to the Darkness, a powerful force that God locked away before the beginning of time. Death tells Dean that the only way to protect the world from him is to send him out away from the planet Earth. Knowing Sam will do anything to save Dean; he tells Dean that he has to kill Sam. With his mind affected by the mark, Dean is set on killing Sam with the scythe of Death to save the world. When Dean is not able to go through with the sacrifice, he spontaneously kills Death instead. Sam's work with Rowena brings results and the mark is taken away from Dean, which unleashes the Darkness.

Season 11 The Darkness is unleashed, and she is a woman. She appears to Dean in a vision, wearing the mark, saying that they are connected, and that he is the one who saved her. She takes form as a quickly growing baby girl, who feeds on souls, called Amara. Dean soon realizes that he is having problems with killing Amara, because of the "spell" she got him under. Sam is experiencing visions of himself being tortured in the cage with Lucifer. Thinking they are sent from God, he thinks the only answer to stopping the Darkness is in the cage. It turns out the visions were coming from Lucifer, who wants Sam to be his vessel again, so that he can return to Earth. He offers to stop the Darkness, and that makes Castiel allow him inside instead. Lucifer is walking the Earth inside Castiel, without anybody knowing it. (This season is not finished.)