

Using Latin American and Iberian Film Music: Classroom Methodologies

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In the last decade, the incorporation of film music in music history curricula has been a popular topic of study and discussion. Symposia, roundtables, and workshops organized and sponsored by the Society of American Music as well as Music and the Moving Image (including the annual conference and journal) have focused on film music methodologies and scholarship that could be included in general music classes, classes on the history of western music, and specialized classes on the history of film music and film sound. Hollywood film music practices—and to a lesser extent, those of other select film industries in western Europe, Russia, and Eastern Asia—serves as the dominant source material for discussion. Latin American and Iberian film industries, however, are generally left out of the conversation. This is by no means purposely exclusionary; much of the research about these industries and their music is not available in English, is undergoing publication, or is still in progress. As more attention shifts toward Latin American and Iberian cinemas, film music pedagogy needs to be revised in order to incorporate the new possibilities in understanding film music practice and cultural approaches to film music that these industries offer.

My central concern for this essay is to provide the reader with methodologies and examples for incorporating Latin American and Iberian film music into not only classes on film and/or film music, but also into other courses not related to cinema, such as American Popular Music or Musics of Latin America. The introduction of new media—in particular film—into the classroom offers an opportunity to expand musical, historical, and cultural content simultaneously. Because students generally have a significant level of exposure to cinema, they already possess a salient and accessible way of understanding culture and musical practice. I do not endeavor merely to use music examples from Latin American and Iberian film practice in order to showcase or promote difference; my goal is to demonstrate film music practices that have largely gone unnoticed in musicology curricula and which offer film as an important social and cultural—and musical—text. The first part of this essay discusses how film music

can be utilized as a learning tool in music classes ranging from special topics in musicology to the history of western music to popular music. In this section, I offer examples and techniques that I have used in classroom settings. In the essay's second part, I discuss the position of Latin American and Iberian film music in film music courses, looking specifically at textbooks and their analytical approaches. I then discuss the structure of my film music course, which utilizes and examines Latin American and Iberian film music in addition to other cinematic practices. The concluding section explores possible challenges that can arise for both the student and the instructor.

Using Film Music Examples in the Classroom

Film music provides unique visual and aural components that can complement musicology classes, particularly those that examine Latin American and Iberian music. My seminar on Music and Nationalism and my course on Modernism in Visual Art, Film, and Music utilize several cinematic examples considered experimental and crucial to the shaping of nationalist and modernist ideology. In addition to the Dadaist film *Entr'acte* (1924, dir. René Clair) with music by Eric Satie and *Ballet Mécanique* (1924, dir. Fernand Léger) with a score composed by George Antheil, experimental films centering on Mexico and Spain may prove fruitful in the discussion of modernist currents on the American continents. Such films include Sergei Eisenstein's documentary *¡Que Viva México!* (which had enormous visual and musical impact in 1930s Mexican cinema) as well as the surrealist films of Spanish director Luis Buñuel and the development of surrealist musical structures in his films (this includes *Un chien andalou* [*An Andalusian Dog*, 1929] and *Los olvidados* [*The Young and the Damned*, 1950]). In discussing nationalist ideologies and aesthetics, I use cinematic examples to illustrate key concepts and beliefs involved in national construction on the big screen. Here, geography plays a role in discussion, particularly when examining how and when national film industries developed and what impact the films had on national audiences. For example, I screen selections from *Redes* (*Nets*, 1934, dir. Emilio Gómez Muriel) with music by Silvestre Revueltas, *Malambo* (1942, dir. Alberto da Zavalía) with music by Alberto Ginastera, and *Our Town* (1940, dir. Sam Wood) with music by Aaron Copland in order to examine and compare the position of film and film music in the nationalist discourses of Mexico, Argentina, and the United States respectively.

While the incorporation of film music can expand discussion in courses on specialized musical topics, film music—particularly from Latin American and Iberia—can be challenging to utilize in courses on the history of Western art music. Textbooks on the Western music history provide limited space for Latin America and Iberia. If music from these regions is included at all, it is

generally discussed at the end of chapters, a position that reinforces its status as a “peripheral” repertory.¹ It is up to the instructor to include these musical cultures into the course. To that end, film and film music can effectively highlight aspects of these practices. Period films often include diegetic music consistent with the historical or stylistic period in question.² On-screen performances provide unique visualizations of historical performance practice, and several films fall under this category. For example, in discussing jarabes, villancicos, and the performance of the galant style in New Spain, clips from the period films *Hidalgo: la historia jamás contada* (*Hidalgo: the Story Never Told*, 2010, dir. Antonio Serrano) and *Morelos* (2012, dir. Antonio Serrano) can serve as examples. When introducing zarzuelas and staged comedies into the curriculum, clips from 1930s and 1940s Cuban, Mexican, and Portuguese cinemas provide visual and aural examples of performance style.³ While examining the use and functionality of music, larger discussions can arise that look specifically at how history is remembered and reinterpreted (or constructed) on the screen, including what is augmented for entertainment value and which historical markers are accurate.

Courses on American Popular Music and/or Latin American Popular Music can also benefit from the inclusion of specific cinematic case studies. Approaches here are multivalent, and the student does not have to be well versed in film or film music studies to find the examples interesting and useful. Several films utilize popular music compilations non-diegetically to forward the film’s narrative. This is especially true in examples of contemporary cinema. Analyzing the music’s role encourages students to question why specific works are chosen, how the music functions in specific scenes, and what meanings are created. An example would be the music soundtrack for Alfonso Cuarón’s 2001 road movie, *Y tu mamá también* (*And Your Mother Too*), which features music

1. Some texts include Richard Taruskin, *The Oxford History of Western Music*, 5 vol. (New York: Oxford University Press, 2009); Donald Grout, Claude Palisca, Peter Burkholder, *A History of Western Music*, 8th ed. (New York: W.W. Norton, 2010); John Rice, *Music in the Eighteenth Century: Western Music in Context* (New York: W.W. Norton and Company, 2013); Walter Frisch, *Music in the Nineteenth Century: Western Music in Context* (New York: W.W. Norton and Company, 2013); Joseph Auner, *Music in the Twentieth and Twenty-First Centuries: Western Music in Context* (New York: W.W. Norton and Company, 2013).

2. Diegetic refers to the music and sound that the audience and actors in the screen space acknowledge. Non-diegetic refers to the music and sound not produced on-screen. See Susan Hayward, *Cinema Studies: The Key Concepts*, 3rd ed. (London: Routledge, 2006 [1996]), 101.

3. For example, from Mexico, *México de mis recuerdos* (*Mexico of My Memories*, 1944, dir. Juan Bustillo Oro) features examples from Spanish zarzuelas and Mexican *revistas*. *María la O* (1948, dir. Adolfo Bustamante), a co-production between Mexico and Cuba, provides a dramatic retelling of the Cuban zarzuela of the same name. For stage or musical comedies in Portugal, *A canção de Lisboa* (*A Song of Lisbon*, 1933, dir. José Cottinelli Telmo) features a mixture of the melancholic fado and comedy.

by Café Tacvba, Brian Eno, and Marco Antonio Solis. In addition to analyzing the meanings of the musical soundtrack in the film's narrative, the use of musical examples from across borders encourages discussion regarding the production, distribution, and consumption of popular music. Other films that generate dialogues about the consumption of music and its cultural associations include the crime drama *Cidade de Deus* (*City of God*, 2002, dir. Fernando Meirelles), which features Brazilian pop, funk, and jazz to underscore the violence in a Rio de Janeiro neighborhood during the 1960s.

Within popular music classes, films starring musicians can also be used to introduce students to popular musicians who may be unfamiliar to them. Films featuring tango singer Carlos Gardel, particularly *The Tango on Broadway* (1934, dir. Louis J. Gasnier) and *El día que me quieras* (*The Day that You Love Me*, 1935, dir. John Reinhardt) and films featuring the musical stylings of Vicente Fernández including *El hijo del pueblo* (*The Village Son*, 1974, dir. René Cardona) and *Entre monjas anda el diablo* (*The Devil Moves Among Nuns*, 1973, dir. René Cardona) offer intriguing examples for analyzing performance practice. Biographical features on popular musicians, artists, and composers highlight not only the biography of the individual, but also how they are remembered in the popular imaginary. Examples include *Noel: Poeta da vila* (*Poet of Vila*, 2006, dir. Ricardo Van Seen), which details the life and work of the Brazilian samba poet and composer Noel Rosa and also *Celia* (2015–2016), the popular telenovela (soap opera) that dramatizes the life and legacy of singer Celia Cruz.

The diegetic musical track provokes more possibilities for interpretation, particularly when students' concentration is focused on the on-screen performance. When teaching musical genres in a popular music class, film clips demonstrating the performance of specific genres provide students with a visual and aural idea of how that music is used and performed and how that reflects (or fails to reflect) current cultural practice. Clips from *Los viajes del viento* (*The Journey of the Wind*, 2009, dir. Ciro Guerra), for instance, feature popular and folkloric music from Colombia including excellent interpretations of the vallenato. Film clips can also introduce students to varying musical performance interpretations. Gael Garcia Bernal's lip-syncing, drag performance of the popular bolero "Quizás, Quizás, Quizás" in Pedro Almodóvar's drama *La mala educación* (*Bad Education*, 2004), for example, may be used to encourage discussion on the importance of the voice, the representation of subaltern cultures, and constructions of gender on the big screen.⁴

4. The bolero "Quizás, Quizás, Quizás" by Osvaldo Farrés has been recorded and performed on-screen several times in both Spanish and English. *La mala educación* features a version recorded by Sara Montiel. A Doris Day version entitled "Perhaps, Perhaps, Perhaps"

Documentaries on Latin American and Iberian music, while limited, provide other avenues for learning about music that focus specifically on cultural environment and reception in the 21st century. *Samba on Your Feet* (2005, dir. Eduardo Montes Bradly) offers historical context and a discussion on the consumption of the samba in Brazil and abroad. The pseudo-documentary *Hecho en México (Made in Mexico)* (2012, dir. Duncan Bridgeman) showcases musical and cultural hybridity through several musical genres in the format of synthesized music videos. Within a similar vein, the documentary *Fados* (Carlos Saura, dir. 2007) concentrates on the melancholy Portuguese musical genre, presenting archival footage and contemporary performances at fado festivals in Portugal and Brazil. *Havanyork: un diálogo entre dos mundos (Havanyork: A Dialogue Between Two Worlds)* (2009, dir. Luciano Larobina) highlights the transnational exchange of hip-hop across Havana and New York and the changing conceptions of the genre in contemporary society.

Although I encourage an expansion beyond Hollywood cinema in music courses, examples from Hollywood can and should be included. Courses that focus on exoticism and the interpretation of the Self and Other can utilize examples from Hollywood film practice to highlight how Hollywood depicts ethnic and racial difference in films, particularly with regard to Latin American and Iberian stereotypes. The documentary, *The Bronze Screen: 100 Years of the Latino Image in American Cinema* (2002, dir. Nancy de los Santos), provides interviews with Latin American actors, actresses, composers and directors in Hollywood and examines the history of Latin American stereotypes in Hollywood film. Constructions of the Latin American Other, however, expand beyond this documentary and can be found in several films from Hollywood, including *Flying Down to Río* (1933, dir. Thornton Freeland), which satirizes popular Brazilian music, dance, and popular culture, *Viva Zapata!* (1950, dir. Elia Kazan), which showcases Mexican revolutionary corridos, and the Hollywood/Mexico co-production *Frida* (2002, dir. Julie Taymor, highlighting the life of painter Frida Kahlo), which utilizes a musical soundtrack of Mexican popular music. Turning the focus onto performers, Wim Wender's 1999 documentary *Buena Vista Social Club* features several interviews and performances by members of the Buena Vista Social Club. The film, a Cuban, German, and U.S. co-production, offers compelling examples that can augment discussions concerning ethnographic fieldwork methodologies and approaches to documentary filmmaking. Such cinematic examples are ample and the aforementioned list barely scratches the surface.

The inclusion of film music need not be confined to music classes; discussion of film music practice can also augment classes in cinema studies departments

recorded in 1964 was used for *Strictly Ballroom* (1992, dir. Baz Luhrmann), and Nat King Cole's Spanish version was played in Wong Kar-wai's *In the Mood for Love* (2000).

including those that specifically focus on Latin American and Iberian film industries. Including some studies on the development of film music and even film sound—understanding what music was utilized, who was performing, and what was being performed—can provide a rich historical and cultural context for the more general history of these industries. In courses focusing on more contemporary cinema, questions about the film’s musical soundtrack can open discussions concerning the transnational and cosmopolitan relationships of the music with the film’s narrative.

Introduction to Film Music

Courses on music and media—particularly those that concern film music and film sound—are growing in music and musicology departments and becoming part of the standard curriculum. The primary focus of such classes concerns the theory and development of film sound (which includes live musical performances and recorded, synchronized music) and the history of film music practice. Textbooks on film music history—and the body of additional scholarly literature that is frequently used in film history classes—illustrate these approaches and share several fundamental goals. One major aim is the encouragement of critical viewing and listening while referencing film music and film sound history, including the development of recording sound technology. Another goal is to introduce “general methods” or “general paradigms” for analyzing and interpreting all the components of a film’s soundtrack (these include sound effects, music, and dialogue). In addition, the authors provide extensive historical context on the film and include focused case studies to help the reader/student understand transitions and developments from the end of the 19th century (with the beginnings of silent cinema) to the 21st century.

While cinema is indeed a global practice, textbooks on film music are dominated by Hollywood centric examples. After briefly outlining their approach in the preface to *Hearing the Movies: Music and Sound in Film History*, for example, James Buhler, David Neumeyer, and Rob Deemer conclude: “it is true that film studies pedagogy has steadily—though not deliberately—worked toward a canon, that is, a list of ‘core’ films that need to be taught and discussed in all introductory-level or survey-style film courses. The teaching of film music and film sound courses has, to date, not produced any comparable list of works (especially if one wants to include repertoires outside classical Hollywood), but certain titles do come up again and again...”⁵ Their core list includes *King Kong* (1933, dir. Merian C. Cooper), *Casablanca* (1942, dir. Michael Curtiz),

5. See James Buhler, David Neumeyer, and Rob Deemer, *Hearing the Movies: Music and Sound in Film History* (New York: Oxford University Press, 2010), xv.

Apocalypse Now (1979, dir. Francis Ford Coppola) among others, but examples from foreign industries are minimal.

Other texts have expanded their concentration past the United States. Roger Hickman's *Reel Music: Exploring 100 Years of Film Music* provides a history and analysis of film music that incorporates examples from international industries including Germany, France, and the Soviet Union.⁶ Unlike other film music textbooks, Hickman issues a short statement about national schools of cinema that developed during the 1930s including those from Asia (India, China, and Japan) and Latin America (Brazil and Mexico). In discussing Mexico, Hickman states that "in the shadow of Hollywood, Mexican filmmakers struggled for independence, eventually creating a distinctive original style in the 1940s."⁷ His brief example from Mexican cinema is *La noche de los mayas* (*The Night of the Mayas*, 1939, dir. Chano Ureta) with music by Silvestre Revueltas. Unfortunately, no examples from Mexico or by extension Latin America or the Iberian Peninsula are selected for case studies in the book.

Courses on Film Music

Although the preceding texts offer exceptional and helpful methods for analyzing film music and provide significant historical information, I wanted to focus on industries that lie outside of mainstream Hollywood and which illustrate other approaches to film music and musical composition. My film music course at the University of Tennessee subtitled "Global Soundtracks" after Mark Slobin's book *Global Soundtracks: Worlds of Film Music*, explores film music practices from other industries that include India, Mexico, Hong Kong, and Brazil. Rather than solely covering Hollywood practice, this course discusses several film examples and their music.

My approach, moreover, differs considerably from the methodologies explored in the standard textbooks. While the class examines the history of film music practice, we also consider the function of music and how the music is introduced (either composed originally or borrowed for the film), analyzing how the music operates in select films (this includes what meanings are attached with association of music, sound, and image). We also discuss the development and use of musical genres, how the genres are socially and culturally significant, and the meanings derived from their placement in the film's narrative. One of the many goals of the class is to teach students to focus on the aural environment of a film and not rely solely on the visual for analysis, encouraging them

6. Roger Hickman, *Reel Music: Exploring 100 Years of Film Music* (New York: W.W. Norton & Company, 2006). Hickman organizes this under the heading of "European Films" or "International Films."

7. Hickman, *Reel Music*, 156.

to recognize that several components in media work together to construct specific meanings.

The class begins with an introduction to musical concepts and vocabulary, particularly useful for the non-music major, and introduces film music lexicon such as “diegetic” and “non-diegetic” music, film terminology such as “long” and “medium shots” and “montage,” and narrative terminology (e.g. the three-act structure). After establishing a working vocabulary that the students will continue to practice throughout the semester, we examine musical performance and accompaniment during the silent period. Most scholarship in this area is focused on the United States, particularly in the extensive research undertaken by Rick Altman.⁸ In my class, Latin American and Iberian silent film and film music practices are also included in historical examination, focusing on early examples such as *El automóvil gris* (*The Grey Automobile*, 1919, dir. Enrique Rosas).⁹ This portion of the class introduces students to the importance of sound to filmmaking and also exposes them to early influences in film music practice, which include popular theater, vaudeville, contemporary popular music, improvisation, and live performance. Students are also able to explore the global and cosmopolitan impact of cinematic practice and how nations utilized cinematic technology to support national agendas.

While I address films from a variety of international industries, the course is not organized by geography. Rather, I structure the class by themes and film genres, which are at times shared among several film industries. Themes discussed in class include, but are not limited to: sexuality, gender, violence, ethnicity, nationalist rhetoric, drugs and drug use, social class, regional location, and revisionist historical narratives. In discussing gender and sexuality, I spend time on filmic constructions of femininity and masculinity. I begin with the early twentieth-century singing sensation Josephine Baker and her exoticized role in French cabaret culture and cinema. We examine her diegetic dance scenes in two prominent films from the 1930s, *Zou Zou* (1934, dir. Marc Allégret) and *Princess Tam Tam* (1935, dir. Edmond T. Greville). Central to this discussion is how Baker’s sexuality and ethnicity are used as signifiers of Otherness in her films. Furthering the discussion, we examine the musical representations of the

8. See for example Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2007). For a focus on film sound and sound theory, see Rick Altman, ed. *Sound Theory/Sound Practice* (New York: Routledge, 1992); Elisabeth Weis and John Belton eds., *Film Sound: Theory and Practice* (New York: Routledge, 1992); James Lastra, *Sound Technology and the American Cinema: Perception, Representation, Modernity* (New York: Columbia University Press, 2000); Jonathan Sterne, ed. *The Sound Studies Reader* (New York: Routledge, 2012).

9. As the Mexican Revolution (1910—1920) was the first war to be documented on celluloid, expanding the study of silent film and silent film musical practice to incorporate Mexico illustrates that the dispersal of film and film practice was not just confined to the United States and Western Europe.

prostitute, the *rumbera* (a female dancer that specialized in dancing the rumba and other Latin American dance music), and the shaping of sexuality in the cabaret melodramas in Mexican cinema during the 1930s and 1940s, concentrating on the use of two musical genres—the bolero and the *danzón*—in *Santa* (1931, dir. Antonio Moreno) and *Salón México* (1949, dir. Emilio Fernández):. Here, we focus on the ways in which music highlights Mexican cinema's representation of race and gender on screen, discussing what specific musics are used and why. Using French and Mexican examples encourages the students to look at how each industry and respective culture approaches, understands, and represents sexuality and Otherness.

When we turn to discussions of masculinity, we concentrate on the archetypes of the cowboy: the *charro* (a Mexican horseman or cowboy), and the *gaucho* (a horseman or cowboy from Argentina and Uruguay). Here, we examine the construction of the Anglo American cowboy in the spaghetti western genre—using Sergio Leone's 1966 film *The Good, The Bad, and The Ugly*, featuring a score by Ennio Morricone. To compare, we analyze the national figure of the singing *charro* in the *comedia ranchera* (ranch comedy) film genre and also the gaucho from Argentinean cinema. Rather than solely concentrating on the non-diegetic music to highlight the inherent masculinity of the *charro* and *gaucho*, we focus on how diegetic music shapes the constructions of masculinity and cultural nationalism in a close analysis of *Allá en el Rancho Grande* (*Over on the Big Ranch*, 1936, dir. Fernando de Fuentes) and *La guerra gaucha* (*The Gaucho War*, 1942, dir. Lucas Demare).

Drugs have become a popular theme, particularly in contemporary cinema. Reflecting changes in the consumption, social impacts, and mores surrounding drug use, film industries across the globe have developed films—sometimes under the categories of crime dramas, mysteries or dark comedies—that showcase contemporary struggles with narcotics. To discuss films concerning drugs and drug use and associated music, we analyze the functions of 1980s Britpop in Danny Boyle's film *Trainspotting* (1992), and the use of norteña music and the narcocorrido in Luis Estrada's controversial 2010 film, *El infierno* (*Hell*). In examining these two films, students study the popular music trends that the film exploits and ascertain how drugs fit into the developments of the musical genres. The study also provides the historical and social context regarding the impact drugs, drug use, and the drug trade has on various communities.

Slums and orphans have become popular tropes in several cinematic traditions as each focuses the gaze on often-ignored parts of society. In looking at the cinematic depiction of slums, the class explores the reinterpretation of the Orfeo and Eurydice myth in *Black Orpheus* (1959, dir. Marcel Camus), *Orfeu* (1999, dir. Carlos Diegues), and *Slumdog Millionaire* (2008, dir. Danny Boyle),

looking specifically at how diegetic and non-diegetic music reinforces exoticist interpretations of orphans, favelas, and slum culture.¹⁰

Moving slightly away from themes, the course also examines the works of select directors that utilize music in varying and insightful ways. Depending on the semester, intensive studies on directors can last one class period or an entire week. In addition to Quentin Tarantino, Wong Kar-wai, Wes Anderson, and Carlos Saura, we examine several films by Pedro Almodóvar. Here, we discuss interpretations of cosmopolitanism with the use of the bolero in two of his early and controversial films from the 1980s—*Matador* (1986) and *La ley del deseo* (*The Law of Desire*, 1987).¹¹ This specific class ends with a study of how diegetic and non-diegetic music highlights character development using clips from the 2002 film *Hable con ella* (*Talk to Her*). In particular, we conduct a close study of the film's silent film sequence entitled "The Shrinking Lover" and analyze Almodóvar's incorporation of silent film music practice to mask a scene of sexual violence.

Organizing a film music class by themes and genres allows for a wider discussion on not just important topics on a local and a global scale, but also in how music is used to enhance situations in the narrative and convey specific meanings to the audience. Studying films under the aforementioned categories opens up a dialogue about musical choices, the function of music in the film, and the ways in which this function corresponds with larger social, cultural, and historical contexts. The students are exposed to more cinematic examples outside of the realm of Hollywood and its aesthetics and therefore outside of their comfort zone. This strategy also allows students to converse about the similarities and differences concerning the themes, the genres, and the interpretations; in sum, the overall aesthetic and cultural elements that make up the film.

Challenges

A focus on film and film music offers another method for discussing Latin American and Iberian music and introduces students to other cinematic traditions. By examining the performance of music within the film's narratives and the articulation of both diegetic and non-diegetic music in the soundtrack, students are exposed to the varying functions of music and the messages that

10. For a discussion on music in *Black Orpheus* and *Orfeu*, see Jonathon Grasse, "Conflation and Conflict in Brazilian Popular Music: Forty Years between 'Filming' Bossa Nova in 'Orfeu Negro' and Rap in 'Orfeu,'" *Popular Music* 23, no. 3 (2004): 291-310.

11. See Eric M. Thau, "Bien Pagá: Popular Song in the films of Pedro Almodóvar," in *Screening Songs in Hispanic and Lusophone Cinema*, ed. Lisa Shaw and Rob Stone (Manchester: Manchester University Press, 2012), 51-65 and Karen Poe, "The Bolero in the Cinema of Pedro Almodóvar," *MSMI* 4, no. 2 (2010): 177-95.

the music reinforces on screen. This also allows for a larger dialogue about how the film and its music fit into fluctuating social and cultural contexts. This approach, however, comes with several challenges. Whether the film music class is geared toward the music or non-music major, students are required to adjust their own screening practices: music and non-music majors alike often declare that they mainly concentrate on the visual aspect of cinema, claiming that they “don’t really notice the music” in a film. In order to address this challenge, beginning the course with examples that the students are familiar with, such as Hollywood films, helps them begin to hone their ears and practice analyzing music and moving image together. To illustrate the importance music adds to the moving image, I screen the beginning twenty minutes of the 1984 film *Amadeus* (dir. Milos Forman) on mute.¹² I ask the students to keep track of what is happening on screen and where music would be beneficial. After watching this muted segment, I then screen the same scenes with the sound on and have the students compare and contrast their observations. This activity focuses the students’ attention on how much meaning music adds to scenes and how the tempo of the film is sometimes dependent on music.

Another challenge in incorporating global films is locating and obtaining material. Some films are easily attainable through online vendors such as Amazon and even iTunes, but these tend to be films that have obtained a popular international following, such as films by Mexican directors Alfonso Cuarón, Alejandro Iñárritu, and Guillermo del Toro and films by Spanish director Pedro Almodóvar. Film festivals, particularly those focusing on Spanish and Portuguese speaking regions, provide a crucial outlet in screening films that do not necessarily achieve large U.S. distribution. Film institutes like the Cineteca Nacional and the Filmoteca UNAM in Mexico City have made films from Mexico and other Spanish-speaking countries available for purchase, but the films often do not include subtitles. Incorporation of this material requires some planning and research in addition to extra translation, but it can be done. The films I have listed throughout this article are examples that I have utilized in a classroom setting, but different examples and themes could also be integrated.

Challenges aside, incorporating film examples and concentrating on the function of music becomes beneficial to students as these practices expose them to unfamiliar music genres, to different kinds of musico-cinematic practices, and to diverse messages that the music and the moving image convey. As Neil Lerner points out in his preface to *Music in the Horror Film: Listening to*

12. I use *Amadeus* because of the continuous use of Mozart’s works in film’s opening twenty minutes, but the instructor can use a film of their choice. One recommendation would be any Hollywood blockbuster, such as *The Dark Knight* (2008, dir. Christopher Nolan) or *Mission Impossible* (1996, dir. Brian del Palma), both of which consist of intricate music and sound design in the opening sequences.

Fear, “music in a horror film, just as in any other cinematic genre, participates crucially in the creation of the film’s meaning, and so close attention to the score with both the eye *and* the ear will generate readings of the film that do not emerge when considering only the visual and cinematographic elements.”¹³ The methods outlined in this essay introduce students to musical examples outside of the “Hollywood canon,” providing them with a more nuanced and profound understanding of how music works in film when the audience watches and listens.

13. Neil Lerner, “Preface: Listening to Fear/Listening with Fear,” in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (New York: Routledge, 2010), x.