

**University of New England**

**EMOTIONS IN FILMTRAILERS:  
A SOCIAL SEMIOTIC ANALYSIS OF  
WORDINGS, INTONATION AND MUSIC**

Submitted by

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# Declaration

I certify that the substance of this thesis has not already been submitted for any degree and is not currently being submitted for any other degree or award.

I also declare that any help received in preparing this thesis, and all sources used, have been acknowledged in this thesis.



Betty Jean Noad

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# Abstract

The study investigates how the separate and combined resources of wordings, intonation and music are used to construct emotions and shape the interpersonal worlds of characters in six filmtrailers promoting psychological narrative feature films. The study responds to the concerns of educators that much more needs to be known about the interpersonal potential of sound resources in different texts and contexts to meet the demands of contemporary multiliteracies curricula in Australia.

The social semiotic study of multimodality is informed by a systemic functional theory of semiosis, which provides for the analysis of meanings made by distinct semiotics in social contexts. A range of analytical methods is used to describe interpersonal semantics within and across narrative phases. An appraisal framework describing evaluative attitudes in English is used as a means of coding the expression of emotions, judgements and appreciations consistently across the wordings, intonation and music of filmtrailer texts. Different types of prosodic realisations are analysed to describe interpersonal motifs created by wordings, intonation and music. The intermodal and intramodal coupling of attitudinal realisations is analysed to describe how wordings, intonation and music contribute in concert to emotional meaning in orchestrations of genre features.

The study identified extensive resources used to highlight the emotions, contrasting attitudes and transformed attitudes typical of the genre, to interest global audiences in the feature films. It was found that music and intonation are vital contributors to the expressions of displeasure, disquiet and misery shaping the kinds of emotional situations that are relevant and familiar to audiences. The study extends current approaches to the analysis of multimodality by drawing on complementary theories and descriptions of sound and emotion. It describes the intonation and music resources used to instantiate attitudinal sub/category meanings and their intensification. It explores prosodic realisations relevant to intonation, and exemplifies multimodal construals of emotional tone.



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## **Chapter 1. Contextualising the study**

This study includes sound in an analysis of multimodal semiosis relevant to education, in a context where inquiry has thusfar focused on wordings and image. The study investigates how speech and music on soundtracks is used to shape the interpersonal worlds of characters in six filmtrailers produced to promote Hollywood-style fictional feature films classified as the psychological narrative genre. It is designed to analyse and describe how the resources of English spoken wordings, English intonation and Western tonal instrumental music contribute in concert to the attitudinal patterning which constructs typical features of the genre to interest audiences in seeing the feature films.

The separate analysis of wordings, intonation and music is designed to exemplify the patterned expression of types of emotions, judgements and appreciations, the variable force of expressions, and the prosodic realisation of interpersonal motifs that shape the social disturbances characters attempt to overcome in the narrative of filmtrailers. The analysis of repeatedly co-patterned attitudes realised by combined wordings, intonation and/or music is designed to exemplify the configuration of emotional motifs that orchestrate a distinctive tone, and the attitudinal contrasts and transformations anticipated in the genre.

Filmtrailers are an ideal site to investigate the interpersonal meaning potential of speech and music, because of their promotional purpose. To interest global audiences, filmtrailer producers select and re-arrange fragments of the feature film dialogue and music to provide audiences with information about feature film plots, indications of characters' attitudes towards events, and the promise of a cinematic emotional experience.

This chapter describes the contemporary educational context in which the outcomes of the study may inform the disciplinary knowledge teachers require to implement current curricula. It introduces the theory that informs the analysis of multimodal meanings in the filmtrailers. It presents the aims of the inquiry and the research questions, the research approach, and a preview of chapters reporting the study.

## 1.1. The educational context

There is a need to expand research into the meanings realised by sound in multimodal digital texts, in ways that are relevant to contemporary school education. A clear understanding of the role of sound in meaning-making is of particular significance to contemporary primary and secondary English and literacy curriculum in Australia, which requires teaching students how to interpret, create and critique different kinds of meanings made by sound, language and image in a range of multimodal digital texts and sociocultural contexts. In particular, the English and literacy curriculum requires teaching students how people use sound, language and image to express different kinds of interpersonal evaluative attitudes, that is, the emotions, judgements and appreciations expressed about their experience of events that matter to them, and how such evaluations are arranged in persuasive, literary and information texts to foreground particular attitudes (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2013).

However, while the need to teach students about the meanings realised by sound is clearly articulated in curriculum documents, pre-service and practising teachers are not informed by professional training which routinely combines theoretical concepts, analytical tools and metalanguages to frame their thinking about sound resources, or to inform explicit teaching about the meanings made by sound in different texts and contexts (Barton & Unsworth, 2014). In contrast, teachers do have access to professional learning and texts that routinely link theoretically-informed research to practice, to develop students' knowledge about the meaning-making resources of language and image (eg. Callow, 1999, 2011; de Silva Joyce & Feez, 2012; Derewianka & Jones, 2012; McDonald, 2013), the metalanguages to talk about language, image, and meanings (eg. Macken-Horarik, 2006, 2009; Macken-Horarik, Love & Unsworth, 2011), and the use of language to achieve generic communicative purposes (eg. Martin & Rose, 2003, 2007).

This contrast arises because the meaning potential of sound is not an area routinely researched with educational demands in mind (Kress 2009), even though scholars have argued for some time that contemporary literacy

teaching and learning needs to articulate with contemporary social communication practices (eg. Christie & Unsworth, 2005; Comber & Simpson, 2001; Freebody, 2007; Jewitt & Kress, 2003; Lankshear & Knobel, 2003; Leu, Kinzer, Coiro & Cammack, 2004; Pahl & Roswell, 2006; Street, 2008; Synder, 2002). In the view of such scholars, students need to learn about the meaning-making resources, or semiotic resources, available within the modes of sound, language and image (multimodal literacy), their use in multiple forms of digital texts (multiliteracies) and the multiple technologies involved (digital literacies). Students also need to learn how sound, language and image function to make particular meanings in different texts and social contexts (functional/social literacy), and to recognise the personal, cultural and political perspectives 'hidden' in texts (critical social literacies).

The *Australian Curriculum: English F-10* (ACARA, 2013), which informs the design of state and territory English syllabus documents, such as the *NSW English K-10 Syllabus* (Board of Studies Teaching & Educational Standards New South Wales [BOSTES], 2012), requires students to learn such 'new' and different literacy capabilities in the context of English education, in order to learn the content of school curriculum areas, and to access the meanings made in 'out of school' texts. Broadly, primary and secondary students are expected to learn how meanings are made by sound, language and image in 'multimodal' digital texts (ACARA, 2013, p. 4) and 'multimedia' texts (BOSTES, 2012, p. 140), in different social contexts.

More specifically, *English F-10* (ACARA, 2013) requires that students develop knowledge about sound to communicate meanings for particular purposes, to interact with others, and to engage with literature. Such requirements are evident in content descriptions<sup>1</sup>, which articulate the knowledge, understandings, skills and processes that teachers are expected to teach and that students are expected to learn. Students are expected to learn about voice sound, music and sound effects to interpret and create meanings in multimodal texts, including film, with reference to purpose and audience (Y2 ACELY1674,

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<sup>1</sup> In English F-10 (ACARA, 2013), the abbreviated content descriptions refer to a Year level (eg. Y2); the Australian Curriculum (AC) relevant to the key learning area of English (E); its content strands of Literacy (LY), Language (LA) or Literature (LT); and a number that identifies specific content (eg. 1674).

Y3 ACELY1678, Y5 ACELY1707, Y6 ACELY1713, Y8 ACELY1810, Y9 ACELY1746, Y10 ACELY 1756). To interact with others, students are to learn to select and adjust voice tone, volume, pitch and pace, to convey meanings for different purposes (Y2 ACELY1789, Y5 ACELY1796, Y6 ACELY1816, Y8 ACELY1808), to advance a point of view (Y4 ACELY1688, Y7 ACELY1720, Y9 ACELY1811, Y10 ACELY1813), to persuade, inform and engage audiences (Y3 ACELY1677, Y5 ACELY1700, Y7 ACELY1804, Y8 ACELY1731, Y9 ACELY1740, Y10 ACELY1750, 1756). Students are to learn how sound is used to represent people and cultures from particular perspectives, to convey information, voice ideas and attitudes (Y7 ACELY1725, 1720, Y10 ACELA1815).

The scope of knowledge required about interpersonal evaluative attitudes and how they are realised by sound is elaborated in English and literacy documents. 'Attitudes', also described as 'ways of feeling' (Martin & White, 2005, p. 42), are defined as the 'three regions' of emotions, ethical judgements and aesthetic appreciations, expressed about places, things, people and their actions, cultural artefacts, and natural phenomena (2005 p. 35). Glossaries provided for the *English K-10 Syllabus* (BOSTES NSW, 2012) indicate the need to teach about positive and negative feelings and the 'voicing' of cultural values. The content of *English F-10* (ACARA, 2013) requires students to learn how emotions, judgements and appreciations are expressed by sound, language and image in texts (F ACELA1429, Y2 ACELA1462, Y7 ACELT1621, Y10 ACELA1565), a metalanguage for talking about them (Y2 ACELA1462, Y5 ACELT1609, Y9 ACELA1552), and terms for expressing types of emotions such as *happiness, sadness, fear, anger, surprise* (Education Services Australia, 2015).

When engaging with literature, students are to identify and explain how sound, language and image are used to 'voice' different viewpoints (Y5 ACELT1610, Y6 ACELT1616, Y10 ACELT1643,1815) and create an interpersonal 'mood' or 'tone' in texts (eg. *serious, bitter, sincere, amused*), including narratives (Y3 ACELT1599, Y8 ACELT1630,1768, Y10 ACELT1642). They are to learn how resources may be used in film to represent values (eg. freedom, integrity) and cultural views of people, places and social issues (Y8 ACELY1731, Y9

ACELT1633, Y10 ACELT1812), and to position audiences to empathise with ideas and emotions expressed (Y10 ACELY1756). Students are to learn how sound and language are used to shape motifs and themes in narratives, including film narratives (Y2 ACELA1464, ACELT1617, Y6 ACELT1617, Y8 ACELT1632, Y9 ACELA1561,1634, Y10 ACELT1774). In the *Australian Curriculum: Senior Secondary English* (ACARA, 2014), students are required to analyse critically how sound and language resources are selected to 'voice' attitudes, construct authorial values and position audiences towards them (ACEEN026, ACEEN027, ACEEN039, ACEEN040, ACEEN067, ACEEN076).

To meet the demands of teaching about the role of sound in contemporary semiosis, teachers need access to research that provides them with theoretical and analytical frameworks, to understand how meanings are made. But the practical application of theory about sound and meaning remains invisible to English and literacy teachers in schools, and in university courses designed to train pre-service teachers. This is because sound is marginalised in multimodality research investigating the communicative territory relevant to contemporary English and literacy education (Noad, 2007), where the focus thusfar has been on wordings and image, and on ideational meanings rather than interpersonal meanings (Jewitt, 2009).

Yet if contemporary social communication practices are to be accounted for in education contexts, then the role of sound in the realities of multimodal digital semiosis needs to be better understood. More needs to be known about the 'relatively unexplored semiotic terrain' of sound to 'unlock semiotic doors and open up new meanings' (van Leeuwen, 1999, p. 194), including how intonation and music are used to shape meaning in multimodal texts (Kress, 2009, p. 54). In particular, more needs to be known about how intonation contributes interpersonal meanings to multimodal discourse (Martin & White, 2005), such as its contribution to the 'prosodic' spread of key attitudes across stretches of discourse, and their accumulation as motifs (eg. a motif of *admiration*). Additionally, more needs to be known about how the meanings made by sound, language and image interact in discourse (Bednarek, 2008; Martin, 2008b), including how interpersonal meanings may repeat, co-occur, relate to each other, and shape new, overall meanings.

This study represents part of the considerable theoretical and analytical 'groundwork' required to facilitate complex multiliteracies learning. An aim of the study is to expand multimodality research by including sound in an analysis of interpersonal meanings in digital film texts. This is achieved by developing four analytical frameworks, to investigate how wordings, intonation and music contribute to the accumulation of emotional meanings in interpersonal motifs which shape typical features of the psychological narrative in promotional filmtrailers.

## **1.2. The theoretical context**

This study is situated in a context where multidisciplinary interest in investigating the multimodal phenomena of human emotional expression is increasing, as is the call for sound to be included in such inquiry. Doing so, though, requires addressing the challenges associated with inquiry into new areas of multimodal semiosis. For example, a particular challenge has been to interrogate the current literature relevant to emotional expression and sound, and cut through the complexities of understanding different theoretical approaches, emotion classification systems, concepts, categories, terms and analytical methods.

As is explained below, Halliday's (1978) systemic functional model of social semiotics is used to conduct this study, because it has been shown to be a robust social theory of semiosis that can be applied to investigate multimodal meaning-making (Kress, 2009; van Leeuwen, 2005). The model is applied to conduct a consistent theoretical analysis and description of interpersonal semantics realised by wordings, intonation and music in film texts and contexts, enhanced by drawing on insights from cognitive psychology and science, linguistics, musicology and film studies.

A social semiotic approach engenders a transdisciplinary examination of relevant literature, which is essential if a new area of inquiry is to be understood and productively researched (Halliday, 2003, [original 1990] p. 41). The advantage of doing so is that the identification of common concepts from a range of disciplinary literature supports the development of 'complementary



theoretical frameworks' to investigate resources, meanings and contexts in an integrated and focused way (Unsworth, 2008a, p. 6). Furthermore, such an approach is required to meet the analytical and methodological challenges (O'Halloran, 2008, p. 470) of multimodality inquiry.

The study draws on Halliday's (1985) systemic functional model of semiosis, developed in linguistics, to conceptualise the meaning-making functions and the systemic organisation of the meaning potentials of wordings, intonation and music in the filmtrailers. This follows analysts who observe that systemic functional theory provides a way to conceptualise multimodal and multisemiotic phenomena in social semiotic studies relevant to contemporary education (Christie & Macken-Horarik, 2007, 2011; O'Halloran, 2009, p. 100; Painter & Martin, 2011; Unsworth, 2008).

Indeed, systemic functional theory has informed descriptions of communicative modes other than language as 'semiotic systems', including music (van Leeuwen, 1999), images (Kress & van Leeuwen, 1996, 2006), colour (Kress & van Leeuwen, 2002; van Leeuwen, 2011), movement (Martinec, 2000, 2004), mathematical symbolism (O'Halloran, 2005), gaze (Lancaster, 2001; Bezemer, 2008) and space (Steglin, 2009; O'Toole, 2004). Such descriptions have, in turn, progressed social semiotic investigation of the 'intermodal' patterning which articulates meaning in various texts and contexts, represented, for example, in Jewitt's (2009) edited volume of studies examining concepts and tools for multimodality inquiry.

### **1.2.1. Emotions and sound**

In the literature relevant to emotional expression, it is argued that more delicate analyses of emotion categories are required (Keltner & Ekman, 2003). It is strongly argued that voice sound and musical sound needs to be included in such studies, in a way that accounts for the context of expressions (Juslin & Sloboda, 2010; Scherer, 2003; van Leeuwen, 1999), and the interaction between meanings made by sound, language and image.

To guide their studies, researchers of emotional expression increasingly look to psychological theories of emotions formulated from sociocultural and

cognitive perspectives, which explain why and how people experience and express emotions in the course of social interactions (eg. Davidson, Scherer & Goldsmith, 2003; Frijda, 1986, 2007; Johnson-Laird & Oatley, 1989; Oatley, Keltner & Jenkins, 2006). This includes scholars who routinely analyse what are commonly understood and classified as the 'basic' emotion categories of *happiness, sadness, fear and anger*, and their expression in various texts and contexts, by wordings (eg. Oatley, 2003; Reilly & Siebert, 2003), intonation (eg. Juslin & Laukka, 2001; Scherer, Johnstone & Klasmeyer, 2003), music (Juslin & Sloboda, 2001, p. 75; Gabrielsson & Juslin, 2003; Meyer, 2001), film music (Cohen, 2001; Smith, 2003; Smith, 1999) and film (Bordwell & Thompson, 2008; Brannigan, 2013; Carroll, 1996, 1999; Tan, 1996).

However, one widespread critique of the literature on emotional expression is that research has focused on a limited set of 'basic' emotions, and that less systematic attention has been given to the 'variants' of expression within a category (Keltner & Ekman, 2003, p. 412). Within the existing literature, though, one alternative classification of emotions at the level of subcategory is available to analysts. This classification of emotion subcategories realised by wordings is described by Martin (1992; Martin & Rose, 2003) and is based on Halliday's systemic functional theory of the English language (1975, 1978; Halliday & Hasan, 1985), hereafter referred to as SFL. The most comprehensive description is represented in Martin and White's (2005) mapping of appraisal resources, which they offer as a tool to analyse the strong or mild expression of interpersonal attitudes in different texts and contexts, including types of emotions, ethical judgements and aesthetic appreciations. But while a number of researchers have used this description to analyse emotions realised by wordings (eg. Bednarek, 2008; Humphrey, 2008; Macken-Horarik, 1996), it has not been applied thusfar to analyse emotion subcategories expressed by music, intonation or wordings in film.

Indeed, the need to expand research into sound's potential to express emotions is increasingly argued by scholars working from multidisciplinary perspectives. SFL researchers Painter and Martin (2011, p. 132-3) argue the need for further research on how the 'construal of human emotion' is 'shared out' by distinct semiotics in multimodal texts. Martin and White observe (2005,

p. 35) that the 'canvas of resources' that realise 'interpersonal semantics', described in SFL studies thusfar, does not include realisations by phonological sound. Related to this is the observation by cognitive scientists Scherer, Johnstone and Klasmeyer (2003, p. 447) that although intonation is acknowledged as the 'prime carrier of affective information', research into the pitch parameters that communicate emotions is 'almost completely neglected'. In Martin and White's view (2005, p. 69), both English intonation and music are 'central arenas for further research on the realisation of attitudes', as researchers move 'from a functional linguistic to a more encompassing social semiotic perspective'.

Additionally, multimodal discourse analysts point to the need to include sound in investigating the kinds of relations between interpersonal meanings (eg. *similarity, contrast*) that result from intermodal interaction. For example, Jewitt (2009, pp. 16-17) points out most of today's research into the 'dynamics of interaction' has involved images and wordings and a focus on ideational meanings (eg. Martinec and Salway, 2005; Unsworth, 2008a, 2008b; Unsworth & Chan, 2008; Unsworth, Thomas & Bush, 2004). According to emotion theorists working in cognitive science, 'little is known' about how different expression signals from multiple modalities 'interact' (Keltner & Ekman, 2003, p. 412) or 'couple' (Scherer, 2003), to communicate emotions in a coherent way. And in Martin's view, the 'challenge' for social semioticians lies in 'moving beyond descriptions of verbal-visual interaction' to further explore intermodal interaction in different genres (2008, p. 136), including how intonational and musical meanings relate to each other and shape abstract dimensions of interpersonal meaning in texts (2001, p. 335).

Arguably, the neglect of sound in multimodality studies of interpersonal 'feelings' is because the analysis of meanings from sound parameters is a complex matter, as is the analysis of emotions *per se*. The complexity of theoretical sound-emotion relationships continues to be examined from social positions (eg. McDonald, 2010; van Leeuwen, 1999) and cognitive positions (eg. Davies, 2010; Juslin & Sloboda, 2010). A key question for scholars is whether or not phonological voice sound and musical sound can communicate any meaning at all, and if so, how this happens (ed. Cook & Dikken, 2010;

Vella, 2000). The social semiotic view followed in this study recognises that while the material features of intonational and musical sound cannot communicate emotions in and of themselves, people use them as an aural means to make and share meaning, in a way that relates to other (eg. verbal, visual, gestural) means of making meaning in social contexts and cultural artefacts (Kress, 2009, p. 57). In this view, the semiotic value, or potential, of intonation and music resources is culturally assigned and developed in processes of social use over time (van Leeuwen, 2005, pp. 23-24), including the design process where intonation and music potentials are selected for the multimodal representation of emotion in film contexts.

Context matters when it comes to interpreting the actual meanings made by sound, as argued by cognitive scientists (Keltner & Ekman, 2003, p. 413), linguists (Halliday & Greaves, 2008; Patel, 2008) and musicologists (Sloboda & Juslin, 2010, p. 92). This is because the theoretical meaning potential of sound varies widely (van Leeuwen, 2005, p. 4). In speech, for example, a high rising pitch may mean *anger* in one context, *joy* in another. In a piece of music, a meaning contributed by one resource can be influenced by the meaning contributed by another resource, such as when low pitch combines with slow tempo (may mean *sadness*) or fast tempo (may mean *anxiety*). In film, a low level pitch may be used to imitate and represent thunder in one context (experiential meaning), to express tenderness in another context (interpersonal meaning), to unify meanings phased across a narrative, in another context (textual meaning). Thus, the actual semiotic value of any one sound resource is never definite or fixed (1999, p. 6) nor subject to 'rules'.

van Leeuwen (1999) provides an instructive social semiotic framework and vocabulary for conceptualising and analysing the meaning potentials of separate and combined sound resources. He explains that because of its cultural use over time (1999, p. 93), sound in English intonation and in Western tonal music has not evolved to *denote* meanings, in the way that wordings denote the meanings 'red' or 'car' or 'anger'. Sound can only *connote* meanings; people can only *infer* and *interpret* a sound's meaning, in a given text and context.

van Leeuwen's framework draws attention to the 'material aspects of sound' (1999, p. 190), specifically, the pitch, volume and timbre features shared by speech, music and sound effects, which, together with timing, are used to communicate interpersonal and textual meaning. Pitch is used to configure the 'tunes' we hear as the melody of speech (tone contours of intonation) and musical melody; the melodic sound often associated with emotions. But when it comes to the construction of emotion, van Leeuwen points out that melody is 'not always and never only' responsible (1999, p. 97); the sound of anger, for example, depends on certain melody, volume, timing and timbre choices, and their combination.

Contrasts in the acoustic parameters of sound have emotional meaning potential. Contrasting melodic features of pitch level (high or low), pitch movement (rising or falling) and pitch range (wide or narrow), have the *potential* to signal emotionality in intonation and music (Crystal, 1975, p. 38; Gabrielsson & Lindstrom, 2010, p. 393; van Leeuwen, 1999, p. 111), as do contrasting features of volume (loud or soft) and timing (fast or slow). Such contrasts are understood to signal emotionality because they extend beyond the 'normal' sound of speech (Tench, 1996) and music (Juslin & Sloboda, 2010) heard by people. Each choice of pitch, volume and timing will contribute an element of meaning to melodic sound, their combination constitutes the meaning of the whole music piece (Crystal, 1976, p. 283; Gabrielsson & Juslin, 2003, p. 523; van Leeuwen, 1999, p. 103). Even so, van Leeuwen (1999, p. 94) and other researchers (eg. Crystal, 1976, pp. 283-286; Sloboda & Juslin, 2001; Tench, 2003) emphasise that from the totality of *potential* meanings, the *actual* emotional meaning instantiated by music or intonation in a text needs to be determined from the interplay between a configuration of factors, that is, the meanings contributed by melodic sound, by lexis, by image, by situational context.

### **1.2.2. Analysing multimodal semiosis**

The key theoretical features of the study are introduced in this section, by explaining the social semiotic and systemic functional concepts used to analyse how the resources of wordings, intonation and music contribute to the

shaping of interpersonal semantics in the filmtrailers. Social semiotic explanations of communicative modes provide a way to conceptualise the use of spoken language and performed instrumental music on soundtracks, and the semiotic potentials of wordings, intonation and music. Limitations placed on the extent of analysis in the study are also specified; these concern metafunction, sound features, discourse systems, and the rhetorical use of sound. This is an ambitious study, in terms of its scope of analytical and descriptive detail, so the limitations proscribed are in the interests of manageability.

A systemic functional model of semiosis provides a 'general theoretical framework' (Martin & White, 2005, p. 7) to analyse the interconnections between sociocultural contexts, interpersonal semantics and distinct semiotics. In particular, it is the SFL metafunctional framework that informs this study of verbal, intonational and musical systems, and the prosodic means by which emotional meanings are spread across units of grammar and discourse in the promotional filmtrailers.

### **1.2.2.1. Social semiotic concepts**

Social semiotic<sup>2</sup> and functional linguistic perspectives on multimodal semiosis raise questions around notions of 'mode' that are difficult to settle (Kress, 2009), a task beyond the scope of this study. Nonetheless, it is important to clarify how notions of *mode* are understood and used in this study, which highlights the semiotic significance of the material 'substance' of sound alongside the analysis of meanings made by the grammatical 'forms' of speech and music (eg. processes in wordings, tone contour in intonation, melody in music) to describe meanings.

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<sup>2</sup> Social semiotics is the study of the science of communicative signs (van Leeuwen, 2005). In semiotic theory, the sign is a conjunction (Jewitt, 2009) of a signifier (a resource) and signified (a meaning). Social semioticians classify the form of the resource in 'grammatical' terms (eg. colour in image, a participant in wordings, tempo in music), describe the meaning potential of semiotic resources developed by the selection of semiotic material and its cultural use across social contexts over time, and describe the ways in which the grammatical forms of resources are used to realise and share meanings in specific texts and contexts (eg. red traffic light means 'stop'). For historical accounts of the three schools of semiotic thought and their application in artistic praxis (notably, in film), see Kress and van Leeuwen (1996, pp. 1-14) and van Leeuwen (1999)

In current social semiotic accounts of communicative 'signs' relevant to this study, a communicative mode is defined as a 'socially shaped and culturally given resource for making meaning' (Kress, 2009 p. 54). While the significance of language and sound as communicative modes is conventionally understood (Jewitt, 2009), Kress argues the utility of moving away from abstractions such as *language* and *sound* towards the 'specificity' of material in social use (2009, p. 57). In this study, embodied *speech* and performed *music* are considered as distinct communicative modes used to make meaning<sup>3</sup>; these material resources<sup>4</sup> are distinguished from language and music written down. The 'semiotic logic' of speech and music is recognised as temporal (2009, p. 56); the soundtrack the 'medium' used to distribute meanings (Kress & van Leeuwen, 2001, p. 6).

In social semiotic theory, each mode is understood to include a specifiable set of 'semiotic resources' (van Leeuwen, 2005, p. 285), defined as the 'actions, materials and artefacts we use for communicative purposes', whether produced physiologically (eg. voicetones) or technologically (eg. musical instruments). As Kress explains (2009, p. 58), the meaning 'potentials and limitations'<sup>5</sup> of semiotic resources are afforded by their material features and by the sociocultural selection and use of that material for meaning-making over time. From a social semiotic perspective, the grammatics of wordings and the tone contours of speech, and the pitch, volume and timing dimensions of

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<sup>3</sup> According to Jewitt's definition relevant to current multimodality research (2009, p. 300), the terms 'mode' of communication or 'modality' of communication are used interchangeably. Their specific use accords with either general social semiotic views (as in Kress' definition of 'mode' above) or functional linguistic views of semiosis. The systemic functional linguistic theorising of 'mode' (Martin & White, 2005, p. 28) deals with the medium used to communicate text meanings via the auditory or visual channel across semiotic products, such as film, DVD, e-book. Diverse expression 'modalities' through which linguistic meanings are realised (Matthiessen, 2007 p. 2) include the phonological material of articulatory phonetics, tones, voice quality parameters, for example.

<sup>4</sup> Kress (2009, pp. 54-67) has specified and exemplified the use of criteria to consider the status of 'mode' in multimodal communication. The criteria include the distinct material differences between communicative modes in use, the distinct logic of modes which unfold meaning across time or space, the sociocultural acceptance of what a community takes to be a mode and demonstrates it in practice to share meanings, the potential of a mode to fulfil all three functions of making ideational, interpersonal and textual meanings.

<sup>5</sup> In social semiotics, the term 'affordances' refers to the variable 'potentials and limitations of material drawn into semiosis as mode' (Kress, 2009, p. 58). The tight link of sociocultural practice with modal affordance is illustrated by the difference between 'tonal' languages and English. In Vietnamese, for example, tones are used to represent experiential meaning; different tones applied to the same word 'ba' may represent number 'three' (level tone), 'aunt' (rising tone) or 'sister' (falling tone). English intonation has not been exploited for this purpose.

music, are semiotic resources used to communicate culturally familiar meanings on soundtracks, and their material properties distinguish the verbal, tonal and musical qualities of sound (Lemke, 1998; Matthiessen, 2007; van Leeuwen, 1999).

In this study, all timbre parameters of intonation and music are not systematically analysed, because doing so for intonation would add a further layer of complexity, and only four timbre qualities of film music are relevant to the description of emotion. Timbre comprises a complex range of distinct sound qualities in the voice and musical instruments that occur simultaneously; the qualities can be described but not always easily defined. Distinct parameters represented in voice sound and musical sound include pitch level (high, low), volume (loud, soft), vibrato and resonance; other descriptors of voice quality include friction (rough rasp, smooth), 'creak', nasality, breathiness (for voice qualities, see van Leeuwen, 1999, pp. 125-155, 2009, pp. 68-77; for musical qualities relevant to performance see Juslin & Timmers, 2010, pp. 460-464).

Distinct sound qualities are mostly recognised as audible indicators of 'identity' (van Leeuwen, 1999, p. 69), distinguishing between one person and another (eg. the low rasp of singer Tom Waite's, high pitched voice of Queen Elizabeth I), one musical instrument from another (eg. french horn from saxophone), but identity is not a focus on this study. Some parameters are also recognised indicators of emotion (Crystal, 1976, p. 286; van Leeuwen, 2009, p. 70), such as the breathy voice associated with wonder, the voice tremble or creak with sadness, qualities not evident in these data. In this study, the analysis of intonation to describe emotional expression is limited to pitch parameters; volume and tempo are omitted from the analysis to reduce complexity, even though each is well recognised as indicative of emotion (eg. Bolinger, 1972; Cruttenden, 1989; Crystal, 1976). Four musical sound qualities relevant to emotional expression in film are described, specifically, violins used to signify romance, trumpets for triumph, drums for the unease of war, the violin tremble, or vibrato used to signify anger.



In this study of multimodality, speech and music are analysed to exemplify their contribution to the 'design of a semiotic product' (Kress & van Leeuwen, 2001, p. 20). Commensurate social semiotic description of how modal resources are selected and arranged for the production of text meanings (Bezemer & Kress, 2008) reveal the interweaving of meanings made by intermodal 'interaction' is itself part of the production of meaning (Jewitt, 2009, p. 15). Indeed, studies of intermodal interaction describe the synergy between modes (Unsworth, 2008) that can multiply meanings beyond that of a single mode (Lemke, 1998, p. 98; Pun, 2008; Smith, 1999, p. 148), and create new overall meanings that have an underlying, fundamental unity (Baldry & Thibault, 2006; Hull & Nelson, 2005; Lemke, 2002, p. 303).

While the analysis of 'intermodality' currently attracts interest, such as Painter, Martin and Unsworth's (2013) study of visual-verbal meanings in bimodal narrative picture books, no one social semiotic investigation of *intramodal* interaction represents the analysis of emotional meanings made by wordings and intonation, within the communicative mode of speech. The opportunity to do so is taken up in this study. As is explained below, the analysis of meanings made by combined wordings, intonation and/or music is designed to exemplify how intermodality (ie. tonal-musical meanings, verbal-musical meanings) and intramodality (ie. verbal-tonal meanings) operates to promote typical features of narrative in the trailers.

#### **1.2.2.2. Systemic functional concepts**

The systemic functional model of semiosis derives from Halliday's description of English as a networked social semiotic system (Halliday & Hasan, 1985). This model can be used to reveal the functionality of semiotic systems and the prosodic realisation of interpersonal meaning, and to interpret filmtrailer meanings in their situational and cultural context.

Halliday (Halliday & Matthiessen, 2004, p. 24) used the metaphor of 'strata' to model and describe the 'links' between the systemic organisation of language resources (semiotics), their function in communicating ideational, interpersonal and textual meanings (semantics), and their 'interface' with

human experience and interpersonal interaction in material and social worlds (context). Language in the SFL model of language is represented as a 'stratified semiotic system' in which lexicogrammar and phonology realise context (Halliday & Matthiessen, 2004, p. 24). In this study, the only phonological system<sup>6</sup> analysed is 'prosody', which refers to the patterns of intonation and rhythm that configure the tone contour of a tone unit, stretching over units of grammar and discourse (2004, p. 11). In addition, this study applies a variation of the SFL model of language and context developed by Martin (1992, 1999), in which context is further stratified to account for both culture and situation, and meaning is accounted for at discourse level (See also Christie & Martin, 1997; Martin & Rose, 2008).

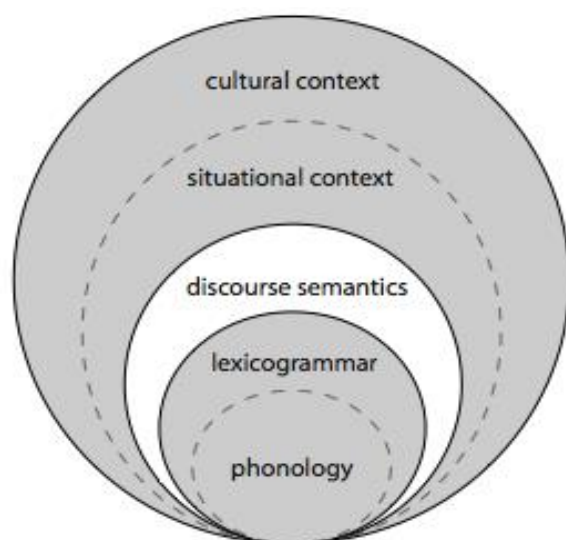


Figure 1-1 The SFL model of language and social context

In this study, the SFL stratified model of social context provides a 'way in' to conceptualise the cultural construal of the psychological narrative genre in Hollywood-style film production, that typically foregrounds emotion, and features attitudinal conflicts and transformations. It also provides a way to conceptualise the use of wordings, intonation and music for emotional expression in specific situations constituting the psychological narrative of filmtrailers. At the level of cultural context (Martin & White, 2005, pp. 32-33),

<sup>6</sup> In SFL theory, phonological sound is classified as three systems. Apart from 'prosody' (Halliday & Matthiessen, 2004, p. 11), other systems include 'articulatory phonetics', the patterns of consonants and vowels that make up English syllables (2004, p. 11), and 'voice quality' parameters (eg. pitch, breathiness, rasp), common to both articulation and prosody (van Leeuwen, 1999, p.125).

repeated patterns of language use in texts, stabilised over time to become generalised predictable social communication practices, are described as genres<sup>7</sup> (text as genre). At the level of situational context (2005, p. 27), material and social realities are realised as meaning patterns in texts<sup>8</sup> (text as register). As for wordings and intonation, the *instantiation* of musical emotions in filmtrailers is recognised as a product of the 'relation between the totality of meaning choices and the specificity of the individual text' (Painter & Martin, 2011, p. 132).

The SFL stratified linguistic system involves three cycles for coding meanings at different levels of abstraction. The relationship between language strata is one of 'realisation' (Halliday & Matthiessen, 2004, p. 26). In describing their lexical Attitude system, Martin and White (2005, pp. 8-9) explain that meanings made by the spoken sound system (articulatory phonetics) are recoded into systems of wordings organised by the grammar (lexicogrammar) and recoded as systems of meaning in discourse (discourse semantics). Halliday and Greaves (2008, p. 64) interpret intonation systems at both the grammatical and semantic strata to explain the realisation of interpersonal meaning; the idea that 'falling tone' (a prosodic Tone system category) realises a complex feature comprising 'declarative' (a grammatical Mood system category) realising 'statement' (a semantic Speech Function category). No commensurate 'stratification' is theorised in social semiotic descriptions of music systems (van Leeuwen, 1999).

#### **1.2.2.2.1. Metafunction**

The metafunctional principle provides a 'common platform' for conceptualising the functionality of semiotic systems used to analyse particular kinds of meanings in multimodal discourse (O'Halloran, 2009, p. 31). The concept of 'metafunction' (Halliday & Matthiessen, 2004, p. 29) describes how language

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<sup>7</sup> Genre is defined as a 'goal-oriented social process' (Martin & White, 2005, p. 32) that unfolds integrated metafunctional meanings in phases and stages of texts, to achieve particular purpose/s (eg. narrating).

<sup>8</sup> Meanings instantiated in types of texts may occur as patterns of discourse that register situational variables (field, tenor and mode) in different ways (Halliday, 1978, p. 122), because text types 'vary systematically' according to a given 'situation type' (Halliday & Matthiessen, 2004, p. 27).

functions as a resource to make *ideational*<sup>9</sup>, *interpersonal* and *textual* meanings. The experiential component of ideation represents the field of human experience (2004 p. 29), the actions or processes going on, the people, things and circumstances involved. Interpersonal meanings are defined as those enacting the manner of social inter-actions<sup>10</sup>, or expressing evaluative inter-personal attitudes, or feelings (Martin, 2001). Interpersonal attitudes or 'feelings' include the types of affect (eg. *love you, sad about leaving, angry with myself, no reason to fear*), judgement (eg. *admirable/despicable action*) and appreciation (eg. *elegant/bogus science*) expressed about a specific aspect of experience, that is, their 'target' (Martin & White, 2005, pp. 42-59). The textual metafunction (Halliday & Matthiessen, 2004, p. 30) is realised by resources that organise the flow of experiential and interpersonal information in discourse, and create coherence across whole texts.

While lexicogrammar has resources 'dedicated' to each metafunction (2004, p. 29), it is recognised that the 'material' qualities of sound such as pitch, volume and timing (van Leeuwen, 1999, p. 190) operate as 'cross-functional systems' (OHalloran, 2008, p. 449). Intonation and music have the potential to express interpersonal meanings and create textual coherence (Callaghan & McDonald, 2002, 2003; Halliday & Greaves, 2008), but van Leeuwen (1999) also explains that sound may re/present experiential meanings<sup>11</sup>, according to how sound is used to 'say' something about the self or others.

An important concept in SFL theory is that the resources of English allow metafunctional meanings to be made *simultaneously*, in units of grammar and

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<sup>9</sup> Ideational meaning comprises experiential and logical meanings (Halliday & Matthiessen, 2004, pp. 309-310); the logical component represents the 'logical relations' between experiential meanings across clauses.

<sup>10</sup> I do not analyse the interpersonal metafunction of enacting *social inter-actions* (Halliday & Matthiessen, 2004, p. 29), because a systematic analysis of the influence of social roles and relationships on speech and music choices, or analysis of the tenor of audience/character or character/character relationships, is beyond the scope of this study. In SFL, social inter-action is realised by linguistic resources that enact the tenor of social roles (eg. expert/novice) or relationships (eg. intimate/distant) between participants engaged in a communicative context, as they exchange goods, services, information and personal feelings.

<sup>11</sup> van Leeuwen (1999) explains that intonation and music can present what the self is (my identity), enact what the self does (my social relationships), and express what the self feels (my attitudes). They also have the potential to represent others via imitation or portrayal, for example, to represent what others are (eg. imitating a high-pitched nasal voice) or what others feel (eg. portraying another's anger in film).

discourse. Experiential and interpersonal meanings can be integrated and mapped into a *unit of information*, comprising clause/complexes (Halliday & Matthiessen, 2004, p. 10) and phonological tone units (2004, p. 89). Martin (1992; Martin & Rose, 2003, 2007) maps integrated experiential and interpersonal meanings realised by wordings onto *units of discourse*, such as the discourse unit of 'phase'. Phase is defined (Macken-Horarik, 1996, p. 209; Martin & Rose, 2007, pp. 15-17) as the 'intermediate' structural and semantic spaces between clause/complexes and stage— a number of phases may make up a stage.

In particular, SFL researchers recognise that the *mediation* of meanings made in discourse is important when it comes to analysing the interplay between interpersonal and experiential meanings in narratives. *Mediation* (Macken-Horarik, 1996, pp. 249-251) refers to the way interpersonal evaluations are 'voiced' by specific *sources* about specific experiential *targets* at specific *locations* in a text. The analysis of *mediation* in narratives is important because it provides a way of 'tracking' evaluations voiced within phases and how they relate to each other across phase locations (1996, p. 218; Martin & White, 2005, p. 9). In this study, the analysis of mediation provides a way to track whether the wordings and intonation of a narrator voice similar or different feelings about a specific target in a specific phase, and to track evidence of change in a character's feelings.

The focus of this study is a systematic analysis of the types of attitudes and of the variable gradient features of expressions (*strong, mild*) realised by wordings, intonation and music within narrative phases. Another focus is exploration of the textual flow of attitudinal information within and across phases. This is achieved by analysing wordings, intonation and music separately, then in concert, to reveal how the interpersonal and textual potential of speech and music is used to shape meaning in the trailers.

Across this study, the term *intensity*<sup>12</sup> is used to refer to the strong or mild gradient features of attitudes expressed by wordings, intonation and music in the filmtrailers, since the term is common to multidisciplinary studies of the expression of feelings. In cognitive psychology (Frijda, 2007, p. 26, p. 171), it is assumed that the variable *intensity* of expressions is not only a measure of the strength of embodied feelings but also the degree of *activation* of their expression. The degree of the 'activation' of expressions is dependent on the amount of physical energy we use to express feelings (Frijda, 1986, pp. 32-34; van Leeuwen, 1999, p. 94, p. 119). The use of the term *intensity* is evident in research related to English wordings (Bednarek, 2008, p. 9; Labov, 1972, 1984, 1997; Martin, 2009, p.157; Martin & White, 2005, p. 16, p. 39), English intonation (Tench, 1996, p. 123), Western tonal music (Gabrielsson, 2001, p. 436; Sloboda & Juslin, 2001, p. 93), and the classical film narrative (Tan, 1996, p. 213; 1994, p. 24; Tan & Frijda, 1999, p. 49).

In this study, limits are placed on what can be exemplified as far as experiential meanings are concerned. Experiential meanings are not systematically analysed<sup>13</sup>, but are accounted for in different ways. One is the analysis of experiential information to initially segment the phase and stage structure of filmtrailer narratives, for the subsequent analysis of interpersonal semantics within and across phases. Each experiential 'target' is analysed (Martin & White, 2005, p. 61) to interpret the attitudes expressed by separate and combined resources, and the way attitudes relate to each other in the 'progression' of event sequences (Macken-Horarik, 1996, pp. 191-194). The analysis of wordings includes description of the experiential lexis selected to invest attitudinal value (eg. *man as a gentleman or bastard*).

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<sup>12</sup> The use of the term *intensity* here refers to one dimension of all evaluative, subjective 'feelings' (Frijda, Manstead & Fischer 2004). This is distinct from the use of the term 'intensity' to refer to the volume (amplitude) parameter of sound in studies of emotional expression, for example, related to music (eg. Gabrielsson & Lindstrom, 2001 p. 240) and intonation (eg. Scherer, Johnstone & Klasmeyer, 2003, pp. 433-456).

<sup>13</sup> It is beyond the scope of this study to conduct a systematic analysis of ideational systems (eg. Transitivity in grammatical clause/complexes, Ideation and Conjunction in discourse), or interpersonal discourse systems which complement Appraisal (eg. Negotiation), or the interaction between discourse systems relevant to the textual metafunction (eg. Identification, Periodicity). For comprehensive descriptions of lexicogrammatical systems see Halliday and Matthiessen (2004); for discourse systems, see Martin and Rose (2007).

Accordingly, the analysis of textual meaning concerns only attitudinal information. The arrangement of verbal, tonal and musical expressions of attitude within and across phases is analysed to describe the formulation of culminative motifs. I follow Martin (Martin & Rose, 2007, p. 192; Painter, Martin & Unsworth, 2013) in exploring how evaluative information is 'packaged' and emphasised in discourse. The terms *prominence*, *foregrounding* and *salience* are used to describe the patterning that favours one type of attitude rather than another, and that focuses on important attitudinal information. This follows analysts who describe, for example, the 'prominence' of a particular tone choice that colours a tone unit with a particular attitudinal value (Halliday & Greaves, 2008, p. 109), lexical patterns that 'foreground' judgement over affect (Martin & White, 2005, p. 237), a multimodal ensemble that attributes 'salience' (Bezemer & Kress, 2008) to *anger* rather than *fear*.

#### **1.2.2.2. System and structure**

To describe semiotic contributions to multimodal meaning in the filmtrailers, key features of this study include the analysis of interpersonal systems relevant to wordings, intonation and music, and of the prosodic structuring of interpersonal motifs. The concepts of 'system' and 'structure' refer to 'complementary faces' of the potential of language (Martin & White, 2005, p. 17), where paradigmatically related systems of meaning potential are ordered syntagmatically in structures that compose units of meaning across a whole text (Halliday & Matthiessen, 2004, pp. 20-24).

Halliday used 'systems thinking' to conceptualise the networked nature and dynamic of the linguistic semiotic system as a whole (2004, p. 20), and to model how meanings are made by the selection of options from one system, or from several systems with 'interrelated' meaning potentials (2004, p. 31). Choices from systems are modelled in three ways. One is the convention of using a system network to represent *contrast* in features of meaning at increasing levels of delicacy (2004, p. 22), such as the simplified Mood system network displayed in Figure 1-2, relevant to the analysis of intonation. For each option in a system there is some 'expression' or 'realisation' in form (Painter, Martin & Unsworth, 2013, p. 8). In the Mood network, the realisation is a

grammatical structure, that is, the choice between declarative or interrogative, and a more delicate choice between interrogatives.

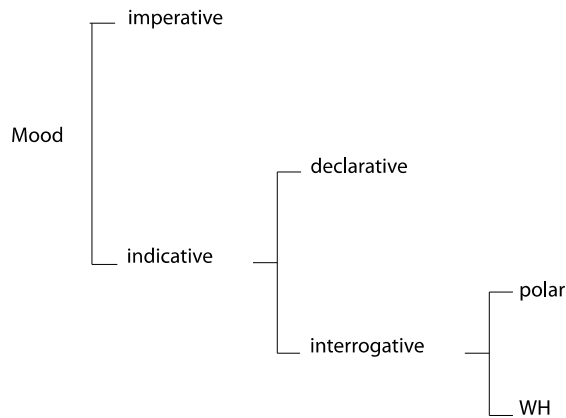


Figure 1-2 A simplified Mood system network (Halliday & Greaves, 2004, p. 23)

Another system network diagramming represents *simultaneous* choices of meaning features, such as the network used to indicate the simultaneous choices of pitch level, pitch movement and pitch range in musical melody (van Leeuwen, 1999), made for the expression of *misery*, for example. Another is use of a cline to represent *scaled* systems, such as the cline indicating the high (eg. *ecstatic*), medium (eg. *happy*) or low (eg. *contented*) intensity value of evaluative lexis (Martin & White, 2005, p. 16).

In this study, the description of attitudinal expression involves analysing choices from the meaning potentials of one or several systems. For example, options in the verbal Judgement system (Martin & White, 2005, p. 38), provide for the analysis of an *impropriety* realisation expressed in lexis (eg. *You stole it?*), while the expression of emotional *pleasure* through intonation may be construed by a declarative choice from the Mood system combined with a high rise-fall choice from the Tone system (Crystal, 1975, p. 38), in relation to lexis, image and narrative context.

Much of this study involves exploring the ‘prosodic’ means by which emotions expressed through wordings, intonation and music are distributed within and across phases of the psychological narrative of filmtrailers. This is explored by using the concept of ‘motif’, involving accumulations of emotion, judgement



and/or valuation that can generate new overall meanings. This analytical focus is designed to reveal the spread of verbal, tonal and/or musical emotion that contributes to motif formulations, and how motifs shape the interpersonal worlds of characters in trailers. It will describe, for example, a verbal *motif of hope* co-constructed by repeated Affect:pleasure and Valuation:benefit in *Children of Men*, a tonal *motif of hostility* construed by repeated low falling sounds of displeasure in *The Queen*, a musical *motif of romance* co-constructed by repeated melody and rhythm choices that spread tenderness/love in *Atonement*.

The concept that the realisation of interpersonal meaning is distinctively 'prosodic' comes from linguistics. Halliday and Matthiessen (2004, pp. 31-33) explain that linguistic units of meaning are 'structured' according to 'metafunction' and their 'movement' across 'rank scale' units of grammar and discourse, such as word groups, clause/complexes, phases, stages and whole texts. In language, interpersonal meanings favour a *prosodic* structuring of meaning (2004, p. 61), stretching across units of grammar and discourse. Applied to the filmtrailer music pieces mapped across narrative phases<sup>14</sup>, the emotion expressed by a fragment of feature film music (eg. musical *sadness*) may be understood as prosodic, given its spread across discourse units.

Halliday describes how the prosodic spread of interpersonal meaning/s made by wordings and intonation can result in the accumulation of a motif:

..this interpersonal meaning..is strung throughout the clause as a continuous motif or colouring..the effect is culminative..we shall refer to this kind of realisation as 'prosodic', since the meaning is distributed like a prosody throughout a continuous stretch of discourse. (Halliday, 1979, pp. 66-7)

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<sup>14</sup> The fragments of feature film music comprising filmtrailer music do not follow the conventional 'structure' of classical music compositions (eg. sonata, symphony), described in musicology (eg. Sadie, 2001). As is explained below, this is because the design of feature film music is a function of its use for emotional expression, such that its compositional features are specified according to phases of the narrative action in story (Smith, 1999).

He also makes the point that interpersonal motifs may be created within a clause or across discourse by either wordings or intonation:

[The] interpersonal kind of meaning is a motif that runs throughout the clause, and this is represented by lexicogrammatical or phonological motifs that are likewise strung unboundedly throughout. The speaker's attitudes and assessments...are...semantic features that inform continuous stretches of discourse. (Halliday, 1981, p. 37)

The significance of the prosodic realisation and rhetorical potential of interpersonal meaning is recognised by researchers concerned with the textual territory of English and multiliteracies education (eg. Macken-Horarik, 2003, pp. 313-314; Painter & Martin, 2011). This includes, for example, the significance of appraisals in crafting author-audience alignment (Macken-Horarik, 1996), motif contributions to interpretations of narrative theme (McDonald, 2013), the evaluative trends building interpersonal features of genre (Martin & Rose, 2008), the proposal that 'resonances' between attitudinal values shape the 'tone' of a text (2007, p. 59).

In this study of sound, analysis of the prosodic realisation of emotional meanings aims to interpret their promotional potential in shaping the kind of emotional situations in filmtrailer narratives, that are familiar to and will interest global audiences in seeing the feature films. No attempt is made to interpret the role of sound in the construal of emotion for 'positioning' audiences towards one point of view rather than another, or to interpret filmmaker interests in crafting author-audience alignment around shared values. While I consider such rhetorical purposes to be an important part of future social semiotic research, I see this study of sound and emotion as one of many necessary precursors to research framed as discourse critique, given the paucity of semiotic inquiry into sound and emotion.

This analysis is designed to reveal how the emotional meanings construed by wordings, by intonation and by music contribute to accumulations of

interpersonal motifs<sup>15</sup>, and secondly by analysing how the emotional meanings expressed by words, tones and music in concert results in the orchestration of multimodal motifs. The motifs are defined as accumulations of *attitude meaning complexes* across phases, configured by the repetition of one attitude value or of several co-occurring attitude value/s expressed by choices from one or several semiotic systems. This definition<sup>16</sup> accounts for the meaning-making resources that span filmtrailer texts, through which attitude/s repeat, co-occur, amplify, repeatedly couple, diverge from and resonate with each other.

Different types of prosodic realisations peculiar to wordings, intonation and music are identified, to analyse how motifs are established in the first place, and distributed across filmtrailer phases. In SFL or elsewhere, no inquiry into how motifs are created by intonation is evident, so a particular task in this study is to explore how this happens, for example, via the idea of Tone 'prominence' (Halliday & Greaves, 2008, p. 54). Otherwise, useful criteria and methods are provided by Martin and White's (2005) description of types of prosodic realisations relevant to lexis (eg. an attitudinal *saturation* realised by repetition), and by Barton and Unsworth's (2014) analysis of melodic-rhythmic units formulating musical motifs.

The multimodal orchestration of motifs is analysed by using the concept of complementary semiotic systems, and exploring how the expression of emotion may be 'shared out' via intramodal and intermodal choices. The

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<sup>15</sup> A number of SFL researchers have analysed motifs of the ideational kind from wordings and/or images in print or film narratives. For example, Unsworth (2001, pp. 268-279) analyses the motif of *fox* in the supernatural worlds of picture books composed for young people, that foreshadows a fox's intentions of physical harm to a magpie, and the sinister motivation for the fox's actions. O'Halloran (2004, pp. 117-24) proposes that the ideational motif *lens of spectacles* functions as a symbol contributing to the theme of distorted vision in the film *Chinatown*. Macken-Horarik (1996, p. 180) observes that the repetition of the ideational motif of *feet* (foot faults in tennis matches) contributes to the abstraction of theme about moral victory and defeat in the written psychological narrative *Feet*. Painter and Martin (2011, p. 148) analyse ideational motifs in a children's narrative picture book (sounds of the city, motion of boy), but do not explain their contribution to theme or overall meaning.

<sup>16</sup> This definition is also consistent with definitions of motif contributions to textual coherence, provided in literary, film and theatrical studies of narrative (eg. Daemrich, 1985; Freedman, 1971, p. 126-7; Herman, Jahn & Ryan, 2013; Pearson & Simpson, 2010; Todorov, Moss & Braunot, 1973, pp. 5-16). Specifically, motifs of the interpersonal kind (Leavitt, 2011, p. 95), such as 'danger', have been shown to emerge as moments of feeling voiced about experiential events (Abbott, 2008; Baldick, 2008; Grey, 2008; Leavitt, 2011, pp. 95-116; Sadie, 2001, pp. 227-8; Wagner, 1893, p. 347), because of the repetition of particular semantics (eg. loss, fear) or structural forms (eg. a melodic-rhythmic unit, a lexical phrase) repeatedly connected to a character.

concept of semantic *complementarity* between distinct semiotic systems comes from Halliday's assertion (1985 p. 4) that linguistic and non-linguistic sets of semiotic systems in a culture all 'interrelate'. The idea of semantically interrelated systems is the theoretical basis inspiring multimodality inquiry into the metafunctional complementarities between visual and verbal systems. For example, Royce (2007) proposes the notion of 'intersemiotic complementarity' between visual-verbal meanings in a magazine article. Painter and Martin (2011) explore 'intermodal complementarity' by analysing repeatedly co-patterned visual-verbal realisations in narratives.

The sharing of emotional expression is explored by analysing repeatedly coupled Affect realisations from complementary verbal, tonal and musical systems. Intramodally, for example, an instance of complementary choices made from interrelated linguistic systems that share the realisation of affective *disquiet* in a phase might be an choice from the lexical Affect system (eg. *It's scary here*), and a tonal expression of *worry* (Brown, 1977) realised by a declarative Mood choice combined with a high falling Tone choice. Intermodally, the shared realisation of affective *displeasure* in a phase may be exemplified in a declarative Mood choice combined with a high rising Tone expression of *indignation* (Halliday, 1967, p. 25), and a musical combination of high, fast, loud and dissonant choices expressing *anger* (Gabrielsson & Juslin, 2003).

### **1.2.3. Four analytical frameworks**

The development of four analytical frameworks for this multimodality inquiry is informed by four systemic functional studies. The analytical and methodological issues raised by these studies have been addressed by consulting complementary multidisciplinary literature. Analytical issues are addressed by establishing and defining the sub/categories required for a consistent coding of emotions instantiated by wordings, intonation and music across the filmtrailers, clarifying the concepts and terms required to analyse emotions and sound, and accessing research which describes the emotional potentials of intonation and music. The methodological issues are addressed by designing an overall model of analysis to manage the study, which accounts

for the different disciplinary methods and units of analysis used to analyse wordings, intonation and music, and local and global meanings.

### **1.2.3.1. Wordings**

The framework developed to analyse wordings is based on the description by Martin and White (2005) of interpersonal Appraisal resources. Their Appraisal framework includes a system of Attitude resources for expressing our different 'ways of feeling' (2005, p. 42), and a system of Engagement resources<sup>17</sup>. It also includes a system of Graduation resources to account for the scaling of all evaluations. The notion of scaling accounts for the variable 'intensity' of expressions (2005, p. 16), such as the 'high intensity' value of *rage* or the 'low intensity' value of *irritation*.

Martin and White's (2005, p. 42) definition of Attitude as Affect, Judgement and Appreciation and their description of Graduation are used for two purposes. Firstly, their mapping of Affect provides a basis for the design of a consistent and delicate analysis of the emotion sub/categories realised by wordings, intonation and music across the filmtrailers. Secondly, their description is used to separately analyse how the wordings of filmtrailer characters and narrators contribute sub/categories of Attitude, the Graduation of expressions, and the evaluative trends that create emotional motifs. The analysis of Judgement and Appreciation from wordings is included in this study because, as evaluations of prevailing behaviours and conditions, they provide a 'background' (Humphrey, 2008, p. 240) and a 'context' (Macken-Horarik, 1996, p. 203) to Affect expressions.

The Appraisal framework has been developed as a tool for analysing how wordings are used in texts to share subjective interpersonal emotions, normative assessments and tastes, about aspects of experiential events that are important to people (Macken-Horarik, 1996, p. 203; Martin & White, 2005, p. 1). To map the interpersonal evaluative resources of wordings (2005, p. 42),

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<sup>17</sup> Engagement resources are not analysed in this study because they do not elaborate emotional meanings, but focus more broadly on 'all locutions' that allow people to negotiate with others around social issues and particular value positions (Martin & White, 2005, p. 94).

the authors initially drew from descriptions of the English emotion lexicon provided by sociologists, cultural anthropologists and cultural linguists. Such descriptions include those accounting for its cultural constructedness (Weizbicka, 1986; Harre, 1987; Lutz & Abu-Lughod, 1990; Lutz & White, 1986), its organisation around positive and negative meaning, emotion types, and variable intensity (Niemeier & Dirven, 1997), and how emotions are expressed explicitly or implicitly in texts (Biber & Finnegan, 1989; Chafe & Nichols, 1986; Hunston, 2000; Hunston & Thompson, 2000; Ochs & Schiefflen, 1989).

The Appraisal framework has evolved over the years by incorporating other linguistic perspectives (Bakhtin, 1981; Fairclough, 1992; Hyland, 1996; Lyons, 1977; Palmer, 1986). Refinements have been suggested in the course of its use, spanning SFL studies conducted in academic contexts (Hood, 2006; Fuller, 1998; Lee, 2006; Coffin, 2000) print media contexts (White, 1998, 2002, 2004; Iedema, Feez & White, 1994; Martin, 2003a), political discourse (Martin, 2003b; Martin & Rose, 2007; Miller, 2004) and in conversation, fiction and academic discourse (Bednarek, 2008).

Martin and White note that their mapping of 'feeling' as Affect, Judgement and Appreciation reflects their 'hypotheses' in relation to the organization of meaning (2005, p. 46), so is offered as a reference point for alternative classifications. They also acknowledge (2005, p. 46) that as grammarians, they were 'not clear' on 'how to motivate a lexis-oriented classification' of Affect in particular. To classify Affect, they mapped out the terrain as 'systems of oppositions' (2005, pp. 48-51), and used non-conventional labels to identify categories of *un/happiness*, *in/security* and *dis/satisfaction*. Each category is further subcategorised; for example, insecurity is subcategorised as *disquiet* and *surprise*. Though Martin and White provide a brief description of each emotion category with examples, they do not clearly define the 'feature of meaning' that distinguishes one emotion category from another, nor one subcategory from another. Indeed, it has since been recognised by White (2013) that their Appraisal categories and subcategories generally are not adequately 'defined...explained or justified', so he now argues the need to

develop, in a principled way, the 'robustness' of the 'taxonomies of Attitude' offered.

In their description of Attitude, Martin and White stress that Affect, Judgements and Appreciations are always feelings about a specific aspect of experience (2005, p. 28). Affect refers to the types of emotions we express about ourselves and other people, things, actions, events, and their circumstances (eg. *adore you, guilty look, anxious to know*). Judgements and Appreciations are described as 'institutionalised feelings' (2005, p. 45), the ethical and aesthetic feelings that target behaviour and things, and are referenced to 'shared community values'. Judgement refers to the value judgements we express about the behaviour and character of others and ourselves (eg. *foolish/fine person*). Appreciation refers to aesthetic appreciations of things, entities, natural phenomena and cultural artefacts (eg. *unreliable car, elitist politics*).

Martin and White also describe three types of prosodic realisation, which they propose are useful for interpreting the ways in which lexical attitudes operate as 'culminative motifs' (2005, p. 19). Broadly, they describe how the prosodic distribution of key evaluations within a phase is realised by a repetition or *saturation* of attitude, by the *domination* of inscription, and by *intensifications*. Their description provides criteria for analysing the flow of evaluative information which creates motifs, and for interpreting their role in drawing attention to the significance of disturbances in the interpersonal worlds of characters in the narrative of filmtrailers, for promotional purposes.

Using persuasive texts produced for mass audiences, Martin and White interpret the rhetorical effect of evaluative prosodies, such that audiences 'attend' to particular emotional reactions (2005, p. 218), and are 'invited to share feelings' expressed in a text (2005, p. 222). From a newspaper editorial, for example, they describe how a critical patterning of Affect:unhappiness establishes and extends a *motif of grief* across phases, which draws audience attention to people grieving for friends lost in the 9/11 destruction in New York (2005, p. 219).

Two analytical issues arise in this study from Martin and White's (2005) mapping of insecurity and their lack of emotion definition. One is their classification of *surprise*, since no expression of surprise in the filmtrailers encodes insecurity or fear. The other is the issue of reconciling the 'fit' between the emotion subcategories they map, and the 'basic' emotion categories of *happiness, sadness, anger and fear* used in studies of emotional expression relevant to intonation, music and film, noted in 1.2.1. These two issues are addressed in Chapter 2, by using Bednarek's corpus study of emotion terms (2008) and definitions drawn from the psychological literature to complement Martin and White's description.

### **1.2.3.2. Intonation**

The second analytical framework developed in this study is based on the model of intonation proposed by Halliday and Greaves (2008). Their model has emerged from their concern to demonstrate the 'way the English language system has evolved to express *anger, fear, happiness, sadness and tenderness* – through all its resources, but...particularly those resources most directly relatable to music' (2008, p. 5, my italics).

In line with intonation researchers generally, Halliday and Greaves argue that interpersonal meanings made by English intonation are qualified by the complex interconnections between choices available to speakers (2008, p. 97), including choices of the grammatical forms of clauses (eg. declarative, interrogative) and of pitch (eg. rising, falling tones), in relation to co-text meanings and particular contexts. The authors model systems of Tonality and Tonicity for analysing the structure of phonological tone units (2008, pp. 53-60), which segment the flow of speech sound, map onto discourse units of information, and carry the tones of speech. They model a system of Primary Tones typically used by English speakers (2008, p. 50), and a system of Secondary Tones (2008, pp. 164-184), which extend beyond the normal level, movement and range of tones, and are involved in the expression of emotion types, and the strong or mild intensity of expressions.



This study of intonation in film speech faced analytical and methodological challenges, including the limited intonation literature describing emotional meanings; differences between linguists' definitions of the pitch features of Tones used by English speakers; little clarity in the use of emotion terms in the literature; and no previous studies exploring how interpersonal motifs are created by intonation. Starting points for addressing the latter challenge include the idea of analysing Tone 'prominence' (2008, p. 54), and Martin and White's observation (2005, p. 20) that repeated pitch movement and intensifications may function as types of prosodic realisations. Accordingly, the complementary literature provided by linguists and cognitive psychologists and scientists is examined in Chapter 2 to enhance the physical and semantic analysis of intonation.

Of particular use in this regard are intonation studies of attitude, including emotion, conducted between 1945-1997 by linguists (eg. Bolinger, 1972; Brown, 1986; Crystal, 1975, 1976; Cruttenden, 1997; O'Connor & Arnold, 1973; Pike, 1945; Tench, 1996). Of these linguists, Tench (1996) provides precise verbal definitions of Primary and Secondary Tones, and the resources indicating the strong or mild intensity of emotion expressions. The slight differences between Tench's verbal definitions of the physical features of Tones and the visual diagrams provided by Halliday and Greaves (2008), however, need to be resolved. Furthermore, some emotion terms in linguists' studies are ambiguous, and require clarification. For example, terms such as 'warmth', 'excitement' and 'enthusiasm' are difficult to categorise, terms such as 'worried', 'indignation' and 'dismay' describe emotion types, terms such as 'impressed' and 'disapproval' do not clearly reference an emotion type.

### **1.2.3.3. Music**

The third analytical framework developed in this study is based on van Leeuwen's model of musical melody (1999). This framework is used to analyse the expression of musical emotions, their intensity, and the motifs created in the filmtrailer music. It is developed to analyse a range of music parameters that configure the emotional meaning of a whole music piece (1999, p. 103), in relation to spoken and imaged meanings and narrative context. van

Leeuwen proposes a system network for describing melody (1999, pp. 92-124), and analysing the emotional meaning potential of contrasting melodic choices, including pitch movement (ascending or descending) and pitch range (wide or narrow). His description of melody also suggests that pitch range is an indicator of the strong or mild intensity of musical emotions (1999, p. 203) on the basis that strong/mild expression requires the variable 'activation' of physical energies.

However, van Leeuwen's system network requires one clarification and an extension for the purposes of analysing emotional and intensity meanings, and musical motifs, from the filmtrailers. This involves van Leeuwen's description (1999, pp. 107-109) of the melodic choices of pitch level (high or low) and their combination with volume (loud or soft), which is concerned with the way audiences relate<sup>18</sup> to sound. This description does not concern the emotional meaning potential of each resource, although he provides a few examples of this, such as the 'threatening' sound of low pitch (1999, p. 108). In this study, pitch level is analysed separately, to determine how high and low choices contribute emotion to a filmtrailer music piece, in line with musicological research (eg. Gabrielsson & Lindstrom, 2010).

The extension of van Leeuwen's system network involves the analysis of pitch-related key (major or minor), as well as volume (loud or soft) and tempo (fast or slow). This is because the contrasting options available to key, volume and tempo are recognised indicators of the expression of musical emotions (Sadie, 2001, vol 16 p. 363), and the volume and tempo options are recognised indicators of the intensity of musical emotions (Gabrielsson & Juslin, 2003, p. 521). The analysis of motifs in music pieces includes identifying the repetition of a 'melodic-rhythmic unit' (Sadie, 2001, p. 364) formulated by pitch, volume and tempo choices, which van Leeuwen does not describe. The proposed system to analyse emotions, the intensity of expressions and musical motifs is considered further in Chapter 2, by consulting the complementary literature

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<sup>18</sup> For example, van Leeuwen proposes (1999, p. 119) that a low pitch level/loud volume combination enacts a 'dominance' of sound, such that audiences recognise its importance in a piece of music.

that describes the emotional potential of Western tonal music, provided by musicologists and film music researchers.

The musicological research includes Gabrielsson and Lindstrom's (2001, 2010) meta-analysis of music-emotion research, conducted between 1930-2000 and updated in 2010, which is useful to this study of specific music system features, such as high pitch level. Their meta-analysis accounts for a range of listening and performance contexts, research methods and musical styles, including classical and Romantic music styles. It provides evidence that, over time, listeners have come to associate specific emotions with one separate music resource. Their meta-analysis is acclaimed as providing a 'rich source of music-emotion relationships' that can be used to inform research (Juslin & Sloboda, 2001, p. 13), on the basis that they are culturally familiar to many.

But as in intonation studies, some emotion terms reported in Gabrielsson and Lindstrom's meta-analysis also appear to be ambiguous, and require clarification. Emotion terms such as 'triumph', 'solemnity', 'tension', 'whimsical', 'calm' and 'longing' are used. It is unclear, in other words, whether the terms refer to a specific emotion type (is tension a type?), variants of a type (is triumph a variant of happiness?), or the intensity of an emotion type (is calm a low-intensity happiness?).

The musicological research also includes the work of Gabrielsson and Juslin (2003), who, drawing from Gabrielsson and Lindstrom's meta-analysis, usefully describe the combinations of music resources that, as a result of their cultural familiarity, reliably communicate specific emotions such as *anger*, *fear*, *sadness* or *happiness*. No other musicological or semiotic research provides such models of musical emotions, to my knowledge. It is evident though, that the models are generally consistent with models of the classical Hollywood film music score (Gorbman, 1987; Kalinak, 1992) which also have their provenance in classical and Romantic music styles, and are relevant to filmtrailer music heard by global audiences. In this study, therefore, Gabrielsson and Juslin's models are also used to guide the analysis of types of musical emotions from filmtrailer music.

#### 1.2.3.4. Wordings, intonation and music in concert

The fourth analytical framework developed to analyse multimodality in this study brings together the scaled Attitude realisations collected across the separate analyses of wordings, intonation and music. It draws on concepts and methods used by Painter and Martin (2011, pp. 132-158) to analyse 'intermodal complementarity', interpreted by Painter, Martin and Unsworth (2013, pp. 133-172) as 'intermodality'. It is proposed that the concept of intermodality can be also be usefully applied in this study to analyse intramodality, in this case, the intramodal interaction between wordings and intonation within the communicative mode of speech.

The framework designed by Painter, Martin and Unsworth's (2013) to analyse intermodality includes description of the complementary metafunctional potentials of distinct but interrelated verbal-visual semiotic systems (2013, see Table 5.1, pp. 137-139). The framework is used to explore how the verbal semiotics of written language and the visual semiotics of illustration contribute to the intermodal meanings made in bimodal narrative picture books produced for children. The authors investigate the meanings made by intermodal *couplings* of attitudinal realisations, intermodal relationships of *resonance* and *divergence* between attitudinal realisations in couplings, and the *interplay* between multiple coupling relationships, to interpret whole text meanings. The term 'couplings' (2013, p. 143) is defined as the 'repeated co-patterning within a text of realisations from two or more systems', potentially, realisations either across or within metafunction/s. For 'any pair of complementary meaning systems', couplings of realisations within a metafunction can be considered in terms of intermodal relationships of 'convergence' or 'divergence' (2013, p. 144). Interpersonal convergence is a 'resonance' between 'duplicated' meanings in couplings; divergence refers to a 'contrast' between meanings (Painter & Martin, 2011, pp. 142-149).

Painter et al. (2013, p. 144) demonstrate that an analysis of 'intermodal resonances' and 'divergences' (p. 153) across multiple couplings will reveal how the semiotic interplay can multiply and amplify particular semantic areas rather than others, effect various counterpointings, and construe 'new' overall

meanings in text instances of a genre. They describe, for example, how visual and verbal semiotics contribute to the intermodal meaning relations in the book *Way Home* (Hathorn & Rogers, 1994), which shape the story of a homeless young boy, Shane. They observe that multiple visual-verbal resonances in couplings foreground negative attitudes towards Shane's nightworld of city streets, promote his positive attitude towards a stray kitten, and construe his world as a outsider.

Their notion of analysing intermodal meaning relations of resonance or divergence in couplings to describe intermodality (2013, p. 144) represents a departure from other systemic functional studies investigating intersemiotic relations, defined as 'relations between meanings made by different semiotics' (Unsworth, 2006, p. 60). This is because to date, such studies have tended to use one grammatical concept or system not necessarily relevant to several modes or metafunctions. For example, analyses of visual-verbal relations have been based on the ideational system of *logico-semantics*<sup>19</sup> (Martinec & Salway, 2005; Unsworth, 2006b; Unsworth & Chan, 2008; Unsworth, Thomas & Bush, 2004). But Painter and Martin (2011, p. 151) argue that relations between different modalities cannot be explained by using a system from one modality, because it ignores the potential 'complexity' of intermodal meaning relations in multimodal communication.

In the same way that the concept of analysing the complementary meaning potentials of distinct but interrelated semiotic systems (Halliday, 1985) informs Painter, Martin and Unsworth's (2013) interpretation of intermodality, it is argued that their framework is theoretically relevant to the analysis of intermodal and intramodal meaning relations of resonance and divergence in this study, at least as far as the analysis of emotional expressions is concerned. Emotion complementarities between verbal, tonal and musical systems are mapped in Chapter 2, in elaborating the theoretical development of frameworks to analyse wordings, intonation and music.

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<sup>19</sup> See Halliday and Matthiessen (2004, Chapters 7 and 9).

The fourth framework, explained in Chapter 2.6, incorporates the criteria and methods used to analyse the intermodal and intramodal couplings that configure emotional motifs, and the intermodal and intramodal resonances or divergences in couplings that characterise emotional motifs. The interpretation of motif orchestrations of multimodal meaning considers the semiotic interplay which draws audience attention to typical features of the genre promoted by the filmtrailers.

### **1.3. The research context**

In limiting the study to emotional meanings that are *heard* on filmtrailer soundtracks, it is acknowledged that in classical film narration (Bordwell & Thompson, 2004) emotions are also constructed by other devices on the imagetrack (eg. lighting, colour, gesture, camera angle), and by the plot structure itself. However, by focusing the analysis on the role of sound in semiotic constructions of emotions, this study aims to:

- expand descriptions of the realisation of interpersonal semantics, by analysing phonological and musical sound in digital film texts
- contribute to multimodality studies, by including sound in an analysis of the prosodic realisation of emotional motifs in film contexts
- exemplify the use of concepts, definitions, terms and methods required to enhance a social semiotic analysis of emotional expression and sound in film

To manage the various facets of this multimodal analysis of discourse, the research process is designed in three stages. The first stage is the principled selection of a filmtrailer sample, and the preparation of transcriptions for analysis. The second stage is a close analysis of how graduated types of attitudes are expressed and emotional motifs are created separately by wordings, intonation and music. The third stage is an analysis of how wordings, intonation and music contribute in concert to the intermodal and intramodal construction of attitudes. The overall research question and the contributing research questions reflect this staging.

## Research Question

How do the resources of wordings, intonation, and music on filmtrailer soundtracks contribute to the construction of emotional meanings, for promotional purposes?

1. How do filmtrailer wordings contribute to the prosodic realisation of emotional meanings?
2. How does filmtrailer intonation contribute to the prosodic realisation of emotional meanings?
3. How does filmtrailer music contribute to the prosodic realisation of emotional meanings?
4. How do combined wordings, intonation and/or music contribute to the multimodal orchestration of emotional meanings in filmtrailers?

A qualitative approach is used for this multisemiotic analysis of meaning-making. The qualitative approach is consistent with an interpretive research paradigm that assumes that meanings in texts are socially and culturally constructed (Guba & Lincoln, 1994; Punch, 2014), and research that seeks to understand and interpret meanings qualified by their social contexts. The qualitative, interpretive approach adopted for this study is underpinned by an epistemology that validates specific meaning only when scrutinised in multiple ways (Brock-Utne, 1996, p. 69), from wholistic perspectives (Burns, 2000) and within social context (Cohen, Manion, & Morrison, 2007; Eisner, 1979). The overall research design works from a wholistic understanding of the semiotic representation of emotions in filmtrailer contexts, and locates the multisemiotic analysis of emotional expressions at the level of the situations constituting filmtrailer narratives.

By adopting the qualitative methods of transcription, analysis and interpretation (May, 2001), the study aims to analyse separate and combined choices from complementary semiotic systems, in a way that ensures that the analysis of data is 'systematic, disciplined...and transparent' (Punch, 2009, p. 171). In conducting a qualitative study of meanings that are mostly inferred on filmtrailer soundtracks, it is necessary to represent 'interpretations' of social

meanings in a responsible way (May, 2003, p. 3). Interpretation is a 'negotiation' of meaning, influenced by an analyst's 'social subjectivity', and authorial interests in positioning readers towards a particular point of view (Martin & White, 2005, p. 207). As a female Australian educator and researcher concerned with improvement in education, I declare my cultural 'reading position' and 'listener position' as a native Australian English speaker and reader, and an acculturated listener of classical, operatic and film music. I state my 'tactical' interest in analysing and interpreting meanings that are 'naturalised' in filmtrailer texts (2005, p. 206), which assumes that I do not comply with nor resist such meanings in the context of this study.

To enhance validity within this qualitative study (Denzin & Lincoln, 1994), definitions of concepts and terms are provided in Chapters 1 and 2. The systematic method developed for analysis accounts for the co-textual and contextual environments in which meanings are made and interpreted, and informs the coding decisions made by myself. A 'bottom-up' approach is adopted, following Martin and White (2005, p. 71), to shift analysis and description from local to global levels (Macken-Horarik, 1996). It starts with the analysis of interpersonal meanings construed by wordings, by intonation and by music, in order to map unfolding motifs. The approach is reiterated by analysing the intermodal and intramodal convergences and divergences between coupled attitudes contributed by wordings, intonation and music in concert, in order to map the construal of overall meanings.

From a practical perspective, a phase-based approach is used to manage the analyses of meanings made by configurations of speech and music semiotic resources across the whole study, and to account for the particular analytical methods required. A phased-based analysis is used because segmenting filmtrailer plots at phase level provides a workable way of managing the analysis and description of emotional meanings at local and global levels of narratives (Rose 2004), and because, according to Baldry (2004, p. 177), phases are the 'strategic meaning-making units' in a film text.

Furthermore, a phase-based analysis will show how quite small-scale units of meaning (eg. a phonological tone unit) contribute to intermediate-scale phase



meanings, and contribute to whole text units of meaning (Baldry & Thibault, 2006, p. 50). The unit of analysis specified for wordings is the phase, which may comprise one or several clause/complexes. The unit of analysis specified for intonation is the tone unit; multiple tone units may contribute to a phase meaning. The unit of analysis specified for music is either a whole piece of music or a section of it, each of which may map across one or more phases.

A phase-based approach facilitates a systematic analysis of verbal, tonal and musical emotional meanings as they unfold and integrate across units of grammar and discourse. A particular focus of the study is exploring the prosodic resources of intonation (eg. tonic prominence) and music (eg. repeated melodic-rhythmic units) that potentially spread emotional meanings.

A limitation of the study, therefore, is exploration of rhythm as a resource for creating cohesion between multimodal meanings structured across time-based texts such as film narratives (van Leeuwen, 1985, p. 216). Analysing the textual resources of rhythm is an alternative way to describe the rhythmic phrasing and pulsing of speech, music and/or imaged action that cohesively propels the semiotic event forward (2010, p. 169). This would explore, for example, how 'rhythmic phrases' (groups of time-based measures) segment, frame and mark out the pulses of units of spoken or musical meaning (2005 p. 184), how multimodal semiotics are co-ordinated within phrases (2010 p. 171), how 'rhythmic moves' (groups of phrases) frame generic stages and attribute salience to key meanings (2005 p. 184). A systematic rhythm analysis is certainly a worthwhile future study to explore the sound patterning and alternations that carry narrative action and emotion along, but it is beyond the scope of this study to do so.

This limitation on rhythm analysis is not only set on the grounds of manageability, but also because this study does not aim to describe how or which rhythmic sound may motivate or manage cohesion in film narratives. In fact, rhythmic phrasing and pulsing is part of the intonation inquiry, via the analysis of tone unit complexes and their focus of meaning. Some music phrases notated in transcriptions are analysed to describe emotion, but analysis of total phrases within each piece adds a further layer of complexity.

The analysis of distinct and complementary semiotic systems in the short filmtrailers requires the use of manual and technological methods. The methods are outlined in Section 2.7, and elaborated in each of the analysis chapters (Chapters 3-6), rather than presenting a single methodology chapter. Though resources for annotated analysis of corpus material are increasingly being developed to support multimodal analysis, for example, the University Auto Madrid (UAM) Corpus Tool (O'Donnell, 2012), Multimodal Corpora Authoring system (Baldry, 2007), Multimodal Analysis Laboratory (O'Halloran, 2013; O'Halloran, Marissa, Podlasov & Tan, 2013), no one platform supports a digital analysis of wordings, intonation and music to investigate interpersonal semantics in any one filmtext. Thus, the analysis of wordings is conducted manually. The analysis of intonation is achieved using digital pitch analysis software and annotation tools. The analysis of music involves preparing digitally annotated transcriptions of compositions, using the conventional notation for Western tonal music. The analysis of relations between meanings made by combined semiotics is achieved manually.

The four facets of this multimodal analysis of discourse, based on the analysis of wordings, intonation and music, separately and in concert, within and across phases, and using different methods, is represented in Chapters 3, 4, 5 and 6. Table 1.1 shows this overall research design.

Table 1-1 The research design

<b>Chapter 1 Introduction</b>			
<b>Chapter 2 Theoretical foundations</b>			
<b>Chapter 3</b>	<b>Chapter 4</b>	<b>Chapter 5</b>	<b>Chapter 6</b>
3.1 analytical framework and methods to analyse meanings from wordings	4.1 analytical framework and methods to analyse meanings from intonation	5.1 analytical framework and methods to analyse meanings from music	6.1 analytical framework and methods to analyse overall meanings made by wordings, intonation and music
< < < < < within and across phases > > > > >			
3.2 results	4.2 results	5.2 results	6.2 results
<b>Chapter 7 Conclusions</b>			

To explore multisemiotic expression of interpersonal semantics, close analysis of a small purposive sample of texts (Punch, 2014) will produce sufficient data to answer each contributing research question. The sample comprises six filmtrailers selected on the basis of both textual and technical criteria. These included:

- accessible free to air from internet websites
- downloadable in Quicktime format and high resolution for quality visual/sound reproduction 640x376 (usually 10-25MB)
- having film dialogue and instrumental film music on the soundtrack
- approximating the four stage structure of psychological narrative feature films, styled in the classical Hollywood mode (Tan, 1996; Thompson, 2000)
- advertising a classical Hollywood-style feature film production, with a budget for composition of film music, control over sound, and engagement of recognised actors trained for articulation of film speech (Bordwell & Thompson, 2008)
- distributed by well-known multinational distribution companies, to ensure its availability to global audiences
- contemporary ie. produced between 2006-7

Six filmtrailers advertising psychological narrative feature films in classical Hollywood style were accessed from <http://www.IMBD.com/> and downloaded from [www.moviemaze.de](http://www.moviemaze.de) in Quicktime format. Each whole filmtrailer is provided in Appendix 1. The filmtrailers were produced to advertise:

*The Queen* (2006). Miramax Films production/distribution. Director Stephen Frears. Writer Peter Morgan. Music Alexandre Desplat. Producers Ivernel, F., McCracken, C., & Rudin, S. Won Oscar 2006: Best Performance by Actress in a Leading Role.

*Atonement* (2007). Focus Films production/distribution. Director Joe Wright. Writer Christopher Hampton (original novel Ian McEwan). Won Oscar 2007: Production Design; Best Motion Picture of the Year; Best Screenplay.

*Sweeney Todd: The Demon Barber of Fleet Street* (2007). DreamWorks Pictures and Warner Bros. Pictures production/distribution. Director Tim Burton. Producers Zanuck, R. D., Parkes, W., McDonald, L., & Logan, J. Writer/screenplay John Logan. Music and lyrics Stephen Sondheim (original written by Sondheim 1988). Won Oscar 2008: Achievement in Art Direction.

*The Kite Runner* (2007). Dreamworks SKG and Universal Studios production/distribution. Director Marc Forster. Writer/screenplay David Beioff (original novel Khaled Hosseini). Nominated for Oscar 2008: Best Achievement in Music Written for Motion Picture.

*Elizabeth the Golden Age* (2007). Working Title Films production. Universal Pictures distribution. Director Shekhar Kapur. Writers William Nicholson and Michael Hirst. Won Oscar 2008: Best Achievement in Costume Design. Nominated for Oscar 2008: Best Performance by an Actress in Leading Role.

*Children of Men* (2006). Universal Studios and Strike production; Universal Pictures distribution. Director Alfonso Cuarón. Producers Bliss, T. A., & Bernstein, A. Writers/screenplay Alfonso Cuarón and Timothy J Sexton. Nominated for Oscar 2007: Best Achievement in Cinematography; Best Achievement in Editing; Best Writing, Adapted Screenplay.

The report of the study is organised as seven chapters.

**Chapter 1** has introduced the educational, theoretical and research contexts which inform features of the study.

**Chapter 2** reviews multidisciplinary literature to establish the theoretical foundations for developing the four complementary analytical frameworks required to undertake the study. The literature includes studies of the psychological narrative genre in feature films and the filmtrailers that promote them, and the use of wordings, intonation and music for emotional expression on soundtracks. The literature related to the Appraisal description of Affect is

reviewed, to establish the sub/categories required to code emotional expressions consistently across wordings, intonation and music. The literature related to English wordings and intonation, music and film music, including that introduced in 1.2.3 above, is examined to establish the concepts and tools required to analyse realisations of attitude and intensity, the prosodic realisation of motifs, and the orchestration of meaning.

**Chapter 3** presents the framework and methods used to analyse wordings, and the results of the analysis.

**Chapter 4** presents the framework and methods used to analyse intonation, and the results of the analysis.

**Chapter 5** presents the framework and methods used to analyse music, and the results of the analysis.

**Chapter 6** presents the framework and methods used to analyse wordings, intonation and music in concert, and the results of the analysis.

**Chapter 7** presents the conclusions drawn from findings across the study, and the implications for future research.

## Chapter 2. Theoretical foundations

This chapter establishes the theoretical foundations required to develop four complementary frameworks for analysing how wordings, intonation and music contribute separately and in concert to the prosodic realisation of emotional meanings in promotional filmtrailers. The literature reviewed addresses analytical and methodological issues raised in Chapter 1 (1.2.3), related to establishing the sub/categories required for a consistent coding of emotions, clarifying the concepts and terms used to refer to emotions and sound, and accounting for the different disciplinary methods and units of analysis required to describe meanings within and across phases.

In Section 2.1, the context of emotional expression in classical Hollywood-style feature films and filmtrailers is examined by reviewing literature related to film production, film genre, and film sound. In Section 2.2, the Appraisal systems (Martin & White, 2005) analysed in the study are elaborated. These have been introduced (1.2). Most importantly, the Affect system is examined in relation to studies from corpus linguistics and psychology that consider its modification and its 'fit' with classifications of 'basic' emotions relevant to intonation, music and film studies, to establish the sub/categories used to code emotions consistently across wordings, intonation and music.

In Section 2.3, the use of Appraisal is further examined in relation to the analysis of Judgement, Appreciation and Graduation systems, as well as the analysis of interpersonal motifs created by wordings. In Section 2.4, the main features of Halliday and Greaves' (2008) model developed to analyse attitudinal and intensity meanings realised by intonation are examined in relation to literature from linguistics and psychology in order to describe the physical and semantic resources of intonation, and explore how motifs may accumulate. In Section 2.5, van Leeuwen's (1999) model of melody is examined in relation to musicology, psychology and film music studies, to specify the resources used to communicate strong or mild musical emotions in film, and consider the analysis of motifs.

In Section 2.6, the notion of a couplings analysis (Painter, Martin & Unsworth, 2013) is examined as a tool to analyse intermodality and intramodality, and investigate the features of multimodal emotional motifs. In Section 2.7, the methods used to prepare transcriptions for subsequent analysis, and to display data analysed in the study, are outlined.

## **2.1. The social context of film genre**

This section reviews literature related to film, film music, literary and SFL studies of the social context of the production of feature films classified as the psychological narrative genre, and previewed by filmtrailers. In 2.2.1, the social purposes, design and structures of narrative genre which foreground emotions are examined. In 2.2.2, the parameters of film sound are examined in relation to the expression of emotions through wordings, intonation and music on soundtracks.

### **2.1.1. Cultural context**

The cultural practice of producing and watching feature film genre over the last century may be understood as a commercial response to the expectations of global audiences, to experience emotions in the context of a good story, and take different meanings from its cinematic narration. As part of this global media industry (Machin & van Leeuwen, 2007), filmtrailers are believed to be the 'single most effective piece of advertising' in publicity campaigns orchestrated to sell upcoming feature films (Bordwell & Thompson, 2008, p. 37). Promotion is the required *rhetorical purpose* of filmtrailers (Maier, 2009; Zanger, 1998). In two minutes, filmtrailers are expected to provide audiences with information about a feature film plot, and its 'promise' of an emotional experience (Tan, 1996, p. 125).

Narrative is the generic strategy that characteristically 'gives shape to ideas, feelings and personal orientations' to the problematics of life (Casetti, 2007 p. 81), in the view of emotion researchers (Oatley, 2003; Reilly & Siebert, 2003), and literary and film theorists (Barthes, 1975, 1977; Eisenstein, 1942; Herman, Jahn & Ryan, 2010; Stam & Raengo, 2007). The *ethical purpose* of narrative

Is achieved by crafting an abstract theme that will ‘instruct’ us with a cultural or moral message about life (Macken-Horarik, 2003).

#### 2.1.1.1. Design

‘Classical’ Hollywood cinema (Bordwell, 2006; Bordwell & Thompson, 2008, p. 94) is widely recognised as the dominant model and formal system<sup>20</sup> of filmmaking, because of its influential history of producing a style of feature film narrative that ‘sells’. Most fiction films, including those based on ‘fact’, embody ‘narrative’ form to tell a story (2008, p. 74). In the Hollywood model of classical film narratives, elements such as plot structure, settings, characters, dialogue, costuming, music, camerawork and lighting are all in the service of producing a film’s *diegesis*, the telling of story (Tan, 1996, p. 52). As part of a film’s diegesis, emotions are carefully ‘packaged and sold’ in the classical film to ensure that emotional experience is central to the medium (Plantinga & Smith, 1999, p. 1), and that audiences are provided with an ‘invitation to feel’ (Smith, 2003, p. 3).

Accordingly, classical feature films are ‘designed’ as cultural artefacts with a form, style and ‘artistry’ (Bordwell, 1985, 1989; Bordwell & Thompson, 2008 p. 3) that will engage the minds and emotions of audiences in stories about life, and respond to audience expectations of how they will take different meanings from the narratives. First and foremost, movie-goers expect to piece together critical moments of a clear-cut, meaningful plot (2008, p. 61). Each plot<sup>21</sup> is designed as ‘a chain of events in cause-effect relationship’ specified in time and space (2004, p. 69) that contextualise the emotions expressed in a cinematic space, and experienced by audiences.

Beyond the plot, audiences expect to interpret cultural and moral messages as significant and relevant for them, and as offering ‘fresh ways of hearing, seeing, feeling and thinking’ about the human condition (2008, p. 57). To

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<sup>20</sup> A film’s ‘formal system’ refers to the ‘overall system of relations that we can perceive among the elements of the whole film’ for making meaning on a soundtrack and an imagetrack (Bordwell & Thompson, 2008, p. 55).

<sup>21</sup> While a film story (*sjuzhet, discours*) includes all events in the general discourse around a narrative, it is the plot (*fabula, histoire*) that specifies and links event sequences to cause-and-effect, time and space (Bordwell & Thompson, 2008, p. 70).



ensure that film plots and themes are relevant to such expectations, film theorists argue that the classical film narrative is purposefully designed so that the 'moral issues' (Carroll, 1999, p. 44) and 'universal concerns' that audiences understand (Tan, 1996, p. 48) are shared with the onscreen 'representation of the concerns' of key characters (1996, p. 127).

Concerns justified by 'suprapersonal' social values which are shared by communities, such as *security, belonging, freedom, tradition, justice* and *achievement* (1996, p. 126), are central to the design of film narrative plots because 'without concerns, there can be no emotion' (1996 p. 44). Concerns underlie the different goals of film characters, the judgements they make about themselves and others, the emotions they express and the action they take (Grodal, 1999, p. 144; Tan & Frijda, 1999, p. 51). As witnesses to the world of the plot, Tan (1996, p. 126) observes that audiences understand and 'recognise' the concerns of key characters and 'experience' the emotions characters express as they act to achieve their goals, whether the goal is to escape from threat, to be with a lover, to uphold a cultural practice, or to solve a mystery. And in Tan's view (1996, p. 41), the 'major incentive' for watching film is the emotional experience it offers.

The classification of film also relates to the expectations of moviegoers, who expect an interplay of 'tradition and innovation, familiarity and novelty' that is central to continued interest in the genre film (Bordwell & Thompson, 2008, p. 321). The criteria for classification are highly contested (Stam & Miller, 2004), but filmmakers tacitly agree that what gives films a common identity are the 'shared genre conventions which reappear in film after film' (Bordwell & Thompson, 2008, p. 320).<sup>22</sup>

Of interest to this study is the proposal that the conventions of classical film narration provide one way of classifying the 'psychological' narrative genre

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<sup>22</sup> Plot elements may be conventional, such as the mystery film, 'Westerns' or science fiction. Other generic conventions may be thematic, such as the martial arts film that demands loyalty and obedience. Film may be classified also according to the production of a particular emotion or 'feeling tone' that colours the whole narration (Plantinga & Smith, 1999, p. 15). Carroll argues, for example, that 'some genres seem to traffic in certain specifiable emotions' (1999, p. 34), such as suspense (evoking fear) and romance (evoking love). However, some emotions, such as 'sentiment', cut across such generic classifications, and may be provoked by themes such as justice-in-jeopardy, or separation-reunion (Tan & Frijda, 1999, p. 63).

(Bordwell & Thompson, 2008, p. 95), which accounts for the production of various emotions in various fields and film types. The significance of the psychological narrative for the expression of feeling has, in fact, been well researched by film and literary theorists (eg. Belsey, 2002; Tan, 1996; Todorov, 1969, 1980; Todorov, Moss & Braunot, 1973; Toolan, 2001). This includes an extensive SFL study of psychological narratives used for Australian secondary school English, by Macken-Horarik (1996, 2003).

The design of a psychological narrative in the classical film presupposes a 'generic description of emotion', and some audience understanding of the kinds of 'emotional situations' that typically elicit the 'basic' emotions of *fear*, *anger*, *sadness* and *happiness* in the Western world (Tan, 1996, p. 43). Drawing from Frijda's (1986) cognitive psychological theory of basic emotions, Tan (1996, pp. 44-50) explains that such emotions are meaningfully related to the way people evaluate what an event 'means' to them, that is, its 'situational meaning'. Typically, people express fear when they evaluate a situation as meaning *threat* to security and safety (1996, p. 45), express anger when they evaluate an event as an *offence* that damages their social-order goals (1996, p. 45), express sadness when they evaluate the *loss* of someone/thing valued (1996 p. 59), and express positive emotions when situations *promise* that their particular goals may be within reach (1996, p. 60). Such emotional situations are the basis of the psychological narrative plot design in the classical feature film (Tan, 1996, p. 51) because their meanings are relevant and familiar to the everyday life experiences of audiences.

The design of the psychological narrative in the classical film typically features *disturbance* to the worlds preferred by protagonists, which leads to attitudinal *conflicts* and attitudinal *transformations* as events unfold. Action conventionally springs from key characters as causal agents, whose personal psychological traits, goals and concerns are catalysts effecting a focused chain of narrative action (Bordwell & Thompson, 2008, p. 78; Brannigan, 2013). Psychological narratives commonly deal with the impact of an 'external reality' upon the individual consciousness of an active, goal-oriented *protagonist*, who has a particular view of how the world ought to be or ought not to be (Macken-Horarik, 1996, p. 185). Typically, the reality that disturbs a protagonist's

preferred worldview and immediate goals is a key character with opposing concerns or goals (*an antagonist*), or an event of crucial significance (*a counterforce*).

The conflict engages the protagonist in a protracted struggle to overcome a series of problematic situations if their goals are to be met, and before a degree of closure can be realised (Bordwell & Thompson, 2008, p. 95). A crucial feature of the psychological narrative is that the protagonist's view of themselves or their circumstances must be subject to 'transformation'. Thus, the closure of story typically involves the protagonist in a change, either of their own disposition (changed concerns) or their habitus (changed habituated views about their immediate environment), to ensure an orientation to a 'reworked metastable order' (Macken-Horarik, 1996, p. 227).

#### **2.1.1.2. Stage and phase**

Descriptions of the stage and phase structures of narratives in studies of film, filmtrailers and literature provide insights into how interpersonal attitudes may be analysed and described at local and global levels in filmtrailers. Most mainstream films, regardless of genre, break into four stages to progress the flow of narration (Bordwell, Staiger & Thompson, 1985; Thompson, 1999, p. 28-9) designated as the *set-up*, *complicating action*, *plot development* and *climax*. This structure is consistent with other models of *balance - disturbance of balance - restoration of balance* for film narrative (Tan, 1996), and SFL models of the staging of *orientation - complication - resolution - evaluation* for literary narrative (Martin, Christie & Rothery, 1987; Rothery, 1990, 1994).

Tan proposes that the classical film narrative is designed with a generic 'psychological affect structure' (1996, p. 202) that stages action and events to systematically evoke the range of emotions that characters express and audiences experience. In his view, it is the narrative's structuring of 'one emotional episode' (1996, p. 52) that makes the classical film a 'genuine emotion machine' (1996, p. 251). It does so by structuring a succession of changing 'emotional situations' and 'nesting' of various emotions across stages (1996, p. 212), and in a way that intensifies and varies emotions in the

lead-up to the climax. Figure 2.1 shows the psychological affect structure of classical film narratives.

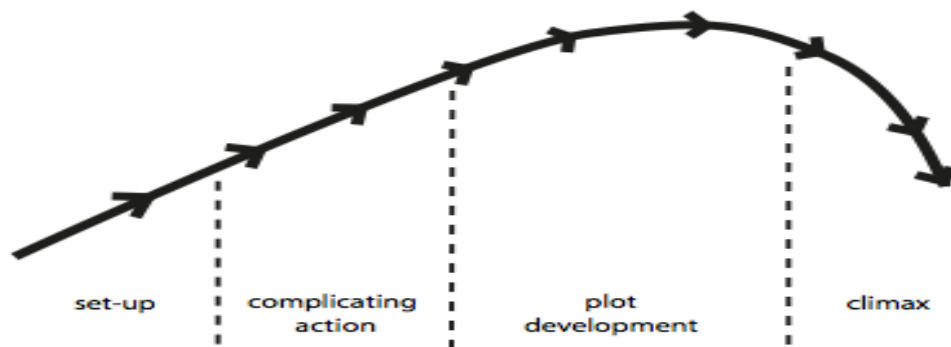


Figure 2-1 The psychological affect structure of classical film narratives (Tan 1996; Thompson 1999)

Within the four parts of the feature film, producers of filmtrailers identify ‘trailer moments’ that introduce characters and capture significant events across stages (Campbell, 2008, p. 2), then arrange them to provide a distilled, but logical, narrative plot ‘structure’. To persuade audiences to see a feature film, filmtrailers offer glimpses of the staged event sequences, of oppositions, and of possible endings, via the selection and sequential re-arrangement of fragments of feature film soundtrack dialogue and imagerack shots (Maier, 2009). And as producers acknowledge, filmtrailer moments are selected for ‘the emotion that the film’s going to deliver’ (Berenyi, 2008, p. 5). Moments are selected where dialogue and imagerack events or music ‘evoke an emotional response’ (Campbell, 2008, p. 2), because it’s from that emotional response that ‘people will make a decision to buy...a ticket to see the film’.

A more delicate analysis of narrative structure at the level of *phase* is advocated by a number of SFL researchers, a strategy followed in this study. Accounting for phase affords a more delicate analysis of how prosodies of interpersonal evaluation interact with the experiential construal of events and run like a ‘vector’ through phases of a text (Baldry, 2004; Macken-Horarik, 1996, p. 204; Rose, 2006), to build and release tension, and render affect.

Phase is variously defined,<sup>23</sup> but always on the grounds of specifiable metafunctional criteria. The phases and stages of filmtrailer narratives are segmented on experiential grounds in this study, to establish the field peculiar to each filmtrailer plot, and identify the participants, processes and circumstances which are the targets of evaluations subsequently analysed from wordings, intonation and music. In the narrative of filmtrailers, experiential information is represented in the re-arranged fragments of simultaneous dialogue<sup>24</sup> and imagerack shots, and audio and visual devices are typically used to demarcate phase and stage transitions.

Phase transitions in psychological narratives are distinguished linguistically on the basis of 'semantically criterial' features as the narration moves from one voice to another (source) to represent the experience of story characters and narrators (Macken-Horarik, 1996, p. 209). Indeed, each speaker's 'turn' in dialogue is a key resource (van Leeuwen, 1999, p. 212) used by filmtrailer producers to organise the flow of experiential information in digestible chunks (Kernan, 2004). In these filmtrailers, characters and narrators are the 'source' of spoken language, hereafter referred to as *linguistic source* (Macken-Horarik, 1996, p. 209). Even though each speaker's turn typically comprises one or two clause/complexes in this filmtrailer sample, an analysis of the thematic structure of their messages will indicate movement from one phase to another, one stage to another (Martin & Rose, 2007). In particular, analysing 'topical theme' is useful because topical theme aligns experiential with textual functions (Halliday & Matthiessen, 2004, p. 79) to indicate what is continuing and what is changing as events unfold. Topical theme (2004, pp. 84-85) represents either participant, process or circumstance in first position of a clause, and functions as the point of departure for a speaker's message about

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<sup>23</sup> On textual grounds, phase is defined as experiential and/or interpersonal 'sameness' across a stretch of text (Gregory, 2000; Gregory & Malcolm, 1988); as 'waves of information carrying pulses of field and tenor' (Rose 2007, p.2). Baldry and Thibault define phase as a 'set of co-patterned semiotic selections that are co-deployed... across a stretch of text', and that are characterised by 'a high level of metafunctional consistency' (2006, p. 47).

<sup>24</sup> Fragments of feature film dialogue selected for filmtrailers rarely represent how speakers 'negotiate' their interactive 'roles' and organise 'moves' as they 'exchange' messages (Martin & Rose, 2007 p. 219). A pseudo-exchange structure of 'initating' and 'responding' moves is presented once in *The Queen*, for example, in the Queen's move to announce her decision for silence (phase 5), and Charles' move to question it (phase 6).

their experience; its analysis across speakers' messages will reveal different angles on their experience of one main event, or a new main event.

Imagetrack shots of experiential events accompanying speaker turns provide supporting evidence to specify participants, action and circumstances that wordings do not. An obvious example is the distinction between young Briony and mature Briony in *Atonement*. Furthermore, 'perceptually and semiotically salient' audio and visual devices are recognised indicators of phase and stage transitions in televised advertisements (Baldry & Thibault, 2006, p. 183) and film (Bordwell & Thompson, 2008; Pun, 2006). Such devices are commonly utilised in these filmtrailers, including loud explosions, a musical 'trill', a telephone ring, visual fades, whiteouts. How these criteria are used for the preparatory step of segmenting filmtrailer phases and stages is explained in 2.7 below.

### **2.1.2. Sound**

Film industry production practices offer insights into how filmmakers design the situations that contextualise the expression of feelings in classical film narratives, and make 'choices about the form and style' of film sound to privilege plot information, and for emotional effect (Bordwell & Thompson, 2008, p. 47; Sergi, 2005). The 'fundamental' acoustic parameters of film sound (Bordwell & Thompson, 2008, p. 267) relevant to the analysis of filmtrailer intonation and music are *volume* (variously referred to as *loudness*, *dynamics*, *intensity*), *pitch* and *timing*, defined in Appendix 2.

The systematics of producing emotions may be primarily attributed to the 'specific affect structure' of any one psychological narrative plot, according to Tan (1996, pp. 201-2). This is because a film's specific affect structure is designed to 'manipulate' situational contexts that will *shift* emotions dynamically, and regulate their intensity (1996, p. 206). Changes in emotion are specific, the result of systematic changes in the 'meaning' of situations for key characters (1996, p. 59). What shifts emotions is a series of causally related 'changes' in situations, and the 'contrasts' between alternating positive and negative situations and scenes, as things grow worse or improve (1996,

p. 62). The 'close' relationship between change in emotions and situational meanings (1996, p. 64), therefore, means that postproduction decisions are made to ensure that soundtrack resources are deliberately selected, altered and combined (Bordwell & Thompson, 2008, p. 268) then 'coordinated' with visual devices and critical narrative action (Smith, 2003 p. 43) to communicate the required emotion.

Because the hegemonic view of most film theorists is that the primary purpose of film dialogue and the imagetrack is to transmit 'story information' (Bordwell & Thompson, 2008, p. 269), the common sound schema of Hollywood films is to foreground dialogue to privilege plot information and background emotive music (van Leeuwen, 1999, p. 19). Accordingly, film theorists have little to say about the potential of scripted wordings to communicate attitudes. Similarly, few refer to the role of intonation in marking significant moments with emotion, even though pitch is considered to be an important feature of film sound that 'guides the viewer's attention' to critical moments of narrative action (2008, p. 269). Heightened vocal expression and tone is recognised by Kalinak (1992, p. 87) and Smith (2003, p. 43), though, as one convention to assist actors in portraying the presence of emotion.

Of all the kinds of sounds in cinema, music is researched most extensively. Generally, researchers are concerned to explain how non-diegetic film music, that is, music which is 'represented as coming from a source outside the storyworld' (Bordwell & Thompson, 2008, p. 279), has such enormous power to communicate different emotions that have everything to do with the onscreen narration (Altman, 1992; Chion, 1994, 1999; Karlin, 2004; Marmorstein, 1997; Morgan, 2000; Russell & Young, 2000; Schelle, 1999; Wojcik & Knight, 2001). Such scholars acknowledge that film music accompanying classical film narratives is designed to play many and complicated roles, primarily to 'highlight those moments that are crucial to the plot' (Tan, 1996, p. 55), and to invest the required 'emotional address' (Smith, 2003, p. 47).

Of particular relevance to this study is a model of instrumental film music used in the classical Hollywood film, described by Gorbman (1987) and Kalinak

(1992). They explain how the classical Hollywood film score is functionally designed to meet 'cinematic musical codes' for supporting a film's diegesis (Gorbman, 1987, p. 13), and to operate as a 'signifier of emotion' (1987, p. 89). The assumption is that film music is composed to provide a 'consistent affective pattern' of meaning with other modalities (Smith, 1999, p. 161) and not disrupt audience involvement in the fictive reality with meanings that 'drift' from the diegesis (Kalinak, 1992, p. 15).

As a signifier of emotion, the classical Hollywood film score derives its power to communicate onscreen emotions to global audiences because of its provenance in the 'classical repertoire of the nineteenth century' (Audissino, 2014; Bruce, 1985; Feisst, 1999; Kalinak, 1992, p. 78; Magee, 2014), which includes Romantic<sup>25</sup> music styles. In the classical score, therefore, the stylistic means of expressing emotions remains the melody, and the selection of instruments to 'colour' the emotional tone of onscreen action (Kalinak, 1992, p. 101). In line with van Leeuwen's claim that the material substance of instruments is used for their 'expressive and emotive qualities' (1999, p. 128), Kalinak observes that one obvious convention of the classical score is a reliance on the 'expressivity of the strings' to carry the melody and connote emotions (1992, p. 88), such as romantic love in 'long, lush stringed passages' (1992 p. 87). The early Hollywood film industry was 'comfortable' with using what was musically and emotionally familiar to audiences (1992, p. 78); contemporary filmmakers remain happy to exploit emotive connotations that have become 'virtually reflexive knowledge'.

Film theorists provide various models of how multiple filmic resources are used to specify emotions in classical narration. A common view is that they are 'coordinated' not only to produce an unambiguous emotion, but also to relate that emotion to critical moments of narrative action (Smith, 2003, p. 117). Smith models music, wordings and intonation as 'emotion cues', which, together with other filmic devices (eg. close ups of facial expressions, lighting, gesture), can be 'linked into an associative network' to specify an emotion

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<sup>25</sup> 'Romanticism' can be understood as an artistic movement, starting around 1750 and lasting in various guises for 250 years, which encouraged the expression and interpretation of emotions as a worthwhile endeavour in artistic praxis (Oatley 2003 p. 481).



(2003, p. 42). A dense coordination of redundant cues operate as an 'emotion marker' of narratively significant moments, to indicate the required emotion to audiences (2003, p. 44).

## 2.2. Emotions in wordings, intonation and music

This section reviews literature related to the Appraisal system (Martin & White 2005), introduced in Chapter 1 (1.2.3), used in this study to analyse the expression of emotion in wordings, intonation and music in filmtrailers. Features of the Appraisal system relevant to this study are displayed in Figure 2.2. The Attitude system maps different 'ways of feeling' (2005, p. 42), which includes the systems of Affect, Judgement and Appreciation. Martin and White propose (2005, p. 2) that an analysis of Affect, Judgements and Appreciations from wordings will 'reveal the speaker's feelings and values' about aspects of experiential events that are important to them. The Graduation system accounts for the strong or mild expression of all Attitude values (2005, p. 37).

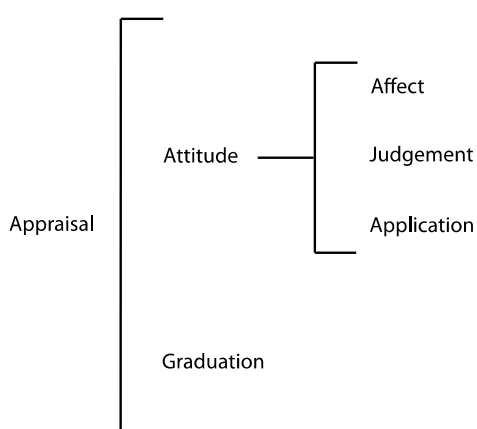


Figure 2-2 The Appraisal framework (Martin & White 2005)

### 2.2.1. Affect

The interpretation and coding of types of emotional expressions in multimodal texts can be challenging for analysts, especially where different classification systems are relevant to multidisciplinary inquiry, and the meaning of emotion terms used is not always clear. The Appraisal description of Affect (Martin & White, 2005) is examined here in relation to studies which consider its modification, its 'fit' with classifications of 'basic' emotions relevant to this study

(see 1.2.1), and the approaches researchers find useful to code sub/categories of emotions expressed by wordings, intonation and music in various texts and contexts.

In Appraisal, Affect categories are mapped as ‘systems of oppositions’ (2005, p. 46), labelled and described as:

- *un/happiness* emotions, concerned with ‘affairs of the heart’
- *in/security* emotions, concerned with ‘ecosocial well-being’
- *dis/satisfaction* emotions, concerned with the ‘pursuit of goals’

Each Affect category has been ‘subcategorised’ in delicacy (2005, p. 78). Martin and White suggest that classifying Affect this way is ‘useful’ (2005, p. 78) where texts are emotion-rich, and the research aim is for a more delicate analysis of emotions. Their mapping of Affect subcategories has been used in Bednarek’s corpus study (2008) for example, to code the emotion terms people use to talk about emotion types in fiction, news reportage, casual conversation and academic discourse. Martin and White’s mapping of Affect subcategories is shown in Table 2.1. It accounts for expressions of *misery*, *disquiet* and *displeasure*, which proved to be distinctive features of the filmtrailer data analysed in this study.

Table 2-1 Affect subcategories with examples (Martin & White, 2005, pp. 49-51)

categories	subcategories	examples
<b>happiness</b>	cheer	laugh, rejoice, jubilant , pleased
	affection	like, love, adore, embrace, fond of
<b>unhappiness</b>	misery	sadness, heart-broken, sorrowful, wet-eyed
	antipathy	hate
<b>security</b>	confidence	assured, assert
	trust	comfortable with, confident in, entrust
<b>insecurity</b>	disquiet	anxiety, fear, uneasy, restless, shaking
	surprise	startled, staggered, cry out, astonished
<b>satisfaction</b>	interest	achievement, involved, absorbed, attentive
	pleasure	impressed, pleased, charmed, thrilled, compliment
<b>dissatisfaction</b>	ennui	bored, yawn, stale, tune out

categories	subcategories	examples
	displeasure	frustration, furious, angry, scold

The challenge of coding types of emotional expressions has been addressed in various ways. SFL analysts (eg. Hood, 2006; Hunston, 2002; Macken-Horarik, 2003, p. 299) suggest that accounting for meanings in the surrounding context is useful, since meanings appear to accumulate significance according to the company they keep. Yet as Bednarek (2008, p. 169) acknowledges, the coding of emotion terms is difficult even for analysts with cultural knowledge of the language, because no ‘one-to-one’ correspondence can be assumed between a term used to talk about an emotion (eg. *horror*) and a category<sup>26</sup> used to classify emotion type (eg. may be coded as either *disquiet* or *antipathy*). Bednarek found it useful to consult the literature from cognitive psychology (see 2008, pp. 2-10, pp. 147-152), to understand how emotions are broadly conceptualised, and how people develop their ‘knowledge schemas’ about particular emotions experienced and expressed about particular events, such as a ‘loss’ event associated with *sadness*. She consulted, for example, studies by Ekman (1992), Frijda, Markam, Sato and Wiers (1995), Johnson-Laird and Oatley (1989), Oatley, Keltner and Jenkins (2006), Russell (2003), Shaver, Schwartz, Kirson and O’Connor (1987), Turner and Stets (2005).

The modifications to Martin and White’s (2005) classification of Affect subcategories proposed by Bednarek (2008) are useful to this study. Her modifications are made on the basis of her ‘authentic data’ and the cognitive literature (2008, p. 169). Bednarek’s framework (2008, pp. 161-169) includes modified subcategories of in/security, and surprise as a separate category. She replaces *confidence* with *quiet*, and *surprise* with *distrust*, recognising that *surprise* may be expressed positively or negatively. Bednarek’s mapping of *surprise* is particularly useful in this study, since both positive and negative

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<sup>26</sup> This example comes from Bednarek’s description of emotion terms analysed in the BBC baby corpus (2008, see Table 5.18 pp 173-175).

*surprise* are realised through intonation in the filmtrailers. Table 2.2 compares Martin and White's (2005) and Bednarek's (2008) sub/categories.

Table 2-2 Comparing Affect sub/categories

Martin & White (2005, p. 49)		Bednarek (2008, p. 169)	
<b>happiness</b>	<b>unhappiness</b>	<b>happiness</b>	<b>unhappiness</b>
affection	antipathy	affection	antipathy
cheer	misery	cheer	misery
<b>security</b>	<b>insecurity</b>	<b>security</b>	<b>insecurity</b>
confidence	disquiet	quiet	disquiet
trust	surprise	trust	distrust
<b>satisfaction</b>	<b>dissatisfaction</b>	<b>satisfaction</b>	<b>dissatisfaction</b>
pleasure	displeasure	pleasure	displeasure
interest	ennui	interest	ennui
		<b>positive surprise</b>	<b>negative surprise</b>

Furthermore, Bednarek considered her modified Affect subcategory framework (2008) from the perspective of 'basic' emotions, a perspective relevant to the analysis of intonation, music and film music in this study. The 'basic' emotions modelled in the psychological literature (Bednarek, 2008, p. 170) always include the categories of *happiness*, *sadness*, *fear* and *anger*, and, in most cases, the category of *surprise*. Bednarek (2008, p. 171) considers it 'promising' that the 'basic' emotion categories can be found in each of the five types of affect included in her modified framework. Table 2.3 shows Bednarek's modified Affect framework in relation to 'basic' emotions modelled in the psychological literature (2008, see Table 5.16, p. 170). In this, **underlined bold** indicates the four basic emotions found in all psychological models and **bold** indicates *surprise* found in many; other categories (eg. love, disgust) are variously proposed in the literature.

Table 2-3 Bednarek's (2008) modified Affect subcategory framework and 'basic' emotion categories

Bednarek's (2008) Affect framework	'basic' emotions in the psychological literature
<b>happiness:cheer</b>	<u>happiness</u> , pride, contentment, relief
<b>happiness:affection</b>	love sympathy
<b>unhappiness:misery</b>	<u>sadness</u> , guilt, shame
<b>unhappiness:antipathy</b>	contempt
<b>security:trust</b>	
<b>security:quiet</b>	
<b>insecurity:distrust</b>	
<b>insecurity:disquiet</b>	<u>fear</u> , embarrassment
<b>satisfaction:interest</b>	interest, excitement
<b>satisfaction:pleasure</b>	pleasure, satisfaction, amusement
<b>dissatisfaction:ennui</b>	
<b>dissatisfaction:displeasure</b>	<u>anger</u> , disgust
<b>negative surprise</b>	<b>surprise</b>
<b>positive surprise</b>	

In light of the above discussion, the Affect subcategories shown in Figure 2.3 are used for the consistent coding of emotions realised by wordings, intonation and music in filmtrailer contexts. It includes the categories of *un/happiness*, *in/security* and *dis/satisfaction* described by Martin and White (2005), the category of *surprise* and the subcategories of *disquiet* and *distrust* proposed by Bednarek (2008).

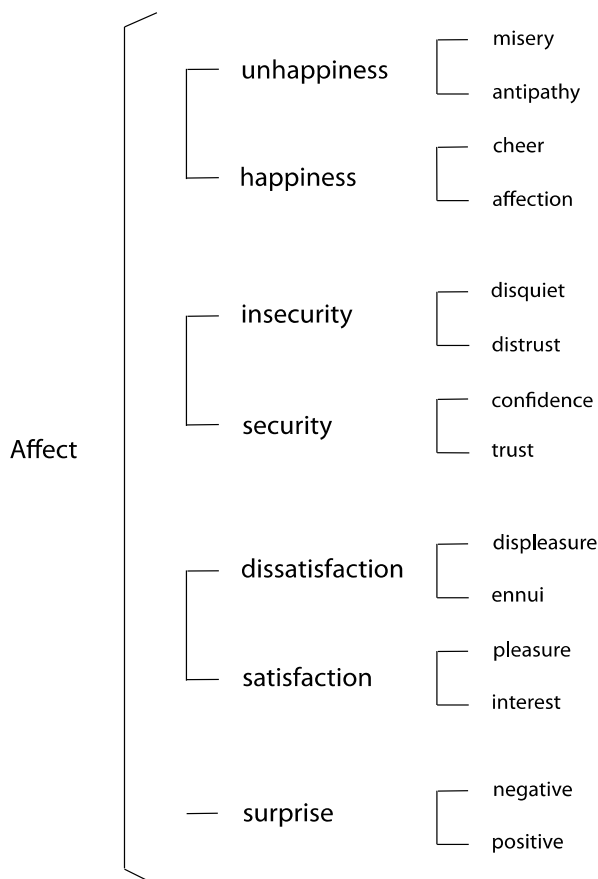


Figure 2-3 The Affect subcategories used in this study, following Martin and White (2005) and Bednarek (2008)

### 2.2.2. Un/happiness

In Appraisal, **Affect:un/happiness** emotions are described as ‘feeling happy or sad’, ‘liking or disliking’ someone/thing (Martin & White, 2005, p. 49). **Happiness** subcategories include **cheer** and **affection** (2005, p. 49). Typical realisations of emotion in wordings, intonation and music that may be coded as *happiness:cheer* or *happiness:affection* are listed in Table 2.4. Columns 1 and 2 refer to the Affect categories and subcategories used in this study (Figure 2.3). Column 3 includes expressions of emotion in Bednarek’s data (2008, pp. 173-175) coded using Affect subcategories. Column 4 includes intonations of emotion described by linguists (eg. Crystal, 1975; Halliday & Greaves, 2008). Column 5 are emotions associated with a specific music resource, such as fast tempo (eg. Gabrielsson & Lindstrom, 2001, 2010), or, in italics, combined music resources (Gabrielsson & Juslin, 2003).

**Table 2-4 Happiness:cheer and happiness:affection in relation to emotion expressions in the literature**

1	2	3	4	5
Affect categories (Martin & White, 2005)	Affect subcategories (Bednarek, 2008)	wordings (Bednarek, 2008)	intonation (eg. Halliday & Greaves, 2008)	music (eg. Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001, 2010)
happiness	cheer	happiness, amusement, cheer, relief, glad		happiness, triumph, joy <i>happiness/joy/gaiety</i>
	affection	like, love, affection, warmth	tenderness	<i>tenderness/love</i>

An example of how these terms are used to wordings in the filmtrailer data is taken from *Kite Runner*, where Arim's wordings express his *affection* for his childhood friend Hasan (father of Sohrab). Affect is abbreviated as 'A'.

His father meant a lot to me.

A:happiness:affection

A coding example for music is from *Sweeney Todd*, in which combined music resources expressing *tenderness/love* is coded as *happiness: affection*, related to repeated imagetrack shots of Todd's young family.

**Sadness** subcategories include **misery** and **antipathy** (Martin & White, 2005, p. 49). Table 2.5 shows terms for expressions of emotion reported in intonation and music studies, that could be coded as *unhappiness:misery* or *unhappiness:antipathy*, depending on the context.

**Table 2-5 Unhappiness:misery and unhappiness:antipathy in relation to emotion expressions in the literature**

Affect categories (Martin & White, 2005)	Affect subcategories (Bednarek, 2008)	wordings (Bednarek, 2008)	intonation (eg. Kingdon, 1958; Tench, 1996)	music (eg. Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001)
unhappiness	misery	sadness, guilt, disappointment, regret, grief, sorry, anguish, miserable	dismay, disappointment, longing	sadness, melancholy, longing <i>sadness/gloom</i>
	antipathy	hate, dislike, scorn	resentful	

In *Children of Men*, a low rise-fall Tone 5 meaning *disappointment* (Halliday, 1967) is coded as *misery*. In this instance, *misery* is related to the loss of an ideal, specifically, the ideal of a future human existence on Earth.

I can't really remember when I last had any hope. A:unhappiness:misery

### 2.2.3. In/security

In Appraisal, the category **Affect:in/security** covers emotions concerned with 'ecosocial well-being' (Martin & White, 2005, p. 49), including 'feelings of peace and anxiety' which are 'tuned to protection from the world outside (or not)' or in the home (or not). **Security** is subcategorised as **confidence** (2005, p. 50) and **trust** (Bednarek, 2008, p. 169). Bednarek (2008, p. 173) defines trust as 'trust in someone or a future happening', but notes that the term 'confidence' can realise either *confidence* or *trust*. Table 2.6 includes expressions of emotion reported in intonation and music studies, that could encode *security:confidence* or *security:trust*, depending on the context.

Table 2-6 Security:confidence and security:trust in relation to emotion expressions in the literature

Affect categories (Martin & White, 2005)	Affect subcategories (Bednarek, 2008)	wordings (Bednarek, 2008)	intonation (eg. Halliday & Greaves, 2008; Tench, 1996)	music (eg. Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001, 2010)
security	confidence	confident, ease, reassurance, relaxation	calm, certainty, reassurance	serenity, tranquil <i>relaxation/calm/peace</i>
	trust	trust, confidence, optimistic		

Expressions of *confidence* and *trust* are evident in the filmtrailers. In *Elizabeth*, for example, Elizabeth's wordings negate *fear* and express *confidence* about coping with the Spanish invasion of England.

Tell your King I fear neither him nor his armies. A:security:confidence

**Insecurity** subcategories include **disquiet** (Martin & White, 2005, p. 50) and **distrust** (Bednarek, 2008, p. 169). Table 2.7 includes expressions of emotion reported in intonation and music studies, that may encode *insecurity:disquiet* or *insecurity:distrust*.



**Table 2-7 Insecurity:disquiet and insecurity:distrust in relation to emotion expressions in the literature**

Affect categories (Martin & White, 2005)	Affect subcategories (Bednarek, 2008)	wordings (Bednarek, 2008)	intonation (eg. Halliday & Greaves, 2008; Crystal, 1975, Brown, 1977)	music (eg. Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001, 2010)
insecurity	disquiet	fear, worry, anxiety, puzzlement, afraid, agitation, distress, fear, horror, terrified	fear, agitation, unease, terror, suspicion, puzzlement, worried, horror, urgency	agitation, serious, uneasy, scary, anxiety <i>fear</i>
	distrust	distrust, reserve, suspicion, doubtfully	doubt, reservation, suspicion, disbelief, guarded, hesitation, reluctant	

An example coding of *insecurity:disquiet* is in *Elizabeth*. Walsingham’s wordings express his fear about the power of the Spanish armies approaching England.

The Spanish will overwhelm us.

A:insecurity:disquiet

In *Sweeney Todd*, the musical emotion of *fear* is expressed by a combination of fast tempo, moderately loud volume, and pitch that is high and ascending, in a context where the imagetrack depicts Todd being attacked and falsely imprisoned. The musical fear is coded as *insecurity:disquiet*.

#### **2.2.4. Dis/satisfaction**

In Appraisal, **Affect:dis/satisfaction** codes expressions about the ‘pursuit of goals’ and ‘feelings of achievement and frustration’ in relation to the ‘activities in which we are engaged’, including those ‘tuned to learning and accomplishment’ (Martin & White, 2005, p. 50). In the filmtrailer data, however, *dis/satisfaction* expressions are not about learning-related accomplishment so much as characters’ goals to recover or to achieve a social order of some kind or another.

**Satisfaction** includes subcategories of **interest** and **pleasure** (2005, p. 51). According to the cognitive psychology literature, the ‘activity of goal pursuit’ and ‘achievement’ of a goal are major sources of *pleasure* that appear to

produce some *satisfaction* (Frijda, 2007, p. 75-78). Shared community values may underlie peoples' goals for social order, so they express *satisfaction* when social order is upheld (2007, p. 142). To account for the analysis of *satisfactions* related to social order goals in the filmtrailers, *satisfaction* is therefore defined as signalling a person's aim to pursue or achieve personal interests and goals, including achievements and goals for social order. Table 2.8 includes expressions of emotion that may encode *satisfaction:interest* or *satisfaction:pleasure*, depending on the context.

**Table 2-8 Satisfaction:interest and satisfaction:pleasure in relation to emotion expressions in the literature**

Affect categories (Martin & White, 2005)	Affect subcategories (Bednarek, 2008)	wordings (Bednarek, 2008)	intonation (eg. Halliday & Greaves, 2008; Gimson, 1989; Cruttenden, 1986)	music (eg. Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001, 2010)
satisfaction	interest	interest, fascination, exciting, enthusiasm	interest, enthusiasm, involvement, pleading	pleading
	pleasure	pleasure, admiration, pride, impressed, enjoy, pleased, satisfaction	satisfaction, impressed, awe, wonder, excitement, enthusiasm	pleasantness <i>excitement</i>

Expressions of *interest* and *pleasure* are evident in intonation on the filmtrailer soundtracks. In *The Queen*, for example, a WH question/high fall combination intones *interest* (O'Connor & Arnold, 1973). The combination infers the *interest* of Prince Charles in his mother's decision.

What are you talking about?

A:satisfaction:interest

In *Atonement*, Robbie's high falling tones infer his hopes of returning to England to his love Celia after World War I, so are coded as *pleasure*.

I will return. I will find you.

A:satisfaction:pleasure

**Dissatisfaction** includes the subcategories of **ennui** and **displeasure** (Martin & White, 2005, p. 51), incorporating expressions of *anger*. According to cognitive psychology, *anger* is related to offences or obstacles that preclude the achievement of goals, and efforts to regain control (Frijda, 2007, p. 35;

1986, p. 88). This includes goals for ‘social order’ (Haidt, 2003, p. 856), because *anger* is frequently expressed when behaviours (eg. insult, injustice) violate social standards or cultural values and norms (Averill, 1982; de Rivera, 1977; Tavis, 1983). To analyse *dissatisfactions* related to social order goals in the filmtrailers, therefore, *dissatisfaction* is defined as signalling a person’s aim to oppose or remove an obstruction to the pursuit or achievement of personal interests and goals, including goals for social order. Table 2.9 includes expressions of emotion reported in intonation and music studies that could encode *dissatisfaction:ennui* or *dissatisfaction:displeasure*.

**Table 2-9 Dissatisfaction:ennui and dissatisfaction:displeasure in relation to emotion expressions in the literature**

Affect categories (Martin & White, 2005)	Affect subcategories (Bednarek, 2008)	wordings (Bednarek, 2008)	intonation (eg. Halliday & Greaves, 2008; Crystal, 1976; O’Connor & Arnold, 1973)	music (eg. Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001, 2010)
dissatisfaction	ennui	boring	detached	
	displeasure	anger, frustration, grudge against, annoyed, impatience, irritated	anger, reproach, indignation, irritation, protest, impatience, hostility, aloof, challenge, disapproval, grim, sarcasm, grudging, deprecatory	solemn, anger  <i>anger, solemnity</i>

In *The Queen*, the Queen’s wordings imply her *displeasure* at Blair’s suggestion that she speak publicly to the British people about Diana, because she prefers the traditional practice of mourning privately.

What would you suggest Prime Minister?  
Some kind of a statement?

A:dissatisfaction:displeasure

In *Sweeney Todd*, however, Todd’s expressions of *displeasure* are related to a narrative ‘twist’ in the way Todd prefers his own version of social order. Todd seeks vengeance by intending to murder Judge Turpin (who falsely imprisoned him, stole his family). The attitudinal cotext indicates that he feels justified in avenging an injustice; he expresses the view that his desperate measures are propieteral, called for. Todd’s wordings of vengeance are coded as *displeasure*.

The accompanying music also expresses his *displeasure*, according to Gabrielsson and Juslin's model of musical *anger* (2003).

I will have vengeance!

A: dissatisfaction: displeasure

### 2.2.5. Surprise

Bednarek's separate category of **surprise** (2008, p. 161) accounts for the analysis of positive and negative surprise expressed by intonation in the filmtrailers. In *Atonement*, for example, positive surprise is realised by a family member's intonation of a high rise-fall, related to his observation that Robbie and Celia are romantically involved.

Good heavens you're blushing!

A: +ve surprise

In *Children of Men*, negative surprise is expressed by a television newsreader's intonation, about the death of a very young Diego Ricardo.

The youngest person on the planet

A: -ve surprise

This concludes the accounts of the Affect subcategories presented as a system network in Figure 2.3, and used for coding emotions consistently across the analysis of wordings, intonation and music in the study. Further exemplifications are provided in the analytical frameworks presented in Chapters 3, 4 and 5.

## 2.3. Evaluative wordings in filmtrailer speech

This section previews the analysis of evaluative wordings in the filmtrailers. Categories used to analyse expression of Affect in wordings have already been examined in Section 2.2 above. In this section, categories used to analyse Judgement and Appreciation in wordings are examined in 2.4.1, and the Graduation system used to analyse the scaling of expressions of Attitude in wordings is examined in 2.4.2. Studies analysing emotional motifs created by wordings within and across narrative phases are reviewed in 2.4.3.

### 2.3.1. Judgement and Appreciation

The Judgements and Appreciations people express about prevailing behaviours and conditions have been described as providing a ‘background’ to expressions of Affect (Humphrey, 2008, p. 240) and allowing audiences to ‘empathise’, to at least ‘see the emotion as warranted or understandable’ (Martin & White, 2005, p. 6). Figure 2.4 shows the Judgement and Appreciation categories used in this study.

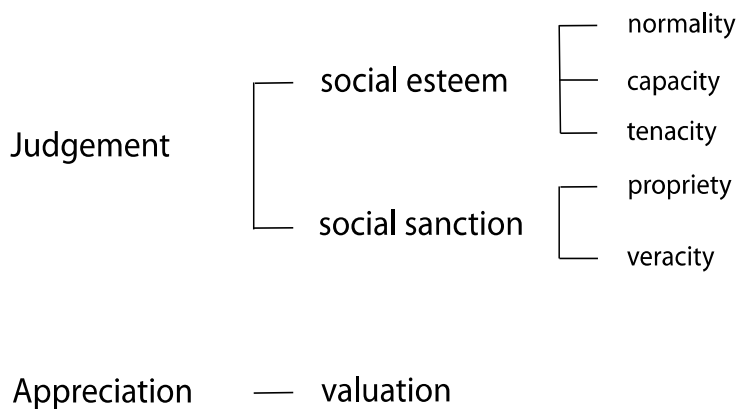


Figure 2-4 Judgement and Appreciation categories (Martin & White, 2005)

Judgements and Appreciations are described as positive and negative ‘institutionalised feelings’ that are referenced to the ‘uncommonsense world’ of shared sociocultural ‘values’ (2005, p. 45). Judgements evaluate the behaviour or character of others, accounting for those we ‘criticise’ or ‘condemn’ if they disrupt shared values, or those we ‘admire’ or ‘praise’ if they so comply (2005, p. 53). Appreciations evaluate the aesthetic ‘value’ of ‘things’, including entities, natural phenomena, the cultural artefacts we make and the performances we give (2005, p. 56).

Martin and White (2005, p. 52) distinguish between Judgements of ‘social esteem’ where behaviour and character are monitored via chat, gossip, jokes or stories shared in social networks; and ‘social sanction’, where ethics are codified as written legislation, and rules and regulations are sanctioned by institutions such as the church or state (Table 2.10.)

Table 2-10 Judgement categories (Martin & White, 2005, p. 53)

categories	evaluation	positive	negative
social esteem			
normality	how special?	fortunate, normal, celebrated	peculiar, unpredictable
capacity	how capable?	powerful, clever, sensible	weak, naïve, foolish
tenacity	how dependable?	loyal, brave, dependable,	cowardly, disloyal
social sanction			
veracity	how honest?	truthful, candid, discreet	deceitful, false, devious
propriety	how far beyond reproach ?	good, moral, fair, caring, respectful, sensitive	corrupt, cruel, bad, disrespectful, insensitive

In filmtrailer wordings, characters make Judgements of their own and others' behaviour and character, and evaluate entities in terms of their harm and benefit. In *The Queen*, for example, the Queen explicitly judges her own decision not to speak publicly about Diana's death as foolish, because she did not have the capacity to understand that the British people wanted her to do so.

Foolishly, I believed that was what the people wanted from their Queen.

J: -ve capacity

A range of entities are also evaluated, referred to explicitly (eg. *a new society*) or metaphorically (eg. *the shadow of death*), or implied (eg. *a human future*). In her analysis of hortatory texts produced by adolescent activists to voice their concerns on social issues, Humphrey (2008, p. 147) argued the need to account for evaluations of human processes and institutional roles which are grammatically packaged as 'phenomena', such as *human rights, education, our future, persecution, the UN summit, the Taliban*. She argued that such evaluations are better accounted for by extending targets to include 'valuations' of a situation's 'harm or benefit'

'Valuations' is an Appreciation category (Martin & White, 2005, p. 57). Valuations in media stories have been explored by White (1998), who recognised a distinction between negative evaluations of harm (eg toxic) or

positive evaluations of benefit (eg inspiring), in relation to the ‘products’ of human behaviour. Humphrey (2008, p. 280) used Valuations to code negative evaluations of phenomena as harm (eg. the *plight* of refugees, the water *isn’t safe*).

In this study, Valuations targeting entities, states of affairs and un/natural phenomena will be coded as either positive *benefit* or negative *harm*, following Humphrey (2008). Since Valuation is the single Appreciation category analysed in this study, hereafter Valuations are abbreviated as ‘V’ for ease of reading and coding. An example from *Children of Men* shows how genetic experiments and pollution are evaluated negatively and cast as a harmful cause of women’s infertility, whereas the birth of a baby is interpreted as a positive benefit.

Why are women infertile? Some say it’s genetic experiments... pollution

V: harm

Your baby is the miracle the whole world’s been waiting for.

V: benefit

### 2.3.2. Graduation

The Graduation system, is used to analyse ‘how strong or weak the feeling is’ (Martin & White, 2005, p. 37). This system is shown in Figure 2.5. The model (2005, p. 39) accounts for scaling the ‘intensity’ of attitudes (eg. *terrified/slightly* anxious, *mean/very dangerous* person), as well as attitudes invested in experiential categories (2005, p. 137) via activity (eg. *detailed/sort of* assessment) or role (eg. *true/fairweather* friend). Accordingly, Graduation is modelled along two dimensions, by resources that realise the *force* of expressions, and the *focus* of a category boundary.

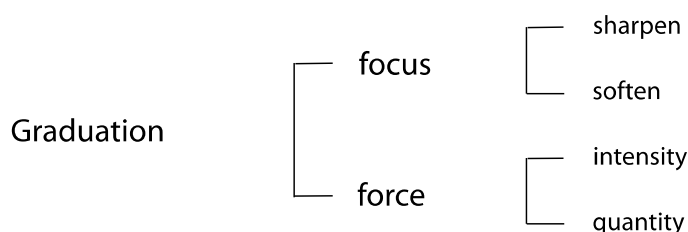


Figure 2-5 Graduation categories (Martin & White, 2005)

The *force* of attitudinal/experiential values is scaled according to either 'intensity or amount' (2005, p. 137). The semantics of intensification accounts for the amplification of attitude invested in qualities and processes (eg, terrible outcome, she adores it). The semantics of quantification accounts for the 'imprecise' measurement of entities (2005, p. 141) according to number (how many?), mass (how much?), proximity (how close/distant?) or distribution (how widespread?). To *focus* attitudinal values (2005, p. 137), resources are used to sharpen or soften the 'boundaries' of the category under scrutiny, construing it as more or less prototypical as a means of scaling (eg. a real/wannabe jazz player).

In classical film narration, Tan argues (1996, p. 56), the variable intensity of key characters' emotions is determined primarily by the 'parameters of the situational meaning' they interpret in a narrative plot (eg. how harmful? how beneficial?), but is also related to the 'magnitude of the change' across situations (eg. how urgent, difficult, serious is the harm becoming?). Thus, an analysis of Graduation choices will reveal how wordings vary the intensity of attitudes expressed in the filmtrailers.

### **2.3.3. Emotional meaning in verbal motifs**

Emotional meanings in verbal motifs are interpreted by analysing the 'trend' (Macken-Horarik, 1996, p. 211) of Attitudes as they unfold in each filmtrailer. Martin and White's (2005, pp.19-23) description of three types of prosodic realisations, namely, *saturation*, *domination* and *intensification*, is used to account for 'complex interactions' between choices from Attitude and Graduation systems (Humphrey, 2008, p. 239; Martin & White, 2005, p. 210). Humphrey (2008, p. 156) found that these 'prosodic realisations' are variously involved in the 'establishment' of attitudinal motifs within phases of hortatory texts. Each realisation is exemplified below.

*Saturation* is a type of prosodic realisation which has the effect of 'colouring in' the domain of the prosody as a whole (Martin, 2006). Humphrey (2008) notes how repeated attitudes realise saturation within a phase and establish a *motif of loss*.



My life turned dark. I lost my older brother to the war by extremist groups. There was no peace at all and my life was in danger.

*Domination* is a type of prosodic realisation which associates interpersonal meanings with other meanings nearby. Domination builds on the metaphor of the attitudinal 'wave' with a 'crest' that pulls attitude along (Martin & White, 2005, p. 21), so that it washes over other meanings and colours them attitudinally, either prospectively or retrospectively. For example, the Mood of the main clause dominating other meanings in this question establishes a *motif of uncertainty*.

Are you absolutely positive that the parcel is covered by insurance, and will arrive on time?

*Intensification* is a type of prosodic realisation that involves 'repetitions of various kinds' to amplify meaning (2005, p. 20). An example from Martin and White shows how repeated intensifications establish a *motif of lies*.

'That', said her spouse, 'is a lie'. 'It's a dirty rotten stinking lousy bloody low filthy two-faced lie'.

This concludes the overview of key Attitude and Graduation systems required to analyse wordings. The categories examined in Sections 2.2 and 2.3 are integrated in the analytical framework presented in Chapter 3.1.

## **2.4. Attitudinal intonation in filmtrailer speech**

This section establishes concepts required to analyse intonation in the filmtrailers, by reviewing literature from linguistics and cognitive psychology and science. The intonation analysis, introduced in Chapter 1 (1.2.2.2), represents a systematic analysis of pitch movement, level and range configurations of Tones (van Leeuwen, 1999, p. 97) to describe attitude and their prosodic realisation, in relation to co-text and context. Volume and timing are not included in the Tone analysis of attitude because doing so would add further complexity: some linguists ignore them (eg. Halliday, Tench), others argue for their inclusion (eg. Bolinger, 1972; Cruttenden, 1989; Crystal, 1976).

Voice quality parameters (eg. breathiness) are not analysed; this limitation has been explained (1.2.2.1).

The review below, in 2.4.1, outlines the parameters of speech sound that structure tone units, and describes the pitch features that express types of attitudes and vary the intensity of expressions. This review is elaborated in 2.4.2 to incorporate Halliday and Greaves' (2008) model, used for analysing the construal of attitudes, including emotions, and their strong/mild intensity.

### **2.4.1. Pitch**

Pitch, volume, timing and timbre are acoustic parameters of the sound waves that are heard as speech sound (Halliday & Greaves, p. 7), and are 'most directly relatable to music' (2008, p. 5). These parameters are defined in Appendix 2. English 'prosody' (Halliday & Matthiessen, 2004) comprises intonation<sup>27</sup> (realised by pitch) and rhythm (realised by volume and timing). Intonation and rhythm contribute to the structure of each unit of speech sound, or 'unit of phonology', (Halliday & Greaves, 2008, p. 41), referred to as a *tone unit*.<sup>28</sup> In tone units, 'emotive meanings' are expressed by the pitch features of intonation contours (Halliday, 1967, p. 47).

While linguists have acknowledged for some time that different pitch features of intonation are used to 'harness emotion in the service of meaning' (Bolinger, 1972, p. 15; Crystal, 1969, 1972; Delattre, 1972; El-Menoufy, 1988; Pike, 1945, 1972; Uldall, 1972), interest in investigating the expression of emotion through pitch is very recent. The current body of intonation research shows that while pitch movement, pitch level and pitch range are the parameters involved in expressing attitude, it is departure from the 'normal' pitch range and levels of movements that construes emotionality (Tench, 1996) and indicates the strong or mild intensity of expressions.

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<sup>27</sup> For physiological influences on speech that are relevant to intonation, see Halliday and Greaves (2008, p. 8).

<sup>28</sup> Different terms are used in the intonation literature to refer to a tone unit, including 'pitch contour' (Halliday & Greaves, 2008, p. 44), 'intonation contour' (Halliday, 1979, p. 66), a 'tune' (Halliday, 1967), a 'melodic phrase' (van Leeuwen, 1999, p. 101).

#### 2.4.1.1. Pitch movement, level and range

Pitch is a relative value. The level and range of pitch movement is relative to a number of factors: to gender, age and health; to the normal 'settings' adopted by an individual (Scherer, et al., 2003, p. 437); to other speakers. Pitch 'movement' is defined as the direction or contour of pitched sound, described as *rising*, *level* or *falling*, *ascending* or *descending* (van Leeuwen, 1999, p. 209). Pitch 'level' defines the relative height of pitch at the beginning and ending points of a contour, conventionally represented as *high*, *midhigh*, *medium*, *midlow* or *low* (1999, p. 111). Pitch 'range' defines the interval between the highest and lowest pitch levels of a contour, described as *wide* or *narrow* (1999, p. 210). From the meaning potential of each pitch feature, van Leeuwen argues, we can 'derive the meaning potential of the whole' melodic contour (1999, p. 103) in tone units, and in music pieces.

Beginning and end points of pitch movement define the levels and range that obtain in a tone unit. If originating from a low point, for example, a rising pitch movement ending at a high point describes a higher level and a wider range than a movement ending at a mid point. Verbal and visual definitions of the 'normal' or 'neutral' positions of different pitch movements for English speakers are described according to *high*, *midhigh*, *mid*, *midlow* and *low* levels. The definitions are not always consistent though, which makes precise analysis difficult. For example, the endpoint of a 'neutral' rise is defined visually by Halliday and Greaves as high (2008, p. 50), verbally by Tench as 'above midhigh' (1996, p. 126). The 'neutral' position for falling pitch movement (referred to as Tone 1) in relation to semitones and time, following Halliday and Greaves (2008, p. 50), is shown in Figure 2.6.

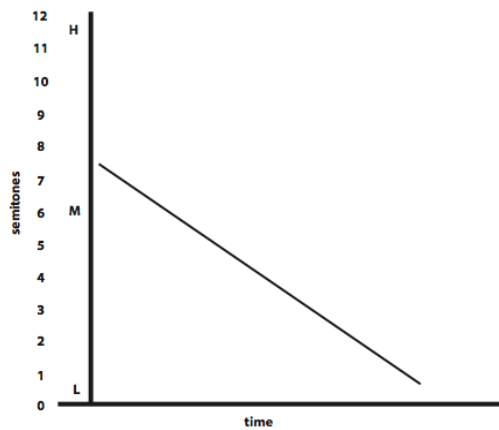


Figure 2-6 Neutral position for Tone 1 (Halliday & Greaves, 2008)

#### 2.4.1.2. Studies of pitch movement, range and level

It is widely recognised that attitudes are realised by the combination of specific pitch contours with particular grammatical or speech function categories (Scherer, et al., 2003, p. 447), across linguistic and neuroscientific studies of the interpersonal potential of intonation. Of these, linguistic studies have focused mostly on attitudinal expression within clauses rather than across stretches of discourse (eg. Bolinger, 1964; Crystal, 1969; Halliday, 1969, 1970; Ladd, 1980, 1983; Liberman, 1983), and pitch movement has been mostly analysed from the perspective of social interaction<sup>29</sup> rather than attitudinal expression.

Pitch range is recognised as a crucial indicator of emotional and intensity meanings. In a well-known investigation of the melodic patterns of European languages and music, Fonagy and Magdics observe that emotions are expressed by 'a melody configuration, dynamics and rhythm' (1972, p. 304). They found, for example, that the melodic configuration of *surprise* is characterised by a wide pitch range, whereas *anguish* is characterised by an extremely narrow pitch range. To compare these melodic configurations, van Leeuwen (1999, p. 96) uses the musical stave to illustrate the variable extent of range (Figure 2.7).

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<sup>29</sup> Most well known is the analysis of pitch movements at the end of tone units, where a rise generally signals 'continuity' and a low fall signals 'finality' in communications (Scherer, Ladd & Silverman, 1984; van Leeuwen, 1999, p. 98). This interactional function has been examined across stretches of discourse (eg. Berry, 1981; Brown & Yule, 1983; Coulthard & Montgomery, 1981; Fawcett, 1980; Tench, 1990).



Figure 2-7 The melodic configuration of surprise and anguish (Fonagy & Magdics 1972)

How high and low emotional ‘arousals’ (the intensity of emotional states) influence the expression variables of pitch movement, level and range, and whether emotion-specific patterns could be found from profiles of the variables, was the focus of a review by Scherer, Johnstone and Klasmeyer (2003), of scientific and psychological intonation-emotion studies conducted between 1970-2000 (eg. Goldbeck, Tolkmitt & Scherer, 1988; Ladd, Silverman, Tolkmitt, Bergmann & Scherer, 1985; Lieberman & Michaels, 1972; Scherer, Banse, Wallbott & Goldbeck, 1991; Scherer 1982, 1985, 1986; 1989; Scherer, Ladd & Silverman, 1984). In particular, the authors note (Scherer et al., 2003, p. 447) that pitch range has the ‘most powerful effect’ on listener judgements of emotions.

The general finding was that pitch range and level indicators of emotional arousal could account for high and low intensity levels of emotions, but could not differentiate between emotion types (eg *sadness*, *fear*), nor emotions belonging to the same ‘family’ (eg. *rage*, *irritation*). For example, there was ‘considerable consistency’ across the data (Scherer et al., 2003, p. 440) showing that high arousal emotions, such as *anger*, *fear* and *joy*, could be associated with high pitch levels and wide pitch range, whereas low arousal emotions such as *sadness* and *disinterest* reflected the opposite – a finding supported by linguists Brazil, Coulthard and Johns (1980 p. 23).

No pitch patterns have been identified that could ‘unambiguously differentiate’ between emotion types at similar levels of arousal (Scherer et al., 2003, p. 440), even though much of the data shows qualitative differences between emotions (eg. Juslin & Laukka, 2001). Furthermore, little evidence was found that emotions of the same family would reflect highly prototypical vocal patterns. For example, in a study conducted by Banse and Scherer (1996),

'hot' anger was characterised by a strong increase in pitch range and level, but 'cold' anger was not.

van Leeuwen also argues that pitch range signals the 'emotional temperature' of meanings expressed by intonation and music (1999, p. 106). In his view, increased pitch range reflects an 'emotive expansion' (1999, p. 119), whereas decreased pitch range signals an 'emotive confinement'. Similarly, he characterises the meaning of ascending pitch movement as 'activation', because 'the more the pitch rises the more active and interactive the participants involved in its production and reception will be', while descending pitch realises 'deactivation' (1999, p. 111). These descriptions are consistent with the psychological concept that degrees of activation are a measure of the strong or mild intensity of emotional expressions (Frijda, 2007, p. 171).

For van Leeuwen, both intensity and attitudinal meanings may be mapped out from the 'experiential meaning potential' of pitch features (1999, p. 94); meaning relates to our 'experience' of the 'vocal effort' it takes to produce a particular sound. The experience of raising the voice in *anger* or in *surprise*, for example, suggests that a speaker will map out the meaning on the basis of the vocal effort and feeling experienced. He observes that meanings construed by the staccato (short stabs) or legato (smooth) 'articulation' of pitched sounds can be explained this way (1999, p. 109), and argues for their inclusion in any analysis of intonation, or music.

Additionally, the significance of pitch level and pitch range to emotionality is noted by Tench (1996). He proposes that departure from normal to high pitch level shows nervous tension is 'heightened' and emotions 'aroused', whereas a narrow pitch range suggests a speaker's 'cold' attitudes towards the listener (1996, p. 123). This is consistent with claims that high departures from normal pitch levels and range indicate that the voice is 'keyed up' (van Leeuwen, 1999, p. 107), that there is a 'toning up' of interpersonal meaning (Halliday & Greaves, 2008, p. 171), while the opposite is true.

Tench (1996, p. 123) conducted a 'highly instructive' comparisons of intonation-emotion studies by Crystal (1969) and Brown (1977) on the basis of

data revealing ‘departures from normal pitch level and normal pitch range’. Meanings extracted from Tench’s comparison, with high/low and wide/narrow parameters indicated in the left hand column, are displayed in Table 2.11. Some of these meanings clearly function as emotions (*worried, angry, satisfied*), while others describe different kinds of positive and negative attitudes (*disapproving, puzzled, grim*). This distinction between emotions and ‘other’ attitudes is evident elsewhere in the literature (eg. Crystal, 1975; Gimson, 1989; Halliday, 1967; O’Connor & Arnold, 1973; Pike, 1945). Chafe, for example, notes that some attitudes appear to be more ‘emotionally-tinged’ than those appearing to be ‘value judgements’ (eg. disapproval) pointing to a speaker’s ‘involvement’ in the behavior and views of others (1994, 2002, pp. 284-298).

Table 2-11 Comparison of meanings associated with pitch level and range in intonation (Tench 1996 p. 124)

pitch level / range	Crystal (1969)	Brown (1977)
high	haughty, amused, worried	anxious, worried nervous
high and wide	puzzled, pleased, questioning	excited, shrill, shriek, scream, cross, angry
wide	excited	retort, exclaim, warm, querying, echoing
low	dismayed, disapproving, vexed, conspiratorial, impatient, satisfied	important, pompous, responsible
low and narrow	grim	depressed

Notwithstanding the limited amount of linguists’ studies of the attitudinal potential of pitch features of intonation, many considered above usefully describe the sound of high and low tones used by filmtrailer characters. They aptly describe, for example, the grim or puzzled or suspicious tones of characters that spread and weave between angry and fearful tones.

#### 2.4.2. Tone units

The ‘interplay’ between tone unit structures (grammar, lexis and tone choices) and context that realises attitude and intensity meanings is described by Halliday and Greaves (2008, p. 109) through systems of *Tonality*, *Tonicity*, *Primary Tones* and *Secondary Tones*. These systems, presented in Figure

2.8, are used in this study to analyse the structure of tone units and the meanings realised by tones.

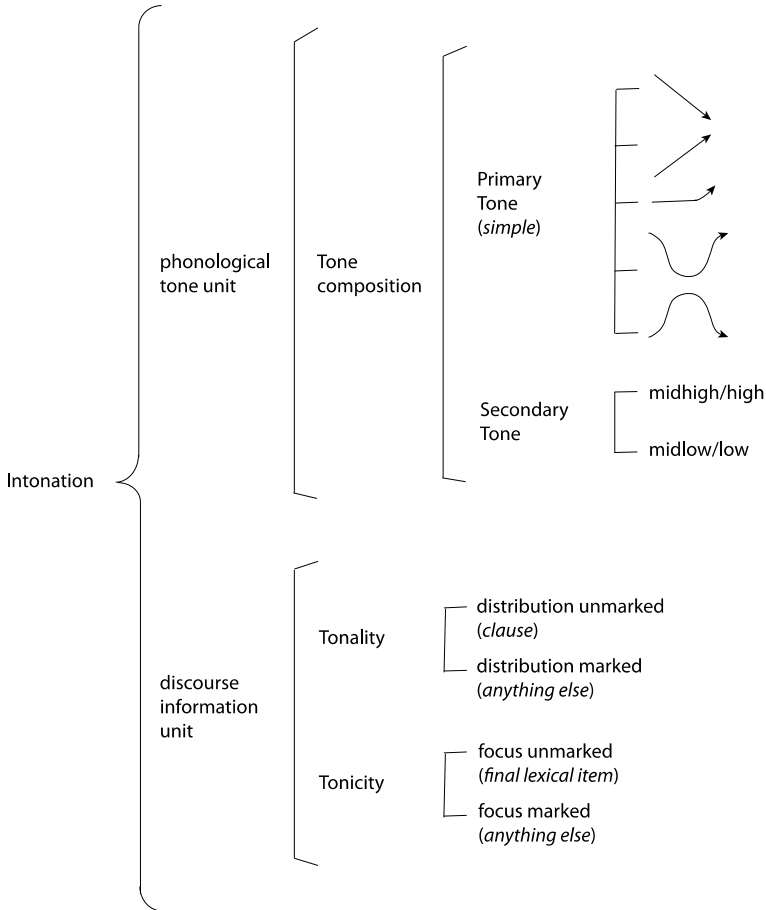


Figure 2-8 Systems used to analyse intonation (Halliday & Greaves, 2008)

**2.4.2.1. Tonality and Tonicity**

The structure of a tone unit can be described using Tonality and Tonicity systems (Halliday & Greaves, 2008). Choices of pitch and rhythm, marking out the pulse of human speech, segment the flow of speech sound into a succession of ‘phonological tone units’ (2008, p. 41). Tone units can be analysed using the ‘phonological rank scale’ (2008, p. 55); a *tone unit* comprises several feet, a *tone unit complex* comprises several tone units. Each tone unit is structured by choices from Tonality and Tonicity systems, which identify tone unit boundaries, and locate an obligatory ‘Tonic’ element in relation to an optional preceding ‘Pretonic’ element (2008, p. 43). Figure 2.9



shows the system options, which organise the *distribution* and *focus* of a unit of information in grammar or discourse (2008, pp. 53-60).

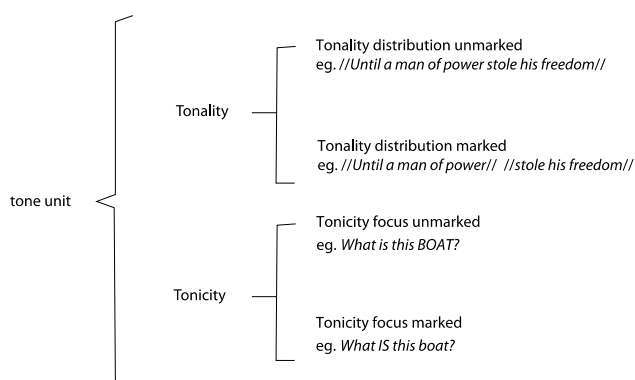


Figure 2-9 Tonality and Tonicity systems (Halliday & Greaves, 2008, p. 98)

Tonality distributes ‘chunks’ of information by ‘setting the boundaries’ of each tone unit (2008, p. 58). The boundaries can align with either one unmarked independent grammatical clause (hereafter UNM) or marked constituents of a clause/complex (hereafter MK). Such non/typical combinations are relevant to other intonation choices

Tonicity indicates the ‘focus’ of information, by allocating ‘prominence’ to the Tonic element of a tone unit (2008, p. 53). While rhythm sounds out the ‘pulse’ of human speech (*foot, stress, beat, accent*), usually the ‘main pulse’ is indicated by a significant pitch movement, loudness and/or timing (van Leeuwen, 1999, p. 42), assigning ‘Tonic prominence’ to a single syllable or sound (Halliday & Greaves, 2008, p. 54), either a final lexical item (UNM) or a non-final one (MK). If a Pretonic accompanies the Tonic, the Pretonic comprises the first foot, the ‘onset syllable’ (Tench, 1996, p. 12), as well as other feet preceding the Tonic syllable.

Each tone unit maps onto a unit of experiential and interpersonal information that configures ‘given’ and ‘new’ material in grammar and discourse (Halliday & Greaves, 2008, p. 98), referred to as an ‘information unit’, a textual category explained in 1.2.2.2.1. Table 2.12 shows how each phonological tone unit (Pretonic, Tonic) maps onto and interacts with the information unit grammar (Given, New) and clausal grammar (Mood, Transitivity). It also shows the

conventional notation used to describe tone unit boundaries (//), each foot (bolded) and boundary (/), and tonic foot (bolded, capitalised).

Table 2-12 Interaction between the phonological tone unit, information unit, and lexicogrammatical systems

		// The/ <b>Spanish</b> are/ <b>sailing</b> to/ <b>England</b> right/ <b>NOW</b> . //			
phonology	tone unit	Pretonic		Tonic	
	information unit	Given		New	
clausal grammar	clause	nominal group	verb group	prep. phrase	adv. group
	mood	Subject	Finite/Predicator	Adjunct	Adjunct
	transitivity	Actor	Process	Loc/spatial	Ext/temp

2.4.2.2. Primary Tones

Halliday and Greaves distinguish five Primary Tones as the pitch movements mostly used in English intonation (2008, p. 45). Each tone is focused on the Tonic, so operates as the ‘main tune’ of tone units. The system of Primary Tones (2008, p. 50), including ‘neutral’ positions, is shown in Figure 2.10.

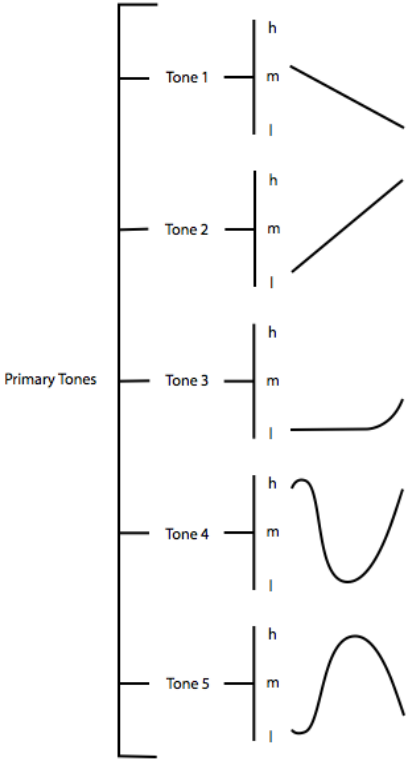


Figure 2-10 The system of simple Primary Tones (Halliday & Greaves 2008 p. 45)

Because Tone and Mood are ‘systematically related’ (2008, p. 109), Halliday and Greaves argue that the most theoretically and descriptively simple ‘solution’ (2008, p. 51) to analyse the semantics of intonation is to relate each Primary Tone to grammatical Mood (see 2.1.3), enabling description of the meaning potentials of Primary Tones according to Speech Function. The unmarked realisations are shown in Table 2.13.

Table 2-13 Unmarked realisations of Speech Function in Mood and Primary Tone (Halliday & Greaves, 2008, p. 110)

Speech Function	Mood	Primary Tones
statement	declarative	Tone 1
yes/no questions	interrogative:polar	Tone 2
wh question	interrogative: lexical	Tone 1
command	imperative	Tone 1

In marked Mood/Primary Tone relationships, however, the two parts of the realisation of meaning combine in atypical ways. In these, speakers express their ‘attitudes towards the listener and towards the content of his or her own message’ (2008, p. 50). Table 2.14 indicates the meanings associated with a declarative (eg. *I am going to DO it*) when different Tones are selected.

Table 2-14 Meanings of UNM/MK declarative/Primary Tone relationships (Halliday & Greaves, 2008, p. 50)

UNM / MK relationships	meanings
MK declarative/ PTone 5	strong assertion: surprising but is so
MK declarative/PTone 4	reservation: there’s a ‘but’ about it somewhere
MK declarative/PTone 3	non-committal
MK declarative/PTone 2	challenging: protest, contradiction
UNM declarative/PTone 1	neutral

### 2.4.2.3. Secondary Tones

Secondary Tones are ‘variants’ of Primary Tones, in the sense that ‘more subtle differences in tone’ make ‘more delicate distinctions in meaning’ within the semantic space established by Primary Tones (2008, p. 164). Varying the level (high, low) and range (wide, narrow) of tones located on Tonic and Pretonic elements leads to Secondary variations which account for the ‘sweep’ of attitudinal meanings and influence the intensity of expressions.

The meanings construed by Secondary Tones located on the Tonic are *directly* related to the meanings established by unmarked and marked Mood and Primary Tone combinations (2008, p. 164). Two examples drawn from the filmtrailer data illustrate how this happens. They illustrate the conventional notation of plus or minus (eg. high Secondary Tone 2 notated as ST2+, low variant as ST2-) used hereafter. They highlight the possibility that some meanings are identifiably emotions (eg. *sadness*), in comparison to other attitudes described (eg. *puzzlement*).

Within the semantic space of ‘certainty’ established by an UNM declarative/T1 combination in tone unit 3a of *The Queen*, ST1+ construes the meaning of *dismay* (Kingdon, 1958, p. 220). In this context, *dismay* describes the tones of a television newsreader as he announces the death of Diana; it is consistent with the ST1+ general meaning of ‘unexpected’ (Pike, 1945), the newsreader’s verbal inscription of *sad* colours this interpretation. It is coded as Affect:unhappiness:misery (2.3.1).

decl/ST1+            // I/ **have** some/ **VERY** sad/ **news** to/ **bring** you //            misery

Within the general meaning of ‘reservation’ established by a MK declarative/Tone4 combination, ST4- has the potential to mean *grudging*, *reproachful* (O’Connor & Arnold, 1973), *implicational* (Tench, 1996). A negative tonal attitude of *reproach* is heard in tone unit 11 of *Atonement*. In this context, *reproach* describes the sound of Briony’s low fall-rise tone as she responds to a police Inspector’s question, and implicates Robbie’s involvement in ‘attacks’ on her sister and cousin. *Reproach* is consistent with Briony’s verbal invocation of impropriety, and its trace of *implication* (Tench, 1996, p. 136) relevant to PT4 indications of clause dependency.

decl/ST4-            // I/ **saw** him with my/ **own** / **EYES** //            reproach

The *intensity* of meanings expressed by Secondary Tones on Tonics does not necessarily co-vary with high and low positions of all Tone types. For example, ST1+ and ST2+ generally mean *strong*, and low variants generally indicate a *mild* expression (Halliday & Greaves, 2008, p. 167). However, ST4- signals

*strong reservation* (Halliday, 1967), functioning as ‘a souped-up version’ of the unmarked (Halliday & Greaves, 2008, p. 180).

The Secondary variation of Pretonics is analysed in this study, because, as ‘accompaniments’ to the ‘main tune’ of Tonics, they contribute to attitude and intensity meanings. Halliday and Greaves consider that Secondary Tones on Pretonics *indirectly* vary meanings established by UNM/MK Mood/Primary Tone combinations (2008, p. 164). They distinguish four marked types of Pretonics associated with particular Secondary Tone types, and describe their physical characteristics and meaning potentials (Table 2.15).

Table 2-15 MK Secondary Tones on Pretonics (Halliday & Greaves, 2008, pp. 169-183)

ST	physical characteristics	meaning potentials	example meanings
-1	bouncing movement starting from low dipping tone, and going rapidly up to about midhigh	Force: insistent	argumentative
...1	succession of two or more higher rising movements, enumerating the non-final items in a list	Coordination: listing	
-2	fairly level, but maintained at a low pitch	Involvement	urgency, wonder, disbelief, conspiratorial
-3	fairly steady in pitch, but low		warning, lighthearted

However, very few of these Pretonics occur in the filmtrailer data. A number are descending in movement, and characterised by a wide range that spans three ‘levels’. Some are remarkably narrow and span one ‘level’, such as the range that describes *anguish* in Figure 2.7. Others are distinct because of the stepping and gliding manner of their articulation, analogous to *staccato/legato*.

Useful descriptions of Pretonics, independent of Tone type, are described by Tench (1996, pp. 13-136). Using pitch level as a criterion, he distinguishes between those that do or do not ‘carry’ attitude (1996, p. 128). A general rule of thumb, he argues, is that attitudinally neutral Pretonics are positioned between midhigh and midlow, where the pitch gradually ascends or descends, or has level or mixed movements, and ‘adjusts’ to the beginning point of the Tonic (1996, p. 129). The *wide descending* Pretonic which extends beyond the ‘normal’ range, for example, Tench interprets to mean *insistence* (1996, p. 136), which in this study, is regarded as a descriptor of strong intensity.

O'Connor and Arnold (1973), on the other hand, report it to mean emotional *impatience* (anger).

### 2.4.3. Emotional meaning in tonal motifs

The prosodic spread of emotional meanings in tonal motifs is explored in this study by using SFL studies that suggest how phonological resources may distribute particular attitude/s across units of grammar and discourse. The studies suggest that *Tonic prominence, repeated pitch movements* and/or *various intensifications* are types of prosodic realisations which may spread 'key' attitudes across one or multiple tone units within a filmtrailer phase, and perhaps across phases.

Halliday and Greaves (2008, p. 54) exemplify how a particular prosody of attitude is established across one tone unit via Tonic 'prominence':

- a 'prosody of puzzlement or surprise' (2008, p. 117) spread by a combination of a WH question/Tone 4 (eg. *WHY do you do that?*)
- a 'prosody of tentativeness' (2008, p. 119) spread by a combination of imperative/Tone 3 (eg. *Tell me all aBOUT it.*)
- a 'prosody of 'wow!'' (2008, p. 111), spread by a combination of a WH question/Tone 5 (eg. *Why DID they?*)
- a 'prosody of warning' spread by a combination of imperative/marked low Pretonic preceding Tone 3 (eg. *Send it back in because it will need aMENDments.*)

In filmtrailer speech, there is evidence that a motif may establish via Tonic prominence within one tone unit in a phase, including the prominence 'heightened' by high Secondary Tones (2008, p. 165). Two examples from the data involve meanings described by Halliday and Greaves (2008, p. 117) Kingdon (1958, p. 210) and Crystal (1975, p. 38). In phase 19 of *Kite Runner*, a motif of *positive surprise* is established by the heightened prominence of a high Tone 2 sharp fall-rise, used with WH interrogative. In this context, Farid inquires why Arim would leave the USA to come to Afghanistan. Farid is engaged to drive Arim to Kabul, in order to rescue his dead friend's son

Sohrab. His tone of *surprise* is interpreted as positive, since there is no imagetrack or verbal indication of Farid's negativity towards Arim.

tone unit 9	WH inter/ST2+	// So/ <b>WHAT</b> brings you/ <b>back</b> to Af/ <b>ghan</b> istan? //	<i>positive surprise</i>
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In *Children of Men*, a motif of *puzzlement* is established in phase 2 by a MK WH interrogative/lhigh Tone 2 combination. In this context, Jasper considers the mystery of women's infertility, and talks to protagonist Theo about possible but unsubstantiated reasons. Jasper's motif of *puzzlement* is consistent with his verbal description of infertility as a 'mystery' (tone unit 2a) and his invocation of its harm to any human future.

tone unit 2:3e	WH inter/ST2+	// Why/ <b>DO YOU</b> think we/ <b>can't</b> make/ <b>babies</b> any/ <b>more?</b> //	<i>puuzzlement</i>
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The analysis of the key attitude established by multiple tone units within a filmtrailer phase is achieved by applying van Leeuwen's concept (1999, p. 103) that the meaning of each phonological or musical resource contributes to a 'whole' meaning. This is consistent with the proposal by Halliday and Greaves (2008, p. 131) that the meaning of each tone should be considered 'in isolation' to get a richer sense of the meaning of tone sequences.

Echoing Halliday and Greaves (2008, p. 114) and Crystal (1975), for example, a prosody of *admiration* is established by the meanings of three tone units mapped onto two clauses, in phase 4 of *The Queen*. In this context, Blair's motif of *admiration* is created by the exclamatory flavour of his high Tone 5, as he pays tribute to Diana. The sound of his admiring tone is consistent with his verbal invocation of Diana's especial capacity to relate to her people, and imagetrack shots of Diana hugging and talking to many.

tone unit 4a	decl/ST3+	// <b>Princess Diana/ TOUCHED</b> //	<i>hesitation</i>
tone unit 4b	decl/ PT1.	// the/ <b>lives</b> of/ <b>SO</b> many/ <b>others.</b> //	<i>certainty</i>
tone unit 4c	decl/ST5+	// She/ <b>was</b> the/ <b>PEOPLES</b> Princess//	<i>impressed</i>

The creation of a *motif* may or may not involve repeated pitch movements and/or repeated intensifications. Citing Poynton's<sup>30</sup> analyses of 'repeated pitch movement' for 'highlighting' information<sup>31</sup> (1984, 1985, 1996, p. 215), Martin and White (2005, p. 20) interpret the repetition of pitch movement to be a type of prosodic realisation insofar as it is 'similar' to the 'various kinds of repetitions' involved in the *intensification* of a key feeling realised by wordings, thus its amplification through the surrounding discourse.

In *The Queen*, for example, a motif of *worry* accumulates across phases via repetition of the Queen's *disquiet* and *doubt*, through repeated pitch movements (falls) and intensifications (high) as well as Tonic prominence. The Queen's motif of *worry* is established across three tone units mapped onto three clauses of phase 20. It involves the emotion *worried* (Kingdon, 1958, p. 220), coded as Affect: *disquiet*, along with negative attitudes of *doubt* aligned with Tone 4 reserve (Crystal, 1976, p. 38) and Tone 1 underlining of contrast (Halliday & Greaves, 2008, p. 169; Pike, 1945). The Queen's *worry* is about an unexpected change in British mourning practices – not the private mourning she prefers, and her own silence about Diana - when the British publicly mourn her. It follows imagetrack shots of her worried face as she flies to London, and talks to her husband.

tone unit 20a	decl/ST1+	// Something's/ HAPPened. //	<i>worried (disquiet)</i>
tone unit 20b	decl/ST4+	// There's/ been a/ CHANGE //	<i>doubt</i>
tone unit 20c	decl/ST1+	// ...some/ SHIFT in/ values. //	<i>doubt</i>

The motif of *worry* extends to phase 22 with the repetition of the Queen's *doubt* and *disquiet*, related to her not speaking publicly about Diana. Her ST2- *doubt* relates to Blair's attempt to dissuade her from damaging silence (tone unit 12);

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<sup>30</sup> Poynton (1996, pp. 213-215) talks about amplification as a prosodic resource relevant to lexicogrammatical and phonological strata. She specifies a range of phonological features realising amplification, including pitch range, volume, stress patterns, rhythm patterns.

<sup>31</sup> Intonation choices which 'highlight' information in filmtrailer tone units include a low level Pretonic before a fall and a high level Pretonic before a rise (Tench, 1996, p.136), the pitch level 'contrasts' realised by ST1+ (Halliday & Greaves, 2008, p.169; Pike, 1945), ST5- (Tench, 96:128), PT4. (Halliday & Greaves, 2008, p. 112) and ST4- (Tench, 1996, p.128; Halliday & Greaves, 2008, p.177; Halliday, 1967, 1970), as well as the 'emphasis' afforded by ST1+ (Crystal, 1975) and descending, stepping Pretonics (O'Connor & Arnold, 1973 p. 73; Tench, 1996, p.133). These are described in Chapter 4, Section 1.3.



her ST5+ *disquiet* about possible damage to her credibility is reflected in her verbal invocation of disquiet, imaged track shots of her meeting an unfriendly public.

tone unit 22a	decl/wide desc/ST2-	// <b>Maybe</b> he's got a/ <b>POINT</b> //	<i>doubt</i>
tone unit 22b	WHint/ST5+	// <b>What/ if</b> my/ <b>actions</b> are/ <b>DAM</b> aging the/ <b>Crown?</b> //	<i>worried (disquiet)</i>

These analytical moves reveal how *motifs* construed by intonation and wordings complement each other in the filmtrailers. As Halliday and Greaves (2008, p. 73) observe, intonation 'relates to the prosodic features of the syntagm', those that 'run as motifs through the clause: mood...and expressions of attitude such as appraisals'.

The above reviews have established a framework, based on Halliday and Greaves (2008) and complementary intonation literature, for analysing systematically how attitudinal and intensity meanings are realised in tone units of filmtrailer speech, and how motifs are created. This framework underpins the analysis reported in Chapter 4.1.

## 2.5. Emotion in filmtrailer music

This section establishes the theoretical foundations for analysing how types of emotional meanings, and their intensity, are expressed by instrumental music choices in the filmtrailers, beginning with a review of literature from musicology, film music theory, cognitive psychology and social semiotics. The analysis of filmtrailer music was introduced in Chapter 1 (1.2.3.3). The architecture of Western tonal music is explained in Appendix 2. Hereafter, I follow musicologists Juslin and Sloboda (2010, p.10), in referring to 'musical emotions' generally, and 'explicitly stating' the type in particular, such as musical *misery*.

The first step in understanding how emotions are encoded in film music is to recognise that film music derives its emotive power from its 'constitution as music' (Kalinak, 1992, p. 31). A central component of music is melody, defined as 'pitched sounds arranged in musical time' (Sadie, 2001, p. 363). In other

words, melody is a function of pitch movement (ascending or descending), range (wide or narrow) and level (high or low), and the key of pitch-related scales (major, minor).<sup>32</sup> Musical time is 'measured time' (van Leeuwen, 1999, p. 207), which 'divides the stream of sound into measures of equal duration' as the rhythmic pulses (beats) come at intervals 'percieved as equal'. In each measure, pulses fall on the notes that are 'indispensible for getting the musical message across' (1999, p. 39), but the 'main pulse' is usually the first beat, made more prominent by pitch or rhythm, and carrying the 'most important' musical message (1999, p. 207).

However, as the following review indicates, contrasts in volume (loud or soft) and tempo (fast or slow) are just as involved in emotional expression, whether the music is heard 'alone' in contexts such as concerts or radio (Juslin, 2001; Meyer, 2001; Gabrielssen & Lindstrom, 2003) or 'translate[d] in the film context' (Cohen, 2003).

Musicological explanations of how people take emotional meanings from music are outlined in 2.6.1. Studies of culturally familiar music-emotion relationships are examined in 2.6.2, to identify the separate and combined music resources involved in emotional expression. Film music literature is reviewed in 2.6.3 to explain how the emotional potentials of music are put to use in film. van Leeuwen's SFL model of musical melody (1999) is examined in 2.6.4, as a basis for analysing filmtrailer music.

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<sup>32</sup> The distinction between the musicological use of the terms key and mode, explained in Appendix 2 (see A2-3), requires clarification here. In this study, I use the musicological concept and British terminology of 'major key' and 'minor key', following Sadie (2001, vol 19 p. 509) and musicologists Gabrielsson and Lindstrom (2010). The distinction between the two genera of pitch-related scales is routinely described as mode (major mode or minor mode) in most music-emotion research (eg. Juslin & Sloboda, 2010). My use of the term 'key' avoids confusion with social semiotic definitions of mode (Kress, 2009, p. 54) as the a 'socially shaped and culturally given resource for making meaning', and SFL definition of mode as the 'channelling of communication' (Martin & White, 2005, p. 28) and description of the 'texturing of information flow' in discourse from one modality of communication to another (eg. concert music, web page, film). My use of the term key is also distinct from van Leeuwen's description of 'high key' and 'low key' related to combined pitch level/volume choices (1999, p. 119). While my musicological use of the term key is distinct from Halliday and Greaves' description system of 'key' related to declarative/Tone options described for English intonation (2008, p. 50), the two are related via the grammatics of sound. Musical key is determined by tonic note/scale arrangement options; for intonation, declarative key is determined by Tone/Mood options.

### 2.5.1. Musicology and emotion

Different approaches have been adopted by musicologists over time<sup>33</sup>, to explain how music-emotion links are established and perceived by listeners. Of interest to this study are theories of arousal and theories of music operating as a culturally-familiar language of emotion, since they are relevant to the composition and use of music in classical Hollywood-style feature films and their promotional filmtrailers today. Common to these theories is the view that 'the analysis of musical emotion plugs into that of musical structure'<sup>34</sup> (Cook & Dibben, 2001, p. 57; Lerdahl & Jacknedoff, 1983).

Arousal theories use physiological responses to explain music's expressiveness and its propensity to arouse a 'corresponding' emotion in the listener (Davies, 2001, p. 32; Matravers, 1998; Peretz, 2001), for example, screeching violins arousing goosebumps and fear. Semiotic theories explaining how culturally familiar music-emotion links and models of music structures as a language of emotion are based on the idea that a certain structure (a rhythm, a pitch pattern) is linked to a certain emotion, and, as a result of cultural use over time, the same musical structure heard in different listening contexts comes to signify the conventional meaning (Gorbman, 1987; van Leeuwen, 1999, p.192, 2005). This approach accounts for the various ways that links may formulate, arbitrarily, or not (see Footnote 33).

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<sup>33</sup> This includes *expressionist* and *referentialist* theories developed in 18<sup>th</sup>-19<sup>th</sup> centuries; for a comprehensive description of these, see Cook and Dibben (2010, pp. 45-72). Broadly, *expressionist* theories have generated various interpretive practices to explain emotions intrinsically expressed *in the music* (eg. the practice of hermeneutics is based on the idea that interpretive commentary is necessary to explicate the composer's emotions). In contrast, *referentialist* theories propose that people refer to an external source *out of the music* to explain emotions. For example, listeners may perceive a resemblance between the music *contours* and dynamic human emotional behaviours, such as sad-sounding music imitating sad voice tones/movements. *Iconic* events carrying emotional tone can relate to musical structures, in the way that high-energy music resembles high-energy Olympics. People can make *arbitrary associations* between the music and some past emotional experience, such as a romantic evening, wartime memories. Some links may be explained in terms of music's 'provenance', according to van Leeuwen (1999, p. 42), because wherever the music comes from (a place, a cultural group, an event), its meaning may become involved in 'histories of semiotic border crossings' and grounded in 'intertextuality' (1999, p. 192).

<sup>34</sup> Musicologists refer to musical 'structures', such as choices of pitch movement (ascending, descending), volume (high or low) and tempo (fast or slow) used to compose a music piece. Social semioticians would refer to these as semiotic 'resources' selected and arranged to compose music.

The emotional meanings signified by the classical film score derive from its culturally-specific musical 'language' (Kalinak, 1992, p. 3). Models of affective lexicons (eg. Cooke, 1959) are based on the idea that specifiable harmonies, timbres, rhythms and melodic patterns of classical music consistently link to a specific emotion, regardless of context. While not proposing an affective lexicon, Fonagy and Magdics also observe that the consistent links between a specific emotion and a melodic pattern evident across European musics cannot be arbitrary (1972, p. 292). It has more to do with the 'natural' links between the materiality of the sound and the somatic experience it induces, or the vocal effort it takes to produce a musical sound and the affective meanings that people map out from them (Davies, 2001, p. 30; Cooke, 1959, p. 40; van Leeuwen, 1999, p. 94). Musicologists warn, however, that attempts to correspond musical structures with particular meaning may 'endow the music with a false sense of semantic fixity' (Cook & Dibben, 2001, p. 56). They emphasise that all musical elements are 'ambiguous; they mean different things in different contexts' (Gabrielsson & Juslin, 2003, p. 503; van Leeuwen, 1999, p. 10).

Musicological interest in explaining emotional meaning from musical structures has also been critiqued as a 'one-way process' (Cook & Dibben, 2001, p. 59), because it ignores the interactions between listening contexts (Becker, 2001), listener histories, musical forms (Imberty, 1979; Krumhansl, 1996; Neilsen, 1983), composers (Simonton, 1994) and performers (Juslin, 2000, 2001). Nonetheless, musicological theories 'agree in assuming a consistent relationship of some kind between musical structure and emotional expression' (Gabrielsson & Juslin, 2003, p. 508). After all, composers 'try to use various structural factors in order to achieve certain intended expressions' in different works (Gabrielsson & Lindstrom, 2001, p. 223); a composer 'knows the forms of emotion and can handle them, "compose" them' (Langer, 1957, p. 222).

If film music is to signify emotional meaning quickly and efficiently, the emotive values of film music must be 'instantly recognized' by mass audiences (Gorbman, 1987, p. 4). From this perspective, cinema has become a major site for the 'transmission and acquisition of a culture's musical convention'

(Kalinak, 1992, p. 14), where familiar, perhaps clichéd, music-emotion associations are exploited.

### **2.5.2. Culturally familiar musical emotions**

An important project in music-emotion studies, therefore, has been to investigate the association of separate and combined resources of Western tonal music with specific 'musical emotions' (Sloboda & Juslin, 2001, pp. 81-82), in terms of their cultural familiarity to the listener.

The meta-analysis of empirical music-emotion research by Gabrielsson and Lindstrom (2001, 2010) which informs this study was introduced in Chapter 1 (1.2). This meta-analysis reveals the influence of separate music resources on perceived emotional expression in music, specifically, tempo and volume, pitch level, movement and range, major and minor key. Moreover, musical resources have generally only been studied at 'extreme' levels (2001, p. 243), such as high or low pitch, loud or soft volume, because the signification of emotionality depends on departure from the musically 'normal'.

Gabrielsson and Lindstrom present the meta-analysis results by listing the reported emotions in 'decreasing order of association' with each corresponding musical resource (2001, p. 235). The data clearly indicate that a single musical resource has variable emotional potential. The results for tempo illustrate semantic 'ambiguities' in the data (2001, p. 242) and foreground theoretical and analytical issues related to music-emotion studies.

The meta-analysis shows that tempo is 'usually considered the most important' variable influencing emotional expression (2001, p. 235). An impressive number of music-emotion studies associate fast tempo with happiness, and slow tempo with sadness (Bakwill & Thompson, 1999; Hevner, 1937; Juslin, 1997b; Kleinen, 1968; Krumhansl, 1997; Nielsen & Cesarac, 1982; Rigg 1940b; Scherer & Oshinsky, 1977; Thompson & Robitaille, 1992; Watson, 1942; Wedin, 1972). However, fast tempo is also associated, albeit less frequently, with fear (Scherer & Oshinsky, 1977), unease (Gundlach, 1935), agitation (Rigg, 1940b), excitement (Hevner, 1937; Thompson & Robitaille, 1992; Watson, 1942), as well as anger (Juslin, 1997; Scherer & Oshinsky,

1977). Similarly, slow tempo also associates with positive feelings of peace and calm (Balkwill & Thompson, 1999; Gundlach, 1935; Hevner, 1937), of tenderness/love (Juslin, 1997).

From their meta-analysis, Gabrielsson and Lindstrom warn (2001, p. 243) that attempts to ascribe emotional meanings to a separate musical resource are problematic, because 'no musical factor works in isolation', and its effects are dependent on what 'other factors and levels are present' in the musical context, a claim substantiated by many. For example, they note that a major key is 'not a necessary condition for happiness' in music (2001, p. 239) even though research frequently makes this association. And sadness judgements can be associated with combinations of a minor key with either fast tempo (Rigg, 1940a) or slow tempo (Thompson & Robitaille, 1992).

Of significance to this study is Gabrielsson and Juslin's (2003) reworking of the meta-analysis data alongside more recent music-emotion studies, also introduced in 1.2. They investigate and report on the combinations of musical resources that reliably communicate a particular emotion, such as *fear*. In doing so, they address what Gabrielsson and Lindstrom consider to be an 'obvious gap' in music-emotion research (2001, p. 242).

Gabrielsson and Juslin (2003, p. 523) found that they were able to account for the 'specific patterns of musical factors' that correspond to specific musical emotions. This includes the 'extreme levels' referred to above, but also factors described as *variations* of pitch, volume and tempo, such as dissonance, crescendo and increased note density, defined below. The authors provide models of the resources co-constructing *musical anger, fear, sadness/gloom, happiness/joy and tenderness*, as well as *excitement, tension* and *calm*. For example, they model (2003, p. 522) a combination of fast tempo, loud volume, high and ascending pitch, minor key, dissonance and tremolo as important to the co-construction of *musical anger*.

### **2.5.3. Musical emotions in the classical film**

The musical resources identified above function as 'cultural musical codes' for emotional expression in the classical film score (Gorbman, 1987, p. 13). The

studies examined in this section provide useful ways to understand how music resources are used for emotional expression in film, how music is used with other filmic devices in a 'combinatoire of expression' for the specification of emotions (1987, p. 16), and how the targets of musical emotions in film may be analysed.

Kalinak describes how single, combined, and variations of resources in the classical film score are used to signify emotions, and to create or release tension related to narrative action. Slow tempo or minor key may be used to signify 'uneasiness' (1992, p. 107). Fast tempo is used to signify 'chaos and tension' (1992, p. 200), and increased note density heightens the sense of urgency, moves the action along. This is because increased note density within a bar may influence a person's perception of fast tempo (van Leeuwen, 1999, p. 43). Nearly all ending melodies mapping over narrative climaxes feature 'crescendo' to signify suspense, defined as a large 'increase in volume' (Kalinak, 1992, p. 10). Similarly, rising pitch functions as a signifier of suspenseful 'anticipation' (1992, p. 95). Harmony is also regarded as an 'important component' of the classical score's emotional language (1992, p. 6). Major key is often engaged for construction of the 'hero' (1992, p. 98); change in key can create 'evil' and 'suspense' (1992, p. 195); dissonance has a 'disturbing' and 'unsettling' meaning (1992, p. 7). Tremolo, defined as 'the sustaining of a single note through rapid repetition' (1992, p. 14), is a familiar musical gesture that creates 'tension' (1992, p. 200). Similarly, ostinato, defined as a 'repeated melodic or rhythmic figure' (1992, p. 85), can create 'tension' and suspense through its sheer repetition (1992, p. 93).

Culturally familiar film music, in its role as a signifier of emotion in the classical score, provides an 'audible definition of the emotion which the visual apparatus offers' (Kalinak, 1992, p. 87) and 'magnifies, heightens and intensifies' emotional values required by narrative action (Gorbman, 1987, p. 98). Nevertheless, while film music is a valuable tool for evoking and re-evoking emotions, its emotive content can only gain 'particularity' through repeated 'coordination with other narrational and emotion cues' (Smith, 2003, p. 92; Smith, 1999, p. 158).

What musical emotions are 'about' (their targets) can be analysed using the finding by Cook (1998) that musical meaning repeatedly fastens onto an 'object' in multimedia contexts. He proposes (1998, p. 95) that musical meaning is 'nuanced and contextualised' by a reciprocal interaction between musical meaning and an object depicted onscreen, enabling meaning to be *transferred* to the object (eg. a character). Gorbman also notes that music *inflects* emotion to a character this way (1987, p. 79). Similarly, Cohen recognises that while film music is 'strong in the representation of emotion in the abstract' (2001, p. 267), it is the screen that is 'strong in representing the object to which the emotion is directed'.

#### **2.5.4. Analysing filmtrailer music**

A system network for analysing filmtrailer music, complementing the literature reviewed above, is presented in Figure 2.11 below. As indicated in Chapter 1 (1.2.3), this system network is based on van Leeuwen's (1999, p. 103) proposal that each of a combination of music resources contributes meaning to the 'whole' meaning realised by a composition, and involves modifications to his system network for analysing melody (1999, p. 119).

This analysis is designed to identify the types of musical emotions are co-constructed by a configuration of resources, in relation to co-text and narrative context. It also aims to describe the strong or mild intensity of musical emotions, to ascertain the targets of musical emotions, and to analyse the formulation of motifs created by music. The unit of analysis is either a whole 'piece' of filmtrailer music, or a 'section' of that piece.

Each filmtrailer has three to six distinct pieces of music; almost all pieces comprise a main melody, and its accompaniment. Most are analysed as a whole piece, but some require segmentation to account for changes in melody composition that effect change in emotional expression. This includes pieces where, for example, a solo accompaniment section precedes the simultaneous playing of main melody and accompaniment.



#### 2.5.4.1. Pitch, tempo and volume

The analysis of contrasting options within the acoustic parameters of *pitch* and *key*, *tempo* and *volume* is based on van Leeuwen's systems of musical melody (1999, p. 119), timing (1999, p. 60) and volume (1999, p. 30). *Variations* within each are not systematically analysed, such as a crescendo variation of volume, but evidence of their occurrence in transcriptions is noted in the analysis to support the specification of musical emotions.

The system of *melody* (van Leeuwen, 1999, p. 119) is used to analyse contrasting ascending or descending pitch movement, and wide or narrow pitch range. As mentioned, distinctions in this system do not provide for the separate analysis of high or low pitch level, and nor is contrast in key an option. However, given their significance in emotional expression, the separate analysis of high and low pitch level and of major and minor key is included in the system network.

Melodic harmony in filmtrailer music is only analysed to the extent that it is consonant in all music pieces analysed, with the exception of two. In these, the *dissonance* noted in transcriptions is recorded, along with an instance of *tremolo* articulation, drawing attention to the role of these resources in the expression of musical anger. Another feature of melody that is relevant to four filmtrailers is the melodic *phrasing* notated on transcriptions (as an overarching line) to guide performance, since phrasing within a music piece/section can effect change in emotional expression. A 'melodic phrase' is defined by van Leeuwen (1999, p. 41) as measures grouped together that, musically and semantically, belong together in some way.

In his account of *timing* (see 1999, Chapter 3), van Leeuwen explains the architecture of time, its regulation, and how people relate to metronomic time. What is important to this study is his observation that the average metronomic time *andante* approximates average walking time and the average human heartbeat, which provides a definition of the 'normal' tempo of filmtrailer music, and adds weight to the argument that fast and slow tempo are important indicators of affect (1999, p. 39). *Increased note density* is a variation noted in

the data analysis because of its effect on the perception of fast tempo (1999, p. 43). Variation in tempo from fast to slow, defined as *ritardando*, is found in the data, so it too is noted.

In his account of *volume* (see 1999, Chapter 2), van Leeuwen demonstrates how loud and soft volume levels enact relations of social distance, and, in particular, perspective. Perspective is only used to analyse whether a main melody or accompaniment line is *foregrounded* in a music piece/section, when they are played simultaneously. Doing so means that the 'more important' foregrounded music (1999, p. 16) is what 'counts' when it comes to analysing musical emotions. Because there is no one value that defines 'normal' volume, loud volume is defined as *mf*, *f* and *ff*, and soft volume is defined as *mp*, *p* and *pp*. Instances of large *volume variation* in the data analysis are noted, defined as a change from soft to loud (*crescendo*), loud to soft (*decrescendo*), since they help to distinguish musical anger from fear.

#### **2.5.4.2. Strong and mild intensity in music**

The *strong* or *mild intensity* of musical emotions is analysed primarily from the pitch range of music pieces/sections (van Leeuwen, 1999, p. 111). The use of loud/soft volume and fast/slow tempo is also explored for this purpose, however, because their production is also a function of the physical energies used for the strong or mild activation of emotional expressions. In music-emotion studies, pitch range, volume and tempo are recognised as indicators of variable intensity, also referred to as 'vitality' or 'activity' or 'potency' (eg. Gabrielsson & Juslin, 2003, p. 521).

#### **2.5.4.3. A system network for analysing filmtrailer music**

The system network developed to analyse musical emotions, and their intensity, from filmtrailer music is displayed in Figure 2.11. van Leeuwen's options for contrasts in pitch movement and pitch range remain (1999, p. 119). Included in the network are options for analysing contrasts in pitch level, key, volume and tempo (Gabrielsson & Lindstrom, 2010).

The emotional meaning potentials of *separate* music resources analysed in each music piece/section align with the Gabrielssen and Lindstroms' meta-analysis findings (2001, 2010), while the *combination* of resources in each music piece/section is analysed following Gabrielsson and Juslin (2003). The analysis of resource combinations in music pieces/sections is not definitive, because there are often several possibilities. To determine the actual emotion expressed in a piece/section, its placement is analysed in relation to evaluations in wordings and intonation and the narrative action in a filmtrailer situation (Smith, 2003; Gorbman, 1987; Kalinak, 1992). This part of the analysis includes determining who or what the actual musical emotions are 'about', the targets, in film contexts (Cook, 1998).

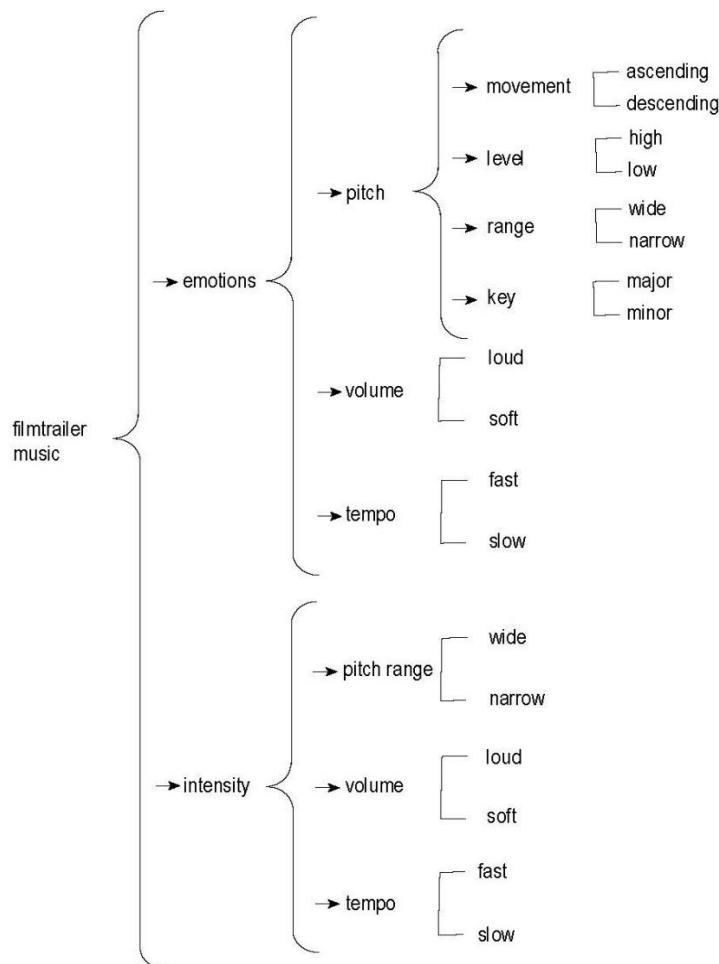


Figure 2-11 System network used to analyse filmtrailer music, following van Leeuwen (1999) and Gabrielsson and Lindstrom (2001, 2010)

#### **2.5.4.4. Emotional meaning in musical motifs**

Analysing emotional meaning in musical motifs in the filmtrailers involves accounting for the spread of a specific musical emotion across phases, and evidence of a repeated melodic-rhythmic unit (see 2.1.3). Music pieces/sections map over a number of phases. Accordingly, the musical emotion analysed (eg. musical fear) identifies as the 'key' emotion spread across phases that construes a *motif* (eg. a motif of fear). This conceptual description of a musical motif does not ignore any repeated structural form comprising a 'melodic-rhythmic unit' (Sadie, 2001, p. 364), which may be evident in the analysis of pitch, volume and tempo, or variations of them. The analysis of musical motifs in film, as described by Barton and Unsworth (2014), is used to guide the analysis of melodic-rhythmic units in this study.

The above concepts and methods are incorporated into the analytical framework presented in Chapter 5.1.

## **2.6. Filmtrailer wordings, intonation and music in concert**

This section examines literature relevant to the concepts, criteria and methods required to analyse how wordings, intonation and music contribute in concert to the multimodal shaping of emotional motifs in the promotional filmtrailers. This part of the analysis was introduced in Chapter 1 (1.2.3.4). It is designed to explore intramodality and intermodality in 'interrelated' linguistic and non-linguistic semiotic systems (Halliday, 1985, p. 4; Halliday & Matthiessen, 2004, p. 31), modelled on multimodality inquiry into the metafunctional complementarities between visual-verbal systems (Painter & Martin, 2011; Royce, 2007). It explores how verbal, tonal and musical emotion realisations may be 'shared out' in filmtrailer phases, either intramodally (eg. verbal-tonal realisations of *disquiet*) or intermodally (eg. tonal-musical realisations of *pleasure*, verbal-musical realisations of *misery*).

This final part of the analysis requires the preparatory step of collating verbal, tonal and musical realisations of graduated attitudes in each trailer, to facilitate

investigation of multimodal emotional motifs. These realisations are identified and described across Chapters 3-5. The preparatory step of collating these data for a couplings analysis is exemplified in 2.7 below.

The framework developed by Painter, Martin and Unsworth's (2013) to analyse intermodal interaction is used in this study to explore intermodality and intramodality via a couplings analysis, and interpret how multimodal motifs promote the interpersonal worlds of filmtrailer characters. Their framework is applied to identify the motifs configured by intermodal and intramodal *couplings* of verbal, tonal and/or musical attitudes, and to analyse the motifs characterised by interpersonal relations of *resonance* or *divergence* between emotions in couplings. Their framework also provides for analysis of the semiotic *interplay* across multimodal motifs which orchestrates generic features of the psychological narrative of filmtrailers.

### **2.6.1. Intermodal and intramodal couplings**

Coupling refers to the 'repeated co-patterning within a text of realisations from two or more systems' (Painter et al., 2013, p. 143). The multimodal motifs analysed in filmtrailers are *attitudinal meaning complexes* configured by the intermodal and/or intramodal coupling of Attitude value/s realised by choices from two or three systems.

The repeated co-patterning of realisations across phases is analysed to identify coupled Affect realisations, whether or not they are accompanied by verbal Judgement or Valuation or tonal attitude realisations. Some examples below give a sense of potential couplings of Attitude realisations from two systems, in stage and phase locations. The co-patterning of realisations within a phase is represented horizontally; their repetition across phases is represented vertically.

A motif may be configured by 'intermodal couplings' (2013, p. 144) of verbal-musical or of tonal-musical Affect realisations across phases. A *Sweeney Todd* example of intermodal coupling identifies co-patterning of the same Affect subcategory type (ie. verbal-musical *displeasure*) repeated across phases. This coupling relates to contexts where Todd reveals his intention for revenge

on Judge Turpin (phase 8), and sings for vengeance in the midst of his murderous rampage (phase 17).

verbal Affect	musical Affect
upscaled displeasure (ST:Todd:2:8)	strong displeasure (anger of M2.ii mapped onto phase 8)
displeasure (ST:Todd:3:17)	mild displeasure (anger of M3.ii mapped onto phase 17)

A motif may be configured by intramodal couplings of the same type of Affect across phases. In *Children of Men*, an intramodal coupling of verbal and tonal *misery* occurs across phases 1 and 4, as Theo considers the probable loss of a human future in the light of women’s infertility.

verbal Affect	tonal Affect
upscaled misery (CM:Theo:1:1f)	strong misery (CM:Theo:1:1)
misery (CM:Theo:2:4)	strong misery (CM:Theo:2:4)

An example of intramodal coupling from *Elizabeth* includes different Affect subcategory realisations, as the English-Spanish war begins (phase 24) and Elizabeth vows to defend England’s independence (phase 26).

verbal Affect	tonal Affect
upscaled confidence (E:Elizabeth:4:24)	strong displeasure (E:Elizabeth:4:24)
upscaled confidence (E:Elizabeth:4:26)	strong displeasure (E:Elizabeth:4:26)

A motif may also be configured by an intramodal coupling of verbal Judgement or Valuation with tonal attitude (not coded as Affect), which accompanies Affect realisations coupled across the same phases. An example in *The Queen* is shown in Table 2.16. The motif features an intramodal coupling of verbal Judgement:incapacity with negative tonal attitudes of gravity and doubt, which accompanies an intermodal coupling of tonal- musical Affect:*disquiet* realisations across phases 22 and 23.

Table 2-16 Example motif configured by inter/intramodal coupling (The Queen)

intermodal coupling		intramodal coupling	
tonal Affect	musical Affect	verbal Judgement	tonal attitude
strong disquiet (Q:Queen:4:22)	mild disquiet (fear of M2.ii mapped onto phase 22)	upscaled - capacity (Q:Queen:4:22)	negative: mild gravity (Q:Queen:4:22)
strong disquiet (Q:Queen:4:23)	mild disquiet (fear of M2.ii mapped onto phase 23)	- capacity (Q:Queen:4:23)	negative: strong doubt (Q:Queen:4:23)

## 2.6.2. Resonances and divergences

This second part of the analysis identifies multimodal motifs characterised by interpersonal relations of resonance or divergence between Affect realisations in couplings. As already noted, interpersonal convergence is referred to as a ‘resonance’ between ‘duplicated’ meanings in couplings, and divergence refers to a ‘contrast’ between interpersonal meanings in couplings (Painter & Martin, 2011, pp. 142-149). The analysis of interpersonal relations will reveal how filmtrailer words, tones and music amplify a particular meaning, or manage some ‘complex kind of counterpointing’ (Painter, et al., 2013, p. 133).

In their analysis of intermodal resonances and divergences between visual-verbal couplings in the children’s picture book *Not Now Bernard* (1980), for example, Painter, et al. (2013) found multiple interpersonal divergences. They observe (2013, p. 146) a ‘striking absence of resonance’ in the ‘domain of feeling’, since visual semiotics ‘depict and foreground’ affect, whereas the verbiage is ‘devoid of attitude’.

The idea of analysing Affect resonances or divergences in couplings can be illustrated by two emotional motif configurations. In this study, the definition of *contrast* accords with the difference between Affect features described by Martin and White (2005) and Bednarek (2008), presented in Figure 2.3. *Contrast* is the criterion that defines the intermodal divergence between tonal Affect: *misery* and musical Affect: *disquiet* characterising an emotional motif in *Kite Runner*. The divergent emotions relate to contexts where Rahim Khan tells Arim of Hasan’s death (phase 4) and Sohrab’s capture (phase 7), involving the Taliban.

tonal Affect	musical Affect	resonance /divergence
strong misery (KR:RKhan"2:4)	mild disquiet (fear of M2 mapped onto phase 4)	divergence
strong misery (KR:RKhan:2:7)	mild disquiet (fear of M2 mapped onto phase 7)	divergence

A *duplication* of tonal-musical Affect:*disquiet* in couplings defines the ‘intermodal resonances’ (Painter, Martin & Unsworth, 2013, p. 153) characterising this example emotional motif from *The Queen*, re-presented from above. In this motif context, resonances amplify the Queen’s *disquiet* about her incapacity to understand that the British people wanted her to speak to them about Diana, not her silence.

tonal Affect	musical Affect	resonance /divergence
strong disquiet (Q:Queen:4:22b)	mild disquiet (fear of M2.ii mapped onto phase 22)	resonance
strong disquiet (Q:Queen:4:23b)	mild disquiet (fear of M2.ii mapped onto phase 23)	resonance

### 2.6.3. Motif orchestrations of genre features

This final part of the analysis explores the musical, tonal and verbal contributions at play across multimodal emotional motifs to interpret orchestrations of typical features of the psychological genre promoted by filmtrailers. It includes analysing semiotic contributions to the emotion resonances in motifs which construe a distinctive emotional tone (Tan, 1996), an area receiving little attention in social semiotic mutlitmodality inquiry relevant to education. It also involves exploring the semiotic interplay across multimodal emotional motifs which orchestrate attitudinal contrasts and ‘oppositions’ (Bordwell & Thompson, 2008, p. 90) and attitudinal ‘transformations’ (Macken-Horarik 1996 p. 227). These psychological narrative features were explained in 2.1.



Such a semiotic interplay is part of Painter, Martin and Unsworth's (2013) interpretation of visual-verbal resonances and divergences, that invite children into the world of picture books. In *Not Now Bernard*, for example, they observe (2013, pp. 145-146) that multiple intermodal resonances in the 'realm of affiliation' build an 'unambiguous picture of dysfunction' in the depicted family relationships. Thus, the visual-verbal divergences described above could arguably be seen as highlighting a family who do not share feelings.

Filmtrailer construals of 'emotional tone' are explored by analysing emotion resonances in motifs (eg. an emotional tone of *fear*). This represents a more delicate inquiry into more general concepts of 'tone'. SFL analysts, for example, talk about 'tone' established via the 'resonance' of appraisals (Martin & Rose, 1996, p. 59) or 'syndrome of appraisals' (Martin & White, 2005, p. 205), and talk about positive or negative 'tone', either as 'feeling tone' (eg. Macken-Horarik, 1996, 234) or 'emotional tone' (Painter, Martin & Unsworth, 2013, p. 153). This exploration is also relevant to a question arising from the literature, that is, whether emotional tone is a whole text feature, or related to particular text parts. The latter case may be expected in filmtrailers, given it is a genre which features emotional change.

The significance of 'emotional tone' in influencing the interpretation of meaning is recognised in studies of film, music and literature. Tan considers 'emotional tone' to be the 'nature of the dominant emotion' in the classical film (1996, p. 222), but also talks about the 'emotional tone' of plot episodes (1996, p. 62) crafted to interest audiences. Musicologists describe the 'emotional tone' established in performance (Juslin & Sloboda, 2001, p. 9). Relevant to Appraisal studies is Bednarek's (2008) proposal that the concept of 'affective tone' is worthy of further study. From their analysis of *Way Home* (Hathorn & Rogers, 1994), Painter, Martin and Unsworth describe the negative 'emotional tone' of Shane's nightworld (2013, p. 153), amplified by resonances in couplings between negative visual 'ambience'<sup>35</sup> (ie. dark colours) and

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<sup>35</sup> Painter and Martin (2011, pp. 135-6) explain that they analyse visual ambience from colour choices related to vibrancy, warmth and familiarity. They refer to a complementary verbal ambience as 'tone', realised by the elaboration of circumstantiation, but they do not explain why, or what they mean by 'tone'. Painter, Martin and

complementary verbal attitudes. Further exploration of sound in construals of ‘emotional tone’ is consistent with views that the ‘feeling tone’ of discourse is a dimension of rhetoric which effects audience ‘positioning’ (Macken-Horarik, 1996, p. 234), and that the ‘tone’ of a passage of discourse constructs the ‘voice’ of the appraiser and ‘defines the kind of community that is being set up around shared values’ (Martin & Rose, 2007, p. 59).

Multimodal motif orchestrations of genre features in filmtrailers are interpreted from the semiotic interplay in Affect resonances and divergences. *The Queen* motif used above illustrates this analysis. Table 2.17 displays data in two phases used to interpret the construal of emotional tone, as well as the Queen’s transformation to *disquiet*. The table also displays the realisational detail included to help the reader and enhance the analysis presented in Chapter 6, explained below.

*The Queen* motif indicates the work of tonal contributions to multisemiotic orchestration of two genre features. The motif is characterised by tonal-musical resonances construing the Queen’s emotional tone of *fear*, related to not understanding her people, and her future. The motif also represents the Queen’s transformation to *disquiet*, tracing her negative self-judgements about her capacity to understand her people (phase 22). Her *disquiet* in climax phases disrupts her prevailing *displeasure* around public mourning across complicating action and plot development phases, indicating her ‘change of heart’.

Table 2-17 Example motif with realisational detail (The Queen)

intermodal resonance	
tonal Affect: disquiet	musical Affect: disquiet
I prefer to keep my FEELings to myself <b>Foolishly</b> I <b>believed</b> that was <b>what</b> the people <b>WANTED</b> from their <b>Queen</b> [incredulity of low level Pretonic before horror of high rise-fall ST5+] (Q:Queen:4:22b)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (mapped on phases 18-23)
When you no longer understand your PEOPLE <b>maybe</b> it <b>IS TIME</b> to hand over to the <b>next</b> generation [worried Xhigh rise-fall ST5++] (Queen:4:23a)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (maped on phases 18-23)

Unsworth (2013) include verbal attitude with circumstantiation in specifying realisations of ‘tone’, in a later mapping of complementary visual-verbal ambience.

The display of realisational detail in motifs for the analysis presented in Chapter 6 draws from social semiotic views of the *framing* of units of speech and music and the *pulsing* of sound that focuses attention on important meanings in time-based texts (Kress, 2009, p. 55; van Leeuwen, 2005, p. 14). The linguistic concept of *information unit*<sup>36</sup> is particularly useful in this regard. It provides a way to display verbal and tonal emotion expressions framed by units of spoken language and to indicate the prominence of attitudes within units of speech, alongside display of the emotion expressions framed by music pieces or sections of a piece.

As Table 2.17 shows, the realisational detail for speech includes typological distinctions between verbal and tonal attitudes and indications of prominence. An example is the two information units (a-b) in phase 22 of *The Queen*. It shows bolding to distinguish tonal Affect (framed by tone unit 22b), with detail of meanings contributed by Tones, such as [horror of ST5+]. It shows italics to distinguish verbal Judgement (framed by unit 22b). Both verbal and tonal displays include the syllable/word made prominent by sound (Tonic), with tonal main pulse capitalised (**WANT**ed) and verbal inscription boxed (*Foolishly*).

tonal Affect	Queen:4:22a-b	I prefer to keep my FEELings to myself <b>Foolishly</b> I <b>believed</b> that was <b>what</b> the people <b>WANT</b> ed from their <b>Queen</b> [incredulity of low level Pretonic before horror of high rise-fall ST5+]
verbal Judgement	Queen:4:22a-b	I prefer to keep my FEELings to myself <i>Foolishly</i> I <i>believed</i> that was <i>what</i> the people <i>WANT</i> ed from their <i>Queen</i>

The realisational detail for music includes identification of each music piece/section which frames the expression of a type of musical emotion across phases, and the contributing combined resources. Table 2.17 detail, for example, identifies the second section of the Melody 2 piece (M2.ii) as an expression of musical *fear* (coded as *disquiet*), and describes the fear contributed by pitch, tempo and volume choices.

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<sup>36</sup> The concept of an 'information unit' of integrated interpersonal and experiential meanings in discourse (Halliday & Matthiessen, 2004, p. 10) has been defined in Chapter 1 (1.2.2.1) and exemplified in Table 2.12 Its structure was explained (see 2.4.2.1) according to textual intonation systems of Tonality (marking the boundaries of information) and Tonicity (locating the focus of important information).

The analytical framework incorporating the above concepts, criteria and methods is exemplified in Chapter 6.1.

## **2.7. Methodology for data display**

To answer the research questions, filmtrailer wordings, intonation and music are analysed separately across Chapters 3-5, and in concert in Chapter 6. This section presents the methods used to prepare and display data for each of the four analyses.

In Chapter 1 (1.3), it was explained that a phase-based approach to organising the filmtrailer data would facilitate the qualitative analysis, description and interpretation of meanings made by distinct semiotics at local and global levels. The preparatory methods used to segment the phase and stage structure of the filmtrailer narratives are exemplified In 2.7.1, as are the methods used to prepare transcriptions of wordings, intonation and music.

The methods used to display data required to answer the first three contributing questions, outlined in 2.7.2, prepare for the analyses presented in Chapters 3, 4 and 5. This involves using landscape tables to display data for analysing how wordings, intonation and music contribute to the construction of graduated attitude types within phases, and to the prosodic accumulation of emotional meanings across phases. The methods used to display results are exemplified, including calculations for describing the range and variation of Attitude instances and Graduation instances within and across the filmtrailers, and the key realisational resources deployed (eg. lexical metaphor, Pretonic types, fast tempo) to achieve the promotional purpose of filmtrailers.

The methods for displaying data used to answer the final research question, outlined in 2.7.3, prepare for the analysis of intermodality and intramodality presented in Chapter 6. This includes using landscape tables to collate all the attitudinal and intensity realisations identified in Chapters 3-5, and to display how coupled words, intonation and/or music contribute to multimodal emotional motif orchestrations of genre.

## **2.7.1. Methods to prepare texts for analysis**

To prepare the texts for the subsequent analysis of interpersonal semantics, analysis of the phase and stage structure of each filmtrailer narrative is based on the experiential meanings made on the soundtrack and imagetrack. Wordings and music are transcribed conventionally. A new method was designed to specify the 'normal' pitch range of each speaker; a specification required to prepare digital displays of tone unit soundfiles.

### **2.7.1.1. Analysis of filmtrailer narrative structure**

The analysis of filmtrailer narrative structure is based on experiential information represented in fragments of dialogue and imagetrack action, and the use audio and visual devices to mark phase and stage transitions (see 2.1.1.2). This approach is exemplified in Table 2.18 with reference to stages of *The Queen*, specifically, phases 10-23. The complete analysis of phase and stage structure in *The Queen* is provided in Appendix 2. In Table 2.18, Columns 1 and 2 show numbered stages and phases, identified through analysis of sound and image.

The experience of story characters and narrators and the sequence of events (Kernan, 2004) are represented in words and images. Stage and phase boundaries are identified on the basis of experiential meanings in Theme position in each speaker's turn in the dialogue. Experiential meanings in Theme position, or 'topical theme' (Halliday & Matthiessen, 2004, p. 64), reveal patterns of continuity or change as events unfold. Changes in Theme mark changes in stage and/or phase (2004, p. 67).

In English, the theme element represents the most prominent part of a speaker's message; this element is followed by the rheme (2004, p. 64). Whether the Theme is unmarked (UNM) or marked (MK) depends on the grammatical Mood of the clause (2004, pp. 70-71). In declarative clauses, an unmarked Theme is conflated with the Subject: when an element other than the Subject is in Theme position, the Theme is marked (MK). Theme elements are underlined in following examples.

UNM *Spain is no friend of England*  
MK *The week before he died, he sent you a letter.*  
MK *Charles, this is a private matter.*  
MK *Maybe it is time to hand over to the next generation.*  
MK *I think we should leave God out of it.*

In polar interrogatives, the unmarked Theme is the finite verb, followed by the Subject. For example:

UNM *Will someone please save these people from themselves?*  
MK *You know it was him?*

In WH interrogatives, the WH element is the unmarked Theme. For example:

UNM *What are you talking about?*

In imperatives, the verb element is the unmarked Theme. For example:

UNM *Give this to Celia.*  
MK *You come home.*

In Table 2.18, Column 3 shows linguistic sources abbreviated, including a television newsreader (Nws), butler (But), Tony Blair (TB), Duke of Edinburgh (DE), the Queen (Q), her Secretary (QS). Columns 3-6 track the flow of experiential meanings (topical theme, rheme). Column 4 tracks MK themes, 'often used to signal new phases in discourse' (Martin & Rose, 2007, p. 192). A phase or stage transition may be indicated by shifts to new participant/s, time or setting. For example, MK themes include Blair's shift to new participants 'we' (himself, Queen's Secretary) in phase 16; Blair's topic shift to time marks the transition to phase 18. Column 5 tracks UMK themes, which orient the audience to other experiential meanings (2007, p. 191). For example, UNM themes orient audiences to the Butler's topic of the Prime Minister's phonecall, marking a transition to phase 11; and orient audiences to the Secretary's topic of the Queen (she, she), marking a transition to phase 15. Column 6 captures rheme elements, including process (bolded) and circumstance, for example, the Newsreader's reference to the Queen and time (phase 10), the Secretary's reference to the Queen's silence (it) and the process of her upbringing (phase 15).

The filmtrailer phases are grouped according to the generic stage of the classical film narrative, referred to as *set-up*, *complicating action*, *plot development* and *climax* (Thompson, 1999) in Column 1. For example, the stage 1 main event (see A2-1) is the *death of Diana*, where the Queen and Duke are woken (phases 1-2), television news announces her death to the public (3) and Blair makes a statement about her (4). The stage 2 main event (see A2-1) is the *Queen's decision for silence*, where she announces her decision to Blair and her family (5), Charles questions it (6), the Queen gives him a reason (7) and indicates her preference to Blair (8), and Blair questions her decision too (9).

As Table 2.18 shows, the stage 3 main event is *public response to the Queen's silence*; although the Queen refuses to speak (14), her decision is questioned on television news (10), Blair advises her of an unfavourable opinion poll (12), indicates the irrelevance of her Secretary's defence (16) and that the Queen's late offer of a statement is ill-timed (18). The stage 4 main event is the *Queen's reconsideration of her decision*. She acknowledges a change to mourning practices (20), considers Blair's point of damage (21), admits her mistake (22) and considers a Crown handover (23).

Table 2-18 Example analysis of stage and phase structure (The Queen)

1	2	3	4	5	6	7	8	9	
stage	phase	source	soundtrack			imagetrack			
			Topical Theme			audio devices	shots of participants, processes, circumstances	visual devices	
			MK theme	UNM theme	rheme				
3	10 <i>decision questioned</i>	Q		Questions	<b>are</b> being asked about		scenes at BPalace, of floral tributes + public waiting for Queen to appear		
				why	the Queen <b>hasn't addressed</b> her subjects, at this time of national grief.		Queen watches from BPalace window; television newsreader's voiceover		
								blackout	
	11 <i>phone ccall</i>	But		The Prime Minister	[is on the phone] for you Ma'm		Butler approaches Queen outside BPalace; advising of phonecall		
	12 <i>opinion poll</i>	B		Have you [Queen]	<b>seen</b> today's papers?		Queen listens to a phone call from Blair; reads national paper headlines [Speak to us Ma'am],		
				Seventy percent of people	<b>believe</b> that your action <b>has damaged</b> the Monarchy.		close-ups of Blair, Queen		
	13 <i>reaction</i>	DE		Who	<b>does</b> he [Blair] think he's talking to?		close-up of Duke of Edinburgh		
							crowd watches Buckingham Palace gates, paparazzi	blackout	
	14 <i>refusal to speak</i>	Q					car drives from Balmoral gates		
				If you [Blair] imagine		<b>I'm</b> going to drop everything and come down to London before I attend to my grandchildren,		close-up Queen speaking to Blair on phone, shot of Charles comforting his young sons	
				then you		<b>'re mistaken.</b>	music change		blackout, caption: A life of tradition defines her
	15 <i>Q's silence defended</i>	QS		[you, Blair] Try and see		it [Queen's silence ] from her perspective.		Queen + DE travel to Windsor Castle	
				She		<b>'s been brought up</b> to believe its God's Will.		Queen's Secretary speaks on phone to Blair	
				She		<b>is</b> who she is.		close-up portrait of Q in royal robes	
16 <i>irrelevance</i>	TB	I think we			<b>should leave</b> God out of it.		close-up of Blair speaking on phone		
								blackout, caption: The eyes of a nation are upon her	
17 <i>statement considered</i>	Q		What		<b>would you suggest</b> Prime Minister?		inside BP, Queen speaks to Blair on phone		
			[Do you]		[suggest] Some kind of a statement?		Q speaks to Blair, DE listens		



1	2	3	4	5	6	7	8	9
stage	phase	source	soundtrack components			imagetrack components		
			Topical Theme			audio devices	shots of participants, processes, circumstances	visual devices
			MK theme	UNM theme	rheme			
	18							blackout
	timing	TB	The moment for statemnts		<i>has passed.</i>		scenes of Queen with Blair preparing for press statement; close-up of Blair speaking on phone to Queen	
								blackout, caption: Courage to change will save her
4 climax  <i>Queen recon siders her decision</i>	19 welfare	DE		Are you	alright?		DE speaks to Queen before bed	
	20 change	Q		Something	's happened.		Queen flies back to London	
				There	's been a change...		Q looks down on public waving British flags + Labour placards	
				[There's been]	some <i>shift</i> in values.		Queen walks with Queen Mother in BPalace garden	
								blackout
	21 Blair's point	Q	Maybe he		's got a point.		shots of Blair in PM office waiting for phonecall	
			What if my actions		<i>are damaging</i> the Crown?		shots of Queen driving in Balmoral gamepark	
								blackout + credits
	22 mistake	Q		I	<i>prefer</i> to keep my feelings to myself.		Queen approaches Charles at night, who appears to dismiss her	
			Foolishly I		<i>believed</i>		Queen walks, speaks with Blair before she speaks publicly to British	
			that was what the people wanted		from their Queen.			
								blackout
	23 future	Q	When you <b>no longer understand</b> your people, maybe it				scene shift back to Queen walking, speaking with Queen Mother	info re opening night
				<i>is</i> time to hand over to the next generation.		midshot of Blair alone, walking forward in PM's office		
							blackout + credits	
						music change	Queen + DE walk to inspect floral tributes; Queen walks with Blair in BP garden: Queen dresses to speak to British; close-up of Queen looking at herself in mirror, Q in robes	
					music stops		blackout + end credits	

Imagetrack depictions of participants, action and circumstances are described because they clarify source, theme and rheme representations of events. Column 8 data derive from the imagetrack shots that co-ordinate with the spoken 'turns' of characters. For example, shots precisely identify the Butler as the source who advises the Queen of Blair's phone call (phase 11), the newspaper headlines that Blair calls about (12), Charles with the grandchildren that the Queen speaks to Blair about (14).

The sequential or simultaneous use of audio and visual devices with speaker turns provides further evidence of phase and stage transitions (Baldry & Thibault, 2006). Column 7 shows soundtrack music starts/stops. Column 9 includes the imagetrack blackouts, whiteouts, captions and written feature film information (eg. title, production, release time) commonly used in this sample to demarcate phases and stages. For example, phase 10 and 13 blackouts mark the end of a speaker's turn, and signal shifts to new phases. In phase 18, a blackout marks the start of Blair's turn, and a blackout/caption at its end marks the transition from stage 3 to stage 4. Silence, a music start and a blackout at the end of Blair's phase 9 simultaneously mark the transition from stage 2 to 3.

#### **2.7.1.2. Preparing transcripts of verbal, tonal and musical data**

Displaying the stage and phase structure of the transcripts prepares for the analysis of graduated Attitudes in wordings, intonation and music. It is this analysis that will make it possible to answer the research question. The display includes a systematic analysis of the sources, experiential targets and phase locations of graduated attitudes throughout the study. The analysis of wordings spoken by characters and narrators for choices from Attitude (2.3) and Graduation (2.4) systems and for emotional motifs is presented in Chapter 3. For example, Table 2.19 shows wordings transcribed from initial phases of *Elizabeth*. It identifies the stage and phase location of wordings spoken by the Muse and Elizabeth, with space to record targets.

**Table 2-19 Example transcription of wordings (Elizabeth)**

filmtrailer: stage:phase	linguistic source	target	wordings
E: 1:1	Muse		You will need all your strength in the days to come.
E: 1:2	Elizabeth		Have I reason to fear?
E: 1:3	Muse		There are hard days coming. But I am no prophet. I see no more than the shadows of ghosts.
E: 2:4	Elizabeth		This Spanish Armada is at sea with an army of ten thousand men?

The next step is to prepare for the Chapter 4 analysis of strong or mild attitudes expressed through intonation. These meanings emerge from choices from systems of Tonality and Tonicity (see 2.4.2.1), Mood and Primary Tone (see 2.4.2.2) and Secondary Tone (see 2.4.2.3). First, information boundaries need to be established, as well as the focus of each tone unit. Next, soundfiles of each tone unit are prepared for the digital pitch analysis and subsequent display of pitch features.

Various digital technologies are used to prepare soundfiles of each tone unit. Each soundfile is imported into digital pitch analysis software, and the detail of physical and semantic features are annotated onto visual displays of each tone unit. To analyse intonation using digital pitch analysis software, soundfiles of filmtrailer speech, with the file extension *.aiff*, need to be free of music and sound effects. For this reason, the intonation in tone units was digitally replicated with the assistance of experienced linguist Dr Margaret Sharpe (UNE). The *.aiff* tone unit soundfiles are referred to as MSvoice. The digital pitch analysis software used to analyse pitch features in tone unit soundfiles is *Melodyne*. This software was evaluated by Dr Sharpe and myself as an accurate instrument for pitch analysis.

Importing each *.aiff* soundfile into *Melodyne* generates a digital *.pse* file, which visually displays the physical features of pitch movement, level and range in each tone unit. Because the intonation analysis needs to account for the vocal 'settings' of individual speakers (see 2.4.1.1), a new method was designed to establish the 'normal' range of each filmtrailer speaker from their total *.pse* files, described according to *high*, *midhigh*, *mid*, *midlow* and *low* pitch levels. The new method builds on one described by Chafe (1994, 2002) which relies

on establishing a speaker's 'normal' pitch range<sup>37</sup> according to the lowest pitch level in tone units. What Chafe's method ignores is the emotional significance of high and low pitch level departures from a 'normal' pitch range according to *mid* pitch level. Broadly, the new method involves calculating the pitch range of each tone unit produced by a filmtrailer speaker, and establishing their midpitch level and 'average' pitch range between *midhigh* and *midlow* (Tench, 1996), in order to analyse the emotional contributions of high and low Secondary variations from the 'normal' range. This method is fully exemplified in Appendix 4-1.3.

For each tone unit, *Photoshop Elements 8* was used for several annotation purposes: to record each speaker's pitch range at *high-midhigh-mid-midlow-low* levels, to record detail of source and phase location, and to record meanings realised by Primary and Secondary Tones. Figure 2.13 illustrates the *Melodyne .pse* file display and annotations relevant to tone units a-b spoken in phase 11 by Elizabeth, in *Elizabeth*.

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<sup>37</sup> Chafe established a speaker's 'reference' [normal] pitch range from multiple tone units, in order to identify the 'expanded ranges' (2002, p. 298) that indicate general heightened 'emotional involvement' and specific 'affective attitude' (2002, p. 279). Chafe measures fundamental frequency in Hertz (Hz). His method for establishing a speaker's [normal] pitch range (1994, p. 31) involves identifying the lowest 'baseline' frequency in each tone unit (eg. 162Hz) and the highest frequency in the contour (eg. 354Hz), and measuring the 'range' between (ie 192Hz). Across the multiple tone units relevant to speaker Kay, for example, Chafe calculated that a [reference] range of 115Hz was 'typical' of her 'uninvolved speech' (2002 p. 282). An instance of Kay's 'emotionally involved' speech is her tone unit 18, featuring an expanded range of 250Hz. (see 2002, Figure 9.6, p. 287).

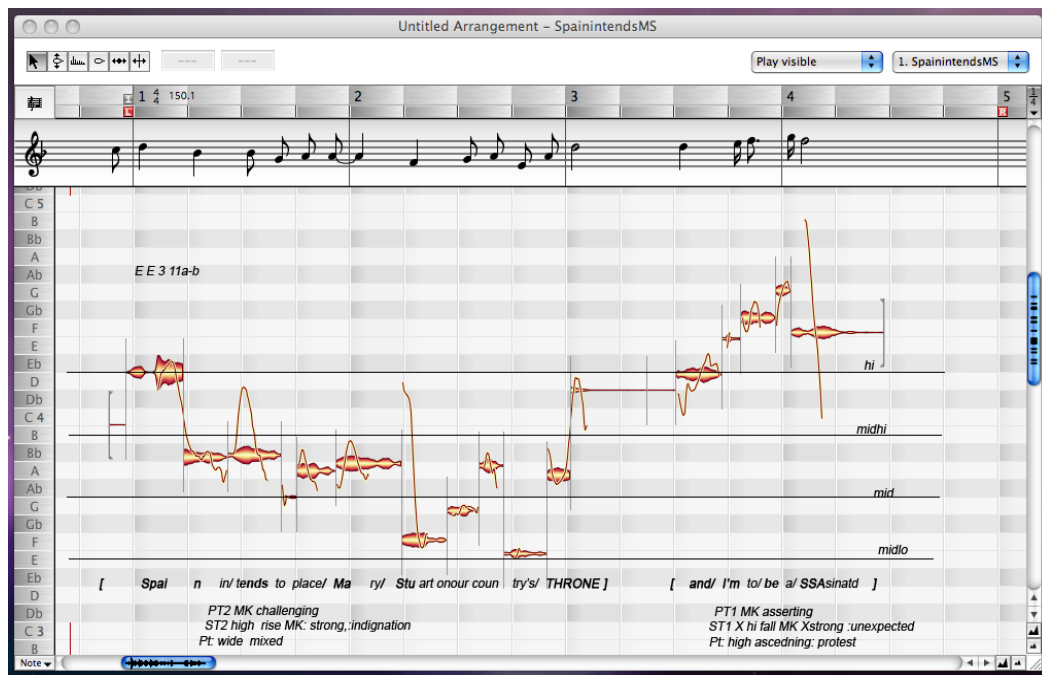


Figure 2-12 Annotated display of tone units 11a-b (Elizabeth)

The preparation of music for the Chapter 5 analysis of emotion and intensity realisations from the system network described for filmtrailer music (see 2.5.4.3) also involves a few steps. The steps require different methods to secure *transcriptions* of the music pieces, to *section* some pieces, to determine the *placement* of music pieces/sections in relation to narrative phases and stages, and to distinguish the main melody or accompaniment lines *foregrounded* or *backgrounded* by volume.

The 28 pieces of music from the filmtrailer soundtracks were transcribed with the assistance of professional musician Murray Winton (UNE), who used the conventional notation of Western tonal music. Mr Winton also prepared piano recordings of each music piece, to distinguish the sound of a main melody from its treble or bass accompaniment. All transcriptions, with *Atonement* piano recording examples, are provided in Appendix 5 (A5-1).

To complete the preparation of the data, I conducted repeated listenings of each music piece whilst consulting the transcribed scores. Of the 28 music pieces, 15 pieces were divided into sections to account for the compositional changes that influence emotional expression (Juslin & Sloboda, 2010), preparing a total 43 music pieces/sections for analysis. Each was placed in relation to filmtrailer phases and stages, to account for the co-ordination

between musical emotions and experiential events (see 2.5.3), and the mapping of a musical emotion across phases. Following van Leeuwen's description of 'perspective' (1999, p. 209), volume was used to identify whether the main melody and accompaniment lines of music pieces/sections were foregrounded or backgrounded; foregrounded music is more important to the expression of musical emotion. Description of sections, placements and perspective is provided in A5-2.

The methods used to prepare the music scores for analysis are illustrated in Figure 2.14, which shows Winton's transcription of Melody 1 (M1) in *Children of Men*, notating time signature, key, a musical phrase (measures 13-14) and times relevant to three sections. Annotations (in red) indicate the main melody and accompaniment lines, three M1 sections, measures, placement and foregrounding. A solo treble accompaniment (M1.i measures 1-8) maps across stage 3:phases 13-17 and stage 4:phases 18-19. The change to a solo main melody (M1.ii measures 9-12) and maps onto 4:20. The change to simultaneous playing of a tied main melody note and an accompaniment treble (M1.iii measures 13-14) maps onto end credits.

Melody 1 (1:39)

Figure 2-13 Preparations relevant to Melody 1 (Children of Men)

## 2.7.2. Methods to display data related to Chapters 3-5

The methods used to display data in order to answer the first three contributing questions relate to the separate analysis of wordings, intonation and music, explained in detail in the first sections of Chapters 3 (3.1), 4 (4.1) and 5 (5.1). The process of analysing selections from different semiotic systems is previewed in 2.7.2.1. The landscape tabulation of data capturing realisations of system options is illustrated by using phase 12 examples drawn from *The Queen*. In 2.7.2.2, the display of complementary quantitative and qualitative analyses is described. The process of analysing the culminative interpersonal motifs created by wordings, by intonation and by music is previewed in 2.7.2.3, illustrated using tabulated data from *The Queen*.

### 2.7.2.1. Displaying data capturing realisations of system options

Landscape tabulations provide a systematic way to record, organise and display data capturing realisations of system options analysed from choices of

wordings, intonation and music within filmtrailer phases. The realisations are options selected from the 'totality' of meaning potentials in discrete systems (Painter & Martin, 2011, p. 132). The landscape tabulations of realisational data are included in relevant Appendices. Examples of these, in Tables 2.20–2.23, represent the organisation of data to display single or combined system selections. In these, Columns 1-3 show stage and phase locations, sources and experiential targets of graduated attitude realisations.

The display of wording analysis is designed to capture realisations of options from Affect, Judgement and Valuation systems and from the Graduation system. A sample wording analysis is displayed in Table 2.20. The display captures a wording realisation of Judgement:negative propriety about the Queen's silence (Columns 5-6). It also shows that this meaning is inscribed (INS) (Columns 7-8), not invoked (INV) (Columns 9-11).

The display of intonation analysis is designed to capture realisations of options from Tonality and Tonicity systems, Mood and Primary Tone systems and Secondary Tone systems. A sample intonation analysis is displayed in Table 2.21. It displays realisations of Secondary Tone variations of Tonics. A choice of high Secondary Tone 1 (ST1+) is recorded for tone unit 12a, high Secondary Tone 5 (ST5+) for 12b, and a low Secondary Tone 1 (ST1-) for 12c (Columns 5-15). All high and low variations are marked (MK) (Columns 16-17), contributing meanings of surprise (12a), indignation (12b) and gravity (12c), shown with references in Column 18.



Table 2-20 Example data capturing Judgement negative propriety realised by wordings (The Queen)

1	2	3	4	5	6	7	8	9	10	11
ft:st:ph	spkr	target	realisations in context	Judgement categories		manifestation		invocation mechanisms		
				- propriety	+ propriety	inscribed (INS)	invoked (INV)	provoke	flag	afford
Q: 3:12	TB	Queen's silence	<i>Seventy percent of people believe that your actions have damaged the Monarchy.</i>	- propriety		INS				

Table 2-21 Example data capturing realisations of Secondary Tones on Tonics (The Queen)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
ft:st:ph t unit	spkr	target	phonological tone unit	PT	Secondary Tones on Tonics										UNM/MK relationship		meanings
				neutral	ST1-	ST1+	ST2-	ST2+	ST3-	ST3+	ST4-	ST4+	ST5-	ST5+	UNM	MK	
Q: 3:12a	TB	Queen's silence	<i>// Have you/ seen today's/ PAP ers? //</i>			ST1+										MK	surprise (O'Connor & Arnold 1973)
Q: 3:12b	TB	Queen's silence	<i>// Sev enty percent of/ people believe that/ YOUR actions //</i>											ST5+		MK	indignation (Gimson 1989)
Q: 3:12c	TB	Mon archy	<i>// have/ DAM aged the Monarchy //</i>		ST1-											MK	grim (O'Connor & Arnold 1973)

Table 2-22 Example data capturing Affect: *displeasure* realised by combined music resources (The Queen)

1	2	3	4	5	6	7	8	9	10	11
ft:music: bars	mapped onto stage:phase	target	foreground/background: main mel/accompanmt: instrument	pitch level	pitch movement	pitch range	pitch-related key	tempo	volume	Affect
				high/low	descending /ascending	wide/narrow	major/minor	fast/slow	loud/soft	musical emotion
Q:M2.i bars 1-10	3:10-14	Queen + Blair	foreground accompaniment treble <i>strings</i>	mostly low agitation <i>*high 7-10 anger</i>	ascending 11 anger	wide 11 anger	B minor anger	largo slow serious solemn <i>*incr n d anger</i>	f loud anger	displeasure
			background accompaniment bass <i>cellos</i>	low agitation	descending 3 excitement	narrow 3 anger		adagio slow serious solemn	mf mod loud anger	

Table 2-23 Example data capturing realisations of the strong or mild intensity of musical emotions (The Queen)

1	2	3	4	5	6	7	8	9	10	11	12
ft: music :bars	mapped onto stage:phase	foregd/backgd m mel / accomp	pitch range wide/narrow		tempo fast/slow		volume loud/soft		intensity strong	intensity mild	Affect
			strong	mild	strong	mild	strong	mild			
Q: Intro		main melody		narrow 6		slow		soft		mild	misery
Q: M2 i	10-14	foreground accomp treble	wide 11			slow	loud		strong		displeasure

The display of music analysis is designed to capture realisations of options from the filmtrailer music system. A sample music analysis is displayed in Table 2.22, which identifies an expression of musical anger, coded as *Affect: displeasure* (Column 11). Column 4 shows the strings and cello playing a foregrounded accompaniment treble line and an accompaniment bass line backgrounded by volume. This display provides evidence of how realisations of pitch features, tempo and volume options, and variations of pitch level and tempo, each contribute to the expression of anger (Columns 5-10). A sample music analysis in Table 2.23 displays the realisations of pitch range, tempo and volume (Columns 4-9) which construct the strong or mild intensity (Columns 10-11) of musical emotions (Column 12).

#### **2.7.2.2. Displaying complementary qualitative and quantitative data**

Complementing the *qualitative* description of the expression of attitude within phases in the separate analysis of wordings, intonation and music in Chapters 3-5 are *quantitative* descriptions of patterns in the realisational data. The complementary descriptions are designed to explain the range and variation of verbal, tonal and musical attitude types evident in the filmtrailers, and the extent to which a semiotic resource is used for the construction of graduated attitudinal meanings, for promotional purposes.

The quantitative method used in this study provides statistical descriptions of instances of each system option within each filmtrailer, in relation to the total of system options instantiated across the six filmtrailers. For example, this analysis shows the proportion of musical *displeasure* instantiated in *Atonement* in relation to the total of musical emotions instantiated in all filmtrailers. It also shows the proportion of wide or narrow pitch range used for the expression of all musical emotions.

The quantitative method is referred to as 'local counting', as defined by O'Donnell (2012, pp. 33-37) in the *UAM Corpus Tool Manual v2.8*. It provides a flexible way of analysing meanings made in small amounts of data either specifically or generally, that is, analysing data specific to one filmtrailer or more generally across the six filmtrailers. A raw score for a specific filmtrailer

is calculated in relation to a total from across the six, and is then expressed as a percentage. Tables of raw scores are provided in relevant Appendices. In the case of music, a raw score of instances of major or minor pitch-related key in each filmtrailer is divided by the total number of instances of pitch-related key across the six filmtrailers. For example, the five instances of minor key in *The Queen* is divided by the total 43 instances of major or minor key across the six filmtrailers. The raw counts of major and minor key realised by music in each filmtrailer are shown in Table 2.27.

**Table 2-24 Raw counts of major and minor key realised by music in the filmtrailers**

	major key	minor key
Queen		5
Atonement		9
Sweeney Todd	1	9
Kite Runner	2	3
Elizabeth	4	4
Children of Men	3	3

Proportions of data calculated this way are displayed in bar charts in Chapters 3-5. For example, the relative proportions of major and minor key instances realised by music in each filmtrailer are displayed in Figure 2.15. The five instances of minor key in *The Queen* represents 11.6% of the total 43 instances of major or minor key in the filmtrailers. *The Queen* 11.6% is part of the notably higher proportion of minor key instances (76.7%) in comparison to the relatively low proportion of major key instances (23.3%). The significance of these proportions is in the use of a culturally familiar music resource to communicate positive or negative emotions in film contexts (Kalinak, 1992). In the case of filmtrailers, minor key tends to contribute negative emotions to the 43 filmtrailer music pieces/sections analysed in the study; in *The Queen*, minor key consistently contributes negative emotions.

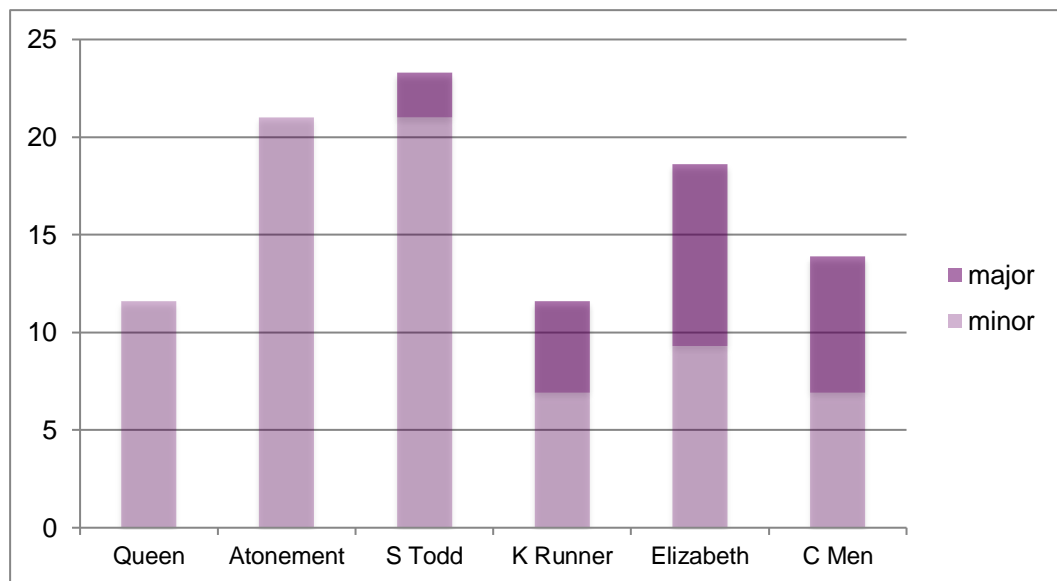


Figure 2-14 Example chart display of proportions of major and minor key in each film trailer

### 2.7.2.3. Displaying data related to verbal, tonal and musical motifs

The emotional meanings related to verbal, tonal and musical motifs are displayed by drawing on the analyses presented across Chapters 3-5, to interpret how motifs shape disturbances in the storyworlds of filmtrailers. Landscape tabulations of these data are provided in relevant Appendices. The tabulations provide evidence of how different types of prosodic realisations spread the key verbal (2.3.3), tonal (2.4.3) and musical (2.5.4.4) meanings which operate as motifs across phases.

The analysis of a motif of *displeasure* created by intonation in a tone unit complex in phase 2 of *The Queen* is displayed in Table 2.25. Columns 1-6 display the analysis of Secondary Tones on Pretonics and Tonics. Columns 7-10 display three types of prosodic realisations. Columns 7-8 show evidence that Tonic prominence spreads the coded meaning of Affect: *displeasure*, expressed in the *hostility* (O'Connor & Arnold 1973) of a WH interrogative/low Secondary Tone 1 (ST1-) combination; also contributing to the distribution of meanings are repeated falling movements (Columns 9) and various intensifications (Column 10). Columns 11-13 show motifs articulated by semantic criteria (eg. *displeasure*), established within a phase and perhaps distributed across phases. The Duke of Edinburgh's motif highlights tensions around a Royal Family 'divorce' from Diana.

Table 2-25 Example data display of motif of *displeasure* created by intonation (The Queen)

1	2	3	4	5	6	7	8	9	10	11	12	13
ft:st: ph:t unit	spkr	target	Attitude realisations in context			prosodic realisations				motif		
			phonological tone units	S Tones on Pretonic	Mood/S Tones on Tonic	Tonic prominence emotion	Tonic prominence attitude	repeated pitch movements	various intensifications	semantic criteria	established	extended
Q: 1:2a	DE	Diana	// WHY? //		Whint/ST1-	hostility (A displeasure)		ST1-	ST1-	A displeasure	displeasure	
Q: 1:2b	DE	Diana	// What's she done/ NOW? //	wide descending	Whint/ ST1-	hostility (A displeasure)		wide descending Pt ST1-	wide descending Pt ST1-			

Table 2-26 Example data display of graduated attitude realised by wordings, intonation and music (Sweeney Todd)

1	2	3	4	5	6	7
ft:st: ph:t unit	spoken language	linguistic source :target	verbal Affect	tonal Affect	music source :target	musical Affect
ST: 1:1a-b	// This is the/ tale of an/ ORDinary man// // who had/ EVerything.//	Narrator: BB char			M1i ST family	strong affection
ST: 1:2a-b	// BARKer his/ name was // // Ben/ jamin BARKer //	Ms Lovett: BBarker char		mild misery mild misery	M1ii STodd	strong disquiet
ST: 1:3a-e	// Until a man of/ PQRer // // stole his/ ERFEdom // // des/ TROYED his/ family// //and/ BANished him // // for/ LIFE //	Narrator: JTurpin bhv/cb		strong misery strong misery strong misery	M1ii STodd	strong disquiet

Table 2-27 Example data display of intermodal coupling of verbal *confidence* with musical *pleasure* (Children of Men)

ft:st: ph:t unit	spoken language	linguistic source :target	verbal Affect	music source :target	musical Affect
CM: 3:17a-b	// Yes the/ greatest minds in the/ WORLD // // working for a/ new so/ Clety //	HProject female: HProject ch/bhv	upscaled confidence	M1 i: HProject persons	strong pleasure
CM: 4:19	// We will/ find a way to/ get you to the/ Human/ Project // PROMise you //	HProject male: Th/HP bhv/ch	upscaled confidence	M1 i: HProject persons	strong pleasure

### 2.7.3. Methods to display data related to Chapter 6

The methods used to display data in order to answer the final contributing question relate to the analysis of intermodality and intramodality, explained in detail in the first section of Chapter 6 (6.1). This couplings analysis is conducted to show how filmtrailer wordings, intonation and music contribute in concert to the multimodal emotional motif orchestrations of emotional tone, and of affective contrasts and transformations, to interest audiences in seeing the feature films.

Analysing the intermodal and intramodal dimensions of multimodal emotional motifs via a couplings analysis first requires collating within each filmtrailer phase realisations of verbal, tonal and musical graduated Affect. These data are collected from the analyses of wordings, intonation and music (Chapters 3-5).

Landscape tabulations of the data are prepared for the couplings analysis. Each display includes features coded using Affect sub/categories in the analysis of wordings, intonation and music, following coding established in 2.2.1 above. Each includes wordings in which emotions are upscaled or downscaled by Graduation choices, and emotions expressed strongly or mildly by intonation and music. Also displayed are the sources, targets and phase locations of all emotions.

The display of collated data is illustrated in Table 2.26. The tabulation displays phase 1-5 data drawn from *Sweeney Todd*. Column 1 displays the filmtrailer, stage and phase locations of tone units, in order to track the resonances and divergences relevant to specific characters in a filmtrailer. Column 2 presents the units of spoken language mapped out by intonation in each phase. Column 3 identifies linguistic sources and targets. Column 6 displays musical sources and imagerack targets. Columns 4, 5 and 7 display graduated emotions instantiated within phases.

A sample analysis of couplings, drawn from *Children of Men*, is displayed in Table 2.27. The display shows an intermodal coupling of verbal *confidence*

with musical *pleasure* across phases 17 and 19. It is one of similar couplings which mark a transformation in social attitudes.

### **Summary**

This concludes the Chapter 2 review of the theoretical concepts, semiotic systems and methods that comprise four complementary frameworks developed for the study. The frameworks are used to analyse how wording, intonation and music choices, separately and in combination, construct graduated attitudinal meanings, and establish and distribute interpersonal motifs in the filmtrailers.

## **Chapter 3. Analysis of wordings**

This chapter addresses the first contributing research question:

How do filmtrailer wordings contribute to the prosodic realisation of emotional meanings?

It presents the analysis and description of how wordings contribute separately to the expression of types of graduated attitudes and to a prosodic accumulation of interpersonal motifs, in filmtrailers promoting psychological narrative feature films to global audiences. This particular analysis will provide part of the evidence required to show, in Chapter 6, how wordings, intonation and music contribute to the multimodal orchestration of emotions, opposed attitudes and transformed attitudes typically featured in the filmtrailer genre.

The framework used to analyse wordings in each filmtrailer is based on Martin and White's (2005) description of Attitude and Graduation systems, and modifications by Bednarek (2008) and Humphrey (2008), as introduced in Chapter 2 (2.3). Section 3.1 presents the framework, methods and criteria used to analyse the attitudes and up/down scaling realised by wordings within phases, and the accumulation of key motifs within and across phases. Section 3.2 presents the results of the analysis.

### **3.1. Framework for the analysis of wordings**

The analysis of wordings in each filmtrailer is designed in two parts. The first part describes realisations of options from Attitude and Graduation systems. This is achieved by analysing the types of Affect, Judgement and Valuation expressed about experiential events, and the variable Graduation of expressions. It includes identifying the sources and targets of Attitudes located within each phase, and recognising the wide range of lexicogrammatical resources that encode Attitude and Graduation features.

The second part involves analysing the prosodic accumulation of interpersonal motifs, to highlight how filmtrailer characters interpret the significance of events that disturb their interpersonal worlds. It includes identifying the motifs



established by the saturation, domination and/or intensification of one Attitude type or several co-occurring Attitude types within a phase, and distributed via repetition of the same Attitude feature/s across phases.

### **3.1.1. Attitude sources, targets, inscriptions and invocations**

In any analysis of evaluative wordings, Martin and White (2005, pp. 59-68) suggest that it is useful to analyse the *sources* and experiential *targets* of attitudes, and recognise the different *mechanisms* which invest experiential meanings with attitudinal value. While some attitudes are explicitly *inscribed* in the filmtrailer scripts, others are implicitly *invoked*; invoked attitudes can be provoked, flagged or afforded by experiential selections or invited by Graduation resources. Expressions of Attitude can also be *negated* and *double-coded*. Some expressions of Attitude require *double coding* because they appear to be 'selected to be read from more than one perspective' (Humphrey, 2008, p. 147).

The *sources* of Attitudes realised by wordings are filmtrailer characters and narrators, the 'conscious participants' who express their own feelings (Martin & White, 2005, p. 59) or attribute feelings to an 'external', non-authorial source on occasion (2005, p. 111). The *targets* of Attitudes include the specific processes, people, entities, things and circumstances (Halliday & Matthiessen, 2004, pp. 336-9; Martin 2001, 2008) constituting events in filmtrailer plots.

The targets of Judgements of behavior and character are described as conscious participants, so their analysis accounts for *individuals* as well as *concrete entities*, where nominalisations construe 'conscious participant/s in institutional roles' (2005, p. 60), such as an army. The targets of Valuations may include *un/natural phenomena* (eg. infertility, death) as well as *abstract entities*, where a 'complex process is named as a thing' (2005, p. 60), such as war, threats, news. The targets of Affect therefore include behaviours (eg. assassinating Elizabeth), the character of the self or others (eg. the Queen's understanding of her people), concrete entities (eg. Spanish Armada), abstract entities (eg. freedom) and un/natural phenomena (eg. infertility).

The *inscription* of Attitude (INS) requires little work on the part of the analyst, since they ‘act as signposts’, and ‘direct’ attitudinal interpretation of experiential selections (Martin & White, 2005 p. 63). The following examples from the filmtrailers demonstrate the analysis and abbreviated recording of the locations, sources and targets of Attitudes, inscribed (INS) in this case. Reading left to right in the initial example, the filmtrailer, stage and phase are identified to locate attitudes. The filmtrailer *Atonement*, stage three, phase thirteen is identified as A:3:13. The source and target are then specified. Celia is the source of Attitude; the target is Robbie. The wordings spoken are shown, with inscriptions *italicised* and **boxed**. The codings are abbreviated as A (Affect), J (Judgement) and V (Valuation).

A:3:13	Celia:Robbie	My darling, I <b>love</b> you.	INS A hap:affection
E:3:17	WRaleigh:humans	We mortals have many <b>weaknesses</b> .	INS J - capacity
CM:4:18	Jasper:birth	You're baby is the <b>miracle</b> the whole world has been waiting for.	INS V benefit

In contrast, recognising *invocation of Attitude* (INV) requires more analytical work to interpret whether the Attitude is provoked or flagged by lexicogrammatical choices, or afforded by cultural/factual knowledge of the discourse (White, 2004, p. 6). *Figurative* mechanisms, such as simile and lexical metaphor, can *provoke* attitudinal interpretation because of the ‘degree of tension between meaning and wording’ (Martin & White, 2005, p. 10). In *Elizabeth*, a Spanish envoy metaphorically refers to the Spanish Armada as a *wind* that brings trouble to Elizabeth and England, literally and figuratively. The recording of invoked Attitude is *italicised*.

E:3:13	Sp envoy:Eliz/Eng	There is a <i>wind coming that will sweep away your pride</i> .	INV A sec:confidence
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Attitude may be *flagged* if it is *infused* into an experiential meaning, if Graduation resources flag attitudinal *intensification* (2005, p. 67), and if attitudinal interpretations are supported by the surrounding *cotext*. For example, experiential processes or qualities may be *infused* with attitude:

E:4:19	Walsingham:self	Forgive me Majesty, I have <i>failed</i> you	INV J – capacity
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Attitude may be flagged by range of Graduation resources, which are explained in 3.1.4 below. One example is where attitude is invoked via quantification of the number of Spanish soldiers, which upscales the degree of harm coming to England.

E:2:4 Elizabeth:Sp army This Spanish Armada is at sea with an army of ten thousand men? INV V harm

Attitudes in the surrounding cotext can flag the invocation of Attitude. In *Sweeney Todd*, attitudes expressed by Todd and others in the cotext are sufficient to flag an invocation of harm. Todd expresses his anger with Judge Turpin for falsely imprisoning him and destroying his family, and his desire for revenge (8,11); Ms Lovett evaluates Todd's murderous behaviour as mad (20). Todd attributes his madness to years of harm.

ST:3:21 STodd:years The years no doubt have changed me. INV V harm

*Rhetorical* and *expository questions* may flag an expression of attitude. Rhetorical and expository questions are analysed within the system of Engagement as expressions which index a speaker's evaluative position, and entertain the possibility of alternative attitudinal positions in a dialogic space (2005, p. 110). They also flag attitude because of their 'intensifying effect' (Ungerer, 1997, p. 318). In *The Queen*, Blair's rhetorical question to his parliamentary colleagues flags his frustration about the Royal Family's silence in response to Diana's death, while the British publicly mourn her.

Q:2:9 TBlair:RFamilysilence Will someone please save these people from themselves? INV A dis:displeasure INV J -propriety

Attitude may also be flagged via *counter-expectancy* and *oppositional contrast* (Humphrey, 2008, p. 148). In *Atonement*, an oppositional contrast flags Briony's different judgements of her own understanding as young girl, when she witnessed Celia and Robbie making love in the library. A mature Briony admits that she did not then understand the sexual behaviour; she understood it as Robbie physically 'attacking' Celia.

A:3:17 Briony:self understanding A young girl, who sees something that she doesn't understand, but she thinks she does! INV J - capacity INV J + capacity

The invocation of Attitude can be *afforded* by factual knowledge that comes from outside a text, or knowledge of the cultural values espoused in a text (Martin & White, 2005, p. 67). Filmtrailers advertising fiction films can rely on audiences understanding at least something of the historical, attitudinal and cultural discourse associated with a particular film plot (see 2.2.1). For example, factual and cultural knowledge of the discourse surrounding the on-going conflict in Afghanistan affords a negative interpretation of Taliban behaviour in an American feature film (*Kite Runner*).

KR:4:12 Farid:Taliban You know *what they will do to you* if they see your cleanshaving.. INV J – propriety

The *negation* of Attitude is evident in filmtrailer wordings, analysed thus:

E:3:12 Elizabeth:Spanish Tell your King I fear neither him nor his armies. INS A negated  
insec:disquiet >  
sec:confidence

*Double coding* is necessary where different Attitudinal values are conflated in wordings of a clause/complex by various means (Lee, 2006). In *The Queen*, a lexical metaphor provokes interpretations of a loved and special Diana, since the metaphorical formulation construes ‘additional layers’ of meaning potential (Halliday & Matthiessen, 2004, p. 626).

Q:1:4 TBlair:Diana *She was the Peoples’ Princess.* INV A hap:affection  
INV J + normality

Additionally, the interaction between inscribed and invoked Attitude allows for double coding, as Martin and White recognise (2005, p. 67-8). In *Sweeney Todd*, Todd’s inscribed negative Valuation of his ‘times’ invites interpretation of his displeasure, supported by his displeasures in the surrounding cotext.

ST:3:13 STodd:times These are desperate times... INS V harm  
INV A displeasure

### 3.1.2. Affect

As established in 2.3.1, in this study emotions expressed by wordings, intonation and music are analysed at a sub/category level of delicacy, including subcategories of un/happiness, in/security and dis/satisfaction, and categories

of negative and positive surprise, following Martin and White (2005) and Bednarek (2008). Figure 3.1 shows the system network of Affect sub/categories used.

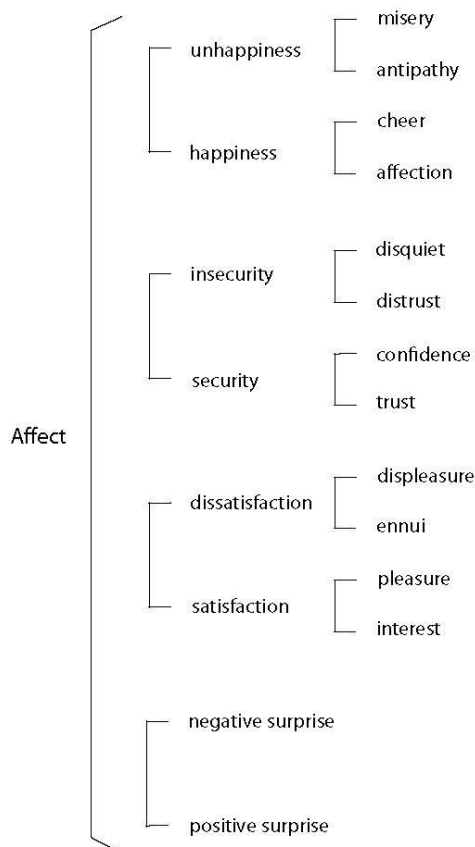


Figure 3-1 System network of Affect sub/categories

**Un/happiness** realisations reveal whether targets are valued or not, whether one likes them or not, whether one is happy to be with them or sad about being without them. Realisations of unhappiness:misery may be *cry, distress, full of sorrows, weebegone, tears falling down, down in the mouth, lump in my throat*. In *The Queen*, a television newsreader's *misery* is related to his announcement of Diana's death.

Q:1:3	Newsreader: D's death	I have some very <span style="border: 1px solid black; padding: 0 2px;">sad</span> news. Diana, Princess of Wales, <i>has died</i> in a car crash in Paris.	INS A unhap:misery INV A unhapp:misery
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In *Children of Men*, Theo's inscribed misery is related to the loss of an ideal, a future human existence on Earth. The loss of this ideal is contextualised by information about the unnatural phenomenon of infertility.

CM:1:1	Theo:human future	Because really...since women stopped being able to have babies... <u>what's left to hope for?</u>	INS A unhap:misery
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Realisations of happiness:affection may be jubilant, cherish, beloved, devotion, a weakness for, keen on, respectful, taken with, care for, fond of, adored. In *Atonement*, Celia inscribes her love for Robbie. In *Kite Runner*, a Narrator figuratively describes Arim and Hasan's childhood friendship.

A:3:12	Celia:Robbie	I <u>love</u> you!	INS A hap:affection
KR:1:1	Narrator: Arim+Hasan	Two <i>friends...as close as brothers</i>	INS A hap:affection

**In/security** realisations reveal whether or not people are concerned with the social or physical well-being of themselves, others or institutions. Realisations of insecurity:disquiet may be *frightened, screaming, unsettled, worry, intimidated by, embarrassed, fretful, worries about*. In *Elizabeth*, evaluations of the Spanish Armada in the context construe it as powerful, close, and a danger to the safety of Elizabeth and England, so Walsingham expresses his fear.

E:4:21	Walsingham:Sp	The Spanish will <i>overwhelm</i> us.	INV A inset:disquiet
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In *The Queen*, the Queen's anxiety is related to her own actions (her silence) causing damage to her position as Monarch, because 70% of the British people see it that way (phase 11).

Q:4:21	Queen:self silence	What if my actions are <u>damaging</u> the Crown?	INS A inset:disquiet
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Realisations of security:confidence and security:trust may *be assured, reassure, comfortable with, feel safe, solace, untroubled by, relaxed about*. In *Atonement*, a young Briony is questioned by a police Inspector, about what and who she saw in the garden on the evening of alleged 'attacks' on her

cousin Lola and her sister Celia. Briony is confident that she saw Robbie in the garden that night.

A:2:9 Briony:Robbie Yes I saw him. I know it was him. INS A sec:confidence

In *Children of Men*, Julia's invocation of trust is related to Theo, whom she believes can guide a pregnant Kee to the safety of the Human Project (phases 5, 6).

CM:3:8 Julia:Theo Need your help...not for me...a girl.  
Need to get her to the coast... INV A sec:trust  
past security checkpoints

**Dis/satisfaction** realisations reveal whether or not people are concerned about targets that obstruct their pursuit and/or achievement of goals, including goals for social order. Realisations of *dissatisfaction:displeasure* may be *cross, fed up with, furious, irate, outrage, vexing, discontent, grudge against, scold*. In *Elizabeth*, Elizabeth counters Spanish suggestions that they will 'sweep away her pride' (13), by expressing her anger and proposing that she does have the power to resist their invasion.

E:3:14 Elizabeth:self ch/bhv I have a hurricane in me that will strip  
Spain bare if you dare to try me! INV A dis:displeasure

In *The Queen*, a television newsreader publicly indicates the displeasure of the British people, who expect their Queen to speak to them about Diana.

Q:2:10 Newsreader:  
Queen's silence Questions are being asked about why the  
Queen hasn't addressed her subjects INV A dis:displeasure

Realisations of *satisfaction:pleasure* and *satisfaction:interest* indicate the state of affairs that characters prefer, and aim to achieve. For example, Todd aims to return to his family after prison (*Sweeney Todd*), the Queen prefers not to express her feelings publicly (*The Queen*).

ST:2:6 STodd:home Fifteen years *dreaming* I might come  
home to a wife and child. INV A sat:pleasure  
Q:4:21 Queen:self char I prefer to keep my feelings to myself. INS A sat:interest

### 3.1.3. Judgement and Valuation

In this study, realisations of Judgements targeting the behaviour and character of conscious participants are analysed alongside Valuations from the system of Appreciation, to account for evaluations targeting other kinds of phenomena. The different categories of positive and negative Judgements and Valuations, which are referenced to social standards and cultural norms, have been introduced in 2.3.2

Positive and negative Judgements of **propriety** deal with the ‘ethics’ of behaviour (Martin & White, 2005, p. 44), which are sanctioned by rules, regulations and laws surveilled by the church or state (2005 p. 52). In *The Queen*, inscriptions reveal that the Queen values the conventional British cultural practice of mourning quietly. Blair’s wordings inscribe the impropriety of the Queen’s silence, which is damaging the Monarchy.

Q:2:5	Queen:mourning practices	We do things in this country... <u>quietly</u> ...with <u>dignity</u>	INS J + propriety
Q:3:12	TBlair:Q’s silence	Seventy percent of people believe that your actions have <u>damaged</u> the Monarchy.	INS J - propriety

Positive and negative Judgements of **normality, capacity and tenacity** reveal whether behaviour or character is esteemed, or not (2005, pp. 52-3). Judgements of normality are related to behaviour and character interpreted as unusual or special in some way. In *Atonement*, the wordings of Briony and Celia afford interpretations of normality, on the basis of cultural knowledge of ‘polite’ behaviour. A young Briony’s question implies that it is unusual for Celia not to talk to Robbie, since he is closely associated with their family. Celia’s self-judgement infers normal behaviour; she talks to Robbie, but socializes more with others.

A:1:1	Briony:Celia’s bhv	C... <i>Why don’t you talk to Robbie?</i>	INV J - normality
A:1:2	Celai:self bhv	<i>I do... just move in different circles, that’s all.</i>	INV J + normality

Judgements of in/capacity describe the capability of persons; to understand or not, to get things done or not. In *Elizabeth*, wordings of the Muse invoke a



positive Judgement of Elizabeth's capacity to face hard days ahead, but his negative self-judgement implies his incapacity to precisely predict future scenarios.

E:1:	Muse:Elizabeth ch/bhv	You will need <i>all your strength</i> in the days to come.	INV J + capacity
E:1:3	Muse:self ch/bhv	There are hard days coming. But I <i>am no prophet</i> . I see <i>no more</i> than the shadows of ghosts	INV J – capacity

Positive and negative Judgements of tenacity evaluate how resolute or dependable people are. In *Elizabeth*, the Muse's metaphorical formulations provoke the interpretation of positive and negative Judgements of tenacity, about the cowardly and courageous behaviour of soldiers at war.

E:4:23	Muse:soldiers	Some are <i>dumb with terror</i> ...and some spread <i>their wings and soar</i>	INV J - tenacity INV J + tenacity
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Like Affect and Judgements, positive and negative Valuations reveal what people value or do not value (2005, p. 56), by interpreting them as beneficial or harmful. In *Children of Men*, genetic experiments and pollution are evaluated negatively by Jasper as a possible cause of women's infertility, whereas Kee's pregnancy is evaluated positively, by a Human Project male who values the prospect of a human future on Earth.

CM:2:3	Jasper:cause of infertility	Why are women infertile? Some say it's <i>genetic experiments...pollution</i> ...	INV V harm
CM:3:12	HProject male:Kee's pregnancy	Show him! Now you know <i>what's at stake</i> .	INV V benefit

Martin and White (2005, p. 67) recognise the need for double codings of inscribed and invoked Judgements and Appreciations. They suggest that where a complex activity is explicitly appreciated as a thing, a judgement of whoever accomplished it might be invoked. In *Elizabeth*, explicit evaluation of harmful Spanish threats invokes the impropriety of their behaviour.

E:2:10	Walsingham:Sp intent	The <span style="border: 1px solid black;">threats</span> to your person are real.	INS V harm INV J - propriety
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Conversely, where conscious participants are explicitly judged in an institutional role, an appreciation of their accomplishment/s may be invoked.

E:2:11	Elizabeth:Spain	Spain intends to place Mary Stuart on our country's throne... and I'm to be <u>assassinated!</u>	INS J – propriety INV V harm
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### 3.1.4. Graduation

The analysis of the Graduation of attitudes realised by wordings follows Martin and White's (2005, pp. 135-152) description of the range of mechanisms that scale via Focus or Force (see 2.3.2.3), involving grammatical/lexical and non/figurative resources. In this analysis, Graduation resources are underlined. Scaling is realised via Focus (2005 p. 137) where the *specificity* or *authenticity* of a category boundary is sharpened or softened. One instance of up-scaling via Focus in *Atonement* is where Briony sharpens the specifics of what she saw, to convince a police Inspector that she witnessed Robbie 'attacking' her sister Celia and cousin Lola.

A:2:11	Briony:self char	I saw him with <u>my own</u> eyes.	INV A confidence INV J + capacity
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The resources of Force scale via the 'intensification' by degree, of *processes* or the *qualities* of processes and entities, or via the 'quantification' by amount of entities (2005, p. 140). The semantics of Force:intensification are shown in Table 3.1, using examples from the filmtrailer data. It shows how *qualities* and *processes* can be *infused* with degrees of attitude, and how *isolated* wordings can set the level of intensity, including the isolated adverbs of manner that indicate degrees of vigour (Hood, 2004). It shows how the *repetition* of same/similar lexis, same/similar values or 'grammatical parallelism' effects amplification (Humphrey, p. 2008, p. 111). Martin and White also recognise that scaling via metaphor may be analysed as *intensification via quantification* (2005, p. 150) if the quality of feeling is to be emphasised rather than entity amount, such as Blair's perspective upscaling admiration for a *People's Princess* in touch with British lives, not how many.

Table 3-1 Force: intensification, following Martin and White (2005)

infusion		isolation		repetition
<b>qualities: non-figurative</b>	<b>qualitites: figurative</b>	<b>qualitites: non-figurative</b>	<b>qualities: figurative</b>	<b>same/similar lexis:</b> <u>very, very</u> sorry , a <u>change</u> ..some <u>shift</u> in values
this man is a <u>pirate</u> , <u>terrible</u> distress, the <u>storm</u> breaks, a <u>hurricane</u> in me	<u>People's Princess</u> , <u>as close as brothers</u> , the <u>closest</u> shave	<u>very</u> sad news, the <u>more</u> gold I take the <u>safer</u> you will be, <u>so</u> afraid	armies <u>of</u> Hell, <u>dumb</u> with terror, <u>barkin'</u> mad	<b>same /similar values:</b> <u>stole his freedom</u> <u>..destroyed his family</u> , <u>damaged the Monarchy....damaging the Crown</u> , <u>light-headed and foolish</u>
<b>processes: non-figurative</b>	<b>processes: figurative</b>	<b>processes: non-figurative</b>	<b>processes: figurative</b>	<b>grammatical structure:</b> <u>stay in prison</u> or <u>join the army</u> , <u>I dream that...</u> <u>I dream that</u>
<u>forced</u> them, you <u>ought</u> to tell, <u>banished</u> him for life	<u>command</u> the wind, some <u>spread their wings</u> and soar, <u>sweep away</u> your pride, <u>strip Spain bare</u> , <u>touched</u> the lives of others	hurt <u>too</u> much, [closest shave] you will <u>ever</u> know , I <u>certainly</u> can't <u>remember</u> , meant <u>a lot</u>	a wind will <u>sweep</u> away your pride	

The semantics of Force:quantification are exemplified in Table 3.2, using examples from the filmtrailer data, and some from Martin and White (*italicised*). It shows how the im/precise quantification of entities is realised by the scaling of *amount* and *extent* (2005, p. 148). Amount may be quantified as *number*, or the 'presence' of *mass*. Extent may be quantified via *proximity* or *distribution*, with each involving reckonings of *time* and *space*. Martin and White (2005, p. 151) describe quantification via infusion and isolation, but not repetition. Yet such repetition occurs in the filmtrailers, shown in Table 3.2.

Table 3-2 The semantics of Force:quantification, following Martin and White (2005)

	infusion	isolation	repetition
<b>number</b>	<i>multitude</i> of problems, <i>a trickle</i> of enquiries	army of <u>10000</u> men, <u>many</u> weaknesses	<u>4</u> months, <u>20</u> days and <u>8</u> minutes old
<b>mass/presence</b>	<i>a mountain</i> of a man, <i>gigantic</i> concern	<u>all</u> your strength, leave this <u>all</u> behind you	
<b>proximity:time</b>	<u>barely</u> a day away	over <u>in fifty years</u>	
<b>proximity:space</b>	<u>continents</u> apart	<u>nearby</u> mountains	
<b>distribution:time</b>	<i>long-lasting</i> hostility	banished him <u>for life</u> , <u>youngest</u> person	<u>18</u> years, <u>4</u> months, <u>20</u> days
<b>distribution:space</b>	<i>widespread</i> hostility	greatest minds <u>in the world</u>	youngest person <u>on the planet</u> , youngest person <u>on Earth</u>

### 3.1.5. Analysing emotional meaning in verbal motifs

Analysing the emotional meanings in motifs created by wordings involves (1) investigating the spread of key Attitude value/s within phases realised by the prosodic means of *saturation*, *domination* and/or *intensification*, (2) establishing the semantic criteria used to identify a motif, and (3) recognising that repetition of the same Attitude value/s across phases distributes a motifs across the text. Interpersonal motifs have been defined (1.2.2.2.2) as accumulations of *attitude complexes* across phases, configured by the repetition of one attitude value or of several co-occurring attitude value/s expressed by choices from one or several semiotic systems. The three types of prosodic realisations relevant to wordings (2.3.3) have been identified as *saturation*, *domination* and *intensification*. An analysis of motifs will reveal how evaluative wordings highlight the interpersonal ‘significance’ of events which disturb characters inside the world of the psychological narrative (Macken-Horarik, 1996, p. 213), and how distinct motifs are ‘threaded into the fabric’ (Freedman, 1971) of each trailer.

The criteria and methods used to analyse, label and interpret motifs derive from Martin and White’s description of prosodic realisations (2005), and Humphrey’s application of them to interpret the attitudinal motifs established within phases and distributed across phases of hortatory texts associated with the social activist *Chilout* campaign (2008, see Appendix 4A(i)). Humphrey (2008, p. 235-40) found that the motifs draw audience attention to the experiential ‘background’ of emotions, and ensure that they continue to be ‘emotionally involved’.

Humphrey’s (2008) analysis shows that several factors are criterial in establishing a motif within phases. It shows that the three types of prosodic realisations rarely operate independently - they freely combine, across different evaluation patterns. The patterns can include the inscribed or invoked realisation of one Attitude type or several co-occurring Attitude types, and can include the Graduation of one or several attitudinal expressions.

Humphrey's analysis also shows how motifs established within a phase may be labelled. Humphrey used Attitude categories to label motifs (eg. *insecurity*), but not always (eg. *fear*). I routinely use an Attitude sub/category label, if one Attitude value colours a phase (eg. Affect:*disquiet*). If co-occurring Attitude types within a phase operate as semantic criteria for identifying a motif, I follow Humphrey's two strategies for interpreting a 'key' meaning, which is to use terms from outside the Attitude framework. She used realisations of Attitude in the hortatory texts to identify the 'key' meaning of a motif (eg. a motif of *freedom* realised by Affect:*pleasure* and Valuation:*benefit*). She also selected her own label commensurate with a 'key' meaning (eg. a motif of *gratitude* realised by Affect:*cheer* and Judgement:*propriety*).

The criteria and analytical procedure used in this study to identify motifs are exemplified below using data from Humphrey and the filmtrailers. It is organised to illustrate how the three types of prosodic realisations variously apply to different evaluation patterns, and how motifs are labelled.

*Saturation* is a type of prosodic realisation defined by repetition of the same Attitude value within a unit of discourse (Martin & White, 2005, p. 19). Repetition may spread one or several co-occurring Attitude value/s within a phase. Humphrey (2008, p. 241) found that the saturation of INV Affect:*disquiet* establishes a motif of *fear* within a phase.

<b><i>fear</i></b>	Being in Pakistan was <i>like a jail</i> for us [INV A <i>disquiet</i> ] because we were kept in the house 24 hours a day. So we couldn't get out of <i>the jail</i> [INV A <i>disquiet</i> ]. It was surely <i>like a jail</i> [INV A <i>disquiet</i> ]. (HST)	INV A <i>disquiet</i>
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*Saturation* may be realised by the repetition of one, or of several co-occurring Attitude value/s, in the short filmtrailer phases. In *Kite Runner*, a motif of *misery* established by repetition of the semantic criteria INV Affect:*misery*, highlights Rahim Khan's *misery* in reporting Hasan's death to Arim.

<b><i>misery</i></b>	<u>Forgive me</u> for what I have to tell you. [INV A <i>misery</i> , INV V harm] <i>Hasan is dead</i> . [INV A <i>misery</i> ] (KR:2:4)	INV A <i>misery</i>
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*Intensifications* occur with a saturation of INS/INV Judgement:impropriety, in *Sweeney Todd*. A resulting motif of *impropriety* is an example of how different types of prosodic realisations freely combine.

*Intensifications* of various types may effect the amplification of a prosody through a phase (Martin & White, 2005, p. 20). In *Sweeney Todd*, the motif amplifies Judge Turpin's *impropriety* in falsely imprisoning Todd, without evidence of a crime. The saturation of INS/INV Judgement:impropriety operates with various intensifications, including infusion (*stole*, *destroyed*, *banished*), quantification of time (for *life*), repetition of grammatical structure (*stole his freedom*, *destroyed his family*).

<b>impropriety</b>	Until a <i>man of power</i> [INV J impropriety] <u>stole</u> his freedom [INS J impropriety] <u>destroyed</u> his family [INS J impropriety] and <u>banished</u> him for <i>life</i> [INS J impropriety] (ST:1:3)	INS/INV J impropriety
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Humphrey (2008, pp. 237-9) identifies a motif of *danger* established by the the co-occurrence of INS/INV Valuation:harm and INV Judgement:impropriety, each of which saturates the phase, and draws audience attention to 'conditions in Afghanistan'. Her selection of *danger* as a motif label comes from an inscription, which encapsulates the 'key' meaning of evaluations within the phase.

<b>danger</b>	We left Afghanistan because of <i>civil war</i> [INV V harm], <u>persecution</u> [INS V harm / INVJ impropriety], <u>ethnic cleansing</u> of my people, the Hazara [INV V harm], the <u>dangerous environment</u> [INS V harm] and the <u>unfair</u> <i>treatment of girls and women</i> [INS V harm / INV J impropriety]. (HNN)	INS/INV V harm INV J -propriety
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In *Elizabeth*, saturation contributes to establishment of a motif of *weakness*, articulated by the semantic criteria of Judgement:incapacity and Affect:misery. Each repeated value is realised by inscription and invocation, and inscribed *weakness* encapsulates the key meaning of evaluations in the phase. Intensifications also contribute to establishing this motif of *weakness*, via quantification (*many*, *all*) and repetition (*too much*, *too soon*).

<b>weakness</b>	We mortals have <i>many</i> <u>weaknesses</u> [INS J – cap]. We <i>feel too much</i> [INV A misery] ... <u>hurt too much</u> [INS A misery]... <u>all too soon</u> <i>we die</i> [INV J – cap]. But <i>we do have the chance of</i> <u>love</u> [INS A affection]. (E:3:17)	INS/INV J - capacity INS/INV A misery
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*Domination* is a type of prosodic realisation where the prosody ‘associates itself with’ and ‘colours’ other meanings under its scope (Martin & White, 2005, pp. 20-21). An inscription ‘launches’ and ‘reinforces’ a prosody by dominating experiential material nearby (2005, p. 64). For example, Humphrey (2008) identifies a motif of *happiness* launched by one inscription of Affect:*cheer* in one phase, which prospectively dominates the interpretation of evaluations in a phase nearby.

<b><i>happiness</i></b>	We <span style="border: 1px solid black; padding: 0 2px;">loved</span> staying in Tasmania [INS A cheer]. (HEJ)	INS A cheer
<b><i>happiness</i></b>	..but we came to Sydney because we heard that my parents could meet some people from Afghanistan and communicate with them [INV A cheer]. (HEJ)	INV A cheer

In *Sweeney Todd*, the dominance of Ms Lovett’s inscribed Judgement of Todd launches a motif of *negative normality*. It would draw audience attention to his mad, murderous behaviour.

<b><i>negative normality</i></b>	You’re <span style="border: 1px solid black; padding: 0 2px;">barkin’ mad!</span> [INS J – norm]	INS J - normality
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The domination of inscription may attribute ‘prominence’ to one Attitude value rather than another (Martin & White, 2008, p. 239). Humphrey found that dominating inscriptions realising saturation form a ‘peak of prominence’ that colour experiential meanings with attitudinal value (2008 p. 156). For example, inscriptions of Affect:*disquiet* dominate co-occurring invocations of Valuation:harm targetting adolescents’ experiences in an Australian detention centre, and retrospectively dominate meanings targetting their arrival in Australia.

<b><i>insecurity</i></b>	But my <i>dream wasn’t over</i> [INV A disquiet] since <i>I found myself in a prison</i> [INV A disquiet / INV V harm]. We arrived the day before the <i>Olympic Games</i> [INV V benefit] started. <i>We were sent</i> [INV J impropriety] <i>to a detention centre in the desert with fences around it</i> [INV A disquiet / INV V harm]. (HNN)	INV A disquiet INV V harm
<b><i>insecurity</i></b>	It was <span style="border: 1px solid black; padding: 0 2px;">scary</span> [INS A disquiet] and we <span style="border: 1px solid black; padding: 0 2px;">never felt safe</span> [INS a disquiet] because we were in a compound [INV A disquiet] with <span style="border: 1px solid black; padding: 0 2px;">single</span> men who had been there a long time and had gone <span style="border: 1px solid black; padding: 0 2px;">crazy</span> [INV V harm / INS J –normality]. Refugee children in the detention centre [INV J impropriety / NV V harm] could often be heard <span style="border: 1px solid black; padding: 0 2px;">crying</span> well past midnight, breaking the quiet of the night [INS A disquiet]. (HNN)	INS/INV A disquiet INV V harm

In *Sweeney Todd*, the dominance of inscription highlights Todd's displeasure with Turpin rather than his pleasure in achieving revenge, which he figuratively infers will be his 'salvation'. This emotional motif of *displeasure* makes a bigger 'splash' also because of intensifications, via metaphor and repeated grammatical structure.

<b>vengeance</b>	<i>I will have <u>vengeance</u>!</i> [INS A displeasure]	INS A displeasure
	<i>I will have <u>salvation</u>!</i> [INV A pleasure]	INV A pleasure

In *Kite Runner*, a motif of *goodness and peace* enacts Hasan's dreams for the future. This motif exemplifies a free application of *saturation*, *domination* and *intensification*. It is articulated by the co-occurrence of *pleasure*, propriety and benefit. It spreads via saturations of *pleasure* and benefit, the dominance launched by inscription (INS J propriety), and repeated metaphorised interpretations of peace in Afghanistan (ie. flowers, kites). Intensifications are significant in spreading the motif, including metaphor and grammatical parallelism (eg. I dream that..you will/ my son will/ flowers will).

<b>goodness and peace</b>	<i>I dream that</i> [INS A pleasure] <i>my son will grow up to be</i>	INV A pleasure
	<i>a <u>good</u> person..</i> [INS J + prop] <i>a <u>free</u> person</i> [INS V benefit]	INS J + propriety
	<i>I dream that</i> [INS A pleasure] <i>one day you will return to revisit</i> [INV J + ten] <i>the land of our childhood.</i>	INS V benefit
	<i>I dream that</i> [INS A pleasure] <i>flowers will bloom in the streets again</i> [INV V benefit] and <i>kites will fly in the skies.</i> [INV V benefit] (KR:4:13)	

### 3.2. Results of the analysis of wordings

The results discussed in this section will demonstrate that wordings in the fragments of dialogue selected for inclusion in the filmtrailers make an important contribution to the construction of emotional meanings, and that emotions play a vital role in distinguishing the kinds of disturbances featured in the narrative of promotional filmtrailers.

Mostly unambiguous and strongly amplified Affect subcategories are realised by wordings, so that audiences perceive the emotions they can expect to experience in the feature films. A few key emotions characterise each filmtrailer. They tend to be opposed in polarity, such as displeasure and pleasure in *Sweeney Todd*, or contrasted in some way, such as the confidence



that changes to displeasure in *Atonement*. The emotions are contextualised by mostly polarised and strongly amplified Judgements as well as some upscaled negative Valuations, which allow audiences to recognise the conflicts between characters who interpret the same event differently.

An important observation is that the use of key Attitude values within and across phases of the filmtrailers create motifs that shape the kinds of interpersonal disturbances encountered by protagonists, specifically, the idea of threat, offence or loss. This design feature of the psychological narrative feature film has been explained (see 2.1), according to Tan's (1996, p. 43, p. 126) observation that film constructions of 'emotional situations' are based on sociocultural values that are relevant and familiar to audiences.

In *The Queen*, for example, it was found that co-occurring displeasure and judgements of impropriety articulate a motif of *insensitivity*, relevant to the idea of offence. The accumulating motif infers that the Queen's silence is an insensitive response to Diana's death that offends Blair and the British. It infers that British expectations of her to speak publicly about Diana is insensitive to the convention of quiet mourning, and offensive to the Queen.

In 3.2.1 I will summarise the key features of Attitude and Graduation systems realised by wordings in the filmtrailers, and their role in the construal and promotion of the genre. In 3.2.2, I will use the wordings spoken in *Elizabeth* and other trailers to describe how key Attitudes create motifs which distinguish the disturbances that challenge protagonists. The results of the analysis of Attitude and Graduation features are provided in Appendix 3.

### **3.2.1. Choices from lexical systems**

Instances of Attitude and Graduation were found in almost all phases of these short filmtrailers. The prevalence of evaluative wordings is unsurprising, given that the social purpose of filmtrailers is to persuade by previewing feature films which invite audiences to 'feel' (Smith, 2003, p. 3) and understand the significance of experiential events to characters in psychological narratives (Macken-Horarik, 1996, p. 203). The intensification of most attitudes is consistent with the observation that evaluations realised by wordings tend to

be amplified the most in narratives (Martin & Rose, 2007, p. 45). It is the strategic use of polarity, inscription and invocation, particularly non/figurative infusion and repetition, which is primarily responsible for instantiating a range of amplified attitudes within phases.

### **3.2.1.1. Attitude**

A total of 233 instances of Attitude analysed from wordings in the sample comprises a slightly higher proportion of Judgements (42.1%) than Affect (38.6%) and a not insubstantial proportion of Valuations (19.3%). While the proportions of Attitudes clearly vary in each filmtrailer, it can be seen in Figure 3.2 that wordings make a significant contribution to the construction of emotions in each. Though the proportion of Judgements approximates Affect in *Atonement*, *Sweeney Todd* and *Kite Runner*, the proportion of Judgements in *The Queen* and *Elizabeth* is notably high, and Valuations are most evident in *Children of Men* and *Elizabeth*.

The relatively high proportion of Affect in each text reflects the interest of filmtrailer producers to select emotive content for potential audiences (Kernan, 2004), and that emotions are foregrounded by the psychological affect structure of the feature films promoted (Tan, 1996). Judgements and Valuations are important in indicating how characters interpret the 'meanings' of behaviours, entities and un/natural phenomena that elicit and change emotions in the classical film narratives (1996, p. 52).

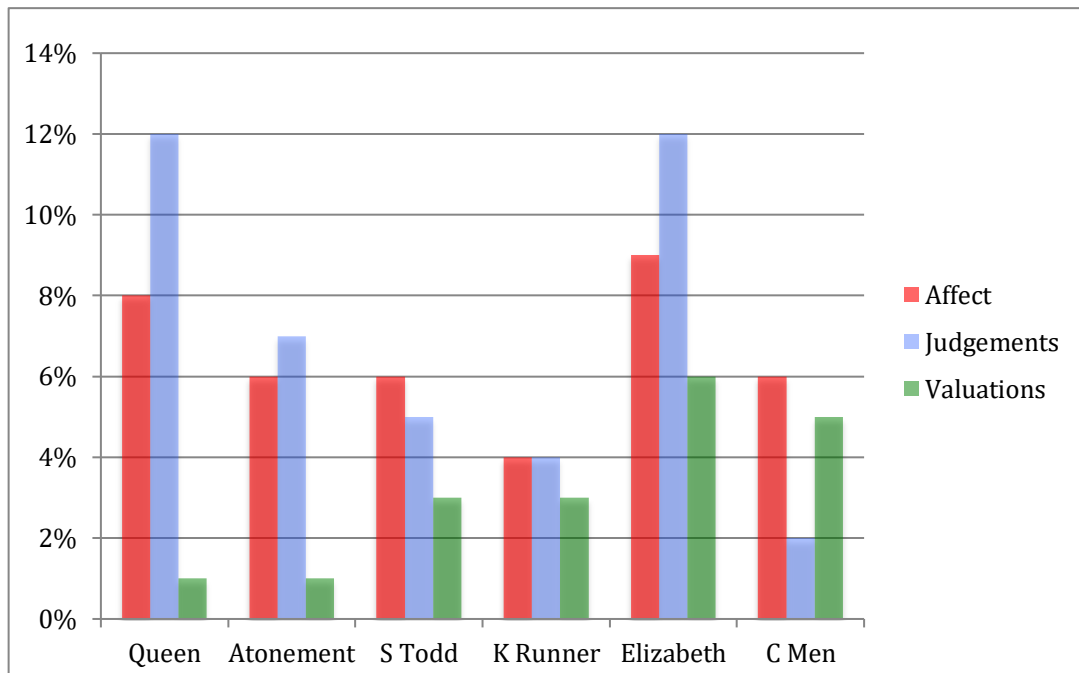


Figure 3-2 Proportions of Attitude types realised by wordings in each filmtrailer

In each filmtrailer, the negative or positive polarity of Attitudes rapidly indicate to audiences the ‘evaluative position’ of key characters (Macken-Horarik, 1996, p. 201), by establishing which aspects of events characters value or do not value. The polarised Attitudes represent the conflicting positions of key characters around the same events, as well as change in the attitudes of protagonists as they encounter events which either preclude or promise achievement of their goals (Bordwell & Thompson, 2008). Overall, a higher proportion of Attitude is negative (59%) rather than positive (41%). The polarised Attitudes in each filmtrailer are indicated in Figure 3.3. The proportions of negative and positive Attitudes are balanced in *Atonement*, *Sweeney Todd* and *Children of Men*, in contrast to the relatively high proportions of negative Attitudes in *The Queen* and *Elizabeth*.

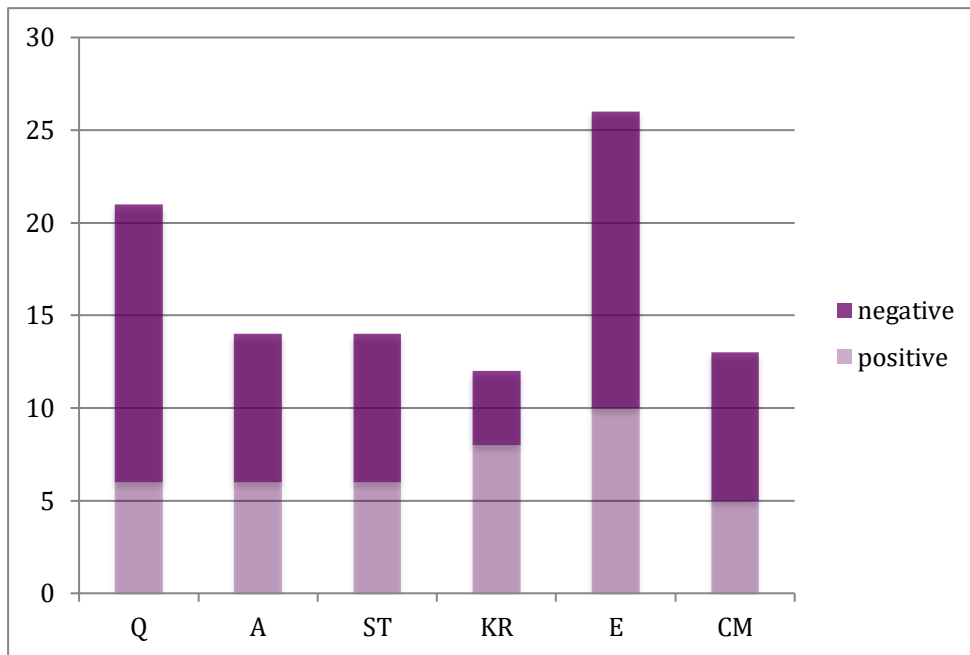


Figure 3-3 Proportions of negative and positive Attitudes realised by wordings in each filmtrailer

Invoked Attitude rather than inscribed Attitude is preferred in the filmtrailers. Invoked Attitude tends to be used to express negative Attitudes, in contrast to inscribed Attitude, which tends to be used to express positive Attitudes. Overall, a distinctly higher proportion of Attitude is invoked (78.1%) rather than inscribed (21.9%), with inscription used to construct unambiguous negative and positive emotions in particular (see A3-1.5.3). Figure 3.4 shows the proportions of invoked and inscribed Attitudes in each filmtrailer in relation to their polarity. Higher proportions of invoked negative Attitude are evident in four trailers, and are most notable in *The Queen* and *Elizabeth*.



Figure 3-4 Proportions of INS/INV positive and negative Attitude realised by wordings in each film trailer

The prevalence of invoked polarised Attitudes is consistent with the view that invocations are more ‘coercive’ in persuading audiences towards one particular perspective, rather than another (Macken-Horarik, 2003, p. 314). Yet their interaction with inscriptions effectively ‘naturalises’ the kind of meaning shared with an audience (Martin & White, 2005, p. 63-4). In the classical film (Tan, 1996, p. 54), such polarised evaluations allow audiences to readily understand the different positions of characters as they witness their involvement in events and cast them as heroes or villains, even if they do not agree with attitudes expressed, actions taken.

In *The Queen*, for example, polarised invocations and inscriptions establish the conflicting evaluative positions of the British people and the Queen, in relation to the Queen’s silence about Diana’s death. The Queen positively evaluates a Royal Family silence, in line with her practice of mourning privately and protocols that require official statements only about a Royal Family death. The position of British people is negative; they grieve publicly, and expect their Queen to speak to them about Diana.

Q:2:5	Q:RF silence	<i>No member of the Royal Family will speak publicly about this.</i>	INV J + propriety
Q:3:10	Nws:Q silence	<i>Questions are being asked about why the Queen hasn't addressed her subjects at this time of national <u>grief</u>.</i>	INV A displeasure INV J - propriety INS A misery

In *Sweeney Todd*, Ms Lovett proposes that Todd leaves past injustices behind him, referring to Judge Turpin’s role in falsely imprisoning Todd and destroying his family. Todd is opposed to this. The narrative ‘twist’ in Todd’s story and his ‘twisted’ reasoning means that Todd considers his desperate measures of vengeful murder to be justified.

ST:3:12	MsL:ST’s past	<i>You’ve got to leave this all behind you now.</i>	INV J + propriety
ST:3:13	ST:revenge	No!... <u>desperate measures</u> are called for!	INS J + propriety
ST:3:17	ST:JT bhv	I will have <u>vengeance!</u>	INS A displeasure

The invocation of polarised Attitude mostly comes from the intensifying effect of non/figurative infusions and repetitions in the narrative of filmtrailers, with the result that far more Attitudes are flagged in the co-text rather than provoked or afforded. Humphrey (2008) also notes use of the Graduation resources of infusion, repetition and metaphor for inviting attitudinal interpretations in persuasive hortatory testimony. Figure 3.5 indicates the relatively high proportions of invoked attitudes that are flagged this way. Metaphorical formulations that provoke attitudinal interpretations are a particular feature of *Elizabeth*, *Sweeney Todd* and *The Queen*. Attitudinal interpretation in *The Queen*, *Kite Runner* and *Elizabeth* is more reliant on knowledge of the discourse, in comparison to other trailers.

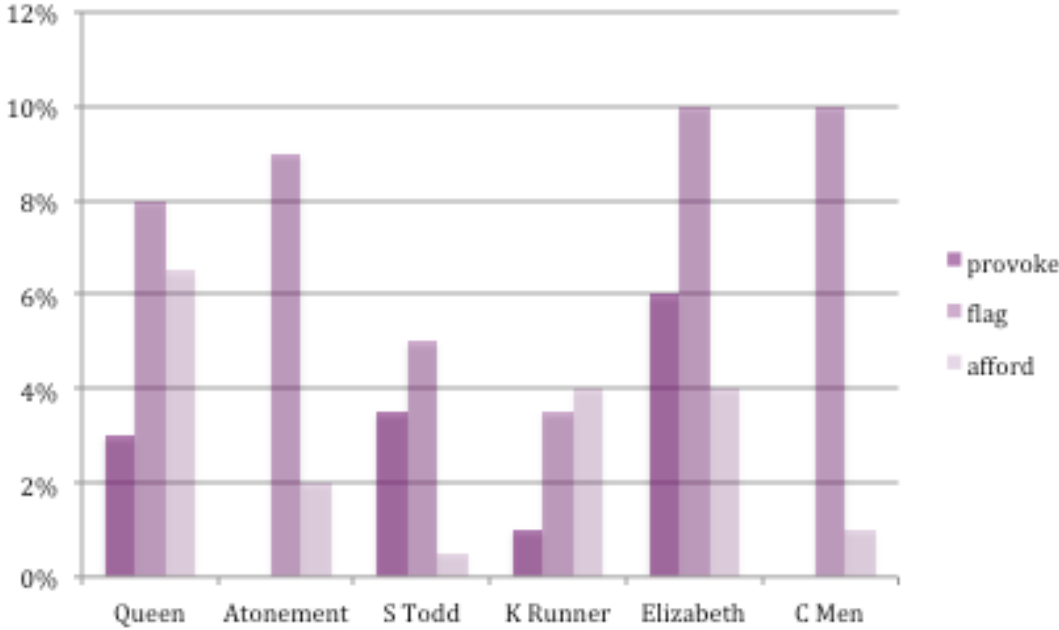


Figure 3-5 Proportions of provoked, flagged or afforded Attitudes realised by wordings in each filmtrailer

The invocation of Attitude tends to be flagged by infusions, repetitions, rhetorical questions and oppositional contrast, and metaphorical infusion contributes to attitudinal interpretation (Martin & White, 2005, p. 148) as much as non-figurative infusion. The strategic use of these mechanisms represents people, entities and action in a positive or negative light, and focuses audience attention to different evaluative positions at critical moments of narrative action in the classical film.

Non-figurative infusion, repetition and rhetorical/expository questions in *Children of Men*, for example, establish Jasper's negative evaluative position around the mystery of women's infertility, since no explanation can be found to counter it.

CM:2:3	Jasper:cause of infertility	The <i>ultimate mystery</i> . <i>Why are women infertile?</i> Some say it's <i>genetic experiments... pollution</i> . Why do you think <i>we can't make babies any more?</i>	INV V harm INV V harm INV V harm INV V harm
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Metaphorical infusions in the filmtrailers create 'layers' of literal and figurative meanings (Halliday & Matthiesson, 2004, p. 593). In *Kite Runner*, metaphorical infusions and oppositional contrast focus attention on the war that literally and figuratively separates Arim and Hasan into different worlds.

KR:1:1	Nar:A+H	Two <i>friends...as close as brothers ... until war forced them continents apart</i> .	INV A affection INV J + normality INV V harm INV A misery
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Rhetorical and expository questions in most filmtrailers are used to focus interest on critical narrative action (Goatly, 2000), and moments when an alternative view is proposed (Martin & White, 2005, p. 110). In *The Queen*, Blairs' metaphorised rhetorical question focuses attention on his negative view of the Royal Family silence, which conflicts with the Queen's view.

Q:2:9	TB:RF silence	<i>Will someone please save these people from themselves?</i>	INV A displeasure INV J - propriety
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Oppositional contrast and repetition focus attention on alternative perspectives or changed evaluations in the filmtrailers. In *Atonement*, a young Briony

confidently assures police that she saw Robbie’s ‘attacks’ on Celia and Lola, which results in his imprisonment (phases 6-11). A mature Briony has changed her view – she admits that she did not understand the sexual dimension of Robbie and Celia’s relationship (17).

A:3:17	B:self bhv	A young girl...who sees something that <i>she doesn't understand</i> but <i>she thinks she does!</i>	INV J – capacity INV J + capacity
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### 3.2.1.1.1. Affect

A limited range of Affect subcategories is realised by wordings, and most are negative. Overall, the 38.6% of Affect comprises unhappiness:misery (8.1%), dissatisfaction:displeasure (7.3%), insecurity:disquiet (6.9%), security:confidence/trust (6.4%), satisfaction:pleasure/interest (6%) and happiness:affection (3.9%). While the proportions of these Affect subcategories vary widely within each filmtrailer, each filmtrailer tends to be characterised by two or three emotions, as Figure 3.6 shows.

Instances of misery and disquiet are evident in each, but misery is most evident in *Children of Men* and *Elizabeth* and disquiet is most evident in *The Queen* and *Elizabeth*. Displeasure is most evident in *The Queen* and *Sweeney Todd*. Confidence is most evident in *Atonement*, *Elizabeth* and *Children of Men*; the latter includes the only instances of security:trust (CM:3:8, CM:3:11). Affection characterises *Atonement*, and is important in *Kite Runner*. Pleasure characterises *Sweeney Todd* and is also important in *Kite Runner*, but only two instances of interest occur (Q:4:22, E:2:9).



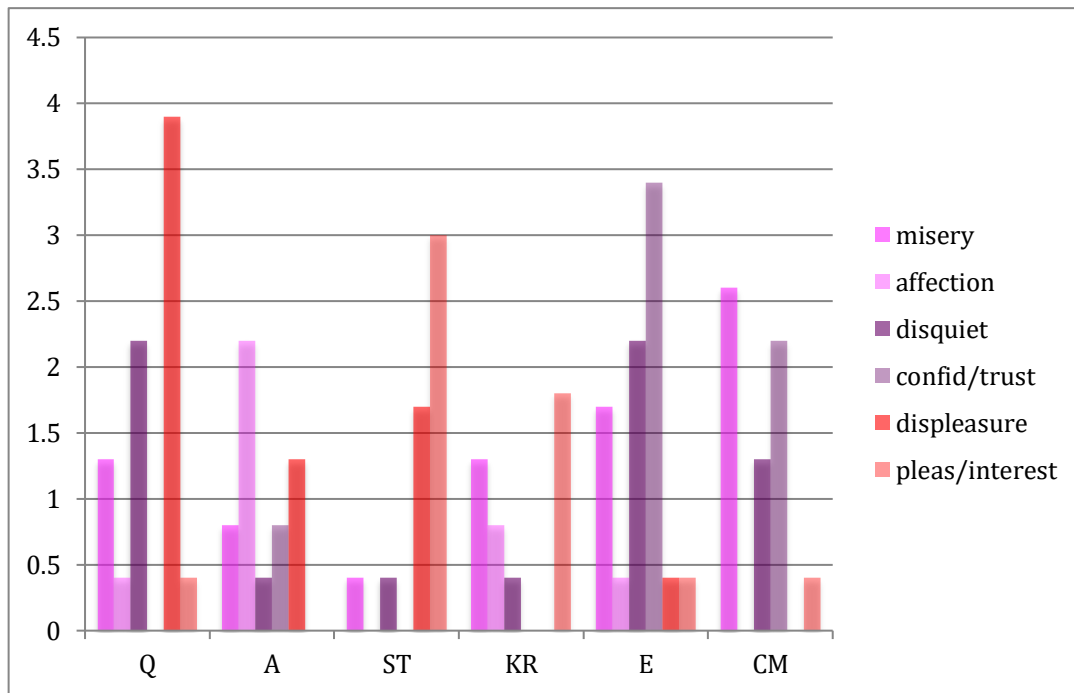


Figure 3-6 Proportions of Affect sub/categories realised by wordings in each filmtrailer

Inscriptions and Invocations construct emotions that audiences can readily recognise, as protagonists encounter and attempt to cope with ‘new realities’ in their worlds (Macken-Horarik, 1996, p. 195). **Misery** is expressed about the loss of someone/thing cherished, such as the death of Diana (*The Queen*), the separation that distresses lovers Robbie and Celia (*Atonement*), the separation of family (*Sweeney Todd*), the death of Arim’s friend Hasan (*Kite Runner*), Bess’ normal life of love that Elizabeth cannot have (*Elizabeth*), the loss of the ideal of a future human existence (*Children of Men*). Misery is realised by inscription more than other emotions across the trailers, and the intensifying effect of isolated non-figurative lexis is used to flag misery more than other emotions.

Q:1:3	Nws:D’s death	I have some very <span style="border: 1px solid black; padding: 0 2px;">sad</span> news to bring you.	INS A misery
A:4:19	B:R+C separation	...the terrible <span style="border: 1px solid black; padding: 0 2px;">distress</span>	INS A misery
ST:1:5	Nar:ST	...and in his <span style="border: 1px solid black; padding: 0 2px;">sorrow</span>	INS A misery
KR:2:4	RK:H’s death	<i>Forgive me</i> for what I have to tell you....	INV A misery
E:3:18	E:Bess’s life	Oh, I <span style="border: 1px solid black; padding: 0 2px;">envy</span> you Bess.	INS A misery
CM:2:4	Th:human future	<i>It’s all over in 50 years...it’s too late.</i>	INV A misery

**Affection** is inscribed and invoked by non/figurative infusions in relation to valued other persons, living, dead or remembered.

Q:1:5	TB:Diana.	She was the <i>People's Princess</i> .	INV A affection
A:1:3	R:feelings for C	I feel rather <i>light-headed and foolish</i> ...	INV A affection
A:2:12	C:feelings for R	I <u>love</u> you!	INS A affection
KR:3:10	A:Hasan	His father <u>meant a lot</u> to me.	INS A affection

**Displeasure** is expressed about behaviours of others and the self that offend sociocultural expectations. Blair and the British are displeased by the Queen's silence; the Queen is offended by Blair's requests for her to speak publicly about Diana (*The Queen*). Briony is angry with herself for wrongfully implicating Robbie in 'attacks', which resulted in his imprisonment and separation from Celia (*Atonement*). Todd's displeasure is related to Judge Turpin's corrupt behaviour (*Sweeney Todd*). Displeasure tends to be realised by inscriptions and non-figurative infusions.

Q:3:12	TB:Q's silence	<i>Seventy percent of people believe that your action has <u>damaged</u> the Monarchy.</i>	INV A displeasure
Q:3:1	Q:TB request	What would you suggest Prime Minister? <i>Some kind of a statement?</i>	INV A displeasure
A:3:15	B:self bhv	I <u>can't escape</u> from what I did and what it meant.	INS A displeasure INV A displeasure
ST:3:17	ST:JT bhv	I will have <u>vengeance!</u>	INS A displeasure

**Pleasure** is often cast as hopes and dreams for the future, and almost always metaphorised. In *Sweeney Todd*, Todd's intended revenge brings him pleasure – but his murderous pleasure is 'masked' behind a 'metaphorical disguise' (Goatly, 2000, p. 134). Hasan dreams of peace in Afghanistan (*Kite Runner*); Jasper's pleasure about a birth infers his hope for a human future (*Children of Men*).

ST:3:18	ST:ST revenge	I will guarantee the closest shave you will ever know!	INV A pleasure
KR:H:4:13	H:Afgh/s future	I <i>dream</i> that flowers will bloom in the streets again and kites will fly in the skies.	INV A pleasure
CM:4:18	Ja:birth	Your baby is the <i>miracle the whole world's been waiting for!</i>	INV A pleasure

**Disquiet** is related to events that disturb social well-being and appear to be uncontrollable. The Queen is disquieted by the cultural shift to public mourning but cannot control it (*The Queen*). Walsingham fears for Elizabeth's safety, and the Muse implies that terrified soldiers may not withstand a Spanish attack

(*Elizabeth*). Disquiet is expressed about an unnatural young death and the unknown cause of women's infertility, which threaten a future human existence (*Children of Men*). Disquiet is inscribed, and invoked by cotext evaluations and non/figurative infusions.

Q:4:20	Q:British mourning practices	<i>Something's happened.</i> There's been a change...some shift in values.	INV A disquiet
E:2:10	Wal:E's safety	<i>I care for your safety.</i>	INV A disquiet
E:4:23	Muse:soldiers	Some are dumb with <b>terror</b>	INS A disquiet
CM:2:2	Nws:young death	The world was <b>stunned</b> today by the death of Diego Ricardo.	INS A disquiet
CM:2:3	Jas:cause of infertility	<i>Why are women infertile?</i>	INV A disquiet

**Confidence** is expressed in contexts where characters attempt to overcome threat. Briony is confident of who and what she saw on the evening of alleged attacks on Celia and Lola, as she reports Robbie's 'dangerous' behavior to police (*Atonement*). Raleigh is confident of Elizabeth's courage, and the Muse invokes the confidence of some soldiers in battle (*Elizabeth*). Confidence is expressed about expert Human Project minds that may explain infertility, and Theo's attempts to get Kee and baby to safety (*Children of Men*). Confidence is realised by negated inscriptions of fear, and the intensifying effects of specificity, non/figurative infusions and repetitions.

A:2:11	B:self ch/bhv	<i>I saw him with my own eyes.</i>	INV A confidence
E:3:22	WR:E's ch/bhv	Since when were you so <b>afraid</b> ?	INS A neg disquiet > confidence
E:4:23	Muse:soldiers	...and some <i>spread their wings and soar</i>	INV A confidence
CM:3:17	HPf:HP	Yes, the <i>greatest minds in the world</i>	INV A confidence
CM:4:20	Theo:Kee/baby	<i>We're almost there Kee... almost there.</i>	INV A confidence

### 3.2.1.1.2. Judgement

The prevalence of Judgements in the filmtrailers reflects the aims of feature film producers to engage audience interest in relevant and familiar ethical issues (Carroll 1999). As Figure 3.7 indicates, distinctly higher proportions of impropriety are evident in *Sweeney Todd*, *Atonement* and *Elizabeth*, though both impropriety and propriety characterise *The Queen*, and are evaluated in each trailer. Positive capacity is evaluated in each trailer, but both positive and

negative capacity characterise *Elizabeth* and *The Queen*. Positive tenacity is a feature of *Atonement*, *Kite Runner* and *Elizabeth*. Negative normality is most evident in *Atonement* and *The Queen*.

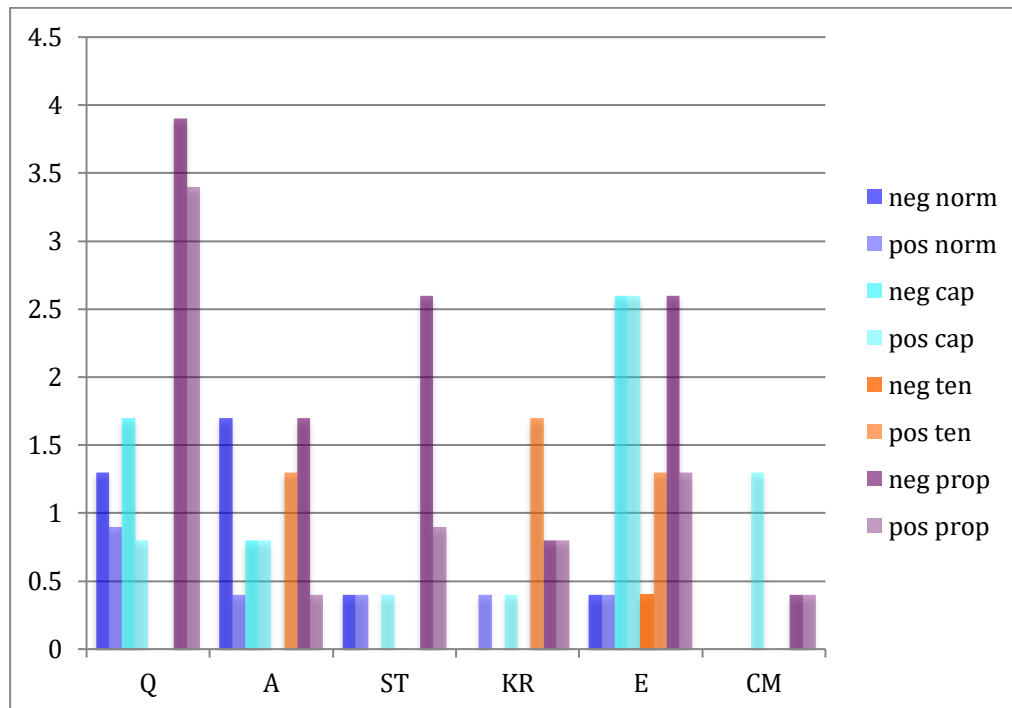


Figure 3-7 Proportions of Judgements categories realised by wordings in each filmtrailer

Judgements of impropriety and propriety in each text appear to function as the 'causes' that 'effect' the subsequent actions of goal-oriented protagonists (Bordwell & Thompson, 2008, p. 72). Judgements of incapacity along with positive evaluations of capacity and tenacity underscore their protracted struggle to overcome disturbances (Tan, 1996). Their significance in the construal of psychological narratives is highlighted by the strategic use of inscription to attribute prominence to Judgements of impropriety, propriety and incapacity, and their amplification via non/figurative infusion, repetition and quantification, also applied to positive capacity and tenacity.

Judgements of impropriety reveal what characters aim to oppose or change. The Queen is opposed to leaving her family obligations to make a public statement about Diana (*The Queen*). Judge Turpin's corrupt character and behavior is often evaluated as impropriety (*Sweeney Todd*). Impropriety is afforded by factual knowledge of Taliban behavior (*Kite Runner*).

Q:3:14	Q:self bhv..	If you imagine <i>I'm going to drop everything and come to London before I attend to my grandchildren...</i>	INV J - prop
ST:1:3	Nar:JT ch/bhv	Until <i>a man of power</i> <u>destroyed</u> his family ... <u>stole</u> his freedom	INV J – prop INS J - prop INS J – prop
ST:2:10	MsL:JT bhv	... <i>he's got your daughter.</i>	INV J - prop
KR:3:12	Farid:Taliban bhv	You know <i>what they will do to you</i> if they see your cleanshaving.	INV J – prop

Judgements of propriety draw attention to characters' preferences for the way things 'ought' to be. The Queen upholds private mourning (*The Queen*). Todd regards revenge as proprietarial (*Sweeney Todd*). Goodness is expected of Arim, by rescuing Sohrab from the Taliban (*Kite Runner*). Raleigh offers to protect Elizabeth's safety; the Spanish consider it proprietarial to kill Elizabeth (*Elizabeth*).

Q:2:8	Q:RF silence	We <i>do things</i> in this country <u>quietly</u> ...with <u>dignity</u> .	INV J + prop INS J + prop
ST:3:13	ST:revenge	<u>desperate measures</u> are called for!	INS J + prop
KR:3:11	RK:A's ch/bhv.	Now there is a way to be <u>good</u> again	INS J + prop
WR:E's safety	E:2:8	The <i>more gold I take Majesty, the safer you will be.</i>	INV J + prop
E:3:15	Sp soldier:assass	Our mission is to <i>kill the Queen.</i>	INV J + prop

Negative and positive Judgements of capacity and tenacity highlight the different 'capacities' of characters to effectively deal with disturbing events or to change their own outlook (Macken-Horarik, 1996, p. 196). Walsingham's judgement of incapacity raises the question of whether or not the English can resist the powerful Spanish (*Elizabeth*). The capacity of characters to understand social realities is questioned. The Queen suggests Blair's incapacity to understand her obligation to attend to her grandchildren; Blair doubts her capacity to understand the time to speak to the British public (*The Queen*).

E:4:21	Wal:English	The Spanish will <u>overwhelm</u> us!	INS J - cap
Q:3:14	Q:TB's understanding	If you <i>imagine</i> ...then you're <u>mistaken</u> .	INV J - cap
Q:4:18	TB:Q's timing	The <i>moment for statements has passed</i>	INV J – cap

Positive Judgements of capacity and tenacity suggest the courage and competence required to withstand disturbances. A separated Robbie and Celia indicate their loyalty to each other (*Atonement*). Judgements of capacity and tenacity invoke the power of the Spanish and Elizabeth's courage in facing them (*Elizabeth*). The capacity of Theo and Human Project personnel to get Kee and baby to a safe place is valued (*Children of Men*).

A:3:14	C:self bhv	I'll wait for you.	INV J + ten
A:4:18	R:self bhv	I will return. I will find you.	INV J + ten
E:2:4	E:SpArm	This Spanish Armada is at sea with an army of 10000 men?	INV J + cap
E:3:12	E:Eself	I fear neither him nor his armies.	INV J + ten
CM:4:19	HPm:self/Th	We will get you to the Human Project I promise you.	INV J + cap

**3.2.1.1.3. Valuation**

Valuations in the filmtrailers also appeal to shared social values in interpreting the meaning of new realities. Figure 3.8 indicates the relatively high proportions of harm compared to benefit expressions in each filmtrailer. Of interest is the evidence of Valuation:harm in each trailer, the distinctly high proportion of Valuation:harm in *Elizabeth* and *Children of Men*, and the use of Valuation:benefit in *Kite Runner*, *Sweeney Todd* and *Children of Men*.

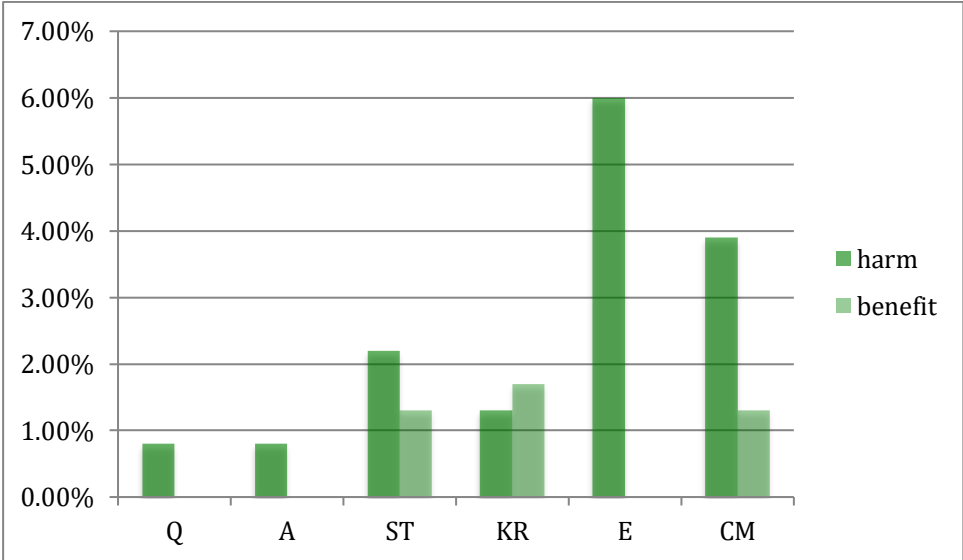


Figure 3-8 Proportions of negative and positive Valuations realised by wordings in each filmtrailer

Almost all Valuations are invoked, mostly by the amplifying effect of non/figurative infusion, repetition and quantification, but also because accompanying inscriptions of Affect and Judgement colour the interpretation of harm and benefit. Valuations of harm are used to draw audience attention to the harms of war, infertility and times of injustice that disrupt the world of protagonists, rather than to the people responsible for the harms, fears and anger, as Humphrey has observed (2008, p. 240).

E:4:23	Muse:war	The <i>storm</i> breaks!	INV V harm
CM:1:1	Theo:infertility	..since <i>women stopped having babies</i> ..	INV V harm
CM:3:8	Jul:checkpoints	Need to get her to the coast...past <i>security checkpoints</i> .	INV V harm
ST:3:13	ST:times for ST	These are <u>desperate times</u>	INS V harm
ST:3:21	ST:years	The <i>years no doubt have changed me</i> .	INV V harm

Valuations of benefit focus attention on future situations that key characters hope for, as do expressions of pleasure. For example:

KR:4:13	Has:S's future	I <u>dream</u> that my son will grow up to be..a <u>free</u> person.	INS V benefit
CM:3:12	HPm:pregnancy	Now you know <i>what's at stake</i> .	INV V benefit
CM:4:18	Jas:birth	You're baby is the <u>miracle</u> the whole world's been waiting for!	INS V benefit

### 3.2.1.2. Graduation

Using double-coding to analyse the expressions of attitude in the filmtrailers reveals a total 150 Graduation instances used to scale 215 Attitudes in the filmtrailers, with all of these amplified, except two. This scaling involves the resources of Graduation:Force (98%) rather than Graduation:Focus (2%), so only expressions of Graduation:Force are described here. Overall, the intensification of processes is more evident (50.7%) than the intensification of qualities (29.8%) or the quantification of entities (16%). Figure 3.9 shows the proportions of processes, qualities and entities upscaled by Graduation:Force in each filmtrailer. It indicates the relatively higher proportion of intensified processes in all filmtrailers except *Children of Men*, which has the highest proportions of intensified qualities and quantified entities.



Figure 3-9 Proportions of processes, qualities and entities upscaled by Graduation:Force in each filmtrailer

The Graduation:Force resources of infusion and repetition function to amplify and invoke most Attitudes, as mentioned. Figure 3.10 shows the proportions of Attitudes amplified via infusion, isolation, repetition and amount/extent in each filmtrailer. Relatively high proportions of infusion are evident in *The Queen*, *Sweeney Todd*, *Kite Runner* and in *Elizabeth*, where metaphorical infusions are most apparent. Repetition is evident in all filmtrailers, but relatively high proportions are notable in *Atonement*, *Sweeney Todd* and *Children of Men*. Quantifications of the amount or extent of entities is most apparent in *Children of Men*.



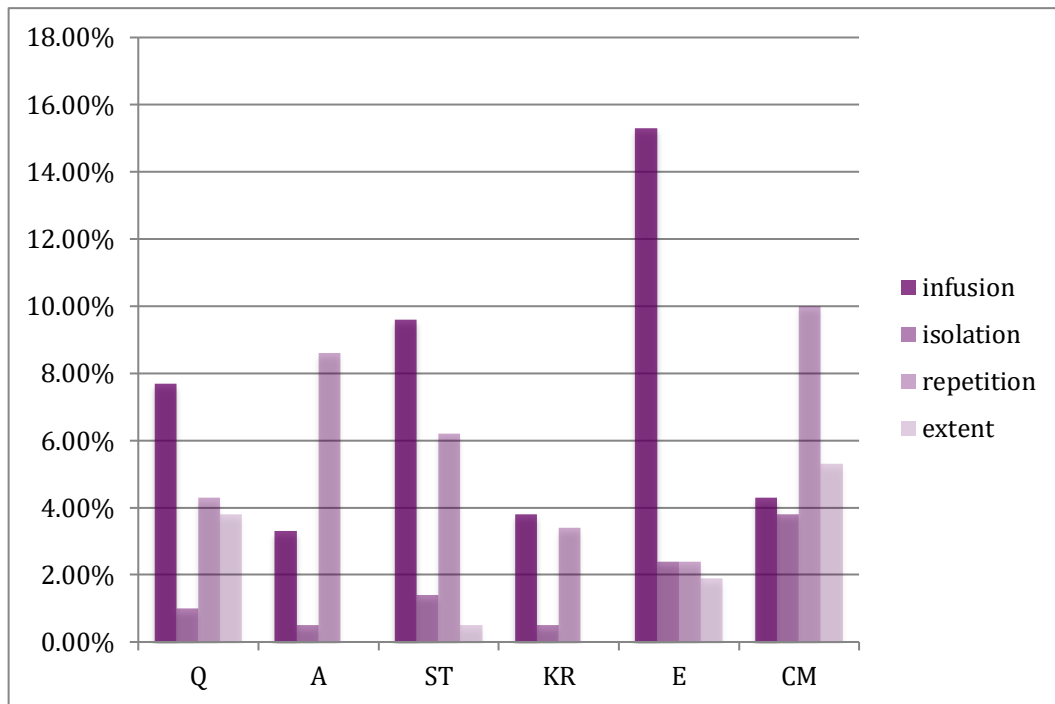


Figure 3-10 Proportions of Graduation:Force upscaling via infusion, isolation, repetition and amount in each filmtrailer

While the upscaling of most invocations and some inscriptions involves one of the Figure 3.10 resources, non/figurative infusions, repetitions and some quantifications of amount/extent often combine to amplify some attitudes more strongly than others. The strategic amplifications allow audiences to recognise the increasing seriousness and difficulty of events that challenge key characters, and to share the intensity of feelings as characters deal with disturbances and uncertain futures.

Invoked Attitudes are amplified by non-figurative infusion and repetition applied to processes and qualities. For example:

E:2:8	WR:E's safety	... <i>the safer you will be</i>	INV A confidence
Q:3:14	Q:self bhv	If you <i>imagine I'm going to drop everything and come to London before I attend to my grandchildren</i>	INV A displeasure INV J - prop
A:1:3	R:self feelings	I <i>feel rather light-headed and foolish</i>	INV A affection

Invocations are also upscaled via the metaphorical infusion of processes and qualities. For example:

E:3:14	E:Esself	I too can <u>command</u> the wind sir!	INV J + cap
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ST:3:17	ST:JT bhv/char	I will <u>guarantee</u> the <u>closest shave</u> you will ever know.	INV A pleasure
Q:1:4	TB:Diana	Princess Diana <u>touched</u> the lives of <u>so many others</u> .	INV J + cap INV J + norm
KR:1:1	Nar:A+H	Two friends...as close as brothers	INV A affection INV J + norm

Inscribed Attitudes are strongly amplified by non/figurative infusions and repetitions, applied to processes and qualities.

A:4:19	B:self:bhv	I'm <u>very, very</u> <u>sorry</u> for the <u>terrible</u> <u>distress</u> that I have caused.	INS A misery INS A misery INV A displeasure INV J - prop
E:4:23	Muse:soldiers	Some are <u>dumb with</u> <u>terror</u>	INS A disquiet INV J - ten
ST:1:3	Nar:JT bhv	... <u>stole</u> his freedom ... <u>destroyed</u> his family...	INS J - prop INS J - prop
Q:2:8	Q:RF silence	We do things in this country <u>quietly</u> ...with <u>dignity</u>	INS J + prop

Quantifications mostly focus attention on the extent of disturbing events, by situating them in time and space, and amplifying the number and mass of entities involved.

Q:3:12	TB:Q's silence	<u>Seventy percent</u> of people believe that your actions have <u>damaged</u> the Monarchy.	INV A displeasure INS J - prop
KR:1:1	Nar:war	...war forced them <u>continents apart</u>	INV A misery INV V harm
E:2:5	Wal:SpArm	The Spanish are <u>barely a day away</u>	INV V harm

Of particular interest is the conflation of the repetition of same/similar values and grammatically parallel structures, which further upscale Attitudes already amplified. In *Children of Men*, evaluations of harm are remarkably amplified by repeating grammatically parallel quantifications of space and time.

CM:2:2	Nws:death DR	The world was <u>stunned</u> today by the death of Diego Ricardo. The <u>youngest person on Earth</u> , the <u>youngest person on the planet</u> , was <u>18 years, 4 months, 20 days, 16 hours and 8 minutes old</u> .	INS A disquiet INV V harm INV A disquiet INV V harm
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### 3.2.2. Building disturbance through verbal motifs

The analysis of verbal motifs provides evidence that negative Affect plays a key role in filmtrailer constructions of threat, offence or loss as events unfold across phases. *Disquiet, displeasure or misery* in motifs are important in shaping the kind of disturbance featured in each fictional narrative (Macken-Horarik, 1996, p. 195; Tan, 1996, p. 58). For example, *disquiet* is important in motif constructions of threat in *Elizabeth*, *displeasure* contributes to motifs relevant to offence in *The Queen* and *Sweeney Todd*, and *misery* is a feature of motif constructions of loss in *Children of Men*. In most motifs, these emotions are often inscribed and amplified, and accompanied by invoked, intensified negative Judgements and Valuations in phases. Such contributions to motifs are consistent with Tan's (1996, pp. 43-60) observation that the psychological affect structure of the classical film narrative presupposes 'a generic description of emotion', and the design of 'emotional situations' recognised by global audiences.

The analysis also shows that prosodic realisations co-operatively develop rhetorically significant motifs (Martin & White, 2005, p. 226) which will promote audience interest in emotional moments. The motif of *hopelessness* in *Children of Men*, for example, would engage audiences emotionally and draw attention to the significance of infertility in a science fiction world anticipating no future for humanity. This particular motif of *hopelessness* is articulated by the co-occurrence of misery and harm across phases. As with most motifs in each trailer, it establishes as much from the dominance of inscription as the 'semiotic insistence' of intensification (2005, p. 227), and involves one of few saturations.

*Elizabeth* is used first to exemplify the kind of attitudinal co-occurrences and co-operative prosodic realisations found in the analysis of culminative emotional motifs, and motifs relevant to threat in other trailers are explained. The creation of motifs building worlds of offence and loss is then discussed. The verbal motifs analysed in *Elizabeth* are shown in Table 3.3.

Table 3-3 Motifs created by wordings in Elizabeth

1	2	3	4	5	6	7	8	9
stph	spkr	realisations in context	saturation	prosodic structures	intensification	semantic criteria	motifs	
				domination			established	distributed
1:1	Muse	You will need <u>all your strength</u> [INV J + cap] in the days to come.						
1:2	Elizabeth	Have I reason to <u>fear</u> [INS A disquiet]?		INS A disquiet		INS A disquiet	<b>disquiet</b>	
1:3	Muse	There are <u>hard days coming</u> [INV A disquiet, INV V harm]. But I am no prophet... I see <u>no more than the shadows of ghosts</u> [INV J – cap, INV V harm].	INV V harm		infusion, metaphor	INV A disquiet INV V harm	<b>unknown harm</b>	
2:4	Elizabeth	<u>This Spanish Armada is at sea with an army of ten thousand men</u> [INV J + cap, INV V harm]? The Spanish are <u>barely a day away</u> Majesty [INV V harm].				INV V harm	<b>Spanish harm</b>	
2:5	Walsingham					INV V harm		<b>Spanish harm</b>
2:7	Courtier 1	This man is a <u>pirate</u> [INS J – prop]!		INS J - propriety		INS J - propriety	<b>impropriety</b>	
2:8	WRaleigh	Spain is no friend of England [INV J – prop INV V harm]. The more gold I take Majesty, <u>the safer you will be</u> [INV J + prop, INV A confidence].			metaphor, rep gram parallel, comparative	NV J + propriety INV A confidence	<b>safety</b>	
2:9	Elizabeth	He <u>interests</u> [INS A interest] me. Talk to him.		INS A interest		INS A interest	<b>interest</b>	
2:10	W Raleigh	I care for your safety [INV A disquiet]. The <u>threats</u> to your person are real [INS V harm INV J – prop].		INS V harm		INS V harm INV J - propriety	<b>Spanish danger</b>	
2:11	Elizabeth	Spain intends to place Mary Stuart on our country's throne [INV J – prop, INV V harm] and I'm to be <u>assassinated</u> [INS J – prop INV V harm]!	INV harm INS/INV J - propriety	INS J - propriety		INV V harm INS/INV J - propriety		<b>Spanish danger</b>
3:12	Elizabeth	Tell your King I <u>fear neither him nor his armies</u> [INS A confidence, INV J + ten].		INS A confidence		INS A confidence INV J + tenacity	<b>English courage</b>	
3:13	Spanish envoy	There is a wind coming that will sweep away your pride [INV A confidence, INV V harm].			metaphor, infusion	INV A confidence INV V harm	<b>Spanish power</b>	
3:14	Elizabeth	I too can command the wind sir [INV J + cap]! I have a hurricane in me that will strip Spain bare [INV J + cap] if you dare to try me [INV A displeasure]!	INV J + capacity		infusion, metaphor, repeated values	INV J + capacity INV A displeasure	<b>English power</b>	
3:15	Spanish soldier	Our mission is to kill the Queen [INV J + prop].						
3:16	English soldier	We will <u>not fear</u> [INS A confidence] the coming of the <u>Shadow of Death</u> [INV V harm]		INS A confidence		INS A confidence INV V harm	<b>English confidence</b>	

1	2	3	4	5	6	7	8	9
stph	spkr	realisations in context	saturation	prosodic structures			motifs	
				domination	intensification	semantic criteria	established	distributed
3:17	W Raleigh	We mortals have <u>many weaknesses</u> [INS J - cap]. We <u>feel too much</u> [INV A misery] ... <u>hurt too much</u> [INS A misery] ... all too soon we <u>die</u> [INV J - cap]. But we <u>do have the chance of love</u> [INS A affection].	INS/INV J - cap INS/INV A misery	INS J - cap INS A misery INS A affection  INS A misery	quantifications, repeated values, rep gram parallel	INS J - capacity INV/INS A misery	<b>English weakness</b>	
3:18	Elizabeth	Oh <u>envy</u> you Bess [INS A misery]. You're <u>free to have</u> [INV J + norm] what I <u>cannot have</u> [INV J - norm].		INS A misery		INV A misery	<b>misery</b>	
4:19	Walsingham	<u>Forgive me</u> [INV A misery] Majesty. I have <u>failed you</u> [INV J - cap].				INV J - capacity INV A misery		<b>English weakness</b>
4:20	Elizabeth	<u>This Armada that sails against us carries the Inquisition</u> [INV J - prop, INV V harm]. We <u>cannot be defeated</u> [INV J + prop].				INV V harm INV J - propriety		<b>Spanish danger</b>
4:21	Walsingham	The Spanish will <u>loven/helm</u> us [INS J - cap INV A disquiet!]		INS J - capacity		INS J - capacity INV A disquiet	<b>English incapacity</b>	
4:22	W Raleigh	Since when were you so <u>afraid</u> [INS A confidence, INV J + ten]?		INS A confidence		INS confidence INV J + tenacity		<b>English courage</b>
4:23	Muse	The storm breaks [INV V harm]! Some are <u>dumb with terror</u> [INS A disquiet, INV J - ten] ... and some ... <u>spread their wings and soar</u> [INV A confidence, INV J + ten]!		INS A disquiet	rep metaphor, infusion, oppositional contrast	INS A disquiet INV J - tenacity INV A confidence INV J + tenacity	<b>cowardice and courage</b>	
4:24	Elizabeth	Let them come with the <u>armies of Hell</u> [INV A confidence, INS J + cap, INV V harm]! They <u>will not pass</u> [INV J - cap]!		INS J + capacity	metaphor, oppositional contrast	INV A confidence INV J + capacity	<b>English strength</b>	
4:24	Courtier 2	Elizabeth!						
4:26	Elizabeth	My God <u>England will not fall</u> while I am Queen [INV A confidence, INV J + cap]!				INV A confidence INV J + capacity		<b>English strength</b>

### 3.2.2.1. Disquiet and confidence in verbal construals of threat

Expressions of disquiet and confidence are features of verbal motifs in *Elizabeth*, *Children of Men* and *The Queen*, as characters are disturbed by threats to safety and security and attempt to protect the well-being of people and social institutions. Within phases, *disquiet* tends to be contextualised by judgements of incapacity, impropriety and/or valuations of harm; *confidence* tends to be contextualised by judgements of capacity and tenacity.

In *Elizabeth*, culminative motifs of *Spanish harm*, *Spanish danger*, *English weakness* and *English strength* highlight the challenges Elizabeth attempts to overcome, to protect English safety and independence. The motifs relevant to overcoming threat are shown in Table 3.3. Columns 4-6 indicate that inscriptions and intensifications primarily realise the prosodic spread of key evaluations. Column 7 specifies the semantic criteria which articulate motifs. Most motifs are labelled to control the difference between the Spanish or English targets of attitudes.

As presented in Table 3.3, a culminative motif of *Spanish harm* is preceded by motifs of *disquiet* and *unknown harm*, introducing audiences to a context of uncertainty and an emerging reality of a Spanish invasion of England. Disquiet and valuations of harm indicate uncertainty, where the Muse predicts that Elizabeth will need all her strength for hard days ahead, but cannot specify the harm, nor explain why she might have reason to fear. The dominance of Elizabeth's inscription launches a motif of *disquiet* in phase 2. The Muse's motif of *unknown harm* in phase 3 comes from the co-occurrence of disquiet with a saturation of harm, where infusion intensifies the idea of *hard* days ahead, and metaphor intensifies his imprecision. A motif of *Spanish harm* accumulates via repeated valuations of harm about an approaching Armada across phases 4-5. Elizabeth invokes the harm of ten thousand soldiers; Walsingham invokes the harm of its close proximity.

<b>disquiet</b>	Have I reason to <u>fear</u> [INS A disquiet]? (Elizabeth:1:2)	INS A disquiet
<b>unknown harm</b>	There are <u>hard</u> days coming [INV A disquiet, INV V harm]. But I am <i>no prophet</i> ...I see <u>no more than the shadows of ghosts</u> [INV J – cap, INV V harm] (Muse:1:3)	INV A disquiet INV V harm

<b>Spanish harm</b>	<i>This Spanish Armada is at sea with an army of <u>ten thousand</u> men</i> [INV J + cap, INV V harm]? (Elizabeth:2:4) The Spanish are <u>barely a day away</u> Majesty [INV V harm] (Walsingham:2:5)	INV V harm
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A motif of *Spanish danger* distributes across phases of the complicating action, the stage where the goals of protagonists are clarified and conflicts are established that audiences may anticipate in the feature films. The ‘facts’ of Spanish intentions are revealed to audiences as experiential selections are repeatedly invested with values of harm and impropriety. As with many motifs in this and other trailers, the motif of *Spanish danger* permeates stage boundaries by extending to the climax, in line with Halliday’s (1981) concept that interpersonal motifs are not ‘discrete elements’ bound to a structural unit of discourse.

The motif of *Spanish danger* draws attention to the significance of threats to Elizabeth’s safety and English governance, primarily through the dominance of inscriptions. In phase 10 this motif is launched by Walsingham’s inscription of the harm of threats to Elizabeth’s person and his invocation of impropriety (phase 10). Elizabeth’s inscription and invocation co-articulates the impropriety of her assassination, and she invokes the harm of Mary Stuart’s placement on the English throne (phase 11). Relevant to the idea of *Spanish danger* is a metaphorical construal of *Spanish power* (phase 13), where a Spanish envoy’s confidence in the Armada bringing harm to Elizabeth’s rule is amplified. *Spanish danger* is highlighted in Elizabeth’s invocations of the harm and impropriety of the Inquisition potentially operating in England.

<b>Spanish danger</b>	<i>I care for your safety</i> [INV A disquiet]. The <u>threats</u> to your person are <u>real</u> [INS V harm INV J – prop] (Walsingham:2:10) <i>Spain intends to place Mary Stuart on our country’s throne</i> [INV J – prop, INV V harm] and <i>I’m to be <u>assassinated</u></i> [INS J – prop INV V harm]! (Elizabeth:2:11) <i>This Armada that sails against us carries the Inquisition</i> [INV J – prop, INV V harm]. <i>We cannot be <u>defeated</u></i> [INV J + prop] (Elizabeth:4:20)	INS/INS V harm INS/INV J - propriety
<b>Spanish power</b>	<i>There is a <u>wind coming that will sweep away your pride</u></i> [INV A confidence, INV V harm] (Spanish envoy:2:13)	INV A confidence INV V harm

Threaded between construals of *Spanish harm* and *danger* are English proposals to resist a powerful enemy, via motifs of *safety* and *interest*.

Raleigh's motif of *safety* is established via the co-occurrence of his intensified invocations of propriety and confidence (phase 8). He confidently proposes a proprietorial protection of Elizabeth's safety, by his metaphorical taking of Spanish 'gold' (their power). Audiences may discern Elizabeth's goal of protecting England from her inscribed *interest* in Raleigh's offer (phase 9).

In all filmtrailers, verbal evaluations across plot development and climax phases provide audiences with glimpses of how protagonists might deal with events that either bring further conflicts and uncertainties, or opportunities to progress their goals. In *Elizabeth*, contrasts between motifs of Spanish *harm*, *danger* and *power* and motifs of English, *courage* and *strength* amplify conflict, and motifs of English *weakness* and *incapacity* raise uncertainties around withstanding invasion. The motifs are intertwined across phases, and are highlighted by a dance with polarity in most phases, where fears are negated, capacities questioned or amplified, harms dismissed.

Verbal motifs of *English weakness* and *incapacity* cast doubt on Elizabeth achieving her goal. The significance of *English weakness* is interpreted by characters' co-occurring evaluations of incapacity and misery (phases 17 and 19). Its establishment in phase 17 illustrates the prosodic co-operation of dominance (INS J - capacity), saturation (INS/INV A misery, INS/INV J - capacity) and various intensifications (quantifications of number, mass and time; repetition of grammatical structure). Raleigh's lament of human weakness points out that humans cannot deal with pain, casting doubt on English capacities to do so. Walsingham has failed his Queen (phase 19). Inscribed disquiet launches a motif of *English incapacity*. Walsingham fears English incapacity to resist a powerful Spanish army (phase 21).

<b>English weakness</b>	We mortals have <u>many weaknesses</u> [INS J – cap]. We <u>feel too much</u> [INV A misery] ... <u>hurt too much</u> [INS A misery]... <u>all too soon we die</u> [INV J – cap]. But <u>we do have the chance of love</u> [INS A affection] (W Raleigh:3:17) <u>Forgive me</u> [INV A misery] Majesty. I have <u>failed</u> you [INV J – cap] (Walsingham:4:19)	INS J – capacity INV/INS A misery
<b>English incapacity</b>	The Spanish will <u>overwhelm</u> us [INS J - cap INV A disquiet] (Walsingham:4:21)	INS J – capacity INV A disquiet



Culminative motifs of *English courage* and *strength* across plot development and climax phases amplify Elizabeth's potential to withstand Spanish threats. The motif of *English courage* is distributed by the dominance of inscriptions, and articulated by the co-occurrence of confidence and tenacity. Elizabeth negates any fear of the Spanish and invokes her tenacity (phase 12). Raleigh's inscribed confidence colours evaluation of her courage (phase 22).

One particular evaluative contrast draws attention to a 'turning point' in English resolve to conquer Spain, a focus on Elizabeth as their courageous leader and the *English strength* required for victory. Muse's metaphorised evaluations amplify the oppositional contrast between the *cowardice and courage* of soldiers at war (phase 23). The coordination between his wordings and imagetrack shots infers that the one who soars is Elizabeth; close-ups depict her in full armour, on a white horse leading the English into battle. A motif of *English strength*, established by intensification and articulated by confidence and capacity, extends across final climax phases 24 and 26. Elizabeth is confident of the capacity of the English and herself, to defeat powerful armies of Hell, and to protect English independence.

However, verbal evaluations in climax phases of the trailers only hint at possible endings and suggest that uncertainties remain in protagonists' worlds, so the suspension of definitive closures can be regarded as a further step in persuading audiences to see the feature films. In *Elizabeth*, no wordings verify an English victory, and Elizabeth's evaluations entertain the possibility of future threats to England in the final phase.

<b>English courage</b>	Tell your King I <u>fear neither</u> <i>him nor his armies</i> [INS A confidence, INV J + ten] (Elizabeth:2:12) Since when were you so <u>afraid</u> ? [INS A confidence, INV J + ten] (Raleigh:4:22).	INS A confidence INV J + tenacity
<b>cowardice and courage</b>	The <u>storm breaks</u> [INV V harm]! Some are <u>dumb with terror</u> [INS A disquiet, INV J – ten]...and some... <u>spread their wings and soar!</u> [INV A confidence, INV J + ten] (Muse:4:23)	INS A disquiet INV J – tenacity INV A confidence INV J + tenacity
<b>English strength</b>	Let them come with the <u>armies of Hell!</u> [INV A confidence, INS J + cap, INV V harm] They <u>will not pass!</u> [INV J – cap] (Elizabeth:4:24) <i>My God England will not fall while I am Queen!</i> [INV A confidence, INV J + cap] (Elizabeth:4:26)	INV A confidence INV J + capacity

The role of disquiet in building threat is also evident in the way motifs culminate in *Children of Men* and *the Queen*. In *Children of Men*, a motif of *mystery* amplifies the significance of inexplicable young deaths and infertility which threaten a human future on Earth. However, motifs of *competence* and *hope* amplify the expertise required to change a harsh environment into a more 'human' one, and hint of a human existence continuing. The motif of *mystery* is articulated by co-occurrences of disquiet and harm. It distributes across complicating action phases (2, 3), where inscribed disquiet dominates the context and saturations of co-occurring disquiet and harm are intensified by non-figurative infusions, quantifications, grammatical parallelism.

<b>mystery</b>	The world was <u>stunned</u> today [INS A disquiet] by the <i>death of Diego Ricardo</i> . [INV V harm] The <u>youngest person on Earth</u> , the <u>youngest person on the planet</u> , [INV A disquiet INV V harm] was <u>18 years, 4 months, 20 days, 16 hours and 8 minutes</u> old. (Newsreader:2:2)	INS/INV A disquiet INV V harm
	The <u>ultimate mystery</u> . [INV V harm] <u>Why are women infertile?</u> [INV V harm] Some say it's <u>genetic experiments...pollution</u> [INV V harm] Why do you think <u>we can't make babies any more?</u> [INV V harm] (Jasper:2:3)	

A motif of *competence* accumulates from repeated co-occurrences of intensified confidence and inscribed/invoked capacity, as Theo learns of expert Human Project minds working for social gain in phase 17, and a Human Project male promises to get Kee and baby to safety in phase 19. Jasper's motif of *hope* amplifies the significance of a birth, in a world of infertility. The inference here is that expertise *may* solve the mystery of infertility, escape to safety *may* be likely, a human future *may* be possible.

<b>competence</b>	Yes, the <u>greatest</u> <u>minds in the world</u> [INS J + cap INV A confidence] <u>working for a new society</u> . [INV J + prop INV V benefit] (CM:3:17)	INV A confidence INS/INV J + capacity
	We will find a way to get you to the Human Project I <u>promise</u> you. [INV A confidence INV J + cap] (CM:4:19)	
<b>hope</b>	Your baby is the <u>miracle</u> [INS V benefit] <u>the whole world's been waiting for!</u> [INV A pleasure] (Jasper:4:18)	INV V benefit INV A pleasure

In climax phases of *The Queen*, motifs of *damage* and *foolishness* amplify change in the Queen's evaluations of her silence at a time when British people mourn Diana's death, and uncertainties about her future. The motif of *damage* is articulated by co-occurrences of impropriety and harm, spread via the

dominance of inscriptions. In phase 12, Blair's evaluations amplify the impropriety of the Queen's silence and its harm to the Monarchy, and infers that her silence disrupts public expectations of a queen responsive to the needs of her people. The Queen's earlier judgements of her silence as proprietarial (In phases 5, 7, 8) change to negative in the climax phase 21. She considers the impropriety of her silence, and harm to the Crown.

Disquiet contributes to the Queen's motif of *foolishness*. The motif emerges from her co-occurring disquiet and incapacity across phases 22-23, and reinforces her shift in feeling. Although the Queen maintains a preference to keep her feelings to herself, she admits her foolishness. She acknowledges her incapacity to understand her people, but her solution is not definitive - *maybe* she will handover the Crown.

<b>damage</b>	<p><u>Seventy percent</u> of people believe that your actions have <u>damaged</u>. [INV A displeasure INS J - prop] the Monarchy. [INV V harm] (TBlair:3:12)</p> <p>Maybe he's <u>got a point</u> [INV J + capacity] <i>What if my actions are <u>damaging</u> the Crown?</i> [INS A disquiet INV J - prop INV V harm] (Queen:4:21)</p>	<p>INS J – propriety INV V harm</p>
<b>foolishness</b>	<p>I <u>prefer</u> to keep my feelings to myself. [INS A interest INV J + prop] <u>Foolishly</u> I believed that was what the people wanted from their Queen. [INS J – cap INV A disquiet] (Queen:4:22)</p> <p>When you <i>no longer understand your people...</i> [INV J – cap, INV A disquiet] <i>maybe it is time to hand over</i> to the next generation. [INV J + prop] (Queen:4:23)</p>	<p>INV A disquiet INS J - capacity</p>

### 3.2.2.2. Displeasure and pleasure in verbal construals of offence

Expressions of displeasure and pleasure are important in verbal motifs relevant to characters disturbed by behaviours that offend social expectations, and who attempt to progress their social-order goals. Within phases, displeasure expressions are mostly contextualised by judgements of impropriety, whereas pleasure expressions tend to be contextualised by valuations of benefit, and judgements of propriety, capacity or tenacity.

In *Elizabeth*, a motif of *English power* captures Elizabeth's angry response to Spanish assertions of sweeping away her leadership (phase 13). Elizabeth's displeasure and saturation of self- judgements of capacity infer that she is

offended and will oppose the Spanish, metaphorically asserting *English power* to ‘strip Spain bare’ if they dare to invade (phase 14).

**English power**     *I too can command the wind sir* [INV J + cap]     INV J + capacity  
*I have a hurricane in me that will strip Spain bare* [INV J     INV A displeasure  
+ cap] *if you dare to try me* [INV A displeasure]!  
(Elizabeth:2:14)

In *Sweeney Todd*, displeasure and pleasure are key contributors to motifs which draw attention to the significance of Judge Turpin’s offensive behavior, and Todd’s twisted world of pleasure in murder. Impropriety is a Judgement made of multiple characters. The motif of *impropriety* is established by the co-operative domination, saturation and intensification of impropriety, and is distributed via invocation. A Narrator reveals Turpin’s impropriety in sentencing Todd without criminal evidence (phase 3). Ms Lovett reveals Turpin’s impropriety in taking Todd’s daughter; Todd recognises that Turpin is to blame for the disappearance of his family (phases 10, 11).

**impropriety**     Until a *man of power* [INV J – prop]...stole *his freedom*...     INS/INV  
[INS J – prop]...destroyed *his family*... [INS J – prop] and     J - propriety  
banished *him...for life!* [INS J – prop] (STodd:1:3)  
*She’s gone! And he’s got your daughter!* [INV J – prop]  
(MsLovett:2:10)  
*Judge Turpin!* [INV A displeasure INV J – prop]  
(STodd:2:11)

In the light of revealed corruption, audiences could empathise with Todd and at least understand why he intends to murder Turpin. Todd’s motifs of *displeasure*, *desperation* and *vengeance* relate to his intended revenge for Turpin’s injustices, and his motif of *pleasure* develops as he progresses his goal of revenge. A motif of *displeasure* is launched by inscription as Todd reveals his intention (phase 8). Even though Ms Lovett invokes the propriety of ignoring past injustices (phase 12), a motif of *desperation* amplifies Todd’s intense anger in a time of harm, and his ‘twisted’ reasoning that Turpin’s murder is proprietal (phase 13). A motif of *vengeance* indicates that Todd’s revenge will be his salvation and pleasure (phase 17). Todd’s motif of *pleasure* builds as repeated metaphors ‘mask’ his intensified mad pleasure in the probable murder of many. His pleasure amplifies as he calls victims to their grave (phases 15,16) and invites Turpin to his death (phases 18, 22).

<b>displeasure</b>	[I'm] Sweeney Todd now! And he will have his <u>revenge!</u> [INS A displeasure] (STodd:2:8)	INS A displeasure
<b>desperation</b>	These are <u>desperate times</u> ...[INV A displeasure INS V harm] <u>desperate measures</u> are called for! [INS J + prop] (STodd:3:13)	INV A displeasure INS V harm INS J + propriety
<b>vengeance</b>	<u>I will have vengeance!</u> [INS A displeasure] <u>I will have salvation!</u> [INV A pleasure] (STodd:3:17) I	INS A displeasure INV A pleasure
<b>pleasure</b>	Come on! Come on! I <u>want</u> you bleeders! [INS A pleasure] (STodd:3:15) You sir! Too sir! <u>Welcome to the grave!</u> [INV A pleasure INV V harm] (STodd:3:16) <u>I will guarantee the closest shave you will ever know!</u> [INV A pleasure] (ST:3:18) <u>How 'bout a shave?</u> [INV A pleasure] (STodd:4:22)	INS/INV A pleasure

Co-occurrences of displeasure and impropriety articulate a motif of *insensitivity* in *The Queen* and a motif of *guilt* in *Atonement*, which highlight conflicts and attitudinal shifts. In *The Queen*, repeated co-occurrences of displeasure and impropriety across phases highlight the significance of behaviours that offend Blair, the British and the Queen. The motif of *insensitivity* is established by Blair's metaphorical rhetorical question invoking displeasure and impropriety, and targeting the Queen's decision for silence (phase 9). According to Blair, a Royal silence is insensitive to British expectations. Displeasure and impropriety evaluations amplify British views of a Queen insensitive to loss (phase 10). According to a displeased Queen, Blair's requests for her to speak publicly about Diana are insensitive to her family obligations (14) and her decision for silence (17).

<b>insensitivity</b>	<i>Will someone please save these people from themselves?</i> [INV A displeasure INV J – propriety] (TBlair:2:9) <i>Questions are being asked about why the Queen hasn't addressed her subjects</i> [INV A displeasure INV J – propriety] at this time of <u>national grief</u> [INS A misery] (Newsreader:3:10) <i>If you <u>imagine</u> [INV A displeasure] I'm going to drop everything and come to London before I attend to my grandchildren [INV J – prop] then you're <u>mistaken</u>.</i> [INS J – cap] (Queen:3:14) <i>What would you suggest Prime Minister? <u>Some kind of a statement?</u> [INV A displeasure INV J – prop] (Queen:4:17)</i>	INV A displeasure INV J - propriety
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In *Atonement*, a mature Briony is offended by her own behaviour as a young girl. Repeated co-occurrences of displeasure and impropriety distribute a motif of *guilt*, marking a change in Briony's feelings. Her confidence as a young girl

in alleging Robbie's 'attacks' on family women (phases 9, 11) changes to anger with herself. A mature Briony admits her *guilt*, and apologies (phases 15, 19). She cannot escape the impropriety of her false accusation of Robbie (what I did), which caused his imprisonment, Robbie and Celia's separation and distress (what it meant).

<b>guilt</b>	I <u>can't escape</u> from <i>what I did</i> [INS A displeasure INV J – prop] and <i>what it meant</i> . [INV A displeasure INV J – prop] (Briony:3:15)	INS/INV A displeasure INV J – propriety
	I'm <i>very, very</i> <u>sorry</u> [INS A misery] for the <i>terrible</i> <u>distress</u> [INS A misery] that <i>I have caused</i> . [INV A displeasure INV J – prop] (Briony:4:19)	

### 3.2.2.3. Misery and affection in verbal construals of loss

Expressions of misery and affection expressions contribute to motifs relevant to filmtrailer constructions of the loss of someone valued, whether living, dead or remembered, or of the loss of a valued ideal. Misery is a vital contributor to motifs in *Elizabeth* and *Children of Men*. Misery and affection contribute to motifs in *Atonement*. Within phases, misery tends to be contextualised by valuations of harm or negative judgements of capacity or propriety, whereas affection tends to be contextualised more by positive judgements of esteem.

Instances of misery in *Elizabeth* contribute to a motif of *English weakness*, where Raleigh interprets human misery as a weakness that love may counter (phase 17). Bess has Raleigh's love (inferred by imagetrack depictions) and a normal life, but Elizabeth is without either (phase 18).

<b>English weakness</b>	We mortals have <i>many</i> <u>weaknesses</u> [INS J – cap].	INS J – capacity
	We <i>feel too much</i> [INV A misery] ... <u>hurt too much</u> [INS A misery]... <u>all too soon</u> <i>we die</i> [INV J – cap] (W Raleigh:3:17)	INV/INS A misery
	But <i>we do have the chance of</i> <u>love</u> [INS A affection].)	
<b>misery</b>	Oh I <u>envy</u> you Bess [INS A misery] <i>You're free to have</i> [INV J + norm] what <i>I cannot have</i> [INV J – norm] (Elizabeth:3:18)	INV A misery

In *Atonement*, affection and misery contribute to motifs of *romance* and *loyal love*, related to Robbie and Celia being with and without each other. The motif of *romance* introduces audiences to a context where the sexual dimension of Robbie and Celia's relationship will challenge a young Briony. In a set-up

(phase 3), the motif of *romance* is spread through co-occurring affection and negative normality, reflecting Robbie's unusual feelings of being in love. A motif of *affection* results from a family member's comment, as he notices the blushing couple at dinner ( 5).

**romance**            You'd be forgiven for *thinking me* mad. [INS J – norm] Truth is I feel rather *light-headed and foolish* in your presence and I *don't think I can blame the heat*. [INV A affection INV J – norm] (Robbie:1:3)            INV A affection  
INS/INV J - norm

**affection**            Good heavens you're *blushing!* [INV A affection] (Family:2:5)            INV A affection

A motif of *loyal love* is spread through co-occurrences of affection and tenacity, drawing attention to Robbie and Celia's feelings when separated by prison and war. The motif of *loyal love* spreads via the dominating effects of Celia's inscribed love and her invoked tenacity (phases 12, 14) and intensifications of Robbie's affection and tenacity (18).

**loyal love**            I love you! [INS A affection] *Come back to me!* [INV J + ten] (Celia:2:12)            INS/INV A affection  
INV J + tenacity  
My darling, I love you! [INS A affection] *I'll wait for you*. [INV J + ten] (Celia:3:13)  
*I will return, I will find you*. [INV A affection INV J + ten] (Robbie4:18)

In *Children of Men*, a motif of *hopelessness* established in the set-up phase introduces audiences to prevailing dim views of a human future. Theo's *hopelessness* is shared by others; he infers that the reality of women's infertility negates any hope of continuing human existence on Earth. Saturations of misery interact with an evaluation of harm, misery is strongly intensified, and inscriptions of misery dominate the harm of infertility.

**hopelessness**            I can't really remember when I last had any hope [INS A misery] And I certainly can't remember when anyone else did, either [INV A misery] Because really, since women stopped being able to have babies [INV V harm], what's left to hope for? [INS A misery] (Theo:1:1)            INS/INV A misery  
INV V har

## Summary

The analysis of wordings in this chapter has demonstrated the construction of inscribed and invoked emotional meanings, and their vital role in shaping the kinds of disturbances that protagonists attempt to overcome in the psychological narrative of promotional filmtrailers. Mostly unambiguous and strongly amplified Affect subcategories are expressed by wordings, highlighting to audiences the emotions they can anticipate in the feature films. A few key emotions peculiar to each filmtrailer tend to be opposed in polarity, such as displeasure and pleasure in *Sweeney Todd*, or contrasted in some way, such as the confidence that changes to displeasure in *Atonement*. The emotions are contextualised by mostly polarised and strongly amplified Judgements as well as some upscaled negative Valuations, which allow audiences to recognise the conflicts between characters who interpret the same event differently.

Attitude expressions were found to be mostly negative and invoked, and inscribed Affect and Judgement tends to be more negative than positive. Inscribed and invoked co-articulations of Affect include far more *misery*, *displeasure* and *disquiet* than *confidence*, *pleasure*, *interest* or *affection*, whereas co-articulations of Judgement tend to include a balance of *im/propriety* and *in/capacity* in particular. Most invocations, including predominantly invoked Judgement, tend to be flagged by infusions, repetitions, rhetorical questions and oppositional contrast, and metaphorical infusion contributes to attitudinal interpretation as much as non-figurative infusion. The strategic use of these co-articulations and mechanisms highlight polarised evaluations at critical moments of narrative action. This allows audiences to readily recognise and understand the different evaluative positions of characters as they witness their involvement in events and cast them as heroes or villains (Tan, 1996, p. 54).

An key observation is that the use of key Attitude values within and across phases of the filmtrailers create motifs that shape the kinds of interpersonal disturbances encountered by protagonists. The analysis of verbal motifs provides evidence that negative Affect is a key contributor to filmtrailer



constructions of threat, offence or loss as events unfold across phases. For example, *disquiet* is important in motif constructions of threat in *Elizabeth*, *displeasure* contributes to motifs relevant to offence in *Sweeney Todd*, and *misery* is a feature of motif constructions of loss in *Children of Men*. In most motifs, these emotions are often inscribed and amplified, and accompanied by invoked, intensified negative Judgements and Valuations in phases. In *The Queen*, for example, it was found that co-occurring displeasure and judgements of impropriety articulate a motif of *insensitivity*, relevant to the idea of offence. The accumulating motif infers that the Queen's silence is an insensitive response to Diana's death that offends Blair and the British. It infers that British expectations of her to speak publicly about Diana is insensitive to the convention of quiet mourning, and offensive to the Queen.

The motif analysis also shows that prosodic realisations co-operatively develop motifs which will promote audience interest in emotional moments. The motif of *hopelessness* in *Children of Men*, for example, would engage audiences emotionally and draw attention to the significance of infertility in a science fiction world anticipating no future for humanity. This particular motif of *hopelessness* is articulated by the co-occurrence of misery and harm across phases. As with most verbal motifs in each trailer, it establishes as much from the dominance of inscription as the 'semiotic insistence' of intensification, and involves one of few saturations.

Notably, verbal evaluations in climax phases of the trailers only hint at possible endings and suggest that uncertainties remain in protagonists' worlds. This suspension of definitive closures can be regarded as a further step in persuading audiences to see the feature films, and an exaggerated reconstruction of the negative emotive curve describing the affect structure psychological narratives designed for film (Figure 2.1). In *Elizabeth*, no wordings verify an English victory, and Elizabeth's evaluations entertain the possibility of future threats to England in the final phase. In climax phases of *The Queen*, motifs of *damage* and *foolishness* amplify change in the Queen's evaluations of her silence in the light of British public mourning, and her uncertainties about her future as monarch.

## **Chapter 4. Analysis of intonation**

This chapter addresses the second contributing research question:

How does filmtrailer intonation contribute to the prosodic realisation of emotional meanings?

It presents the analysis and description of how intonation contributes to the construction of emotional meanings and motifs in filmtrailers promoting psychological narrative feature films to global audiences. The framework designed to analyse intonation in filmtrailer speech is based on Halliday and Greaves' (2008) description of English intonation systems, and complementary studies of the physical features and semantic potentials of intonation, as introduced in Chapter 2 (2.4.2).

In Section 4.1, the framework and methods used to analyse Attitude and intensity meanings from intonation are exemplified. This includes the analysis of realisations of sub/category options from the Affect system presented in Figure 2.4. The analysis of the strong or mild intensity of attitudinal expressions is exemplified, as is analysis of the prosodic realisation of attitude that creates tonal motifs. In Section 4.2, the results of the analysis are presented and discussed.

### **4.1. Framework for the analysis of intonation**

Intonation is analysed in three stages; the preparation of soundfiles for the digital display and analysis of pitch features, the analysis of scaled attitude expressions in tone unit/complexes within phases, and the analysis of motifs construed by intonation within and across phases.

The first preparatory stage is an analysis of unmarked (UNM) and marked (MK) choices from the Tonality and Tonicity systems that structure tone units, with each tone unit displayed visually and then annotated. The methods for preparing the intonation data for analysis were explained in Chapter 2 (2.7), and are detailed further in Appendix 4 (A4-1).

The second stage is an analysis of realisations of options from grammatical Mood, Primary Tone and Secondary Tone systems which contribute to attitude and intensity meanings. This analysis is enhanced by addressing issues foreshadowed in Chapters 1 and 2 (see 1.3, 2.4), specifically, defining the 'normal' position of Tones, accounting for particular Pretonics, and describing the meaning potentials of intonation. Because each Tone has variable meaning *potential*, and because interpersonal meanings are only ever *inferred* by intonation in texts and contexts (van Leeuwen, 1999, p. 10), the method designed for analysing the *actual* meanings instantiated in filmtrailer phases includes accounting for tonal, lexical and imaged meanings in the co-text, and their narrative context (Halliday & Greaves, 2008, p. 165).

The sources, experiential targets and phase locations that mediate meanings expressed through intonation are also accounted for in this second analytical stage. These are assumed to be the same as those analysed from wordings. The analysis of Tonality and Tonicity options is explained in 4.1.1. The analysis of Mood and Primary Tone combinations is explained in 4.1.2. The analysis of attitudinal and intensity meanings from Secondary Tones is explained in 4.1.3.

The third stage is an analysis of the culminative motifs created by the repetition of one or several intoned attitudes across phases. This analysis is exemplified in 4.1.4. It involves exploring the prosodic effect of Tonic prominence, repeated pitch movements and various intensifications in establishing a motif within a phase and distributing it across phases, and specifying the semantic criteria which identifies each motif.

#### **4.1.1. Tonality and Tonicity**

To identify how rhythm (timing, volume) and intonation (pitch) resources structure tone units, unmarked (UNM) and marked (MK) Tonality choices are analysed to determine variable tone unit 'boundaries' (2008, pp. 54-59) and Tonicity choices are analysed to locate the 'focus' of key information in a tone unit.

Given that filmtrailers are designed to rapidly communicate information about plot and emotions, it may be expected that Tonality choices are made to

enhance audience understanding. The typical unmarked case is that one tone unit is ‘co-extensive’ with one complete independent clause (2008, p. 58). Tonality choices are marked when tone unit boundaries coincide with ‘anything other’ than an independent clause (2008, p. 59), such as a word, phrase, dependent clause or clause/complex. For example, tone units 10a-c spoken by a television newsreader in *The Queen* show how UNM/MK Tonality choices segment a sentence into three tone units to progress the storyline in manageable chunks.

tone unit 10a	// Questions are being asked //	UNM Tonality
tone unit 10b	// about why the Queen hasn't addressed her subjects //	MK Tonality
tone unit 10c	// at this time of/national/ grief //	MK Tonality

While tone unit boundaries can be ‘fuzzy’ (Halliday & Greaves, 2008, p. 99; Pike, 1945), a combination of criteria can enhance analysis. A pause between or within a sentence indicates a boundary (Halliday & Greaves 2008 p. 58; van Leeuwen 1999). The criterion favoured by Halliday and Greaves is a noticeable change in pitch movement, signalling that speakers are ‘embarking on a new tone choice’ (2008, p. 58). Tench suggests that ‘grammatical and semantic’ information provides further criteria in cases of dispute, as in ‘the vast majority of cases’ a tone unit coincides with some kind of grammatical boundary (1996, p. 50). In this study, the criteria used for establishing tone unit boundaries are:

- a noticeable change of pitch movement
- a pause
- a grammatical boundary

Similarly, a combination of criteria is used to locate the Tonic foot in relation to other feet in a tone unit. Rhythm contributes by attributing ‘prominence’ to a syllable/sound, making it ‘louder and longer’ than other feet (Halliday & Greaves, 2008, p. 54). Tonic ‘prominence’ is where ‘the greatest amount of pitch movements occurs’ relative to the range of pitch change evident in a tone unit (Bollinger, 1972; Crystal, 1975; Halliday & Greaves, 2008, p. 54). The most important new information in a tone unit is another criterion, since a Tonic

signals the 'crux' of the message (van Leeuwen, 1999, p. 41). In this study, the criteria for locating the Tonic are:

- volume
- the greatest relative rise or fall in pitch
- new information

An UNM Tonic generally 'begins on the final salient syllable in the tone unit' (Halliday & Greaves, 2008, p. 56), that is, the last lexical item. A MK Tonic signals a non-final item as the most important new information. A tone unit from *Elizabeth* illustrates the options:

// Spain in/ tends to place/ Ma ry/ Stu art on our country's/ **THRONE** // UNM Tonicity

// Spain in/ tends to place/ Ma ry/ **STU** art on our country's/ throne // MK Tonicity

#### 4.1.2. Mood and Primary Tone

The analysis of meanings realised by the unmarked (UNM) and marked (MK) relationship between *grammatical Mood* and *Primary Tones* located on Tonics is presented in this section. The system of five Primary Tones, the typical realisations between Tones, Speech Function and Mood, and the meaning potentials of UNM/MK declarative Mood/Primary Tone combinations, were introduced in Chapter 2 (2.4.2). The 'normal', or unmarked, position of each Primary Tone is identified with reference to the visual and verbal descriptions provided by Halliday and Greaves (2008) and Tench (1996).

Grammatical Mood choices are analysed on the basis of the 'ordering of Subject and Finite constituents' in the Mood element of each independent clause (Halliday & Matthiessen, 2004, p. 115). The Subject constitutes the nominal element<sup>38</sup> in the Mood (2004, p. 119), while the Finite is the verbal

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<sup>38</sup> The nominalised Subject carries 'modal responsibility' (Halliday & Matthiessen, 2004, p. 119), that is, responsibility for the validity of what is being commanded, stated or questioned in the clause. The validity realised by Subject (2004, pp. 110-111) relates to arguing the un/certainty of the case if it is a 'proposition' about information (it is/isn't) in terms of its probability or usuality (certainly/never is); or to arguing the need for action if it is a 'proposal' (do/don't do it) in terms of obligation or readiness (must/might do). The Finite makes propositions and proposals arguable, according to time (tense), polarity (choice of positive and negative), and modality (more or less un/likely propositions; un/desirable proposals).

element (2004, p. 117). The typical Subject-Finite configurations that realise Mood categories are shown in Table 4.1, using examples from *The Queen*.

Table 4-1 The ordering of Subject-Finite in Mood (Halliday &Mattheissen 2008 pp. 111-121)

Mood	unmarked Subject-Finite order		Residue
declarative	Subject	Finite	
	<i>I</i>	<i>have</i>	<i>some very sad news to tell you</i>
imperative	Finite	Subject	
	<i>Leave</i>		<i>God out of it</i>
y/n interrogative	Finite	Subject	
	<i>Have</i>	<i>you</i>	<i>seen today's papers?</i>
WH interrogative	Subject	Finite	
	<i>What</i>	<i>are</i>	<i>you talking about?</i>

The five Primary Tones account for the assertive, challenging, reserved and exclamatory tones used by filmtrailer speakers. Hereafter, digital pitch analysis, using Melodyne software, is used to reveal the *high*, *midhigh*, *mid*, *midlow* and *low* levels used by each speaker in each tone unit. To read the visual representations of these levels, 150% magnification is recommended. Each tone unit is identified according to its filmtrailer, speaker, stage and phase. For example, Q:Nw:3:10a-c refers to *The Queen*, the Newsreader, stage 3, phase 10 tone units a-c.

#### 4.1.2.1. Tone 1 falling

When analysing for Primary Tone 1 (PT1), it is the 'beginning point' of the fall that matters (Tench, 1996, p. 75), since this defines the extent of the fall. The normal position of PT1 is defined visually by Halliday and Greaves as a fall from slightly above mid to low (2008, p. 50), whereas Tench defines the normal position visually and verbally as from 'about mid-high (or mid) to mid-low (or low)' (1996, p. 75). For the purposes of this study, the normal position of PT1 is defined as a fall from midhigh-mid to low. This will account for the positions of marked Secondary Tone 1, either a high fall from above midhigh or a low fall from midlow.

The meaning of UNM declarative/PT1 combinations is generally recognized as *certainty*. The meaning of UNM WH interrogative/PT1 combinations also

means *certainty*, since the WH interrogative functions as a declarative with missing information (Halliday & Greaves, 2008, p. 116). UNM imperative/PT1 combinations sound like *pre-emptory* commands (2008 p. 119). In *Elizabeth*, the use of PT1 creates a prosody of *certainty* intoned by a fall from just above mid level in tone unit 13, where a Spanish speaker metaphorically asserts that the Spanish will sweep away Elizabeth's pride and her defences, as represented in Figure 4.1.

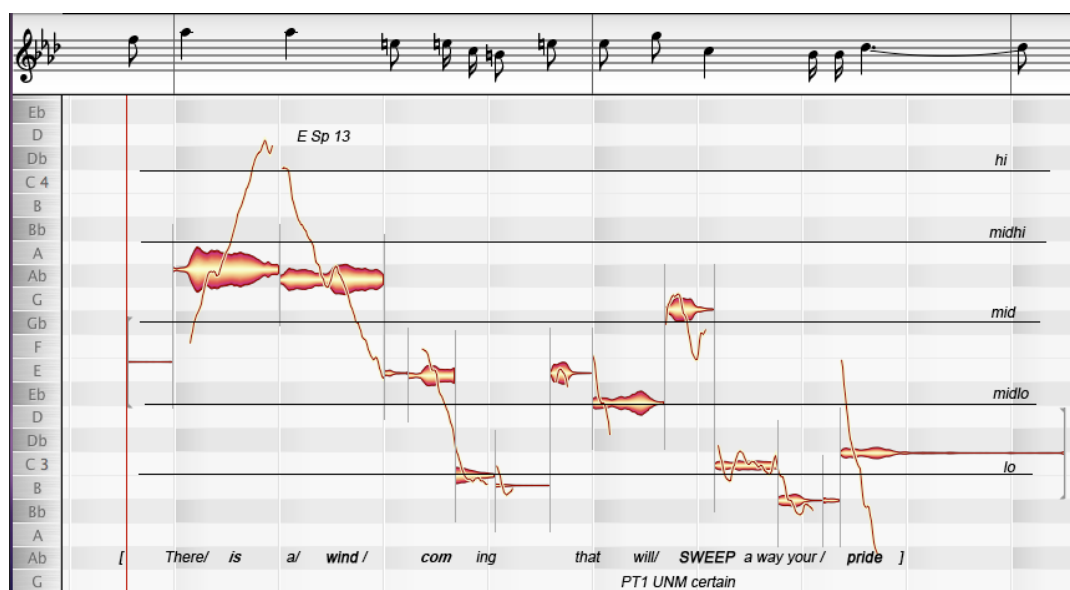


Figure 4-1 UNM declarative Mood/PT1 relationship (E:Sp:3:13)

In contrast, a MK polar interrogative Mood/ PT1 combination functions as a *demand for an answer, often calling for reassurance or an explanation* (2008 p. 116), even though the fall is above high. Figure 4.2 shows tone unit 9 from *The Queen*. Blair is asserting that the Royal Family silence in response to Diana's death is wrong, and difficult to explain.

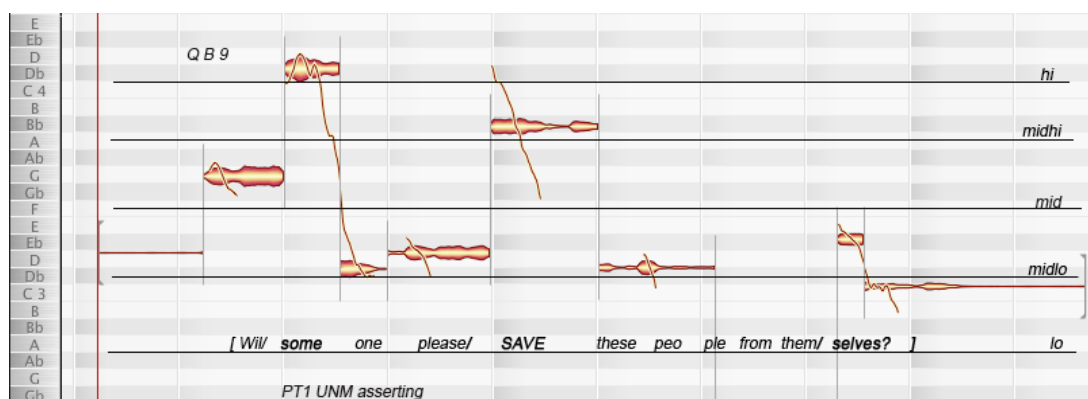


Figure 4-2 MK polar interrogative Mood/PT1 relationship (Q:B:2:9)

#### 4.1.2.2. Tone 2 rising

When analysing for Primary Tone 2 (PT2), it is the ‘end point’ of the rise that matters (Tench, 1996, p. 125). For Halliday and Greaves the end point of a normal rising tone is well above midhigh (2008, p. 50), whereas Tench defines it as ‘between mid and midhigh’ (1996, p. 125). In this study, the neutral position of PT2 is defined as a ‘rise from low to about midhigh’, to account for Secondary Tone variations, either a low rise to midlow or a high rise to above midhigh.

The unmarked use of PT2 is with polar interrogatives realising *uncertainty*, but polar interrogatives are rare in these data, because characters generally demand more information than *yes* or *no*. The few polar interrogatives are associated with marked PT2 choices.

Marked uses of PT2 result in a variety of meanings. A marked use of PT2 with a WH interrogative for example, can vary in meaning according to Tonicity (Halliday & Greaves, 2008, p. 117), ranging from mild *puzzlement* (UNM Tonicity), to something that *a speaker can't bring himself to believe* (MK Tonicity). A marked use of PT2 with declarative can mean a *challenge*, *protest* or *contradiction* to a statement made or implied, a *query* in response to a statement made or implied, or a *response* to a question asked or implied (2008, p. 113); this combination can also mean *contradictory*, *aggressive*, *defensive*, *indignant* (Halliday, 1970, p. 25). In the example from *Elizabeth*, shown in Figure 4.3, Muse’s marked PT2 choice sounds *challenging*.



Figure 4-3 MK declarative/PT2 relationship (E:E:1:1)



### 4.1.2.3. Tone 3 level-rise

The neutral position of Primary Tone 3 (PT3) as low and level, then a slight rise to about midlow, is defined visually by Halliday and Greaves (2008, p. 50). Instances of Tone 3 are evident in filmtrailer speech, and all are higher than normal. Even so, for high or low Secondary variation of neutral PT3 positions, there is 'no systemic difference' in meaning (2008, p. 178).

The meaning of PT3 varies with Mood type. The end rise intones a degree of *uncertainty* (2008, p. 178). Since the tone 'opts out' of a choice between rise and fall (2008, p. 113-114), the meaning of PT3 in declaratives may be *tentative, uncommitted*, (eg. *I don't know*), or *disengagement, unconcerned, discouraging* (Halliday, 1970, p. 26). PT3 choices for positive imperatives make the command 'more polite', suggesting a *greater tentativeness*; for negative imperatives, PT3 signals a *strong command* that pre-empts compliance (Halliday & Greaves, 2008, 113-119). In tone unit 4 from *Elizabeth*, for example, a MK declarative Mood/PT3 relationship intones Elizabeth's *tentativeness* and *uncertainty* about the might of the Spanish Armada, as displayed in Figure 4.4.

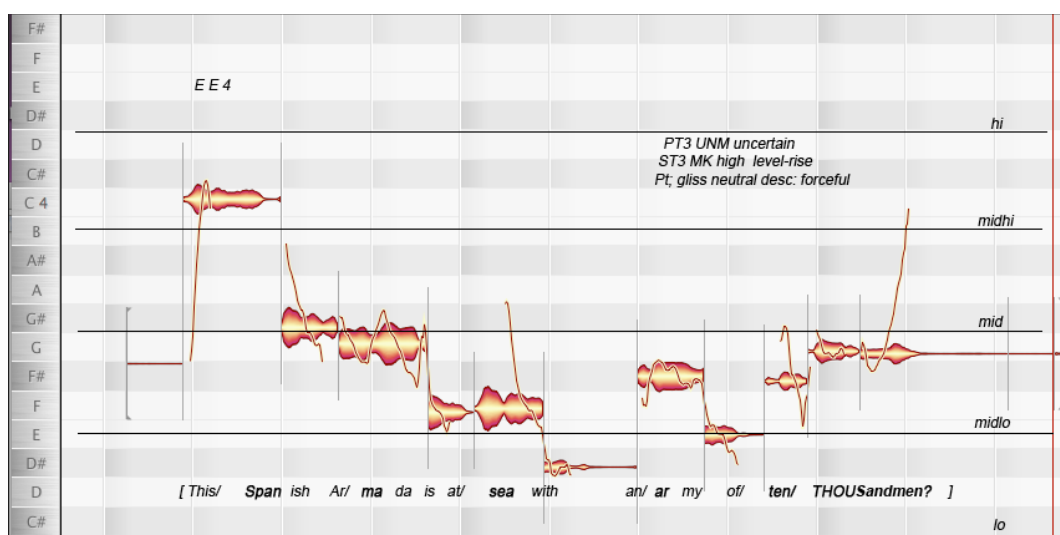


Figure 4-4 MK declarative Mood/ PT3 relationship (E: E:2:4)

### 4.1.2.4. Tone 4 fall-rise and Tone 5 rise-fall

The neutral positions of Primary Tone 4 and Primary Tone 5 defined in this study also account for their configuration around midlevels. This allows for

analysis of their Secondary Tone variation either above or below, in line with description of high Secondary Tones 4 and 5 positioned around the ‘mid to high’ range (2008, p. 179), for example.

The neutral position of Primary Tone 4 (PT4) is represented visually by Halliday and Greaves as a fall from high to above low, followed by a rise to midhigh (2008, p. 50), while Tench defines it verbally as a ‘fall from about mid-high pitch to mid or mid-low, followed by a rise’ (1996, p. 128). In this study, the PT4 neutral position is defined as a ‘fall from midhigh to midlow, followed by a rise to midhigh’.

PT4 is not systematically related to any one Mood type, although it is the ‘most frequent tone for declaratives after Tone 1’ (Halliday & Greaves, 2008, p. 112). In the fall-rise of PT4, the uncertainty of the rise ‘cancels out’ the certainty of the fall (2008, p. 112). A MK declarative/PT4 relationship construes the meaning of *reservation* (2008 p. 50) because there is ‘a but about it’ (2008, p. 112); Crystal’s (1975) meaning of *doubt*, or *suspicion of threat* is consistent with this. A MK declarative/PT4 relationship in tone unit 17a of *Atonement* is shown in Figure 4.5. This marked use of PT4 intones Briony’s *doubt* about her own understanding of what she saw as a young girl, when she reported Robbie’s ‘attacks’ on Celia and Lola to police.

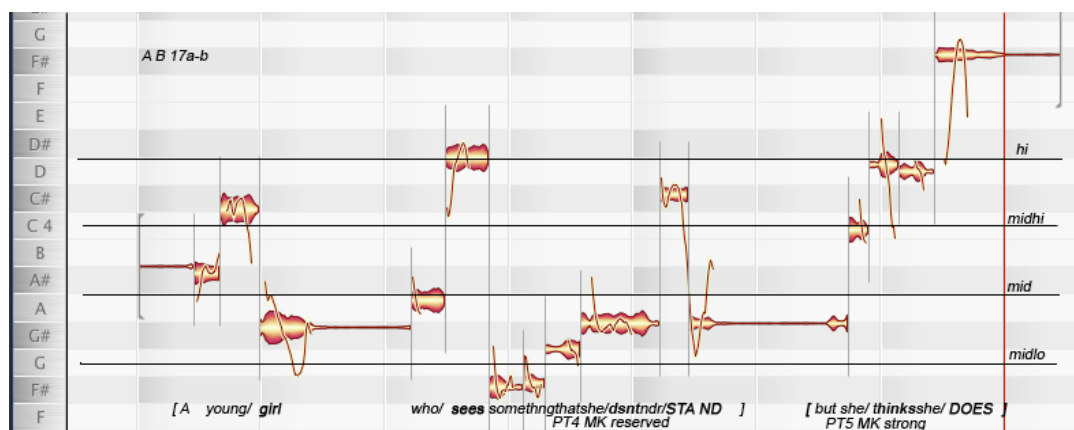


Figure 4-5 MK declarative Mood/PT4 relationship (A: B:3:17a-b)

The neutral position of Primary Tone 5 (PT5) is represented visually by Halliday and Greaves as a rise from slightly above low to slightly below high, followed by a fall to approximately midlow (2008, p. 50). Tench offers no verbal definition of its neutral position, but does image high PT5 and low PT5

respectively above and below mid level (1996, p. 127). In this study, neutral Tone 5 is defined as ‘rise to midhigh followed by a fall to midlow’. An extremely high Tone 5 (17b) is displayed in Figure 4.5.

Nor is PT5 systematically related to any one Mood type. A MK declarative/PT5 combination has the general meaning of *surprising but is so* (2008, p. 112), because of the tension between rise and fall. This is consistent with the argument by Fonagy and Magdics (1972, p. 288) that the rise-fall is the prototypical tune of *surprise* in European languages. Similarly, a MK WH Interrogative/PT5 combination intones a ‘prosody of puzzlement or surprise’ (Halliday & Greaves, 2008, p. 117). Additionally, a MK declarative Mood/PT5 relationship shifts a *strong assertion* to the ‘characteristic tone of an exclamation’ (2008, p. 121), making it sound *unconditional* (Halliday, 1970, p. 27) and *insistent* (1970, p. 46). A filmtrailer example of this is in tone unit 10b from *Elizabeth*, shown in Figure 4.6, where Walsingham’s *surprise* about Spanish threats sounds *exclamatory*.

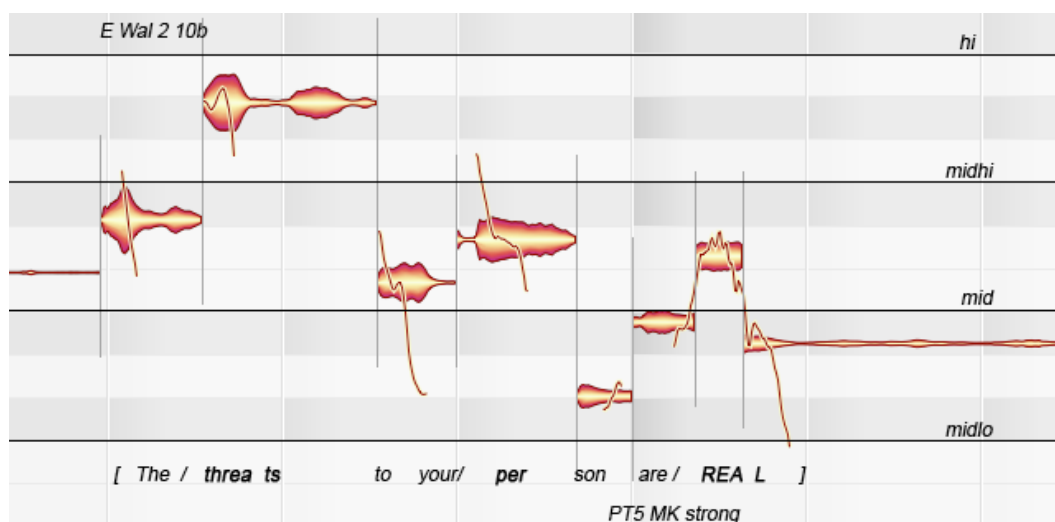


Figure 4-6 MK declarative Mood/PT5 relationship (E: Wal:2:10b)

### 4.1.3. Secondary Tones

High and low Secondary Tones located on Tonics and Pretonics vary the ‘semantic space’ construed by the primary tones (Halliday & Greaves, 2008, p. 165), particularly in terms of emotionality and intensity. This section provides examples of how, in specific contexts, Secondary Tones express meanings that can be coded using Affect sub/categories, alongside positive and negative

attitudes described by linguists as, for example, grim, protesting, suspicious, admiring or puzzled. The examples also show that the *strong* or *mild* intensity of attitudes expressed by Secondary Tones can be independent of Tone type (see 2.4.2.3).

The analysis of Secondary Tones takes account of definitions of physical locations, differences in linguists' versions of attitudinally neutral or marked tone variations, and the variable attitudinal potentials described in the literature (see 2.4.3). Analytical decisions about the *actual* attitudes expressed by Secondary Tones also account for verbal and imaged meanings and the narrative context (see Crystal 1976, pp. 283-286; Tench, 1996, pp. 107-137). This includes balancing 'the evidence from the flow of sound' alongside 'the evidence from the flow of meaning in the [verbal] discourse' (Halliday & Greaves, 2008, p. 171), and recognising that the meaning of melodic tones may be different from meanings made by words (van Leeuwen, 1999, p. 97).

The Secondary Tone analysis of positive or negative attitudes includes linguists' description of 'involvement'. The notion of attitudinal involvement is explored for a few reasons. Halliday and Greaves (2008, p. 176) describe a *prosody of involvement* spread via a low level Pretonic before a high variation of Tone 2, a variation used by speakers to signal the significance of a particular aspect of a situation. Halliday (1967, p. 44) proposes that a low level Pretonic/sharp fall-rise Tone 2 involvement 'may mean a desire to affect the decision, thus implying suggestion or encouragement, or may imply some judgement as 'you ought not to''. High Tone 1 involvement (O'Connor & Arnold, 1973) appears to contribute to the interpretation of positive emotions (eg interest) in the filmtrailers, echoing Chafe's (2002, p. 279) interpretation of a speaker's general heightened 'emotional involvement' with a proposition, and Crystal's (1975, p. 38) description of a speaker's 'definite emotional commitment'. More broadly, intoned involvement seems relevant to verbal and visual communicative 'involvements': lexical emotional engagement in an interaction or state of affairs (Bednarek, 2008, p. 9; Caffi & Janney, 1994) or commitment to a proposition (Labov, 1994); the horizontal angle that signals involvement between viewer-imaged characters (Kress & van Leeuwen, 1996, p. 140).

### 4.1.3.1. Secondary Tones located on Tonics

In this section, high (+) and low (-) Secondary variations of Tones located on Tonics are reviewed. This does not include Secondary variations of Tone 3, discussed above (4.1.2.3).

#### 4.1.3.1.1. Secondary Tone 1

High Secondary Tone 1 (ST1+) is defined as a 'fall from above mid-high', and low Secondary Tone 1 (ST1-) as a 'fall from approximately mid-low', (Tench, 1996, p. 125). Both ST1+ and ST1- are semantically marked (Halliday & Greaves, 2008, p. 171). The intensity of ST1+ is described as *strong, forceful* (2008, p. 169) or *intense* (Tench, 1996, p. 126). Table 4.2 shows the meaning potentials of ST1+ in general, or according to speech function.

Table 4-2 The meaning potentials of ST1+

general	contrastive, contradiction (Gimson, 1989)
statements	contrastive (Halliday & Greaves, 2008, p. 169); anger (Brown, 1977); dismay (Kingdon, 1958, p. 220); denial, disappointment, seeking confirmation, unexpected (Halliday, 1967, 1970); unexpected (Pike, 1945); surprise, warmth, emotional commitment (Crystal, 1975); involvement (OConnor & Arnold, 1973)
yes/no questions	interested (OConnor & Arnold, 1973)
WH questions	surprised, interested, emotional (OConnor & Arnold, 1973); involvement (Halliday, 1967, p. 44)

The use of ST1+ in two tone units in *Sweeney Todd* is shown in Figure 4.7. Both high falls are 'saying the same thing', functioning to make Todd's metaphorical assertions about a 'close shave' (murder) *strong*, and intoning his *involvement*. The tone unit attitudes are coded as positive *involvement*, indicating Todd's *positive involvement* in murdering Turpin; an attitude arguably coherent with Todd's verbal invocation of pleasure, and his imaged smug smile as Turpin enters his barber's shop.

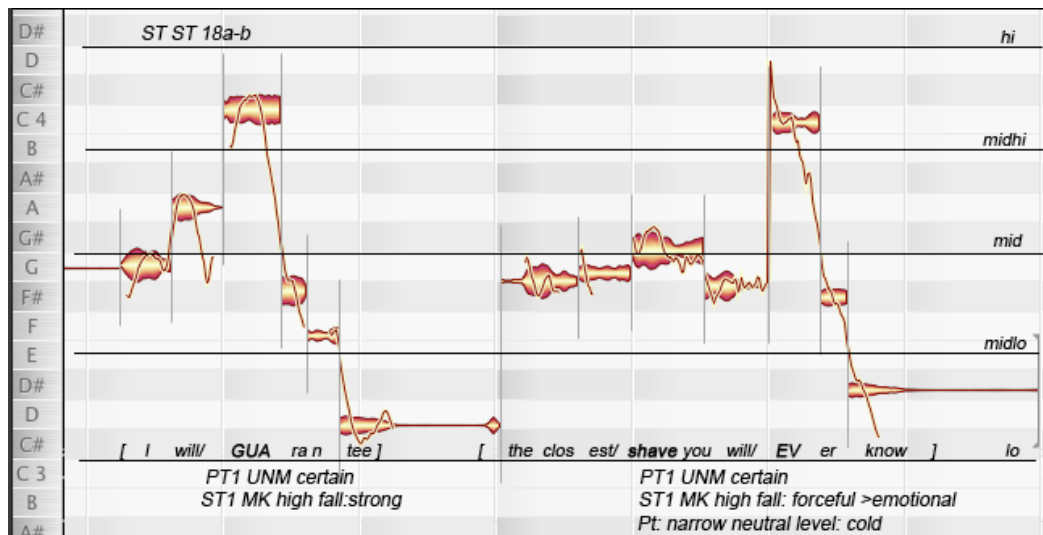


Figure 4-7 MK ST1+ in tone units (ST: ST:3:18a-b)

The intensity of ST1- is described as *mild* (Halliday & Greaves, 2008, p. 169; Tench, 1996, p. 126; Pike, 1945). The general ‘confinement’ of feeling expressed by the narrow range (van Leeuwen, 1999, p. 119) enters a number of interpretations, as shown in Table 4.3.

Table 4-3 The meaning potentials of ST1-

general	unexcited (Cruttenden, 1986); cold (Tench, 1996)
statements	nothing really unexpected (Halliday & Greaves, 2008, p. 170); aloof, unpleasant (Pike, 1945); hostility (O’Connor & Arnold, 1973); grim, phlegmatic, reserved, dispassionate (O’Connor & Arnold, 1973)
yes/no questions	uninterested (O’Connor & Arnold, 1973)
WH questions	hostile, serious (O’Connor & Arnold 1973); insistent, cool, irritated (MK Tonicity) (Crystal 1975)
commands	controlled, cold (O’Connor & Arnold 1973)

In tone unit 7 from *Elizabeth*, for example, ST1- intones a Courtier’s *grim* but *mild* tonal judgement of Raleigh (Figure 4.8). The tone unit meaning is coded as a negative attitude of *gravity*, indicating the Courtier’s grim evaluation of Raleigh’s anticipated behavior. Certainly the Courtier’s verbal inscription of impropriety affords historical knowledge of a voyager always in search of rewards (eg. gold) not necessarily aligned with English interests.

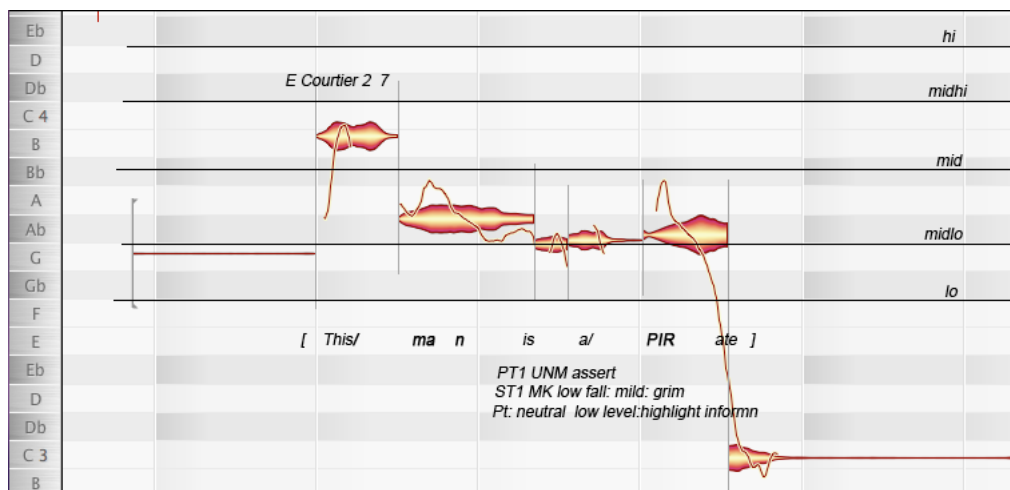


Figure 4-8 MK ST1- in toneunit (E:C:2:7)

#### 4.1.3.1.2. Secondary Tone 2

Three Secondary variations of Tone 2 are described in the literature. High Secondary Tone 2 (ST2+) is defined as a straightforward ‘rise to above mid-high’, and low Secondary Tone 2 (ST2-) is defined as a straightforward ‘rise to mid-low’ (Tench, 1996, p. 126). A third Secondary variation of Tone 2<sup>39</sup> is the ‘sharp fall-rise’, which may occur in either high or low positions (Halliday & Greaves, 2008, pp. 174-5). The intensity of expressions selecting ST2+ is coded as *strong*; selections of ST2- are coded as *mild* (Tench, 1996, p. 136).

The attitudinal significance of Secondary Tone 2 is variously recognised. Halliday and Greaves do not describe attitudinal distinctions made by a low rise or sharp fall-rise.<sup>40</sup> Because Halliday’s definition of the Primary Tone 2 straightforward rise is well above midhigh (Halliday, 1970, p. 25; Halliday & Greaves, 2008, p. 50), though, the meanings noted in 4.1.2.2 are apposite to this review (eg. *challenge, protest, contradiction, puzzlement, indignation*). These high rise meanings are echoed by other linguists (Table 4.4).

Table 4-4 The meaning potentials of ST2+

general	enthusiasm, excitement, indignation (Gimson, 1989); puzzlement, surprise, definite emotional inquiry (Crystal, 1969)
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<sup>39</sup> Physically, the difference between a ST2 sharp fall-rise and PT/ST4 fall-rise seems to be time-related (Tench, 1996): quick and narrow for ST2; slower and broader for PT/ST4.

<sup>40</sup> Halliday and Greaves (2008, pp. 174-175) describe the textual function of Secondary Tone 2 according to their ‘specification of query’; for example, a sharp fall-rise specifies the focal point of a query. A filmtrailer example of a sharp fall-rise specification is *Why do YOU think we can’t make babies any more?* (CMen).

statements	(high Pretonic before a rise) contradiction, seeks confirmation, disappointing, (low Pretonic before a rise) surprise, disapproval (Halliday, 1967, 1970); contradictory, aggressive, defensive, indignant (Halliday, 1967, p. 25); deliberative, unexpected (Pike 1945); tentative (O'Connor & Arnold, 1973)
command	pleading (Tench, 1996)
yes/no questions	pleading (Halliday, 1967, p. 43)
WH questions	call for repetition (O'Connor & Arnold, 1973); puzzlement (Crystal, 1975)

Tone units 12a-b from *Elizabeth*, shown in Figure 4.9, for example, include a low rise realising the meaning of *warning* (discussed next) but a high rise varying the meaning of *challenge*, and intoning *indignation*. In tone unit 12a, Elizabeth's low rise sounds a negative *warning* to a Spanish envoy. In tone unit 12b, her heightened *indignation* about Spanish armies coming to invade England, is coded as *Affect:displeasure*. This is a good example of van Leeuwen's (1999, p. 97) observation that melodic sound is 'not slaved to words', but can relate to verbal meaning in 'different ways'. Elizabeth's verbal negation of fear inscribes her confidence, a contrastive relation to intoned *displeasure*.

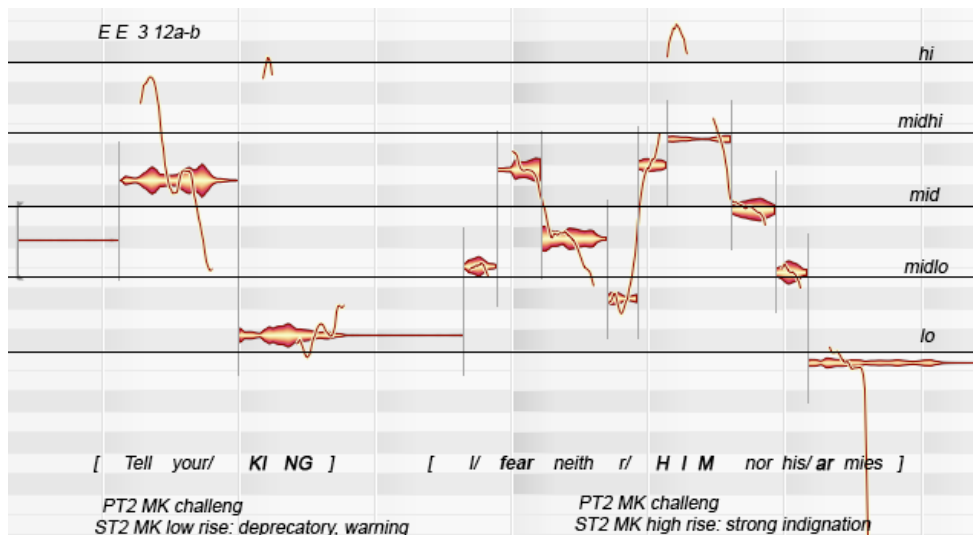


Figure 4-9 ST2- and ST2+ in tone units (E:E:3:12a-b)

Tench interprets the meaning of ST2- as *non-committal* (1996, p. 126), but in the filmtrailer data it appears to be more consistent with meanings such as *guarded* or *resentful*, as shown in Table 4.5.



**Table 4-5 The meaning potentials of ST2-**

statements	guarded, reproving, resentful, contradiction, deprecatory (O'Connor & Arnold, 1973); uncertainty (Cruttenden, 1986); conclusive, polite (Crystal, 1969); uncertainty, surprise (Halliday, 1967, 1970); contradictory, aggressive, defensive, indignant (Halliday, 1967, p. 25); deliberative (Pike, 1945)
yes/no questions	non committal (Tench, 1996, p. 136)
WH questions	involvement (Halliday, 1967, p. 44 whether low rise or low sharp fall-rise); wondering, puzzlement, disapproving (O'Connor & Arnold, 1973)
commands	warning (O'Connor & Arnold, 1973)

#### **4.1.3.1.3. Secondary Tone 5**

High Secondary Tone 5 (ST5+) is defined as a 'rise from about mid level to high followed by a fall' (Tench, 1996, p. 127), and as a variant either 'rising to high, falling' (Halliday, 1967, p. 16) or in the 'mid to high' range (Halliday & Greaves, 2008, p. 179). Low Secondary Tone 5 (ST5-) is defined as a 'rise from low/mid-low level to about mid pitch followed by a fall' (Tench, 1996, p. 127), and as a low variant 'rising to mid, falling' (Halliday, 1967, p. 16), and represented visually as a rise from low to midlow, followed by a fall to low (Halliday & Greaves, 2008, p. 180). The intensity of expressions selecting either ST5+ or ST5- is *strong* or *more intense* (Tench, 1996, p. 136).

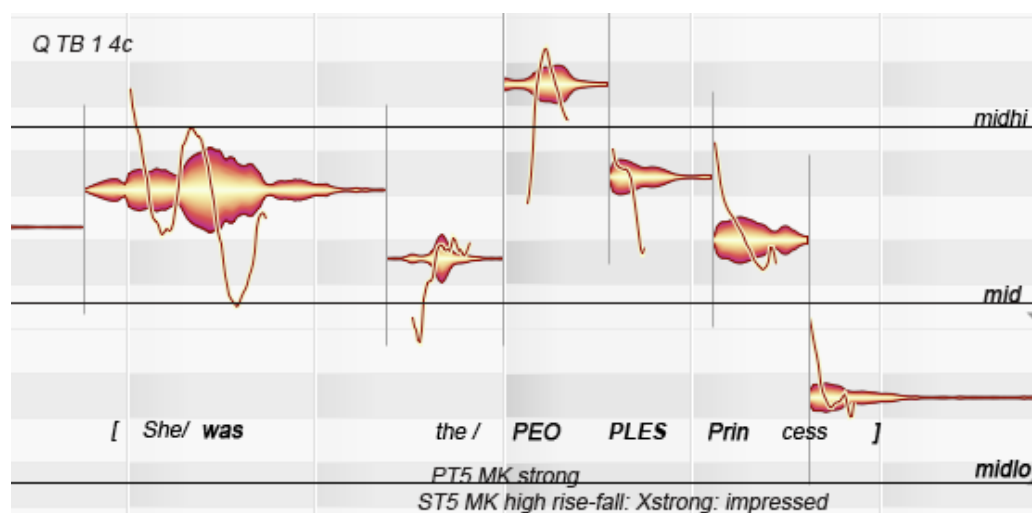
In Halliday's view, the rise movement in Primary Tone 5 'carries the greatest intensity' (1967, p. 16), and the fall tends to make Tone 5 'independent and final' (Halliday & Greaves, 2008, p. 180). These meanings are consistent with his *surprising but is so*, *counterexpectancy* and *insistent* interpretations, whether locutions are statements or commands (Halliday, 1967), and whether the message is negative or positive. The tension between the Tone 5 rise and fall reflects in the negative and positive meaning potentials of high variations summarised in Table 4.6, such as *horror vs enthusiasm*.

Halliday and Greaves (2008, p. 181) do not consider ST5+ as semantically marked. However, marked uses of ST5+ are evident in the filmtrailer data, where the normal vocal settings of speakers have been accounted for. Accordingly, ST5+ is coded as attitudinally marked in this study, following Tench (1996, p. 136) and Crystal (1976, p. 305).

**Table 4-6 The meaning potentials of ST5+**

general	impressed, satisfied (O'Connor & Arnold, 1973)
statements	more exclamatory flavour (Halliday & Greaves, 2008, p. 169); surprise (Fonagy & Magdics, 1972, p. 288); enthusiasm (Kingdon, 1958, p. 222); impressed, satisfied, definite outcome (Crystal, 1975, 38); insistent, committed (Halliday, 1967, 1970); doubt, horror, indignation, sarcasm, enthusiasm (Gimson, 1989)
yes/no question	challenging (O'Connor & Arnold, 1973)
WH questions	antagonistic (O'Connor & Arnold, 1973); enthusiasm (Gimson, 1989) puzzlement (Crystal, 1975)

A ST5+ choice in tone unit 4c from *The Queen*, for example, intones Blair's positive attitude of *admiration* for Diana (Figure 4.10).



**Figure 4-10 MK ST5+ in tone unit (Q:TB:1:4c)**

Low Secondary Tone 5 (ST5-) is analysed as semantically marked, following Halliday and Greaves (2008, p. 180), who describe ST5-, along with ST4-, as 'exaggerating the meaning created by the tension' between the fall and rise. The meaning potentials of ST5- summarised in Table 4.7, reflect this tension.

**Table 4-7 Meaning potentials of ST5-**

general	wow!, the tone best labeled exclamatory (Halliday & Greaves, 2008, p. 182) and its 'breathy quality' (Halliday & Greaves, 2008, p. 180; Fonagy & Magdics, 1972); more emotional (Tench 1996 p. 136); impressed, satisfied (Crystal, 1975); awe, sarcasm, disappointment or anything else indicated by lexis (Halliday, 1967, 1970); reproachful (Halliday, 1967 p. 61); repudiation (Pike, 1945)
---------	--

In tone unit 26 from *Elizabeth*, Elizabeth's low tones infer a *strong repudiation* of any suggestion that England may fall, on her watch (Figure 4.11). This tone

unit occupies the final narrative phase, following a suggested imagetrack English defeat of the Spanish. Her ST5- repudiation is coded as Affect: *displeasure*, signalling Elizabeth's intention to oppose any future violation of English social order. Her verbal negation invokes her capacity to oppose; though the imagetrack suggests an exhausted queen after battle, she looks over her shoulder as if maintaining vigilance.

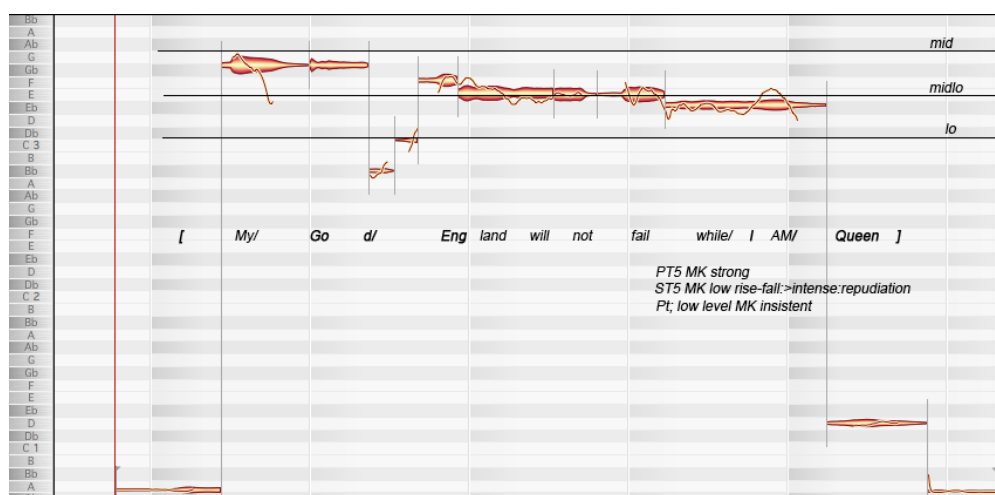


Figure 4-11 MK ST5- in tone unit (E: E:4:26).

#### 4.1.3.1.4. Secondary Tone 4

Instances of low and noticeably high Secondary Tone 4 are evident in filmtrailer speech. Halliday defines low Secondary Tone 4 (ST4-) movement as 'falling to low, rising' (1967, p. 16). In the image of the 'low' variant provided by Halliday and Greaves (2008, p. 180), the fall is to low, and the rise appears to end at midlow. Halliday defines high Secondary Tone 4 (ST4+) movement as 'falling to mid, then rising' (1967, p. 16); he also talks about a high variant, one that is 'mid to high' (Halliday & Greaves, 2008, p. 179). Accordingly, in this study ST4+ is defined as a fall-rise positioned mainly above mid-level, and ST4- is defined as a fall-rise positioned mainly below mid-level. As for ST5, the intensity of expressions selecting ST4- and ST4+ is coded as *strong* (Tench, 1996, p. 136).

The 'falling' movement of Primary Tone 4 'carries the most intensity' (Halliday, 1967, p. 16). Because Tone 4 tends to be 'dependent and non-final' in discourse, the meanings of high/low variants are of the 'dependency type'

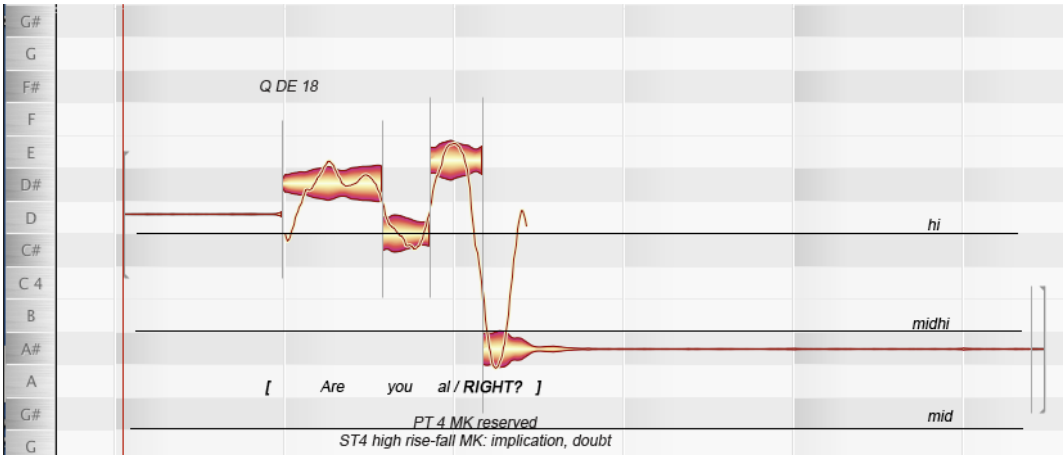
(Halliday & Greaves, 2008, p. 180), implying a condition. The general meaning of ST4+ is *reservation* (in statements), as summarised in Table 4.8.

High Secondary Tone 4 (ST4+) is not usually regarded as attitudinally marked, but Pike (1945) recognises it so. He suggests that a ST4+ positioned generally above mid pitch level, falling from high to midlow then rising to midhigh, means *more intense*, and, attitudinally, *unexpected*. This description ‘fits’ with examples from the literature, in particular, the potential meanings of *suspicion* and *doubt*. Accordingly, ST4+ instances are coded as attitudinally marked.

**Table 4-8 Meaning potentials of ST4+**

general	(UNM/MK Tonality) uncertain outcome, doubt, hesitation, suspicion leading to threat (Crystal, 1975); grudging in statements, reproachful in statements and commands (O’Connor & Arnold, 1973); unexpected, more intense (Pike, 1945)
---------	--

In tone unit 19 from *The Queen*, a high Secondary Tone 4 (ST4+) intones the Duke’s negative attitude of *doubt* about his wife’s welfare (Figure 4.12). His *doubt* prefaces the Queen’s observation that the conventional British value of quiet mourning has changed, contrary to her preference.



**Figure 4-12 MK ST4+ in tone unit (Q: DE:4:18).**

Low Secondary Tone (ST4-) is coded as semantically marked in this study, following Halliday and Greaves (2008, p. 180) and Tench (1996, p. 128). The meaning potentials of ST4- tend to reflect implication (Table 4.9).

**Table 4-9 Meaning potentials of ST4-**

general	strongly contrastive, implicational (Tench, 1996, p. 136); hesitation (Crystal, 1975); strong reservation; implicational, dependency (Halliday & Greaves, 2008);
---------	---

	grudging in statements, reproachful in statements and commands (O'Connor and Arnold, 1973)
statements	grudging, reproachful (O'Connor and Arnold, 1973)
commands	reproachful (O'Connor and Arnold, 1973)

The first (15a) of three tone units in phase 3 of *Atonement* is shown in Figure 4.13. The meaning of Briony's ST4- is coded as a negative attitude of *reservation*, where the fall-rise implies that her hard work as an army nurse has not allowed her to escape her guilt about her role in Robbie's imprisonment. The intensity of her expression is coded as *strong*. In this war hospital context in France, audiences are aware of Robbie's decision to choose war not prison; the imagetrack shows Robbie in Flanders, and Briony looking down at 'blood on her hands' - her following words in this phase include a self-judgement of impropriety.

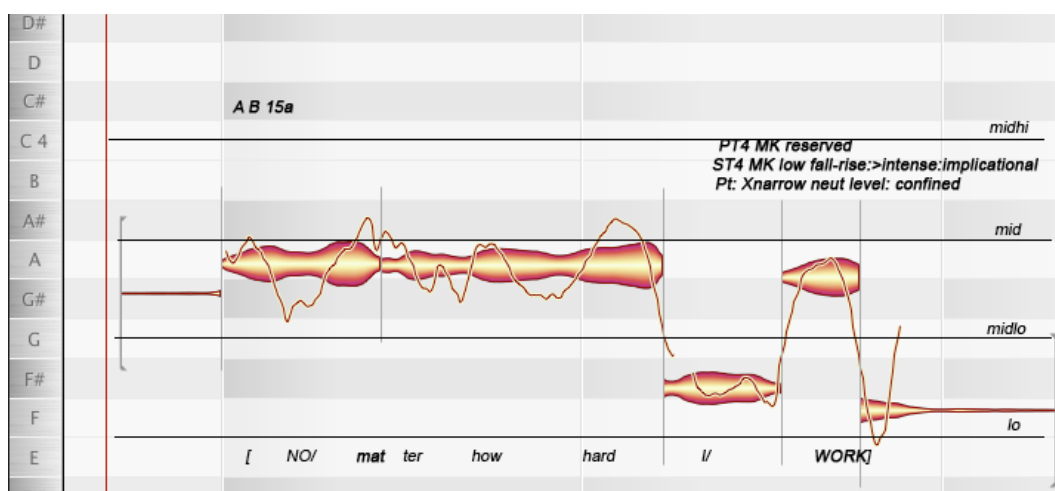


Figure 4-13 MK ST4- in tone unit (A: B:3:15a).

#### 4.1.3.2. Secondary Tones located on Pretonics

Secondary Tones located on the Pretonic elements include some that are noticeably narrow and level, wide and descending, or articulated in a stepping or gliding manner, as noted in Chapter 2 (2.4.2.3). Such Pretonics are analysed by using the definitions provided by Tench (1996), and their attitudinal and intensity potentials. Tench defines attitudinally 'neutral' Pretonics as those located between 'mid-high' and 'mid-low' (1996, p. 129), and Pretonics 'for the expression of the attitudinal function' above midhigh and below midlow (1996, p. 125). This includes the four 'marked' Pretonics identified by Halliday and Greaves (2008, p. 182).

#### 4.1.3.2.1. Narrow level Pretonics

Narrow level Pretonics in the filmtrailer data appear to contribute attitude or intensity meanings whether above midhigh or below midlow, on the cusp of these levels, or within the neutral range. In this study, narrow level Pretonics are defined as located between two pitch levels (eg. between low - midlow). The meaning potentials of high and low narrow level Pretonics are described according to their influence on high or low Tonic falls and rises (Table 4.10). In general, the greater the Pretonic up/down ‘jump’ to a Tonic, the sharper the pitch contrast that ‘highlights’ a focus of information (Pike 1945, p. 66).

Table 4-10 Meaning potentials of narrow level Pretonics

low level before a fall	highlights focus of information (Tench, 1996, p. 130)
high level before fall	insistence, unexpected (Pike, 1945) involvement, insistent (Tench, 1996, p. 130)
high level before low fall	weightiness (Cruttenden, 1986)
high level before a rise	highlights focus of information (Tench, 1996, p. 130); attitudinally <i>neutral</i> (Halliday & Greaves, 2008, p. 175)
low level before a rise	attitudinally <i>marked</i> , involvement (Halliday, 1967, p. 44; Halliday & Greaves, 2008, p. 175)
low level before a low rise	reserving judgement, deprecatory, resentful, disapproving, menacing, scepticism, mixes relaxed/deliberative with cold attitude towards the listener (O'Connor & Arnold, 1973); cold, involvement (Tench, 1996, p. 130) (MK) unconcern, uncertainty (Halliday, 1967, 1970)
low level before a high rise	attitudinally <i>marked</i> , urgency, involved, conspiratorial, wonder, disbelief (Halliday & Greaves, 2008, p. 175); surprise, disapproval, concern (Halliday, 1967, 1970); involvement, incredulity, aroused emotions, a warm relation with the listener (Tench, 1996, p. 130); disapproval (Halliday, 1967, 1970; O'Connor & Arnold, 1973)

For example, in Figure 4.14, a (relatively) high, narrow and level Pretonic before a fall (CM:3:12b) is involved in, and insists on, the importance of getting a pregnant Kee to safety. In this context, Kee’s pregnancy is protected by Human Project persons, aware that general infertility risks a human future. The Pretonic is interpreted as an indicator of strong intensity. The ST1- located on the Tonic is coded as a Human Project male’s negative tonal attitude of *gravity*. The low Tonic fall indicates a mild intensity, but the insistent Pretonic upscales the intensity, making it strong.

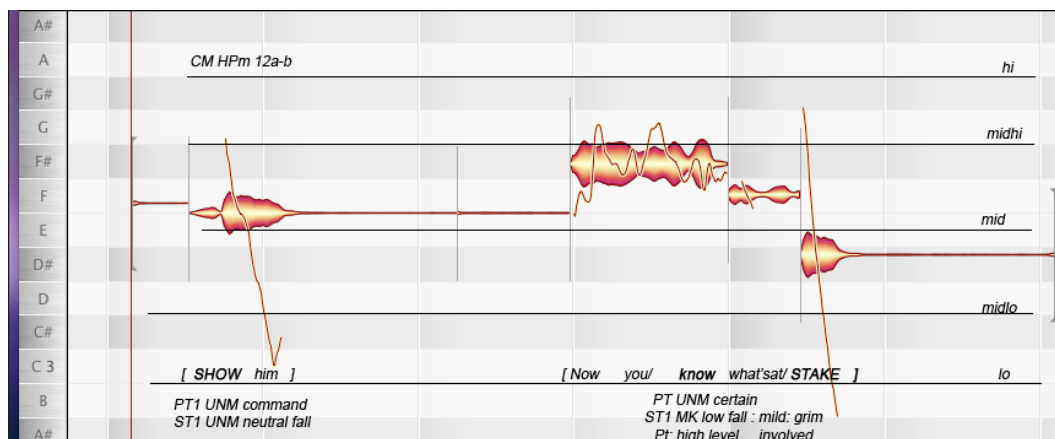


Figure 4-14 High level Pretonic before high fall Tonic (CM: HPm:3:12b).

In contrast, Figure 4.15 shows a (relatively) low level Pretonic before a high rise (CM:Jas:2:3c), construing the urgency of Jasper’s point that no reason can be found for the problem of women’s infertility. Given that the ST2+ located on the Tonic realises a negative tonal attitude of *puzzlement*, the urgent Pretonic underlines the need to find a solution.

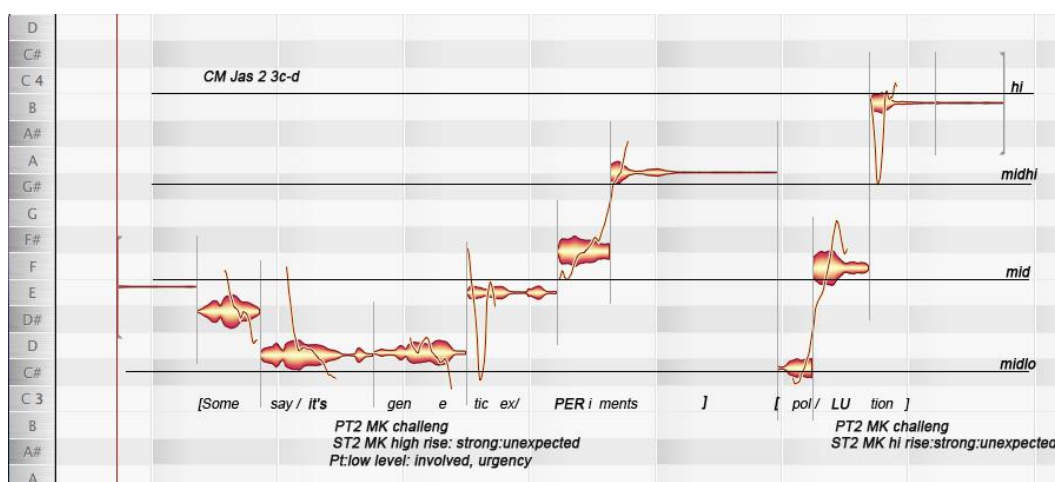


Figure 4-15 Low level Pretonic before high rise Tonic (CM:Jas:2:3c-d)

Some narrow and level Pretonics in the sample are clearly within the neutral range, such as those shown above in Figure 4.4 (E:E:2:4) and Figure 4.13 (A:B:3:15a). Like others elsewhere, the narrow range appears to intone a speaker’s ‘cold’ attitude towards the listener (Tench, 1996, p. 136). For example, a narrow and level Pretonic within the neutral range in Figure 4.7 (ST:ST:3:18b), makes Todd’s emotional involvement sound cold.

#### 4.1.3.2.2. Wide and descending/ascending Pretonics

Wide descending Pretonics appear to mimic falling Tones in filmtrailer speech. In this study, Pretonics with a wide pitch range are defined as spanning three pitch levels (eg. between high – midlow), and interpreted as ‘expanding’ attitudinal and intensity meanings (van Leeuwen, 1999, p. 119). Meanings relevant to wide descending Pretonics (with statements and questions) in the filmtrailer data are *insistent* (Pike, 1945), *weighty*, *impatient*, *irritable* (O’Connor & Arnold, 1973). For example, the wide descending Pretonic of tone unit 12 in *The Queen* (Figure 4.16) intones the *impatience* of the Duke of Edinburgh with Blair, reflecting the meaning of *irritated* realised by ST1- (Crystal, 1975) and supporting the coding Affect:*displeasure*.

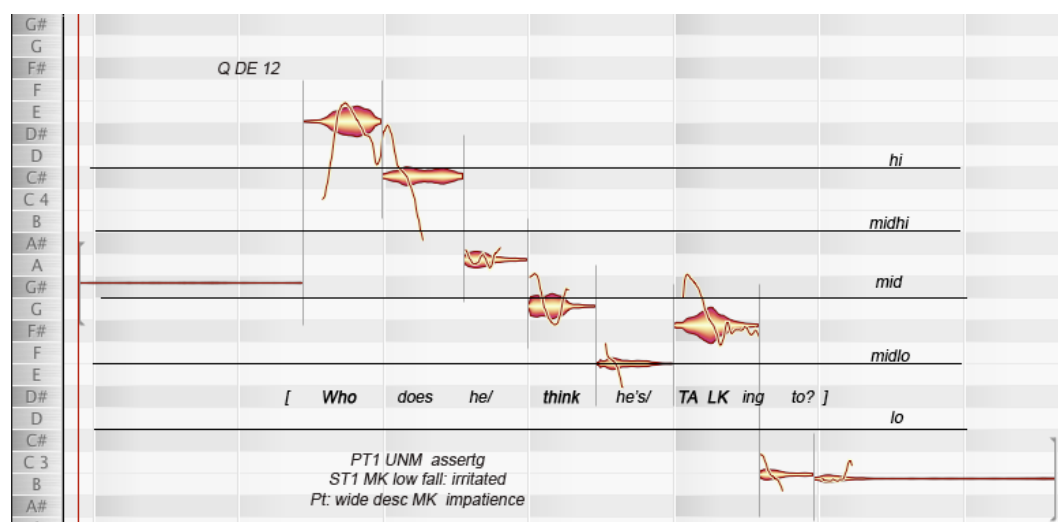


Figure 4-16 Wide descending Pretonic (Q:DE:3:12).

#### 4.1.3.2.3. Stepping and gliding Pretonics

A ‘stepping’ Pretonic descends over a wide range (Pike, 1945; Liberman, 1979; O’Connor & Arnold, 1973) or ascends (Crystal, 1969). Stepping Pretonics are defined as those where each foot of the tone unit is ‘a step lower in pitch than the previous one’ (O’Connor & Arnold, 1973), or vice versa. The stepping effect adds ‘an extra degree of emphasis’ to the meanings of wide Pretonics (Tench, 1996, p. 132). A stepping, wide and descending Pretonic in *Atonement* (4:19a) makes Briony’s apology *emphatic*, further amplifying an already strong intensity expression of Affect:*misery* realised by a ST1+ choice



on the Tonic (Figure 4.17). Briony's tonal *misery* is consistent with Kingdon's 'dismay' (1958, p. 220), her upscaled verbal 'sorry'.

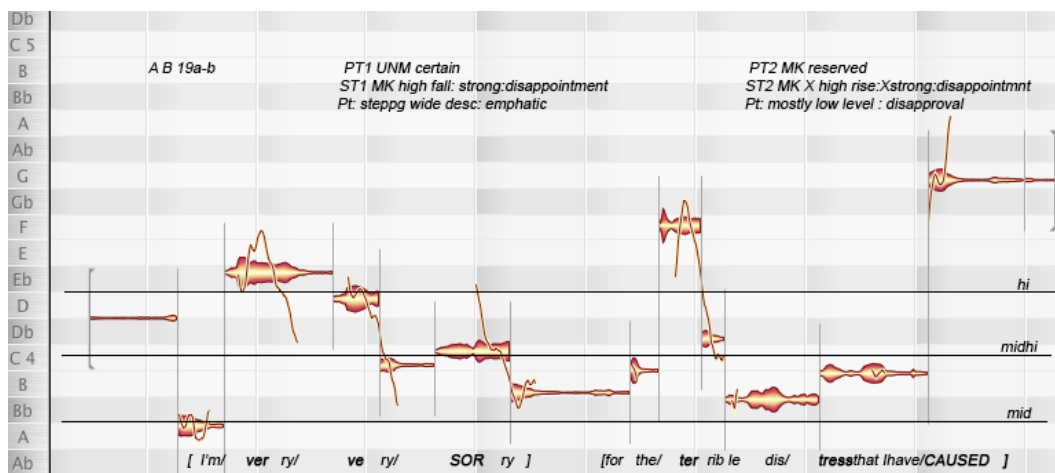


Figure 4-17 Stepping, wide descending Pretonic (A:B:4:19a).

Pretonics that have gliding articulation are referred to as 'glissando' (Crystal, 1969; Ladd, 1983; Tench, 1996). Glissando involves 'a pitch movement, or series of pitch movements, either descending or ascending' before the Tonic (Tench, 1996, p. 133), never mixed. Crystal (1969) and Ladd (1983) describe descending glissando movements. Marked glissando associated with Tone 1 are 'bouncing' up over a wide range (Halliday & Greaves, 2008, p. 171), making the meaning *insistent*, *argumentative*. Glissando movement also makes attitudinal expressions more *forceful* (Tench, 1996, p. 136).

In tone unit 23b from *Elizabeth*, repeated descending movements are *forceful* (Figure 4.18). The forceful Pretonic further intensifies an already strong expression of *disquiet* realised by ST5+ on the Tonic. In this context, the Muse's tonal *disquiet* aligns with his verbal inscription of terror - both relate to soldiers in battle, the imagetrack depicts the English-Spanish war. In this study, all Secondary variations of Pretonics that mean *insistent*, *emphatic* or *forceful* are regarded as contributing to the *strong intensity*<sup>41</sup> of expressions.

<sup>41</sup> Insistent Pretonics contributing strong intensity include high narrow level movements before a fall (Tench, 1996; Pike, 1945), wide descending (Pike, 1945), glissando ascending (Halliday & Greaves, 2008) or descending (Tench, 1996), and stepping articulations, whether descending or ascending (Tench, 1996).

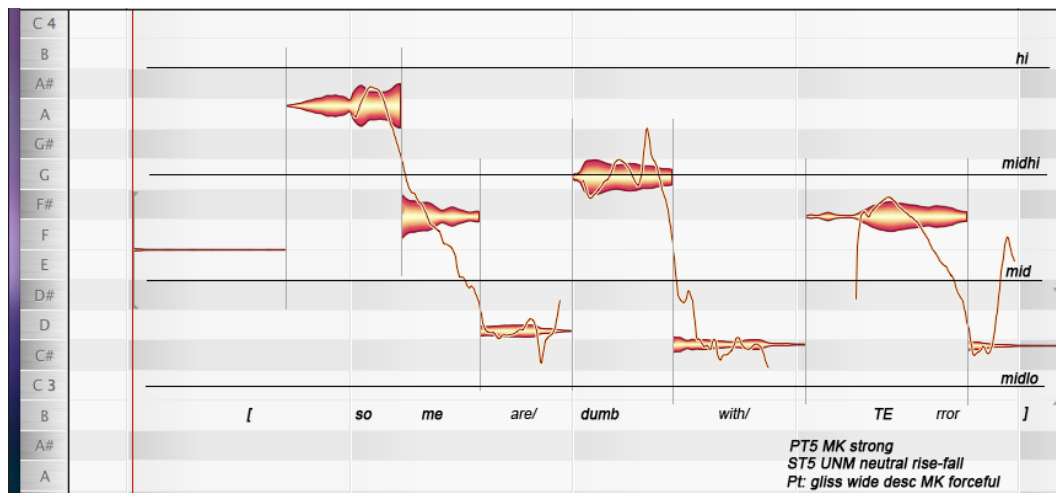


Figure 4-18 Descending glissando Pretonic (E:M:4:23b).

#### 4.1.4. Analysing emotional meaning in tonal motifs

Analysing emotional meaning in tonal motifs involves exploring the prosodic functions of Tonic prominence, repeated pitch movements and/or various intensifications in spreading key attitudes (see 2.4.2.4). It also involves specifying the semantic criteria for each motif derived from expressions of attitude, including emotion, in one or several tone units within and across filmtrailer phases. Each motif is identified by considering Pretonic contributions to the meaning of Tones on Tonics (Tench, 1996, p. 128) and, in the case of tone unit complexes within phases, considering ‘the meaning of the various tones in isolation’ (Halliday & Greaves, 2008, p. 131). This analysis will highlight, for example, the spread of familiar *worried*, *defiant*, *approving*, *hopeful* and *puzzled* tones in contexts where characters deal with disturbances in their fictional worlds.

A motif of *interest* in *Elizabeth* shows how types of prosodic realisations freely combine to spread key meanings. In this motif, Raleigh’s interest is to protect Elizabeth’s safety and Elizabeth is interested in his offer, in a context that introduces Spain as an enemy of England. The analysis of their tonal *interest* is an example of high Tone 1 ‘involvement’ contributions (O’Connor & Arnold, 1973) and its expression of emotional commitment (Crystal, 1975), discussed in 4.1.3. The interpretation is consistent with Elizabeth’s verbal inscription of interest, and imaged shots of Raleigh and Elizabeth’s smiles and eyes that appear to be directed to each other.

This motif analysis shows that the prominence of *interest* is heightened (2008, p. 165) by a high variation of Tone 1. Repeated falling movements and intensifications (glissando descending Pretonic, high ST1+) further contribute to the spread of *interest* across phases 8 and 9. The following examples identify motifs (bold, italics), show realisations located in phases, and specify the semantic criteria for each motif (right hand side).

<i>interest</i>	<p><b>Spain</b> is no friend of/ <b>ENG</b>land.[decl/ gliss desc Pt :ST5+ strong negative surprise] The more/ <b>gold</b> I/ <b>take</b> Majesty the/ <b>SAF</b>er you will/ <b>be</b> [decl/ ST1+ strong interest] (E:WR:2:8a-b)</p> <p>He/ <b>INT</b>erests me [decl/ ST1+ strong interest] <b>TALK</b> to him [imper/ PT1.] (E:E:2:9)</p>	A interest
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A motif of *approval* analysed in *Kite Runner* includes Baba's *approval* for his son Arim at his graduation in the USA and the Narrator's *approval* of Arim's intended rescue of Sohrab in Afghanistan. Tonic prominence spreads the positive tonal attitude of *approval*, realised by the high Tone 1 and Tone 5 meanings of 'warmth', 'impressed' (Crystal, 1975). Repeated pitch falls and intensifications contribute to the spread of *approval* across phases 2 and 5.

<i>approval</i>	<p>My/ <b>SON</b> [decl/ ST1+ strong approval] the college/ <b>GRAD</b>uate [decl/ TP1.] (KR:Baba:2:2a-b)</p> <p><b>NOW</b> [decl/ PT1.] to/ <b>RES</b> cue his/ <b>friend's/ son</b> [decl/ ST5+ strong approval] he must/ <b>journey</b> to a/ <b>land</b> he/ <b>NOLONG</b>er/ <b>knows</b> [decl/ glissando desc Pt: ST5+ strong approval] (KR:Narrator:2:5a-c)</p>	positive attitude : approval
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A motif of *defiance* established in phase 11 of *Elizabeth* reflects Elizabeth's opposition to Spanish intentions to depose and assassinate her. This motif is identified by considering the semantic contribution of various tones in the tone unit complex. Elizabeth's *defiance* comes from the indignation of high Tone 2 (Gimson, 1989) and the anger of high Tone 1 (Brown, 1977; Fonagy & Magdics, 1972, p. 301), coded as Affect:*displeasure*, as well as the protest of a high ascending Pretonic (O'Connor & Arnold, 1973; Pike, 1945).

<i>protesting displeasure</i>	<p><b>Spain</b> in/ <b>tends</b> to place/ <b>Mary/ Stuart</b> on our country's/ <b>THRONE</b> [decl/ ST2+ strong displeasure] and/ I'm to be ass/ <b>ASS</b>inated [decl/ high ascending Pt protest: ST2++ Xstrong displeasure] (E:Elizabeth:11a-b)</p>	A displeasure
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A motif of *danger* in *Kite Runner* is established in phase 12 by Tonic prominence and repeated rises in Tones 2 and 4, but not intensifications. In

this context, Farid warns Arim of Taliban behaviour, before Arim attempts to rescue Sohrab. This motif label encapsulates the *danger* expressed by low tones (van Leeuwen, 1999), including a low rise warning (O'Connor & Arnold, 1973) and a threatening fall-rise (Crystal, 1975).

<i>danger</i>	You/ <b>know</b> what they wil/ <b>do</b> to/ <b>YOU</b> [decl/ ST2. warning] If they/ <b>see</b> your clean/ <b>SHAV</b> ing [decl/ PT4. disquiet] (KR:Farid:3:12a-b)	negative attitude: warning A disquiet
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## 4.2. Results of the analysis of intonation

Intonation makes a significant contribution to the construction of emotional meanings on filmtrailer soundtracks, as shown by the analysis presented in this chapter. Configurations of intonation choices within phases express strongly amplified sub/categories of emotion amongst polarised attitudes, while creating a few key motifs across phases of each promotional filmtrailer.

The results show that Tonality and Tonicity choices deliver new important information, and give prominence to the emotions and attitudes expressed through Tones. The use of Tones 1 and 5 with declarative clauses is a preferred pattern in the filmtrailers. However, approximately half of Primary Tone and Mood relationships are marked, creating the meanings of *strong assertion* and *surprise, challenge* and *reservation*. Within these semantic spaces, it is mostly high rather than low Secondary variations of Tones located on Tonics and Pretonics that are crucial in realising the emotions of *misery, dis/pleasure, surprise and disquiet*, and polarised attitudes such as *approval* and *menace*.

Intoned emotions make a significant contribution to the construal of strongly amplified motifs closely associated with the particular losses, threats and offences that disturb protagonists in the fictional worlds of each filmtrailer. For example, *misery* contributes to the accumulation of a motif of *despair* in phase 1 of *Children of Men*, in a context where the loss of a human future is anticipated. It is also evident that repeated pitch movements and various intensifications within phases contribute to the prosodic spread of half the total

key attitudes attributed prominence by Secondary Tones on Tonics. Repeated falls, multiple intensifications and high prominent Tones of *displeasure* in *The Queen*, for example, spread a motif of *indignation* across contexts where public mourning offends the Queen, and her silence offends Blair and the British.

In 4.2.1, I will describe the key choices from systems of Tonality, Tonicity, Mood, and Primary and Secondary Tones, made to interest audiences in the feature films. In 4.2.2, I will use *Sweeney Todd* and other examples from the data to describe the formulation and promotional role of motifs in each trailer. The results of the analysis of intonation are provided in Appendix 4.

#### **4.2.1. Choices from intonation systems**

The key choices from Intonation systems are consistent with the promotional purpose of filmtrailers, since tone units are structured to enhance audience understanding of plot information, and culturally familiar voicetones, such as *disappointed*, *hopeful*, *disapproving* and *excited* tones, are used to enhance audience understanding of the feature film feelings. Both negative and positive emotions and tonal attitudes are strongly amplified, contributing to audience interest in a genre where ‘feelings run high’ as protagonists’ goals are disrupted or approached (Plantinga & Smith, 1999).

##### **4.2.1.1. Tonality and Tonicity choices**

A total 246 phonological tone units were analysed from filmtrailer speech. Tonality and Tonicity choices were found to distribute plot information in digestible ‘chunks’, and focus attention on feelings. Tonality choices are mostly unmarked, mapping out independent clauses. Figure 4.219 shows the proportions of unmarked (UNM) and marked (MK) Tonality choices in each filmtrailer.

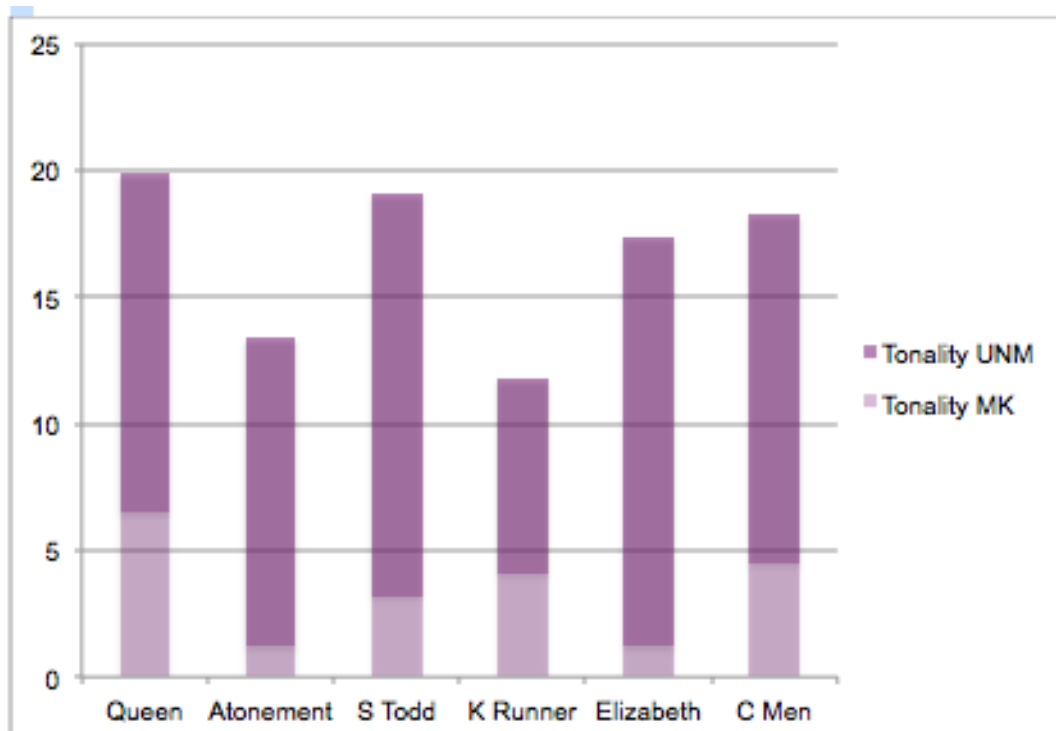


Figure 4-19 Proportions of UNM/MK Tonicity instances in each filmtrailer

The UNM Tonicity choices represent a higher proportion than the 50-60% typical of normal conversation (Tench, 1996). Given the time constraints on filmtrailers, the higher proportions reflect that experiential and interpersonal information is distributed in a straightforward style. For example:

KR:RK:2:4	a	For/ <b>give</b> me for what I have to/ <b>tell</b> you.	UNMTonicity
	b	Has/ <b>san</b> is/ <b>dead</b> .	UNMTonicity
KR:A:2:6		What/ <b>happened</b> to the/ <b>boy</b> ?	UNMTonicity
KR:RK:2:7		The/ <b>Taliban</b> / <b>took</b> him.	UNMTonicity

MK Tonicity choices are used to break up critical story information for listeners. In particular, smaller units of information are 'parcelled up' by newsreaders or narrators, and many speakers make their points 'more emphatic' by delivering 'bursts' of sound (van Leeuwen, 1999, p. 41). In phase 1 of *Kite Runner*, for example, a Narrator introduces the set-up as a succession of five tone units that combine UNM/MK Tonicity, drawing attention to the war that separates Arim and Hasan.

KR:Nar.1.1	a	[this is the story of] Two/ <b>friends</b>	UNM Tonicity
	b	as/ <b>close</b> as/ <b>brothers</b>	MK Tonicity
	c	until/ <b>war</b>	MK Tonicity

d	forced them	MK Tonality
e	continents a/ part	MK Tonality

Although Tonicity choices in tone units are mostly unmarked, both unmarked (UNM) and marked (MK) Tonics focus attention on the attitudes expressed by Tones, making them prominent in a linguistic environment where nearly all information is new (Halliday & Greaves, 2008, p. 55). Figure 4.20 shows the proportions of un/marked Tonicity instances.

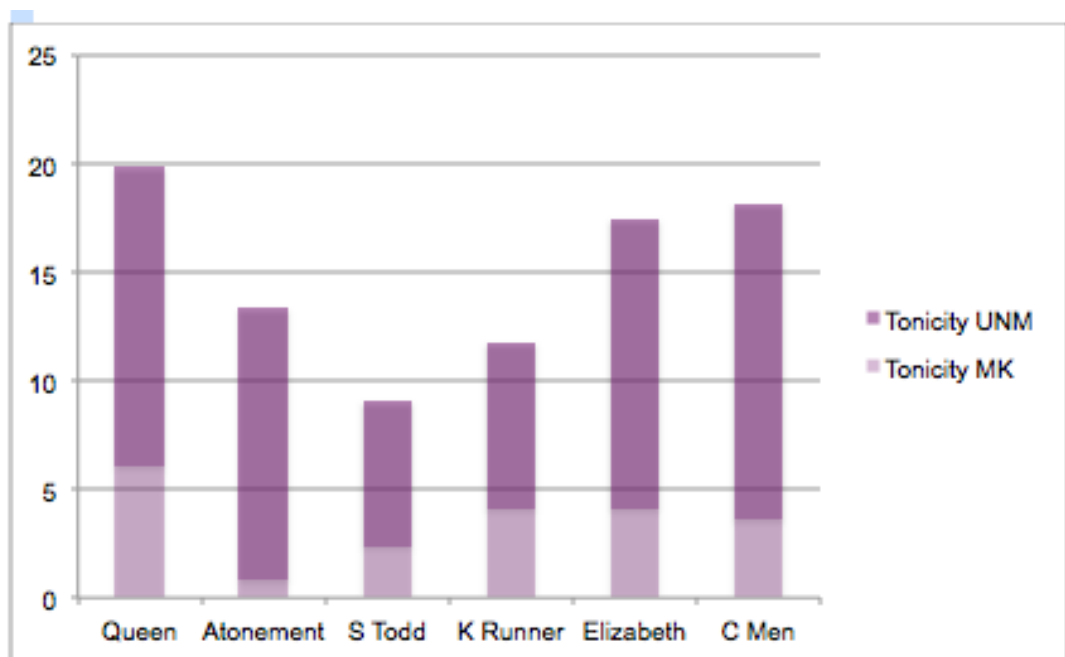


Figure 4-20 Proportions of UNM/MK Tonicity instances in each film trailer

Even though unmarked (UNM) Tonicity is typically used to indicate that intoned feelings are the 'main news', both unmarked (UNM) and marked (MK) Tonic locations function for this purpose. For example:

CM:HPf:3:17	a	<b>Yes the/ greatest / minds in the/ WORLD</b>	UNM Tonicity T5 admiration
	b	working for a/ new so/ <b>CIETY</b>	UNM Tonicity T1 certainty
ST:ST:2:6	b	<b>I/ might/ come/ home to a/ wife and/ CHILD</b>	UNM Tonicity T5 pleasure
E:E:3:18	b	You're/ <b>FREE</b> to/ have what/ I cannot have	MK Tonicity PT5 misery
KR:Far:3:9		So/ <b>WHAT</b> brings you/ <b>back</b> to Af/ <b>ghanistan?</b>	MK Tonicity T2 +ve surprise

E:WR:2:8	a	<b>Spain</b> is no friend of/ <b>ENGL</b> and	UNM Tonicity T5 -ve surprise
	b	The more/ <b>gold</b> I/ <b>take</b> Majesty the/ <b>SAF</b> er you will/ <b>be</b>	MK Tonicity T1 interest

Of interest is that un/marked Tonic locations also give prominence to Attitude or Graduation realised by wordings (see A4-2.2). Notably, they maintain a clear focus on Affect, where the conflation of Tonics with inscriptions makes them doubly prominent. For example:

A:B:4:19	a	I'm/ <b>very</b> / <b>very</b> / <b>SOR ry</b>	UNM Tonicity ST1+ misery INS A misery
ST:MsL:3:20		You're/ <b>bar kin</b> / <b>MAD</b> !	UNM Tonicity ST5+ disquiet INS J - normality
KR:RK:3:11		<b>Now</b> ...there is a/ <b>way</b> to be/ <b>GOOD</b> again.	UNM Tonicity ST1+ approval INS J + propriety
E:Muse:4:23	b	<b>Some</b> are/ <b>dumb</b> with/ <b>TERROR</b>	UNM Tonicity ST5+ disquiet INS A disquiet
Q:Nw:1:3	a	I have some/ <b>VERY</b> / <b>sad</b> / <b>news</b> .	UNM Tonicity PT1 misery INS misery

#### 4.2.1.2. Primary Tone and Mood choices

The analysis of Primary Tone and grammatical Mood choices reveals a preference for the unmarked choice Tone 1 with declarative Mood, but many Tone-Mood relationships are marked. Unmarked (UMK) and marked (MK) relations between Primary Tone and declarative Mood shift tonal assertions to strong assertions, challenges and reservations, and shift tonal certainty to uncertainty.

A preference for declarative Mood reflects the function of filmtrailer language to 'tell' the plot information film producers consider to be most important (Bordwell & Thompson, 2008). Furthermore, the prevalence of declaratives suggests a discursive environment where characters choose to assert their own attitudes towards what is happening, rather than question the intentions



of those who oppose them. The high proportions of declarative Mood in relation to other Mood choices is shown in Figure 4.21.

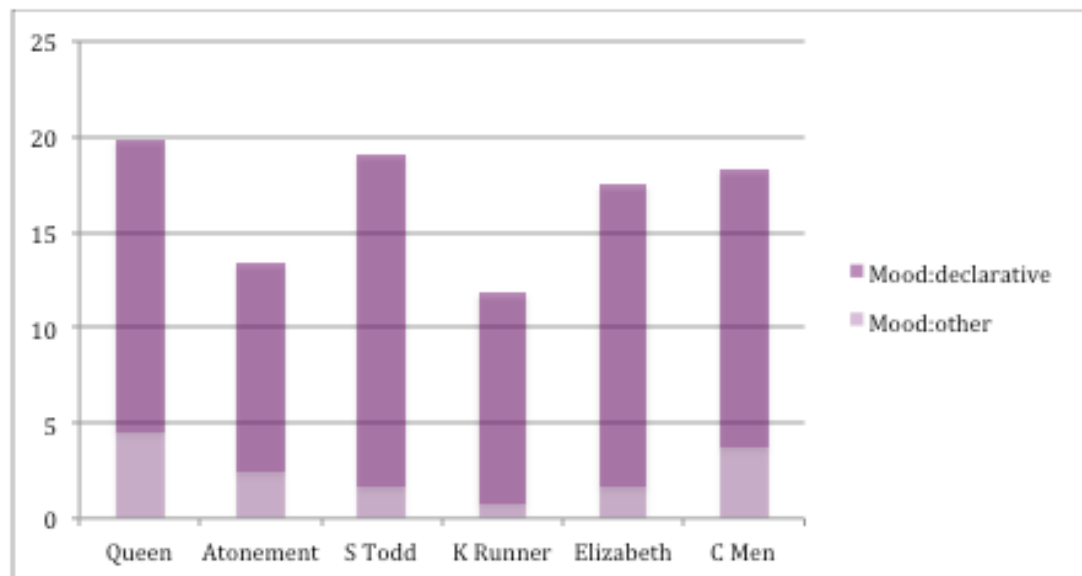


Figure 4-21 Proportions of declarative Mood and other Mood choices in each filmtrailer

Tonally, though, the picture is different. While for declaratives, characters mostly select the tone of *assertion* (PT1) and *strong assertion* (PT5) to advance their feelings, challenge to opposing forces and uncertainty about them is realised tonally. Resistance is expressed in a *challenging* tone (PT2). Uncertainty is expressed in tones of *reservation* (PT4). Additionally, WH interrogatives used to focus audience attention on critical story information tend to combine with challenging and reserved tones (PT2, PT4). The proportions of Primary Tones selected in each filmtrailer are shown in Figure 4.22. For ease of reading, the four instances of Tone 3 are not included.

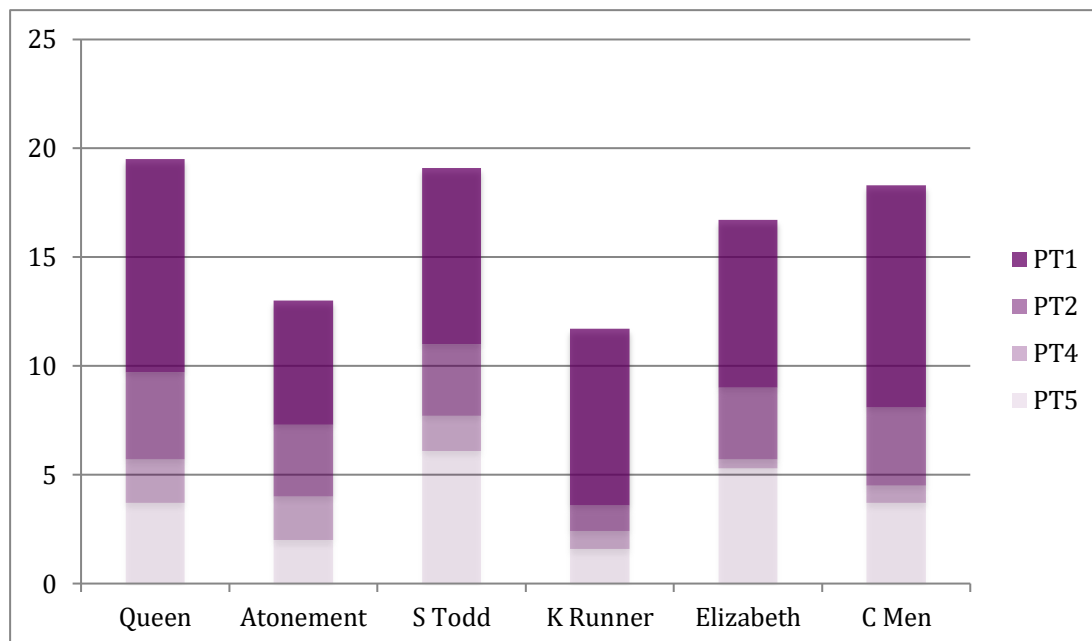


Figure 4-22 Proportions of Primary Tones 1, 2, 4 and 5 in each filmtrailer

Approximately half the Mood/Primary Tone relations are marked in each filmtrailer, except for *Kite Runner*, as Figure 4.23 indicates. The unmarked (UNM) and marked (MK) Primary Tone/Mood relations demonstrate the difference between the unremarkable attitudes of characters towards experiential events, and a significant number of ‘new and sharp’ attitudinal meanings (Halliday & Greaves, 2008, p. 50). Apart from two Tone 2 choices, all UNM relationships involve Tone 1 choices. Otherwise, Tones 5 and 2 are far more evident than Tone 4 in MK Primary Tone/Mood relations. In particular, the use of Tones 5 and 2 in filmtrailer speech suggests a focus on assured, surprised and challenging tones in the psychological narratives, the least frequent tones in adult conversation (2008, p. 182).

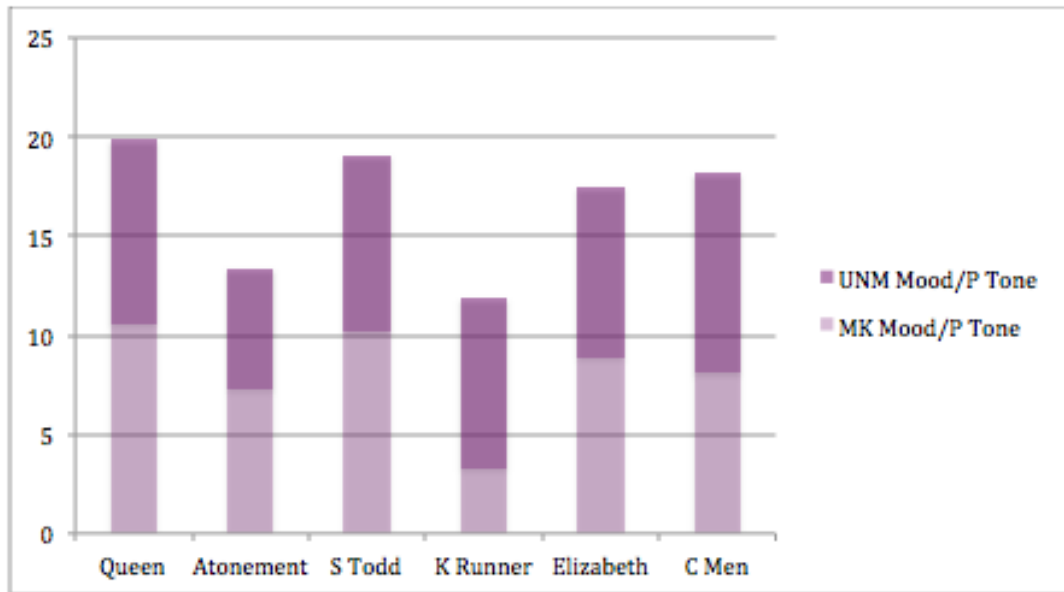


Figure 4-23 Proportions UNM/MK Mood/Primary Tone relationships in each film trailer

Unmarked (UNM) and marked (MK) Primary Tone/Mood relations indicate that the tonal-declarative environment is largely characterised by *assertions* and *strong assertions*, less so by *challenges* and *reservations*. Most Primary Tone choices for the relatively few interrogatives and imperatives are marked, and rarely positioned within the neutral range. The following examples show semantic spaces established by neutral Primary Tones combined with declaratives.

**Assertions** allow speakers to intone the *certainty* of their attitudes, expressed about events that are cause for concern, or not. UNM PT1/declarative combinations indicate that for most speakers, their attitudes are non-negotiable. For example:

A:B:2:9	a	Yes I/ <b>SAW</b> him	UNMdecl/PT1. <i>certainty</i>
E:Sp3:13		There is a/ <b>wind</b> coming that will/ <b>SWEEP</b> away your/ <b>pride</b>	UNMdecl/PT1. <i>certainty</i>
CM:Ju:3:6	b	The pol/ <b>ice</b> have been a/ <b>PAIN</b> lately	UNMdecl/PT1. <i>certainty</i>

**Strong assertions** realised by MK PT5/declarative relationships maintain *certainty*, since the fall cancels the uncertainty of the rise element (2008, p. 180). This includes the meaning *surprising but is so* (2008, p. 112).

E:Wal:2:10	b	The/ <b>threats</b> to your/ <b>person</b> are/ <b>REAL</b>	MKdecl/ PT5. -ve surprise
ST:Nar:1:5	b	A/ <b>NEW</b> man was/ <b>born</b>	MKdecl/ PT5.+ve surprise

**Challenge** is the new and sharp meaning established by MK PT2/declarative relationships (2008 p. 112), although the rises in Tones 2, 3 and 4 generally intone *uncertainty*. This happens when filmtrailer speakers challenge the positions advanced by others, or appear to challenge their own judgements. In *The Queen*, Blair uses a neutral rising tone (T2.) to challenge a suggestion by the Queen Secretary, that the Queen believes it is God's Will to mourn in silence. In a climax phase, a low rise (T2-) represents a guarded challenge, inferring that the Queen *doubts* her prior judgement of Blair.

Q:TB:3:15		I/ <b>think</b> we should/ <b>leave</b> God/ <b>OUT</b> of it	MK decl/ PT2. challenge
Q:Q:4:21	a	<b>May</b> be he's got a/ <b>POINT</b>	MK decl/ ST2- doubt
	b	<b>What/ if</b> my/ <b>actions</b> are/ <b>DAM</b> aging the/ <b>Crown</b> ?	MK WH interr/ ST5+ disquiet

**Reservation** realised by MK PT4/declarative relationships shifts grammatical certainty by implying that a conditioning factor is involved. The use of PT4 reservation is evident early in *Sweeney Todd*, where successive tone units introduce his good fortune, but implicate a man of power (Judge Turpin) in Todd's bad fortune. Here, the low tones express *gravity* (ST1-) and *suspicion* (ST4-).

ST:Nar:1:1	a	<b>This</b> is the/ <b>tale</b> of an/ <b>ORD</b> inary man	UNM decl/T1- gravity
	b	who had/ <b>EVERY</b> thing.	UNM decl/T1- gravity
ST:Nar:1:3	a	Until a/ <b>man</b> of/ <b>POWER</b>	MK dec/T4- suspicion
	b	<b>stole</b> his/ <b>FREEDOM</b>	MK decl/T4. reservation

#### 4.2.1.2.1. Secondary Tone choices

In the intonation of filmtrailer speech, Secondary variations of Tonics and Pretonics construct mostly strong attitudes, including emotions. They do so by creating 'further consistent distinctions' in meanings made by high and low variations of the particular primary tone with which they are associated (2008,

p. 164-5). Approximately three-quarters of all 246 Primary Tones on Tonics are varied by Secondary pitch movements. A total 296 instances of Secondary Tones comprises 179 variations of Tonics and 117 variations of Pretonics. The proportions of Secondary Tones on Tonics and Pretonics in each filmtrailer are displayed in Figure 4.24.

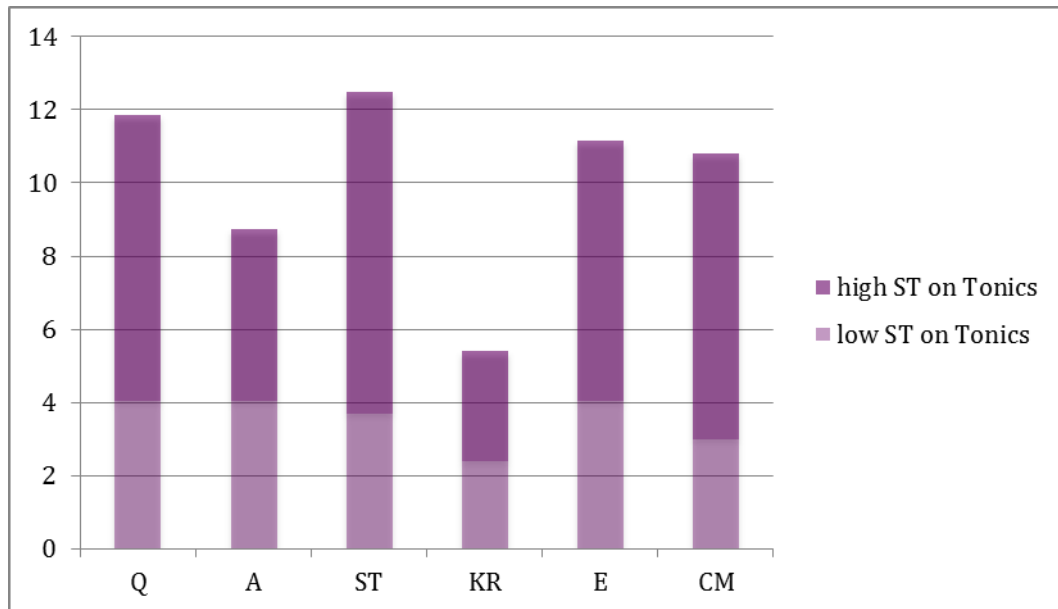


Figure 4-24 Proportions of Secondary Tones in each filmtrailer

There are more high than low Secondary Tones located on Tonics. The preference for high Secondary Tones in the filmtrailers is evident in Figure 4.25, which also indicates a tendency for neutral Tones in *Kite Runner*. The prevalence of high Tones, as well as low Tones 4 and 5, account for the mostly *strong intensity* of attitudes, including emotions. Low Tones 1 and 2 account for the *mild intensity* of feelings, many of which are strongly intensified by Pretonics.



Figure 4-25 Proportions of high and low Secondary variations of Tonics in each filmtrailer

Secondary Tones located on Pretonics mostly function to qualify attitudinal and intensity meanings constructed by tones on Tonics. The proportions of Pretonic types are displayed in Figure 4.26. The results, however, mask the fact that a number of Pretonics combine Secondary Tone variations, such as the gliding wide descending Pretonics. Wide and descending Pretonics are key choices. Stepping Pretonics tend to be within the neutral range and all descend. Most glissando Pretonics describe a wide range; all but two have descending movements. Most narrow level Pretonics are within the neutral range, but high or low level Pretonics before Tonic falls/rises contribute to attitudinal and intensity meanings.

Wide, descending and narrow level Pretonics contribute to the attitudes realised by Secondary variations of Tonics, such as *impatience* and *disapproval*. Level Pretonics describing a narrow range (high, neutral, low) are interpreted as *confining* the expression of feelings (van Leeuwen, 1999, p. 106) or signalling a speaker's *cold* attitude (Tench, 1996, p. 136). Stepping, gliding, wide descending, and low level Pretonics before Tonic falls all contribute to the *strong* amplification of the feelings intoned.

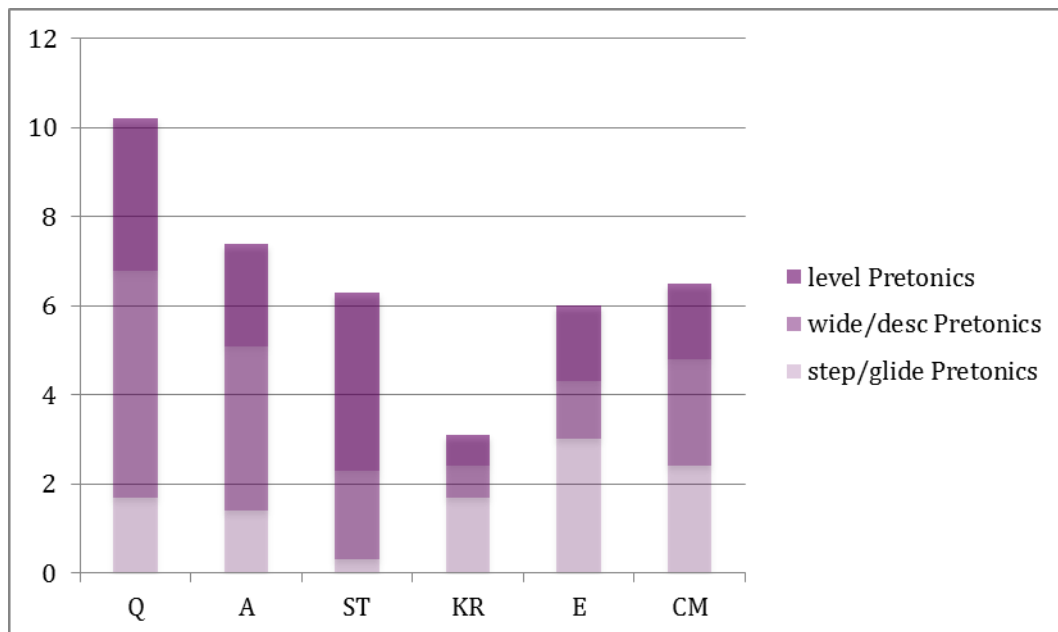


Figure 4-26 Proportions of instances of Pretonic types in each filmtrailer

#### 4.2.1.2.2. Affect

The interaction of Secondary Tones on Tonics and Pretonics creates mostly strong negative emotions about events peculiar to each narrative plot. The range of coded Affect sub/categories realised by Secondary Tone interactions, and the variance of proportions across the filmtrailer data, are displayed in Figure 4.27. *Displeasure*, *pleasure/interest* and *misery* are key realisations in almost all filmtrailers. Notable is the construction of *displeasure* in *The Queen* and *Elizabeth*, and *pleasure* in *Sweeney Todd*. *Disquiet* and *negative surprise* are intoned less often but are evident in almost all filmtrailers, and *positive surprise* occurs in four. *Disquiet* is realised mostly in *The Queen*. Expressions of positive and negative *surprise* are important, since no surprise is expressed through wordings. No *affection* or *confidence/trust* is expressed through intonation.

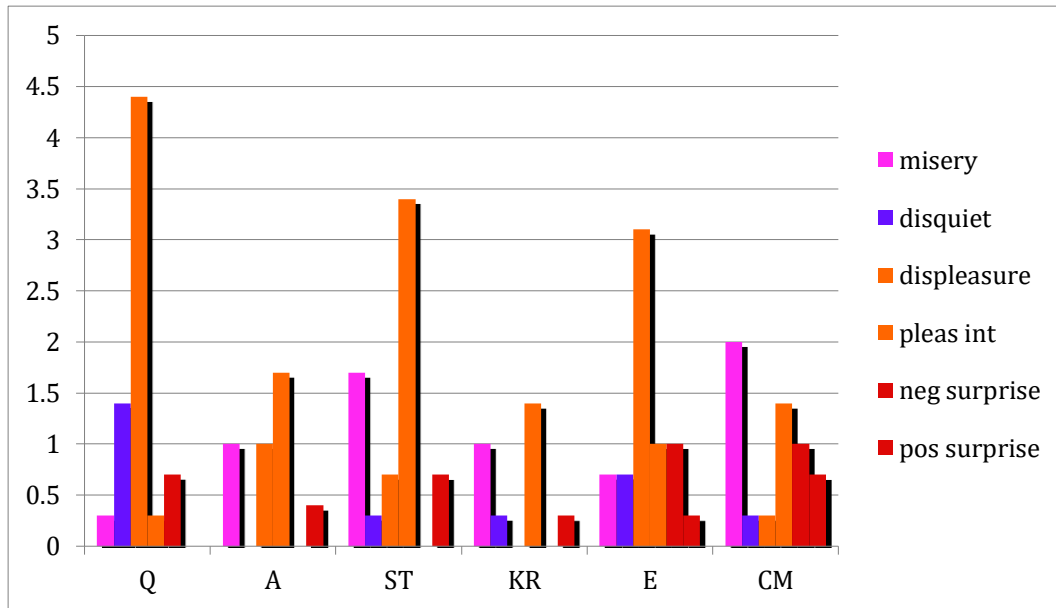


Figure 4-27 Proportions of emotion sub/category instances in each filmtrailer.

#### 4.2.1.2.3. Tonal attitudes

A significant number of negative tonal attitudes, not coded as Affect, are realised by Secondary Tone interactions, whereas positive attitudes are comparatively few (see A4-6). Most tonal attitudes expressed about events, such as suspicion, disapproval, menace and doubt, therefore contribute to constructions of negative 'emotional situations' (Tan, 1996, p. 152) that protagonists attempt to overcome. The high proportions of negative tonal attitudes in each filmtrailer are shown in Figure 4.28.

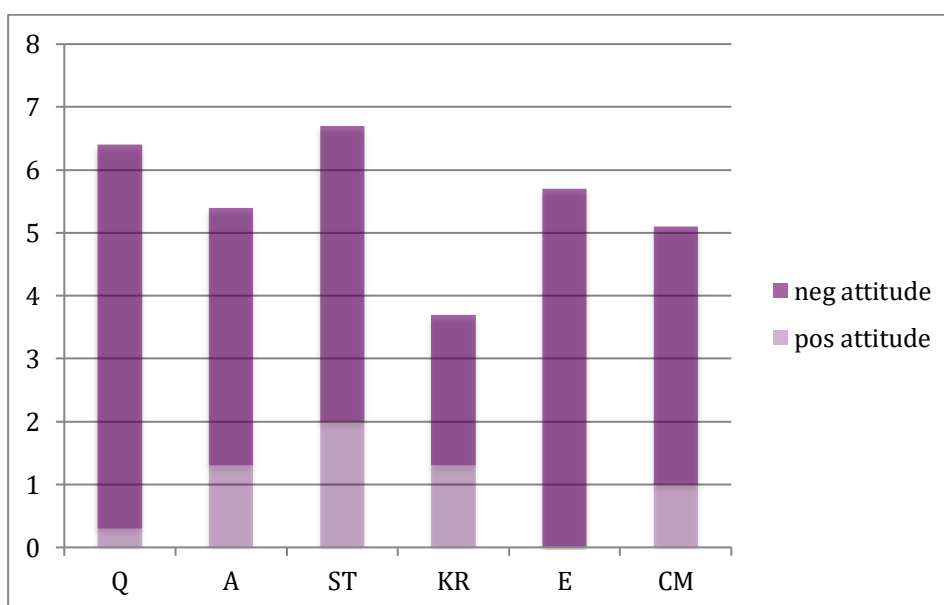


Figure 4-28 Proportions of negative/positive attitudes in each filmtrailer



#### 4.2.1.2.4. Strong or mild intensity

Almost all attitudes are strongly amplified in the filmtrailers by the interaction between Secondary Tones on Tonics and Pretonics, as described above. The high proportion of strong intensity in each filmtrailer is indicated in Figure 4.29.

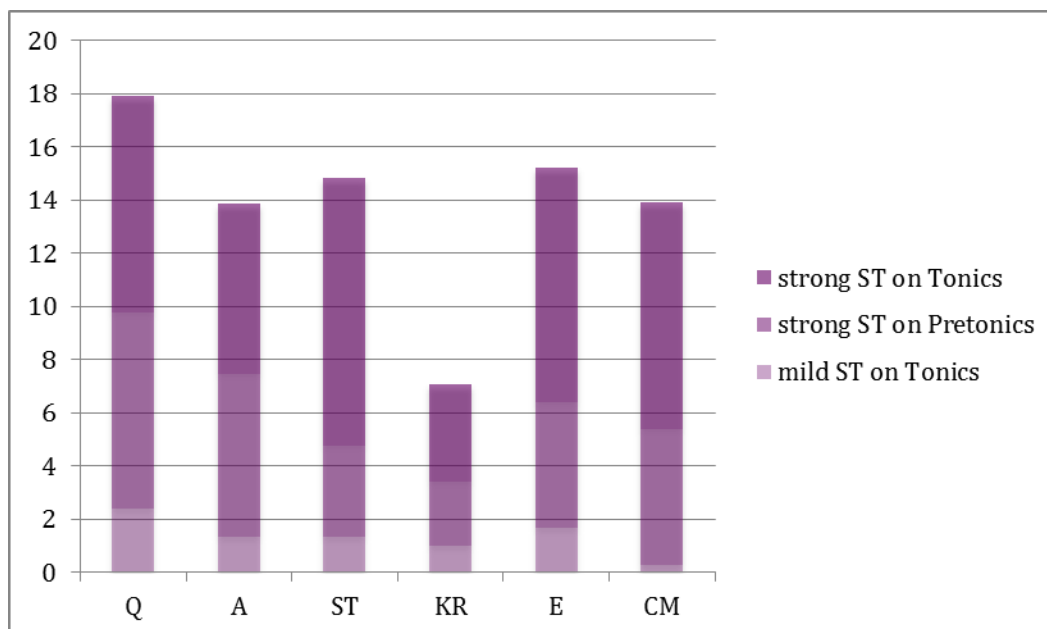


Figure 4-29 Proportions of strong and mild intensity instances in each filmtrailer.

#### 4.2.1.2.5. Secondary Tone strong/assertions, challenges and reservations

The work of Secondary variations of Tonics and Pretonics in creating more subtle differences in attitudinal and intensity meanings can be examined in the context of the *strong/assertions, challenges and reservations* established by un/marked Primary Tone-Mood relationships. High Secondary Tones 1, 2 and 5 on Tonics interacting with variations of Pretonics are primarily responsible for the construction of *strong misery, displeasure, pleasure, interest and surprise*. This often includes high Secondary Tone expressions of *involvement* that tend to be positive as characters progress their future-oriented goals, either contributing to construals of emotional *interest and pleasure*, or operating attitudinally as prosodies of *positive involvement* such as those associated Robbie and Celia's developing romance. On the other hand, it is mostly low tones that construct negative attitudes when situations are grim and serious, although the challenges of high Tone 2 choices also contribute.

Examples of these below show reference to context, and numerous instances where tonal attitudes differ from verbal meanings.

Secondary variations of assertions are mostly high in the filmtrailers, expressing *misery*, as well as intoning a character's *involvement*, *interest and pleasure* in goal achievement. Tone 1 expressions of *displeasure* are far more high than low; low Tone 1 often encodes tonal attitudes of *gravity*.

*Misery* is the meaning coded from the *unexpected dismay* of high Tone 1 (Kingdon, 1958, p. 220) and low variations of Tone 5 (Halliday, 1967, p. 32) and Tone 1 in *grim* and *serious* situations (O'Connor & Arnold, 1973). Dismayed tones are heard in high falls of *Kite Runner*, as a Narrator tells of Arim and Hasan's separation, and Rahim Khan tells Arim of Hasan's death. In this, an example of tonal-verbal emotional alignment is evident; intoned *misery* (tone unit 4b) is the same as a verbal invocation of misery.

KR:Nar:1:1	a	Two/ <b>FRIENDS</b>	UNM decl/ ST1- gravity (O'Connor & Arnold 1973)
	b	as/ <b>CLOSE</b> as/ <b>brothers</b>	UNM decl/ PT1.
	c	until/ <b>WAR</b>	UNM decl/ PT1.
	e	<b>FORCED</b> them	UNM decl/ PT1.
	f	<b>CONTinents a/part</b>	UNM dec/ ST1+ involvement (O'Connor & Arnold 1973) dismay (Kingdon, 1958)
	KR:2:4	a	For/ <b>give</b> me for/ <b>what</b> I have to/ <b>TELL</b> you
b		Ha/ <b>SAN</b> is/ <b>dead</b>	UNM dec;/ ST1+ involvement (O'Connor & Arnold 1973) dismay (Kingdon, 1958)

In *Sweeney Todd*, Todd's repeated high falls intone his positive *involvement* in situations where he approaches his goal of revenge. A narrow level Pretonic expresses his *cold involvement* in murdering Turpin, in phase 18.

ST:ST:3:18	a	I will/ <b>GUAR</b> antee	UNMdecl/ ST1+ involvement (O'Connor & Arnold 1973) emotional commitment (Crystal 1975)
	b	the/ <b>closest</b> shave you will/ <b>EV</b> er know	UNMdecl/ narrow level Pretonic: cold (Tench 1996): ST1+ involvement (O'Connor & Arnold 1973) emotional commitment (Crystal 1975)

*Involvement* contributes to the construction of *interest*. In *Children of Men*, the involvement of high Tone 1 (O'Connor & Arnold, 1973) appears to construe Julia's *interest* in recruiting Theo's help to get a pregnant Kee to a Human Project safe place, and to the Project female's *interest* in the boat sent to aid their escape. In these, an example of tonal-visual difference within the Affect category of satisfaction is evident; Julia's intoned *interest* (tone unit 11) differs from her verbal inscription of trust. In *Elizabeth*, a Spanish soldier's *involvement* and *interest* in assassinating Elizabeth is heard in his high Tone 1, and his narrow level Pretonic indicates a *cold interest*.

CM:Julia:3:8	a	Need your/ <b>HELP</b>	UNMdecl/ ST1+ involvement (O'Connor & Arnold 1973) emotional commitment (Crystal 1975)
	b	Not for/ <b>ME</b>	MKdecl/ ST2+ contradiction (Halliday, 1967)
	c	a/ <b>GIRL</b>	UNMdecl/ PT1.
CM::Julia:3:11		I/ <b>TRUST</b> you	UNMdecl/ ST1++ involvement (O'Connor & Arnold 1973) emotional commitment (Crystal 1975)
CM:Human Project female:3:15		The/ <b>HU</b> man Project has sent a/ <b>boat</b>	UNMdecl/ ST1+ involvement (O'Connor & Arnold 1973) emotional commitment (Crystal 1975)
E:Spanish soldier:3:15		Our/ <b>mission</b> is to/ <b>KILL</b> the/ <b>Queen</b>	UNM decl/ narrow level Pt cold: ST1+ involvement (O'Connor & Arnold, 1973)

*Involvement* contributes to the construction of *pleasure* in *Atonement*. Robbie's high falling tones reflect his positive *involvement* and *pleasure* in returning from war to find Celia.

A:R:4:18	a	I/ will re/ <b>TURN</b>	UNMdecl/ ST1+ emotional commitment (Crystal 1975) involvement (O'Connor & Arnold 1973)
	b	I/ will/ <b>FIND</b> you	UNMdec/ high level before fall weighty (Cruttenden 1989): ST1+ involvement (O'Connor & Arnold 1973)

*Displeasure* intonations are mostly high. Elizabeth's *displeasure* about Spanish intentions to control England is realised by an extremely high variation of Tone 1, interacting with a wide descending Pretonic intoning her impatience. The Duke of Edinburgh's *displeasure* with Blair's blunt advice to the Queen, though, combines Pretonic impatience with low Tone 1 hostility; this is an

example of a tonal-verbal alignment, the Duke's intoned *displeasure* (tone unit 13) is the same as his verbal invocation of displeasure.

E:E:3:14	c	I have a/ <b>hurricane</b> in me that will/ <b>strip/ Spain/ BARE</b> if you/ <b>dare</b> to try me	MK decl/ wide descend Pretonic impatience(O'Connor & Arnold 1973): ST1++ involvement (O'Connor & Arnold 1973) anger (Fonagy & Magdics 1972)
Q:DEdinburgh:3:13		<b>Who</b> does he/ <b>think</b> he's/ <b>TALK</b> ing to?	UNM decl/ wide descend Pt impatience: ST1- hostility (O'Connor & Arnold, 1973)

*Kite Runner* is characterised by low and neutral tones. A low fall intones Farid's negative attitude of *gravity*, intensified by an emphatic Pretonic, as he and Arim realise the difficulties in rescuing Sorab.

KR:Far:2:8		We/ <b>need</b> to go/ <b>back</b> to Ka/ <b>BUL</b>	UNM decl/ neutral stepping descending Pretonic emphatic: ST1- grim (O'Connor & Arnold 1973)
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Secondary variations of strong assertions are mostly high in the filmtrailer data. High rise-falls contribute expressions of *displeasure* and *pleasure*, *disquiet* and *surprise*, as well as positive/negative *tonal attitudes*. However, the role of low Tone 5 in constructing emotions is significant, and consistent with evidence of its 'greater involvement' with emotional expression (Tench, 1996, p. 127). Wide descending Pretonics contribute *irritation* (O'Connor & Arnold, 1973) to ST5+ constructions of *displeasure*, such as the Pretonic of tone unit 12a in *The Queen*. In tone unit 18 of *Elizabeth*, low Tone 5 expresses Elizabeth's *misery* in her envy of Bess, her maid, who has a normal life of love; both tonal *misery* and verbal misery codings occur in this.

Q:Q:3:12	b	<b>Sev</b> enty percent of/ people believe that/ <b>YOUR</b> actions	MK decl/ wide glissando desc Pretonic irritated (Crystal 1975): ST5+ indignation (Gimson 1989)
	c	have/ <b>DAM</b> aged the Monarchy	MK decl/ ST1- grim (O'Connor & Arnold 1973) irritated ([Crystal 1975)
E:Elizabeth:3:18	a	Oh I/ <b>ENVY</b> you/ <b>Bess</b>	MK decl/ ST5- disappointment (Halliday, 1967)
	b	You're/ <b>FREE</b> to/ <b>have</b> what/ I cannot have	MK decl/ ST5- disappointment (Halliday, 1967)

*Pleasure* is almost always realised by high Tone 5. In *Sweeney Todd*, Ms Lovett's hope is that Todd will leave past injustices behind. In phase 12, a low

level 'involved' Pretonic comes before the high rise element of her Tone 5 expression of *pleasure*.

ST:MsLovett:3:12	You've got to/ <b>leave</b> this all be/ <b>HIND YOU</b> now	MK decl/ low narrow level Pt involved (Haliday & Greaves, 2008 p. 175): ST5+ satisfaction (Crystal, 1975)
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*Disquiet* is primarily realised by high variation of strong assertions. In *The Queen*, the Queen's *disquiet* about the foolishness of her silence is realised by a low level Pretonic intoning her *disbelief*, and high Tone 5 of *horror*.

Q:Q:4:22	b	<b>Fool</b> ishly I be/ <b>lieved</b> that was what the people/ <b>WANTED</b> from their/ <b>Queen</b>	MK decl/ low level Pretonic before a rise incredulity (Halliday & Greaves 2008 p. 171): ST5+ doubt, horror (Gimson1989) worried (Brown 1977; Crystal 1969)
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Both negative and positive *surprise* expressions come from high variations of assertions, but not always. Negative *surprise* comes from high Tone 1 (eg. Q:1:1c) and neutral Tone 5 (eg. E:2:10b). Positive *surprise* is realised by a high variation of Tone 5 rise-falls (eg. ST:2:7, CM:3:16) and neutral Tone 5 (eg. A:1:15, ST:1:5b) *Surprise* intonations often differ from verbal disquiet. In *Children of Men*, intoned *negative surprise* is heard in a newsreader's announcement of a young death (CM:2:2), in contrast with her verbal disquiet; they follow Theo's intoned despair as he reveals the infertility that risks a human future. Theo's *positive surprise* is about seeing his ex-wife (CM:3:7).

CM:2:2	The/ <b>world</b> was/ <b>STUNNED</b> today by the/ <b>death</b> of Diego Ri/ <b>cardo</b> .	MK decl/ST1+ wide descending insistent Pretonic before surprise of ST1+ (Crystal, 1975 p. 38)
CM:Th:3:7	I haven't/ <b>SEEN</b> you for nearly twenty/ <b>years</b>	MKdecl/ ST5+ exclamatory, surprise (Halliday 1967)

Positive tonal attitudes are almost exclusively realised by high Secondary variations of strong/assertions. In *Children of Men*, a positive tonal attitude of *admiration* reflects the 'impressed' and 'warm' meanings of a high Tone 5. In this context, a Human Project female is strongly asserting the value of expert Project persons working to change a harsh social environment; her admiration coheres with her verbal inscription of capacity.

CM:HProject female:3:17	a	<b>Yes</b> the/ <b>greatest</b> minds in the/ <b>WORLD/</b>	MK decl/ wide stepping desc Pt emphatic: ST5+ impressed (Crystal 1975) warmth (Tech, 1996)
	b	<b>working</b> for a/ <b>new</b> so/ <b>Cle</b> ty	UNM decl/ PT1.

Secondary variations of challenges in the filmtrailer data are all high, with most contributing to *displeasure* and *pleasure* and some to negative tonal judgements. In *Elizabeth*, high rise elements of various tones construct the strong *displeasure* of Elizabeth, in a context where she challenges Spanish assertions of their power. A high Tone 5 and an extremely high Tone 2 express *indignation*, coded as Affect: *displeasure*.

E:E:3:14	a	I/ <b>TOO</b>	MKdecl/ ST5+ indignation (Gimson 1989)
	b	can com/ <b>MAND</b> the wind/ <b>sir!</b>	MKdecl/ high ascending Pretonic: protesting (Pike 1945): ST2++ contradiction (Halliday 1967 p. 41) indignation, defensive, aggressive (Halliday 1967 p. 25)

*Pleasure* expressions are nuanced by the meanings of high rises. In phase 16 *Sweeney Todd*, for example, Todd's excited *pleasure* in murderous revenge (16c) includes the *excitement* of high challenging Tone 2 realisations (16a-b), as he calls victims to his barber's shop; his intoned *pleasure* aligns with his verbal pleasure, provoked by metaphor. In contrast, *pleasure* results from the *involvement* included in low Secondary variations of Tone 2, in *Atonement*. In this context, a low level Pretonic reflects Celia's involvement and encouragement of Robbie's return to her from war. This is an example of tonal-verbal difference that enriches the linguistic environment; Celia's intoned *pleasure* departs from her verbal affection.

ST:ST:3:16	a	/ <b>YOU</b> sir!	call/ ST2+ excitement, enthusiasm (Gimson 1989)
	b	/ <b>TOO</b> sir!	call/ ST2+ excitement, enthusiasm (Gimson 1989)
	c	<b>Welcome</b> to the/ <b>GRAVE</b>	MKdecl/ ST5+ satisfaction (Crystal 1975)
A:Celia:3:14	a	My/ <b>darling</b> I / <b>LOVE</b> you	UMK decl/ PT1.
	b	I'll/ <b>WAIT</b> for you	MK decl/ low level Pt involvement (Halliday & Greaves, 2008 p. 175) encouraging (O'Connor & Arnold, 1973): ST2- deliberative (Pike, 1945)

High Secondary Tone 2 variations leave a trace of challenge in negative tonal attitudes such as *protest* and *disapproval*. In *The Queen*, for example, the Queen's strong *disapproval* of speaking publicly about Diana occurs when extremely high Tone 2 choices combine with interrogatives and low level Pretonics.

Q:Q:4:17	a	<b>What</b> would you sug/ gest/ <b>Prime/ MINISTER?</b>	MK WH int/ low level Pt involvement (Halliday & Greaves, 2008, p. 175) disapproval (O'Connor & Arnold, 1973): .ST2++ disapproval (Halliday 1967)
	b	Some/ kind of a/ <b>STATEMENT?</b>	UNM pol int/ low level Pt involvement (Halliday & Greaves, 2008, p. 175) disapproval (O'Connor & Arnold, 1973): .ST2++ disapproval (Halliday 1967)

Secondary variations of reservation almost always construct *negative tonal attitudes*, with one or two in most texts. Low variations of Tone 4 in *Atonement*, for example, infer young Briony's *reproach* of Robbie's behaviour in 'attacks' on Celia and Lola, but a mature Briony's *doubt* that hard nursing work will provide escape from the reality of her false accusation of Robbie.

A:B:2:11		I/ <b>saw</b> him with my own/ <b>EYES</b>	MKdecl/ wide descending Pretonic insistent: ST4- reproachful (O'Connor & Arnold 1973) implicational (Tench 1996)
A:Briony:3:15	a	No/ <b>matter</b> how/ <b>hard</b> I/ <b>WORK</b>	MK decl/ ST4- doubt (Crystal, 1975) reservation (Tench, 1996)
	b	I/ <b>can't</b> es/ <b>cape</b> from/ what/ I <b>DID</b>	MK decl/ wide desc Pt impatience (O'Connor & Arnold 1973): PT5.

#### 4.2.2. Building disturbance through tonal motifs

*Misery, pleasure, displeasure, disquiet* and *surprise* realised by Secondary Tones play a vital role as events unfold in each filmtrailer, in building motifs associated with the particular disturbances that protagonists encounter and attempt to overcome. These intensified emotions, along with polarised tonal attitudes, and the prosodic effect of heightened Tonic prominence, repeated pitch movements and various intensifications, were found to establish a range of motifs within phases, and distribute key motifs across phases.

The motifs woven into phases of *Sweeney Todd* are displayed in Table 4.11. *Sweeney Todd* is typical of the sample, insofar as Tonality and Tonicity choices

are mostly unmarked, Tones 1 and 5 are preferred, half of the Primary Tone/Mood relations are marked, high Secondary variations of Tones characterise the text, and half of all attitudinal expressions are strongly intensified. Expressions of *misery*, *displeasure* and *disquiet* in motifs construe particular disturbances in the filmtrailer data, and expressions of *pleasure* in motifs are relevant to the promise of overcoming disturbances. The emotional meanings are discussed according to constructions of loss, promise, offence and threat in the fictional world of *Sweeney Todd*, and in other trailers.



Table 4-11 Emotional meaning in tonal motifs (Sweeney Todd)

st:ph:tu	spkr	tone units	tone choices		prosodic realisations				motifs			
			Pretonic	Mood-Tone	Tonic prominence emotion	Tonic prominence attitude	repeated pitch movement	intensifications	semantic criteria	established	distributed	
1:1a	Na	This is the/ tale of an/ <b>ORD</b> inary man	lo bf fall	dec/ST1-				ST1-		gravity	<b>gravity</b>	
1:1b	Na	who had/ <b>EV</b> erything		dec/ST1-		gravity		ST1-				
1:2a	MsL	<b>BAR</b> ker his/ name was...		dec/ST1-	longing (misery)			ST1-		misery	<b>longing</b>	
1:2b	MsL	Benjamin/ <b>BAR</b> ker		dec/ST1-	(misery)			ST1-				
1:3a	Na	Until a man of/ <b>POW</b> er	n desc	dec/ST4+		suspicion		ST4+	ST4+			
1:3b	Na	stole his/ <b>FREE</b> dom	n level	dec/PT4.		suspicion		PT4.				
1:3c	Na	des/ <b>TROY</b> ED his/ family		dec/ST1+	dismay (misery)			ST1+	ST1+	suspicion	<b>suspicion</b>	
1:3d	Na	and/ <b>BAN</b> ished him		dec/ST1+	(misery)			ST1+	ST1+			
1:3e	Na	for/ <b>LIFE</b>		dec/ST1+	(misery)			ST1+	ST1+			
1:4	JT	May the/ <b>Lord</b> have/ <b>MER</b> cy on your/ soul	n desc	dec/ST5+		sarcasm				sarcasm	<b>sarcasm</b>	
1:5a	Na	And/ in his/ <b>SORROW</b>	hi bf fall	dec/ST4+		reservatn				+ surprise	<b>+ surprise</b>	
1:5b	Na	a/ <b>NEW</b> man was/ <b>born</b>		dec/PT5.	+ surprise							
2:6a	ST	Fifteen years/ <b>DREAM</b> ing	wide mix	dec/PT5.								
2:6b	ST	I/ <b>might</b> come/ <b>home</b> to a/ <b>wife</b> and/ <b>CHILD</b>	n step asc	dec/ST5++	hope (pleasure)				step desc ST5++	pleasure	<b>hope</b>	
2:7	MsL	Benjamin/ <b>BAR</b> ker!	w mix	dec/ST5+	+ surprise					+ve surprise		<b>+ surprise</b>
2:8a	ST	Not/ <b>BAR</b> ker!		dec/ST5+	enthusias (pleasure)				ST5+	pleasure +ve involvement	<b>cold excitement</b>	
2:8b	ST	Sweeney/ <b>TODD</b> now!	hi bf rise	dec/ST2+	excitemnt (pleasure)				ST2+			
2:8c	ST	<b>he</b> will have his <b>reVENGE</b>	lo+ narro	dec/ST1+		c +involv			ST1+			
2:9	ST	Where's my/ <b>WIFE</b> ?		WH /PT2.		puzzlmt				puzzlement		
2:10a	MsL	She's/ <b>GONE</b> !		dec/PT1.								
2:10b	MsL	and/ <b>he's</b> got your/ <b>DAUGH</b> ter	w desc	dec/ST2-	disappoint (misery)					disapproval	<b>disapproval</b>	
3:12	MsL	You've got to/ <b>leave</b> this all be/ <b>HIND YOU</b> now	lo lev bf r	imp/ST5++	hope (pleasure)					pleasure		<b>hope</b>

st:ph:tu	spkr	tone units	tone choices		prosodic realisations				motifs			
			Pretonic	Mood-Tone	Tonic prominence emotion	Tonic prominence attitude	repeated pitch movement	intensifications	semantic criteria	established	distributed	
3:13a	ST	<b>NO!</b>		dec/PT5.				PT5.		menace	menace	
3:13b	ST	These are/ <b>desperate/TIMES</b>	n desc	dec/ST1-			menace					
3:13c	ST	<b>Desperate/</b> measures are/ <b>CALLED</b> for	n desc	dec/ST5-			menace	ST5-				
3:14a	ST	<b>All/ RIGHT!</b>		dec/ ST5-			menace		ST5-	menace displeasure		menacing anger
3:14b	ST	You/ <b>SIR!</b>		dec/ST2++	excitement (pleasure)				ST2++			
3:14c	ST	No-one's in the/ <b>CHAIR!</b>	w desc	dec/PT1.	impatience (displeas)							
3:15a	ST	<b>Come</b> on! <b>Come/ ON!</b>	hi lev bfr	imp/ST1++			c +involvm	ST1++	ST1++	displeasure	anger	
3:15b	ST	<b>Sweeney's/ WAITing</b>	wide desc	dec/ST1++	impatience (displeas)			ST1++	ST1++			
3:15c	ST	I/ <b>want</b> you/ <b>BLEED</b> ers	n desc	dec/PT1.				PT1.				
3:16a	ST	<b>YOU</b> sir!		dec/ST2++	excitement (pleasure)			ST2++	ST2++	pleasure		excitement
3:16b	ST	<b>TOO</b> sir!		dec/ ST2+	excitement (pleasure)			ST2+	ST2+			
3:16c	ST	<b>Welcome</b> to the/ <b>GRAVE</b>	n asc	dec/ST5+	enthusiasm (pleasure)				ST5+			
3:17a	ST	I/ <b>will</b> have/ <b>VENGEANCE</b>	hi lev bfr riseXnaro	dec/ST5+	c enthusiasm (pleasure)			ST5+	ST5+	pleasure +ve involvement		cold excitement
3:17b	ST	I/ <b>will</b> have sal/ <b>VATION</b>	n desc	dec/ST1+			+involvm	ST1+	ST1+			
3:18a	ST	I <b>will/ GUARantee</b>	n asc	dec/ST1+			+involvm	ST1+	ST1+	cold +involvement	cold +involvement	
3:18b	ST	the/ <b>closest</b> shave you will/ <b>EV</b> er know	n level Xnaro	dec/ST1+			c +involvm	ST1+	ST1+			
3:20	MsL	You're/ <b>barkin'/ MAD</b>	lo bfr rise	dec/ST5+	horror (disquiet)					disquiet	horror	
3:21	ST	The/ <b>years</b> no doubt have/ <b>CHANGED</b> me	w desc	dec/ST5+			sarcasm			sarcasm		sarcasm
4:22	ST	How/ <b>'bout</b> a/ <b>SHAVE?</b>	n level	p int/ ST5-			menace			menace		menace
4:23a	ST	At/ <b>LAST!</b>		dec/ ST1+			+involvm		ST1+	pleasure +ve involvement		cold excitement
4:23b	ST	My/ <b>home</b> is com/ <b>PLETE</b> again	n Xnaro	dec/ST2+	c excitement (pleasure)				ST2+			
4:24a	MsL	That's/ <b>all</b> very/ <b>WELL</b>	w desc	dec/ST4-			caution		w desc ST4-	caution	caution	
4:24b	MsL	But/ <b>what</b> we gonna do 'bout/ <b>HIM?</b>	w desc	WH/ ST2-			caution		w desc			

#### 4.2.2.1. Misery in tonal construals of loss

*Misery* realised by intonation contributes to motifs related to the loss of valued other persons and of an ideal; disappointed voice tones on the soundtracks would be familiar to audiences. *Misery* is mostly realised by high Tone 1 and low variations of Tones 1 and 5, and accompanying negative attitudes tend to be high.

In set-up phases of *Sweeney Todd*, *misery* contributes to Ms Lovett's motif of *longing* and a narrator's motif of *suspicion*, as Table 4.11 shows. Their interweaving with motifs of *gravity* and *sarcasm* sound the negativity of Todd's situation. *Misery* is realised by the dismay of ST1+ (Kingdon, 1958) and suspicion by ST4+ (Crystal, 1975). These meanings are largely spread prosodically by the heightened prominence of Tonics and repeated pitch movements (falls, rise-falls). The narrator's intoned *gravity* contradicts his words inscribing Todd's good fortune (1a-b). Ms Lovett's motif of *longing* (see Fonagy & Magdics, 1972, p. 294) suggests some past fond connection with Todd, as she remembers a Benjamin Barker (2a-b). The narrator's motif of *suspicion* is an interaction between a tonal attitude of suspicion and expression of *misery*. A high Tone 4 and the repetition of *reservation* amplifies his *suspicion* of Judge Turpin (3a-b), and high falls repeat his *dismay* in relation to Turpin's behavior (3c-d). Turpin's motif of *sarcasm* is relevant (4), since his apparent lack of mercy is consistent with the narrator's *suspicion* of a judge involved with the loss of Todd's freedom and family.

In *Children of Men*, a motif of *despair* results from *misery* interactions with *doubt*, spread via heightened Tonic prominence, repeated pitch movements (falls, rises) and Pretonic and Tonic intensifications. Theo's *despair* relates to women's infertility and the anticipated loss of a human future (1), and dismisses any active pursuit of solving the mystery of infertility (4).

#### *despair*

I/ **can't** really re/ **MEM**ber [decl/ wide desc Pt: ST5- strong misery] when I/ **last** had any/ **HOPE** [decl/ wide desc Pt: ST1- strong misery] and I/ **certainly** can't re/ **mem**ber when anyone/ **ELSE** did either [decl/ neut glissando desc forcefulPt: ST2- challenge] because/ **REALLY** [decl/ ST5+ disquiet, doubt] since/ **women**/ stopped being able to have/ **BABIES** [decl/ wide desc insistent Pt: PT4. strong reservation]

A misery  
negative  
attitude:  
doubt

What's/ **left** to/ **HOPE** for? [WH int/ neut stepping desc emphatic Pt: ST2+ [misery] (CM:Theo:1:1 a-f)

**DOES**n't/ **matter** [decl/ST1+ misery] It's all/ **OVER** in/ **fifty** years [decl/ST5+ disquiet, doubt] It's too/ **LATE** [decl/ high level Pt: ST2+ misery] (CM:Theo:2:4 a-b)

In *The Queen*, motifs of *sadness* and *admiration* draw attention to the British loss of a special Diana. The newsreader's motif of *sadness* spreads via an interaction between intoned misery and a negative attitude of gravity, as he announces her death (3). Blair's motif of *admiration* amplifies the loss of a princess in touch with her people (4). Both motifs are spread via the prominence of high Tones on Tonics, repeated falls (3) and intensifications (4).

<b>sadness</b>	I have some/ <b>VERY</b> / <b>sad</b> / <b>news</b> to bring you. [decl/ ST1+ misery] Di/ <b>ana</b> Princess of/ <b>Wales</b> has/ <b>DIED</b> [decl/ PT2.] after a/ <b>CAR</b> crash in/ <b>Paris</b> . [decl/ PT1.] The Prime/ <b>Minister</b> Tony/ <b>BLAIR</b> [decl/ PT2.] is a/ <b>BOUT</b> [decl/ PT2.] to make a/ <b>STATE</b> ment [decl/ ST1- gravity] (Q:Newsreader:1:3a-f)	A misery negative attitude: gravity
<b>admiration</b>	<b>Prin</b> cess Diana/ <b>TOUCHED</b> the/ <b>lives</b> [decl/ ST3+ tentative] of/ <b>SO</b> many others [decl/ PT1.] She/ <b>was</b> the/ <b>PEOPLES</b> Princess [decl/ ST5+ admiration] (Q:TBlair:1:4a-c)	positive attitude: admiration

Elsewhere, *misery* contributes to Celia's motif of *disappointment* as Robbie is taken to prison (A:3:12). It contributes to Briony's motif of *remorse* as she apologises for causing their separation; her *remorse* emerges from the interaction between intoned *misery* and a tonal attitude of disapproval (A:4:19). It contributes to Elizabeth's motif of *longing* for the love and normal life she lacks (E:3:18), and a motif of *sadness* related to Arim and Hasan's separation as children (KR:1:1).

#### 4.2.2.2. Positive emotions in tonal construals of promise

*Pleasure*, *interest* and positive *surprise* contribute to motifs relevant to filmtrailer constructions of the 'promise' (Tan, 1996) that the different future-oriented goals of protagonists may be within reach. Positive motifs of *hope*, *excitement*, *interest* and *surprise*, alongside positive tonal attitude contributions to motifs of *involvement*, *admiration* and *approval*, construe the promise that protagonists can progress goals of revenge, of peace, of being with a lover, or of a human future.

In the filmtrailer data, *pleasure* is realised more by high variations intoning the enthusiasm (Gimson, 1989) and satisfaction (Crystal, 1975) of Tone 5 and the excitement (Gimson, 1989) of Tone 2, than by the low satisfaction of Tone 5 (Crystal, 1975). *Interest* is almost always realised by high variation of Tone 1, including its typical relation with WH questions (O'Connor & Arnold, 1973), and its expression of involvement (O'Connor & Arnold, 1973) and emotional commitment (Crystal, 1975) in statements. Positive or negative *surprise* is realised more by Secondary variations of a prototypical Tone 5 (Halliday & Greaves, 2008, p. 50) than high Tone 1 (Crystal, 1975; Gimson, 1989), a sharp fall-rise of Tone 2 (Halliday, 1967, p. 27), variations of Tone 4 (O'Connor & Arnold, 1973).

In *Sweeney Todd*, motifs of *hope*, *excitement* and *cold excitement* which trace *pleasure*, a motif of *positive surprise*, and motifs of *puzzlement*, *disapproval* and *positive involvement*, are threaded into complicating action and plot development phases. As Table 4.11 shows, Todd's *pleasure* is realised by the enthusiasm of high Tone 5 and the excitement of high Tone 2, and spread by heightened Tonic prominence, repeated high fall movements, and/or intensifications.

An extended motif of *positive surprise* amplifies the narrator's *surprise* about about the 'new man' emerging from sorrow (5a-b) and Ms Lovett's *surprise* about Todd's new identity (7). Expressions of *pleasure* contribute to an extended motif of *hope*, highlighting Todd's hope of returning to family (6a-b) and Ms Lovett's hope that Todd will leave past injustices behind (12).

Todd's excited cold *pleasure* is created by intonation as he plans murderous revenge, and invites victims to their death. His motif of *excitement* is created by the intensified *pleasure* of repeated high rises and falls as he calls for victims (16a-c). His high *excitement* is nuanced by the cold sound of narrow level Pretonics (Tench, 1996); this motif of *cold excitement* confirms his *pleasure* in vengeance (17a-c), reinforced by a motif interpreting his *cold positive involvement* in murdering Turpin (18a-b). His *cold excitement* extends to the recovery of a home life destroyed by Turpin (23a-b).

In *Atonement*, interweaving motifs of *interest*, *positive involvement*, *positive surprise* and *hope* created by intonation would draw audience attention to critical moments of Celia and Robbie's relationship as lovers, and, when separated, their hoped-for *pleasure* of a reunion. A high rise-fall intones Briony's *interest* in why Celia does not talk to Robbie (1). High falling tones infer Robbie and Celia's developing involvement (O'Connor & Arnold, 1973) and emotional commitment (Crystal, 1975) to each other. While Celia's motif of *airy involvement* appears to dismiss Robbie (2), Robbie's high fall and sharp rise-fall amplify his *positive involvement* with Celia (3) and getting a love letter to her (4). A family member's intoned *positive surprise* targetting the blushing couple (5) reinforces the idea of Robbie and Celia as lovers, prior to their separation. Their *hope* of a reunion emerges from the interaction between *pleasure* and positive involvement (14, 18).

<b>interest</b>	C.../ <b>WHY</b> don't you talk to/ <b>Robbie</b> ? [WHint/ ST5++ interest] (A:young Briony1:1)	A interest
<b>airy involvement</b>	I/ <b>DO</b> [decl/ ST1+ pos airy involvement] Just/ <b>move</b> in different/ <b>CIRCLES</b> that's all [decl/ wide desc insistent Pt: ST3+ warmth] (A:Celia:1:2a-b)	positive attitude: involvement
<b>positive involvement</b>	Dear/ <b>C</b> ...You'd be for/ <b>given</b> for/ <b>thinking</b> me/ <b>MAD</b> [decl/ wide desc Pt: ST4- reservation] The/ <b>TRUTH</b> is [decl/ ST1++ positive involvement] I/ <b>feel</b> rather light/ <b>headed</b> and/ <b>FOOL</b> ish in your/ <b>presence</b> [decl/ wide gliss desc forceful Pt: ST1+ interest] and I/ <b>don't</b> think I can blame the/ <b>HEAT</b> [decl/ wide desc Pt: ST1-gravity] (A:Robbie:1:3a-d) Do you/ <b>think</b> you could do me a/ <b>FAVOUR</b> ? [pol qu/ wide desc Pt: ST2- +ve involvement] <b>Run</b> ahead and/ <b>give</b> this to/ <b>C</b> ? [imper/ wide desc Pt: PT2. interest] (A:Robbie:1:4a-b)	positive attitude: involvement
<b>positive surprise</b>	Good/ <b>heavens</b> you're/ <b>BLUSH</b> ing [decl/ wide desc Pt: PT5. positive surprise] (A:Family:1:5)	A + surprise
<b>hope</b>	My/ <b>darling</b> I/ <b>LOVE</b> you [decl/ PT1.] I'll/ <b>WAIT</b> for you [decl/ ST2-involvement] (A:Celia:3:14) I/ <b>will</b> re/ <b>TURN</b> [Xnarrow Pt: decl/ST1+ involvement] I/ <b>will</b> / <b>FIND</b> you [high level before fall involved Pt: decl/ ST1+ involvement] (A:Robbie:4:18)	A pleasure positive attitude involvement

In *Children of Men*, motifs of *interest*, *admiration*, *hope* and *reassurance* woven into complicating action, plot development and climax phases indicate a positive change in the interpersonal worlds of Theo and Human Project persons. A motif of *interest* interprets Julia's strong interest in recruiting Theo's help to get Kee and baby to safety (8a-e, 11), and a Human Project female's interest in the boat sent for their escape (15). The female's motif of *admiration*

highlights the significance of an expert Human Project working to improve a harsh social environment (17a-b).

Expressions of *pleasure* contribute to Jasper's motif of *hope*, which signals a change from Theo's intoned *despair* in beginning phases, and draws audience attention to the significance of a birth in a world anticipating no human future (18a-b). Jasper's *hope* is reinforced by the interaction between high tones of *pleasure* and positive involvement, amplifying Theo's *reassurance* that he, Kee and baby are close to safety (20a-b).

<b>interest</b>	Need your/ <b>HELP</b> [decl/ ST1+ interest] Not for/ <b>ME</b> [decl/ ST2+] a/ <b>GIRL</b> [decl/ PT1.] Need to/ <b>get</b> her to the/ <b>COAST</b> [decl/ wide desc Pt: insistent : ST1- gravity] past security/ <b>CHECK</b> points [decl/ PT1.] (CM:Julia:3:8a-e) I/ <b>TRUST</b> you [decl/ ST1++ interest] (CM:Julia:3:11) The/ <b>HU</b> man Project has sent a/ <b>boat</b> [decl/ ST1+ interest] (CM:HP female:3:15)	A interest positive attitude: involvement
<b>admiration</b>	<b>Yes</b> the/ <b>greatest</b> minds in the/ <b>WORLD</b> [decl/ step desc Pt: ST5+ admiration] <b>working</b> for a/ <b>new</b> so/ <b>Clety</b> [decl/ neutral asc Pt: PT1.] (CM HP female:3:17a-b)	positive attitude: admiration
<b>hope</b>	Your/ <b>baby</b> is the/ <b>MIRACLE</b> [decl/ wide desc Pt: ST5+ pleasure] the/ <b>whole</b> world's been/ <b>WAIT</b> ing for [decl/ PT1.] (CM:Jasper:4:18a-b)	A pleasure
<b>reassurance</b>	We're/ <b>ALMOST</b> there Kee [decl/ ST5+ pleasure] We're/ <b>AL</b> most there [decl/ ST1+ involment] (CM:Theo:4:20)	A pleasure positive attitude: involvement

#### 4.2.2.3. Displeasure in tonal construals of offence

*Displeasure* realised by intonation contributes to motifs relevant to filmtrailer constructions of offence, where characters respond to violations of social order with angry, indignant and hostile voice tones. *Displeasure* is realised more by the *indignation* of high Tones 5 and 2 (Gimson, 1989; Halliday, 1970, p. 25) than the *anger* of high Tone 1 (Brown, 1977), though the *hostility* of low Tone 1 (Crystal, 1975; O'Connor & Arnold, 1973) is a frequent choice for WH interrogatives, and wide descending Pretonics often contribute *impatience* and *irritation* (O'Connor & Arnold, 1973). Expressions of *displeasure* frequently accompany negative tonal attitudes such as disapproval, protest and gravity.

Woven into complicating action phases of *Sweeney Todd*, motifs of *menacing anger*, *anger* and *menace* amplify Todd's menacing intent to murder, and his impatience for revenge. *Displeasure* contributes to motifs of *menacing anger*, the *anger* expressed in high tones and wide descending Pretonics, and the *menace* of tonal attitudes expressed in low, threatening tones (Brown, 1977; Crystal, 1975; van Leeuwen, 1999, p. 108), as Table 4.11 shows. *Displeasure* and *menace* are distributed via prominent Tonics (13c, 14a, 22), repeated rise-fall movements (13) and intensifications (14, 22).

Motifs highlighting Todd's *puzzlement* about the disappearance of his wife (9), and Ms Lovett's *disapproval* of Turpin's removal of Todd's daughter (10a-b) preface the sound of Todd's *menace*. Todd's low motif of *menace* is heard as he confirms his decision for murderous revenge (13) and invites Turpin to his death (22). As he calls victims to his barber's shop, Todd's motif of *menacing anger* is expressed through interaction between his menacing tone and the *displeasure* of his impatient Pretonic (14). Shifts to extra high tones intensify Todd's continuing *anger*, highlight his impatience for revenge (15).

*Displeasure* intonations in *The Queen* and *Elizabeth* contribute to motifs of *indignation*, *hostility* and *defiance*, in contexts where the Queen's silence offends the British, public mourning for Diana offends the Queen, and Spanish insults offend Elizabeth. These motifs often emerge from *displeasure* interactions with various tones of protest, gravity and disapproval. Of particular interest here is the difference between the Queen's cold 'toned down' anger, and Elizabeth's hot 'toned up' anger (Halliday & Greaves, 2008, p. 171). The interpretation of anger in the filmtrailers is based on Fonagy and Magdic's description of the 'dynamics of anger' (1972, p. 302) involving 'spiky' tones that rapidly shift from high to low. The characterisation of cold and hot anger comes from Scherer (2003) who argues that high and low tonal patterns express arousal of high and low emotion.

Even accounting for the Queen's relatively high vocal 'setting', the Queen's anger is toned down by shifts from neutral to low falls (8a, 8b > 8c), high to low falls (14a > 14b) and narrow level Pretonics (7, 17a-b). It is the 'spiky' peaks of repeated down-gliding Pretonic movements that mimic the high falls on Tonics



(9, 12b, 13, 14a) and index anger (Fonagy & Magdics, 1972). Additionally, the Duke of Edinburgh's *hostility* is toned down by low falls (2a-b, 13); Blair tones down his *indignation* with shifts from high to low (12b, 12c): the high *indignation* of the Queen's Secretary (15a-b) is toned down by Blair's low displeased tones (16).

<b>indignation</b>	<p>No member of the/ <b>Royal</b> Family will speak/ <b>PUBLIC</b>ly a/ <b>bout</b> this [decl/ wide desc Pt: ST1- gravity] Di/ <b>ana's</b> no/ <b>longer</b> a/ <b>MEM</b>ber of the/ <b>Royal/ Family</b> [decl/ ST5+ displeasure] (Q:Queen:2:5a-b)</p> <p>We/ <b>DO</b> things in/ <b>this</b> country [decl/ PT2. protest] <b>QUI</b>etly [decl/ PT1.] with/ <b>DIGN</b>ity [decl/ ST1- displeasure] (Q:Queen:2:8a-c)</p> <p>Will/ <b>some</b> one please/ <b>SAVE</b> these people from/ <b>them</b> selves? [pol int/ wide desc Pt: ST1++ displeasure] (Q:TBlair:2:9)</p> <p>Questions are being/ <b>ASKED</b> [decl/ wide desc Pt: PT2.]about/ <b>WHY</b> the Queen hasn't addressed her/ <b>subjects</b> [decl/ ST5+ displeasure] (Q:Newsreader:3:10a-b)</p> <p>Have you/ <b>seen</b> today's/ <b>PAP</b> ers? [pol int/ ST1+ -ve surprise] <b>Seventy</b> percent of/ people believe that/ <b>YOUR</b> actions [decl/ wide gliss desc Pt: ST5+ displeasure] have/ <b>DAM</b>aged the Monarchy [decl/ ST1- gravity] (Q:TBlair:3:12a-c)</p> <p>If you im/ <b>agine</b> I'm going to/ <b>drop</b> everything and/ <b>come</b> down to/ Lon don be/<b>FORE</b> I attend to my/ <b>grand</b> children [decl/ wide gliss desc Pt: ST1+ displeasure] then you're mis/ <b>TAKEN</b> [decl/ ST1- -displeasure, gravity](Q:Queen:3:14a-b)</p> <p>Try and see it from/ <b>HER</b> perspective [imper/ wide desc Pt: ST1- displeasure gravity] She's been brought up to believe/ <b>it's/ God's/ WILL</b> [decl/ low level Pt: ST5+ displeasure] (Q:Secretary:3:15a-b)</p> <p>I/ <b>think</b> we should/ <b>leave</b> God/ <b>OUT</b> of it [decl/ wide step desc Pt: PT2. displeasure] (Q:TBlair:3:16)</p> <p><b>What</b> would you sug/ <b>gest</b> Prime/ <b>MIN</b>ister? [WH int/ low level Pt: ST2++ disapproval] Some/ <b>kind</b> of a /<b>STATE</b> ment? [pol int/ low level Pt: ST2++ disapproval] (Q:Queen:4:17a-b)</p>	A displeasure
<b>hostility</b>	<p><b>WHY?</b> [WHint/ ST1- hostility] <b>What's</b> she done/ <b>NOW?</b> WHint/ ST1- hostility] (Q:DEdinburgh:1:2a-b)</p> <p><b>Who</b> does he/ <b>think</b> he's/ <b>TALK</b>ing to? [wide gliss desc Pt irritation: WHint/ ST1- hostility] (Q;DEdinburgh:3:13)</p>	A displeasure

Elizabeth's hot anger is realised by extremely high tones on Tonics. Repeated rise movements and intensifications establish the motif of *defiance* (12), which is extended by repeated high variations of Tones 5 and 2 (14, 24, 26), and is contextualised by tonal warnings, protest, gravity and urgency. Elizabeth 'tones up' her anger by shifting her low rise to high (12a-b). All tones are high in phase 14, and the 'spiky' pattern is evident across the sweep of 14c Pretonic and Tonic. Indeed, the extreme pitch range of tone unit 14c is remarkable, where the voice of actress Cate Blanchett spans four octaves. Elizabeth's hot

defiant anger remains evident as she urges her soldiers on to battle (25), toned down only in the final phase (26).

<b>defiance</b>	Tell your/ <b>KING</b> [imp/ ST2- warning] I/ <b>fear</b> neither/ <b>HIM</b> nor his/ <b>ar</b> mies [dec/ ST2+ displeasure] (E:Elizabeth:3:12a-b)	A displeasure
	I/ <b>TOO</b> [decl/ ST5+ displeasure] <b>can</b> com/ <b>MAND</b> the wind/ <b>sir!</b> [decl/ high asc Pt: ST2++ protest, displeasure] I have a/ <b>hurricane</b> in me that will/ <b>strip /Spain/ BARE</b> if you/ <b>dare</b> to try me! [decl/ wide descend Pt: ST2+++ displeasure] (E:Elizabeth:3:14a-c)	
	<b>Let</b> them/ <b>come</b> with the/ <b>ARMIES</b> of/ <b>Hell</b> [decl/ wide desc Pt: ST5++ displeasure] They/ <b>WILL NOT/ pass</b> [dec/ST5++ displeasure] (E:Elizabeth:4:24a-b)	
	My/ <b>God</b> England will/ <b>not</b> fall while/ <b>I AM/ Queen</b> [low level Pt: MKdecl/ST5- urgency, displeasure] (E:Elizabeth:4:26)	

#### 4.2.2.4. Disquiet in tonal construals of threat

Expressions of *disquiet* contribute to constructions of threat in the filmtrailers, in contexts where events threaten the security of crowns and futures. *Disquiet* is almost exclusively realised by high Tone 5 (Gimson, 1989). Accompanying tonal attitudes are all negative; variations of rises intone danger, doubt and caution (Crystal, 1975; van Leeuwen, 1999, p. 108).

In *Sweeney Todd*, Ms Lovett's motifs of *horror* and *caution* highlight the significance of Todd's uncontrolled revenge and her future with him. As Table 4.11 shows, these motifs are spread prosodically by Tonic prominence and intensifications. Ms Lovett's high tones of *horror*, coded as *disquiet*, are heard as her wordings inscribe Todd's madness (20). Her low tones of *caution* signal the necessity of disposing of murdered victims such as Turpin, if their pie-shop home is to continue (24).

<b>horror</b>	You're/ <b>barkin'/ MAD!</b> [dec/ lo bf rise insistent Pt: ST5+ disquiet] (ST:MsLovett:4:23)	A disquiet
<b>caution</b>	That's/ <b>all</b> very/ <b>WELL</b> [dec/ wide desc Pt: ST4-caution] But/ <b>what</b> we gonna do 'bout/ <b>HIM?</b> [WH/ wide desc Pt: ST2- caution] (ST:MsLovett:4:24a-b)	negative attitude: caution

In set-up phases of *Elizabeth*, similar contributions of *disquiet* to motifs of *danger* and *caution* are evident where wordings of the Muse predict future harm. Elizabeth's motif of *danger* (2) is established by the *disquiet* of low tones. The *caution* of the Muse (3) is heard in shifts from high to low tones.

<i>danger</i>	Have I/ <b>REASON</b> to/ <b>fear</b> ? [pol int/ neut level Pt: ST5- danger, disquiet] (E:Elizabeth:1:2)	A disquiet
<i>caution</i>	There are/ <b>hard/ DAYS</b> coming [decl/ ST5+ warning] but I/ <b>AM</b> no prophet [decl/ ST2+ caution] I/ <b>see</b> no/ <b>more</b> than the/ <b>shadows</b> of/ <b>GHOSTS</b> [decl/ neut mixed Pt: ST1- gravity] (E:Muse:3a-c)	negative attitude: caution

In climax phases of *The Queen*, *disquiet* contributes to a motif of *worry*. The Queen's *worry* is realised by the interaction of repeated high falls with wide descending, high and low level Pretonics, which imply the weighty, serious nature of the Queen's deliberations and doubts, as she realises that her silence threatens the integrity of the Crown.

<i>worry</i>	<p><b>Something's/ HAPPENed</b> [decl/ high level Pt weighty: ST1+ disquiet]          There's been a/ <b>CHANGE</b> [dec/ ST4+ doubt] Some/ <b>SHIFT</b> in/  <b>values</b> [decl/ PT4. doubt] (Q:Queen:4:20a-c)</p> <p><b>Maybe</b> he's got a/ <b>POINT</b> [decl/ wide desc Pt weighty, serious: ST2-          doubt] What/ <b>if</b> my/ <b>actions</b> are/ <b>DAMAG</b>ing the/ <b>Crown</b>? [WH/ wide          desc Pt weighty, serious: ST5+ disquiet] (Q:Queen:4:21a-b)</p> <p>I pre/ <b>fer</b> to keep my/ <b>FEELINGS</b> to my/ <b>self</b> [decl/ ST1-gravity]          (Q:4:22a-b) <b>Foolishly</b> I be/ <b>lieved</b> that was/ what the people/  <b>WANTED</b> from their/ <b>Queen</b> [decl/ low level Pt disbelief: ST5+          disquiet, doubt] (Q:Queen:4:22a-b)</p> <p><b>When</b> you no/ <b>longer</b> understand your/ <b>PEOPLE</b> [decl/ wide desc Pt          serious: ST4. doubt] Maybe it/ <b>IS TIME</b> to hand/ <b>over</b> to the/ <b>next</b>          generation [decl/ ST5+ disquiet] (Q:Queen:23a-b)</p>	A disquiet negative attitude: doubt
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## Summary

This chapter has demonstrated how intonation contributes to the construction of strong emotional meanings and motifs woven into the narrative fabric of promotional filmtrailers. The chapter has exemplified numerous methods to achieve a systematic analysis of complex attitude and intensity meanings in relation to co-text, context and culture. While the analysis included key theoretical concepts about the interpersonal and textual functions of intonation, it does point to challenges concerning the coding of emotions and motif realisations.

This social semiotic study of intonation represents a progression through Halliday and Greaves' model (2008) of analysing English language systems, complemented by research from linguistics. The analysis of Tonality and Tonicity systems described 246 tone unit structures, which were found to

distribute plot information in digestible 'chunks' for audiences, and focus attention on attitudes.

The analysis of Primary and Secondary Tones included careful definitions of their *high, midhigh, mid, midlow and low* features, following Halliday and Greaves (2008) and Tench (1996). It integrated a new method to establish the 'normal' pitch range of speakers to enhance digital pitch analyses of high and low Tone variations. It accounted for versions of attitudinally marked or neutral Secondary Tones, and included the analysis of Pretonics to determine the 'sweep' of meanings. The analysis of Tones incorporated linguists' descriptions of the variable attitude and intensity potentials of intonation features (eg. Crystal, 1976; Gimson, 1989; Halliday, 1967). Of these potentials, the actual intoned attitude was determined in relation to words, image and situational context (van Leuwen, 1999, p. 103).

The analysis of UNM/MK Mood and Primary Tone relationships revealed a clear declarative Mood preference in line with production interests in the 'telling' of story, but an assertive tonal environment with shifts from speaker certainty to uncertainty across event sequences. While for declaratives, characters mostly selected the tone of *assertion* (PT1) and *strong assertion* (PT5) to advance their views, resistance to opposing forces were expressed via a *challenging* tone (PT2), uncertainty about them was expressed via tones of *reservation* (PT4), and WH interrogatives used to focus audience attention on critical story information tended to combine with the uncertainty of rises (PT2, PT4). Approximately half the Mood/Primary Tone relations were found to be marked in almost all filmtrailers, establishing numerous 'new and sharp' attitudinal meanings (Halliday & Greaves, 2008, p. 50) expressed about experiential events.

The analysis of Secondary Tones provided evidence of their significance in the construal of strong attitudinal meanings, including emotions. It revealed the influence of Pretonics on mostly high rather than low Tonics in creating far more negative attitudes than positive attitudes, and their strong intensification. Among these, *displeasure, misery* and *disquiet* were key Affect codings, with less *pleasure and interest* and some negative and positive *surprise*

expressions. Fourteen of these tonal emotions were found to contrast with verbal emotions in the same tone unit, in line with van Leeuwen's view that intonational sound can mean on its own (1999, p. 97). This included tonal displeasure contrasts with verbal confidence (A:2:9b, E:3:12b, E:4:24b, E:4:26) and verbal affection (KR:3:10b); tonal negative surprise contrasts with verbal disquiet (E:2:10, CM:2:2a-b), verbal affection (A:1:5) and verbal confidence (E:2:8b); tonal positive surprise contrast with verbal pleasure (E:4:23b), tonal interest contrasts with verbal displeasure (Q:2:6), verbal affection (A:1:3) and verbal trust (CM:3:11); tonal misery contrast with verbal affection (A:3:12).

The challenge of analysing such complex Secondary Tone expressions of emotion was mediated by the use of described attitude potentials and systematic attention to co-text and context to specify meanings (van Leeuwen, 1999, pp. 98-98). A consistent coding of tonal Affect was achieved by applying Martin and White's (2005) description of lexical Attitude:Affect sub/categories, based on social semiotic theory. Even so, this analysis of Secondary Tones raises theoretical issues concerning the applicability of a linguistic formulation of lexical Affect to the domain of intonational sound, and consequent coding of tonal Affect largely at the subcategory level (see 2.2.2-2.2.4). These theoretical issues are discussed further in Chapter 7, where limitations of the study are considered.

The analysis of the prosodic distribution of tonal emotion explored Halliday's (1981, p. 37) concept of phonological motifs, and descriptions (Halliday & Greaves, 2017, pp. 111-117) of prosodies of puzzlement and surprise and so on (see 2.4.3). It explored prosodic realisations of key attitudes spread by Tonic prominence, repeated pitch movements and various intensifications, following Halliday and Greaves (2008), Martin & White (2005) and Poynton (1985). It was found that these prosodic features were effective in distributing key emotions of *displeasure*, *misery* and *disquiet* associated with the particular disturbances that protagonists encounter and attempt to overcome, and creating a few motifs of *hope*, *interest* and *pleasure* as characters progressed their future-oriented goals. From a promotional perspective, these tonal motifs were interpreted as filmtrailer constructions of offence, loss or threat in the

fictional worlds of all protagonists, with few tonal hints of positive outcomes. Such a tonal pattern can be seen as exaggerating a negative emotive curve across the psychological narrative of filmtrailers (see 2.1), to interest audiences in the drama of disturbances and a ticket to see the feature film endings.

## **Chapter 5. Analysis of music**

This chapter addresses the third contributing research question:

How does filmtrailer music contribute to the prosodic realisation of emotional meanings?

The chapter explores the musical construction of emotional meanings and motifs in the psychological narrative of filmtrailers. The analysis of filmtrailer music is designed to describe how each of a combination of resources contributes to the different emotions that 'invite us' into the fictional world of the classical Hollywood-style film (Gorbman, 1987, p. 79).

Filmtrailer music is analysed using the modified system network presented in Figure 2.11 (see 2.5.4.3). This network is based on van Leeuwen's description of melody systems (1999) and complementary musicological research relevant to music composed for the classical film. It provides for the analysis of types of musical emotions and their strong or mild intensity, retains van Leeuwen's contrasting options for pitch movement and pitch range (1999 p. 119), and is extended to include contrasting options for pitch level, pitch-related key, volume and tempo (Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001, 2010; Gorbman, 1987; Kalinak, 1992).

Section 5.1 exemplifies the framework used to analyse the emotion types expressed through filmtrailer music, in relation to co-text meanings and narrative context. It also exemplifies the analysis of the strong or mild intensity of musical emotions, and the analysis of melodic-rhythmic units in constructions of musical motifs. In Section 5.2, the results of the analysis are presented and discussed.

### **5.1. Framework for the analysis of music**

The analysis of filmtrailer music is conducted in four stages: the preparation of music transcriptions, followed by analyses of parametric system potentials constituting the type of emotion expressed, and the musical motifs woven into the distilled narratives.

The preparation of the filmtrailer music for analysis, the first stage, was introduced in Chapter 2 (2.7.1.2), and presented in detail in Appendix 5. Appendix 5 includes *transcriptions* of the 28 music pieces, piano recordings of each music piece, criteria to section 15 music pieces, the *placement* of each piece/section in relation to phases and stages, the music *foregrounded* or *backgrounded* by volume in simultaneous main melody and accompaniment lines.

The second and third stages are designed to analyse the combined system options constituting the type of musical emotion expressed by a whole music piece/section, and the target and intensity of the musical emotion. The second stage, elaborated in 5.1.1, is an analysis of *each* music parameter used in each main melody and accompaniment line, and their contributions to emotional meaning in each music piece/section. This stage is informed by research showing that the expression of emotions in music is related to 'extreme levels' of separate resources and their 'changes over time' (Gabrielsson & Lindstrom, 2001, p. 243), and that each resource contributes an element of meaning to the music as a whole (van Leeuwen, 1999, p. 103). The resources analysed include contrasting choices of pitch level (high or low), pitch movement (ascending or descending), pitch range (wide or narrow) and pitch-related key (major or minor), as well as tempo (fast or slow) and volume (loud or soft), and variation within such parameters (eg. repeated pitch movements, vibrato, dissonance). The culturally-familiar emotional meaning potentials of each resource are reviewed (eg. Gabrielsson & Lindstrom, 2010). Given the range of emotion potentials, examples will show the 'delimiting' method used to determine the meaning most likely to be contributed by a particular music parameter, according to narrative context and co-text.

The third stage, elaborated in 5.1.2, is an analysis of specific musical emotions constituted by the *combination* of system features in a music piece/section, and the analysis of the target and the strong/mild intensity of each musical emotion. Gabrielsson and Juslin's (2003) models of musical emotions are used as a guide to identify types of musical emotions. These models address *happiness/joy/gaiety*, *tenderness/love*, *sadness/gloom*, *fear*, *anger*, *excitement* and *solemnity* emotions discussed in relation to the Affect



sub/categories used to code emotions in this study (see 2.2). The interaction between resources influences the specification of a musical emotion (Juslin & Sloboda, 2001, 2010). Furthermore, the coordination of music with narrative action depicted on the imagetrack and meanings made by dialogue are taken into account (Smith, 2003; Gorbman, 1987; Kalinak, 1992) to determine the *actual* musical emotion expressed and its target. The intensity of each musical emotion expressed in the filmtrailer data is analysed from contrasts in pitch range, volume and tempo.

The fourth stage, elaborated in 5.1.3, is an analysis of the *motifs* created by music. This involves recognising the musical emotion repeated across narrative phases by a music piece/section, and the possibility that the repetition of a melodic-rhythmic unit across pieces/sections may contribute to the creation of a musical motif.

### **5.1.1. Emotions contributed by each music system feature**

The criteria and methods used to analyse how each system feature contributes emotional meaning to a whole music piece/section are explained and exemplified below with reference to Gabrielsson and Lindstrom's meta-analysis (2001) and other music-emotion research (eg. van Leeuwen, 1999). In each piece/section, the analysis is focused on the music foregrounded by volume because of its semantic importance (see 2.6.4), but the backgrounded music is not ignored, because it may contribute emotional meanings which qualify the meaning of the whole.

Contrasting features of pitch, volume and tempo are analysed according to the modified system network presented in Chapter 2 (Figure 2.11). This network is also used to analyse variation in pitch (eg. repeated ascending movements), volume (eg. crescendo) and tempo (eg. increased note density). Specific methods are used to analyse physical and semantic features of 13 music

piece/sections that are ostinato<sup>42</sup>. Hereafter, the more familiar term *bar* is used instead of *measure*, to locate and describe meaning.

### 5.1.1.1. Pitch level

The piano is the benchmark for defining high pitch level (A=440Hz and above) and low pitch level (A=440Hz and below), following Sadie (2001, vol 3 p. 128). In M5 of *Atonement* (Figure 5.1), for example, the pitch level (440Hz= dotted line) of the main melody is high, the accompaniment treble melody (ostinato) is low, and the accompaniment bass melody is low. When the pitch level noticeably changes within a piece/section, it is described as *mostly high* or *mostly low*. In M1.i of *Children of Men* (Figure 5.6), the pitch level is analysed as *mostly high*. A variation of pitch level is defined by a departure, in specific bars, from the usual level, a variation visible in transcriptions. In M2.i of *The Queen* (Table 5.2), for example, in the 10 bar piece the pitch level is *mostly low*, but changes to high in the final 4 bars.

6 Melody 5 (1:53)

Figure 5-1 High and low pitch level (*Atonement* M5)

High pitch level is mostly associated with positive emotions, whereas low pitch level is mostly associated with negative emotions such as *sadness*, *solemnity*,

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<sup>42</sup> Ostinato is defined as a 'repeated melodic or rhythmic figure' (Kalinak, 1992, p. 85), as noted in Chapter 2 (2.5.3). The melodic and rhythmic features of each ostinato 'figure' varies: examples in this Section include the eight-note figure spanning bar 1 of M5 in *Atonement* (Figure 5.1), and the twelve-note figure spanning bar 1 of M1 in *Kite Runner* (Figure 5.3).

*gloom* and *agitation*. In Table 5.1 and others (Tables 5.3 -5.7), description of the emotional meaning potentials of separate music resources are examples drawn from Gabrielsson and Lindstrom (2010), unless otherwise specified by an asterisk (eg. Fonagy & Magdics, 1972).

**Table 5-1 Emotional potential of high/low pitch level, adapted from Gabrielsson and Lindstrom (2010)**

high pitch level	low pitch level
happy, serene (Hevner, 1937)	sadness (Hevner, 1937; Watson, 1942)
triumph (Rigg, 1939)	tranquil (Gundlach, 1935)
joy (Rigg, 1940a)	serious (Watson, 1942)
gaiety (Kleinen, 1968; Wedin, 1972)	solemn (Rigg, 1940a)
anger, fear, surprise (Scherer & Oshinsky, 1977)	exciting (Hevner, 1937)
exciting (Watson, 1942)	agitation (Rigg, 1940a)
tenderness (*Fonagy & Magdics, 1972)	

As for other separate music resources, either high or low pitch level can be associated with ‘contradictory’ emotions, can function as indicators of the same emotion, and can be associated with an emotion which is difficult to classify. For example, the conventional association of high pitch with *happiness* (Kleinen, 1968) contrasts with its association with *anger* and *fear* (Scherer & Oshinsky, 1977). High pitch may be associated with *serenity* (Hevner, 1937) and low pitch with *tranquility* (Gundlach, 1935). Both high pitch (Watson, 1942) and low pitch (Hevner, 1937) are indicators of *excitement*.

Notably, *agitation* and *excitement* expressed through high or low pitch level - or other separate music resources - can cross Affect sub/category boundaries because the meaning of emotional expressions may be context-dependent, an approach used by psychologists to classify emotion. According to the psychological literature, ‘agitation-related emotions’ may manifest as either anger or guilt, anxiety or fear, or sadness (Leary, 2003 p. 779; Mineka, Rafaeli & Yovel, 2003, p. 995). ‘Excited emotions’ are consistent with the idea of ‘tension’ seeking ‘release’ from disturbing events (Frijda, 1986, p. 92), so may manifest as pleasure or happiness/joy (Haidt, 2003, p. 862), anger or fear (Frijda, 1986, p. 228). In this study, the *agitation* or *excitement* contributed by a separate resource of filmtrailer music is considered in relation to the narrative context, for example, whether goals are approached or obstructed, safety is protected or threatened.

Given the Table 5.1 range of emotion potentials, a 'delimiting' method used across this music analysis is to determine the meaning most likely to be contributed by a particular parameter, according to narrative context and co-text. A sample analysis of high or low pitch level in M2.i of *The Queen* is displayed in Table 5.2. Column 3 shows the main pitch level (low), Column 4 shows the pitch level variation (\*high in bars 7-10), Column 5 shows potential meanings relevant to the pitch level and variation (agitation, seriousness, \*anger) with references (eg Watson, 1942); these meanings dismiss high level joy or tenderness, and low level sadness. This M2.i music maps onto phases 10-14, contexts where the Queen refuses to speak publicly about Diana and the British question her silence; the words and tones of speakers are displeased. The Column 4 variation points to *anger* as a high pitch level contribution relevant to context, though *anger* is also relevant to the *agitation* of low pitch.

Table 5-2 Example analysis of high or low pitch level (The Queen M2.i)

1 phase	2 foreground/background :main melody/ accomp t/b :instrument	3 pitch level :high/low	4 pitch level variation	5 meaning
M2.i (bars 1-10)	foreground accomp treble strings	low	*high (bars 7-10)	agitation (Rigg, 1940a) serious (Watson, 1942) *anger (Scherer & Oshinsky, 1977)
	background accomp bass cellos	low		agitation (Rigg, 1940a)

### 5.1.1.2. Pitch movement

Pitch movements are described as ascending or descending across and within the music pieces/sections, including ostinato. Relatively *slight* or *significant* movements are visible in transcriptions, as well as \*variations of *repeated*, *counter* or *sawtooth* movements.

Slight or significant pitch movement across a piece/section is analysed by calculating the interval between, and including, the first and final notes. A preliminary analysis of ascending or descending pitch from first/final notes suggests that significant movement can be defined as 8 notes or more, and

slight movement as 7 notes or less. For example, Figure 5.2 shows pitch movement in *Atonement* (M5a) where the foregrounded main melody begins at E and ends at G, so is described as slightly ascending 3 notes.

**Melody 5a (2.11)**

The figure displays two systems of musical notation. The first system features a violin part in the upper staff and piano accompaniment in the lower staff. The violin part begins on E4 and moves up stepwise to G4 over four measures. The piano accompaniment consists of chords Dmin, G, Dmin, and G. The second system shows a violin part with six repeated ascending eighth-note movements, and a piano accompaniment with chords Amin, Dmin, C, Emin, and Amin. Red arrows point to the starting note E in the first system and the final note G in the second system.

Figure 5-2 Pitch movement (*Atonement* M5a)

Nevertheless, the first/final notes method should be regarded as a ‘rough’ indicator of pitch movement within a piece/section. This is because the method results in describing pitch movement in some pieces/sections as *level*. ‘Level’ pitch defines no movement or a ‘monotone’ (van Leeuwen, 1999, p. 213), so such description does not capture meaningful *variations* of movement within many pieces/sections.

Obviously, accounting for every pitch movement within each piece/section is unmanageable, even in this small sample. In this analysis, therefore, the analysis of pitch movement \*variations within a piece/section is limited to

- repeated ascending or descending movements

For example, six repeated ascending movements in bars 6-8 in *Atonement* (M5a) in Figure 5.2 is a variation which appears to contribute *happiness* (Geradi & Gerken, 1995) to the music. M5a maps onto a phase 19 context where Robbie and Celia’s reunion is depicted onscreen.

- a sudden isolated ascent, defined as an *intervallic leap* (Gabrielsson & Juslin, 2003; van Leeuwen, 1999, p. 105)

For example, a leap up of 8 notes is a variation recorded in bar 50 of *Atonement* (M1.iii), which appears to contribute *excitement* (Thompson & Robitaille, 1992). M1.iii maps onto phase 4-5 contexts where Robbie and Celia's romance is shown the imagetrack, and a family member talks about the blushing couple.

- counter melody movements

For example, a backgrounded descending counter movement of 5 notes in bars 6-15 of *Elizabeth* (M2a.i) is a variation which most likely contributes *excitement* (Hevner, 1936). This counter melody *excitement* spans phases 19-20 images showing the Spanish Armada at sea and Inquisition trials, but speakers question the sufficiency of English resistance.

- a repeated up and down movement, defined as a *saw-tooth* movement (van Leeuwen, 1999, p. 211)

For example, a saw-tooth movement evident in bars 2, 3, 5 and 6 of *Children of Men* (M1.i) in Figure 5.6 appears to contribute *tension*<sup>43</sup>, as Theo guides Kee past a violent mob to a safe place.

The analysis of ostinato involves using the first note of each figure to describe how the figures ascend or descend across a piece/section, and recording the pitch movement within each figure as a *\*variation*. The first note method, and the recording of movement *\*variation* can be illustrated using the 'broken chord' ostinato of the M1 accompaniment treble in *Kite Runner* (sections M1.i and M1.ii), shown in Figure 5.3 with first and final ostinato figures of M1.i circled. The *tenderness* or *sadness* potentials of descending pitch movement are relevant to different contexts. In M1.i (bars 1-6), the first note of each figure

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<sup>43</sup> I interpret each saw-tooth pitch movement as contributing 'tension', since it appears to sound the tension between positive-negative musical emotions (Cooke, 1959), analogous to the tension created by the rise-fall of Tone 5 or fall-rise of Tone 4 in intonation (Halliday & Greaves, 2008).

descends 3 notes (G ↓ F) and appears to contribute *tenderness* (Fonagy & Magdics, 1972), as Arim and Hasan’s childhood friendship is revealed. In M1.ii (bars 7-9), the first note of each figure descends a further 3 notes (Eb ↓ C), but a contribution of *sadness* (Geradi & Gerken, 1995) is more likely, given a context where the friends are separated by war.

Melody 1 (0:05) M1.i (bars 1-6)

1 2 3

4 5 6

M1.ii (bars 7-9)

7 8 9

Figure 5-3 Pitch movement in ostinato (Kite Runner M1)

Different kinds of pitch movement are also evident within ostinatos figures, so are recorded as a *variation*. Repeated ascending movement within each figure is a variation evident in M1 of *Kite Runner* (Figure 5.3). In M1.i, ascending movements within each figure appear to contribute elements of *happiness* (Geradi & Gerken, 1995) related to friendship. In M1.ii, ascending movements appear to contribute *surprise* (Scherer & Oshinsky, 1977) in the context of an unexpected separation. Counter movements within each ostinato figure are evident in bars 1-3 of *Sweeney Todd* (M1.i), shown in Figure 5.4. The top contour descends and the bottom contour ascends. Volume foregrounds the top descending movement; a likely contribution is *tenderness*

(Fonagy & Magdics, 1972) in a context where the imagetrack depicts a young and caring Barker family.

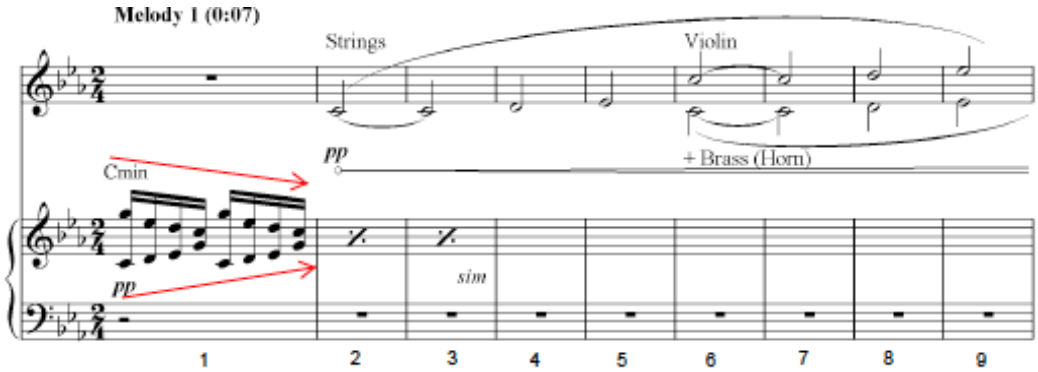


Figure 5-4 Counter pitch movement within ostinato figure (Sweeney Todd M1.i)

The emotional meaning potential of ascending and descending pitch movement is summarised in Table 5.3.

Table 5-3 Emotional potential of ascending/descending pitch movement, adapted from Gabrielsson and Lindstrom (2010)

ascending pitch movement	descending pitch movement
happiness (Geradi & Gerken, 1995)	sadness (Geradi & Gerken, 1995;
serene (Hevner, 1936)	Scherer & Oshinsky, 1977)
tension (Krumhansl, 1996; Neilsen, 1983)	exciting (Hevner, 1936)
fear, anger, surprise (Scherer & Oshinsky, 1977)	pleasantness (Scherer & Oshinsky, 1977)
	tenderness (*Fonagy & Magdics, 1972)

Vibrato is a *\*variation* of pitch explained here because the one filmtrailer instance occurs with an ascending pitch movement in M3 of *Atonement* (Figure 5.5). Vibrato (tremolo) is indicated by the wavy line. The semiotic potential of vibrato derives from the fact that the voice ‘wavers at moments of emotion’ (van Leeuwen 1999 p. 214). Vibrato is associated with *anger* in music-emotion research (Gabrielsson & Juslin, 2003, p. 522; Konishi, Imaizumi & Nimi, 2000; Metfessel, 1932). *Anger* is relevant to the *Atonement* context where Briony accuses Robbie of ‘attacks’ on Celia and Lola.





Figure 5-5 Vibrato and ascending pitch movement (Atonement M3)

### 5.1.1.3. Pitch range

In musicology, pitch range is defined as the 'extent of an instrument or voice, from the lowest to the highest note; the interval between these notes' (Sadie, 2001, p. 822), described as 'wide' or 'narrow' (Gabrielsson & Juslin, 2003, p. 237). In this analysis, pitch range is calculated as the interval between, and including, the lowest and highest note of a piece/section.

Narrow pitch range is about 5 notes, medium range about 5-10 notes, and wide pitch range more than 10 notes (Winton, 2008). Preliminary investigations of pitch range in the filmtrailer melodies showed ranges between 1-16 notes. To maintain consistency in coding pitch range and movement, wide pitch range is defined as 8 notes or more, and narrow pitch range is defined as 7 notes or less. In *Children of Men* (Figure 5.6), for example, M1.i (bars 1-8), a wide range in the treble accompaniment (C# ↔ E = 10 notes) appears to contribute *joy* (Balkwill & Thompson, 1999) in a context where Theo, Kee and baby progress their escape. M1.ii (bars 9-12) describes a narrow range in the main melody (G# ↔ F# = 7 notes) that is more likely to contribute *triumph* (Gundlach 1935) as Theo leads Kee and baby to safety. M1.iii (bars 13-14) describes a narrow range in the foregrounded accompaniment treble (C# ↔ B = 7 notes) because following a return to the tonic note B, the final C# is 'added in' (Winton, 2008).

The meaning appears to be *tenderness* (Fonagy & Magdics, 1972) related to imagertrack shots of Kee's baby.

Melody I (1:39) M1.i (bars 1-8)

(2:04) M1.ii (bars 9-12)

(2:18) M1.iii (bars 13-14)

Figure 5-6 Wide and narrow pitch range (Children of Men M1)

Two particular *variations* of pitch range appear in the filmtrailer data, variations that depend on how and where the range may narrow or widen within musical phrases or ostinato figures, and contribute either a contrasting or similar emotion. In M1 of *Atonement*, for example, the pitch range widens or narrows within musical phrases notated (overarching line) in transcriptions to guide performance. In M1.iii (Figure 5.7), musical phrase 7 spanning bars 41-43 has a narrow range (3) contributing the *tenderness* (Fonagy & Magdics, 1972) contextualised by Robbie and Celia's romance - in contrast to the wide range (8) of the whole M1.iii section. In *Elizabeth*, the foregrounded main melody of M2a.i (bars 1-16) has a wide range (B ↔ C = 9) contribution of *anger* (Scherer & Oshinsky, 1977) as the English-Spanish war starts; its countermelody (bars 6-15) is narrow (G ↔ C = 5) and contributes the *fear* (van Leeuwen, 1999, p. 111) relevant to verbal questioning of English courage.

Figure 5-7 Pitch range of musical phrase 7 (Atonement M1.iii)

Across sections involving ostinato, the pitch range is also calculated using the lowest ↔ highest note, but a *variation* is described for pitch range within ostinato figures. For example, pitch range changes are evident in the M1 ostinato of *Kite Runner* (Figure 5.3). Across the section M1.i (bars 1-6), the pitch range is narrow (F ↔ Eb = 6), and within figures, the range remains narrow (ie 4-7). Across the section M1.ii (bars 7-9), the pitch range is wide (C ↔ Eb = 10), and within figures, the range remains wide (ie 8-9). This indicates a widening of pitch range across M1 as a whole, with the narrow range of M1.i contributing the *tenderness* (Fonagy & Magdics, 1972) contextualised by verbal-visual friendship, and the wide range of M1.ii contributing the *fear* (Krumhansl, 1997) contextualised by verbal-visual war.

The emotional meaning potential of wide and narrow pitch range is shown in Table 5.4. In this study, both narrow and wide pitch range are recognised as resources with potential to contribute *fear* or *anger*<sup>44</sup> to music pieces/sections, even though Gabrielsson and Lindstrom (2001, 2010) do not report an association of fear<sup>45</sup> with narrow pitch range, nor an association of anger<sup>46</sup> with either wide or narrow pitch range. However, such potential is recognised by

<sup>44</sup> Gabrielsson and Juslin (2003, p. 528) acknowledge that fear and anger have been 'little investigated' in music-emotion studies, suggesting that they may be 'relatively little expressed in classical music'.

<sup>45</sup> In their model of musical fear, Gabrielsson and Juslin (2003, p. 528) report Scherer and Oshinsky 's (1977) association of fear with narrow pitch range, an association supported by van Leeuwen (1999, p. 111) and Fonagy and Magdics (1972).

<sup>46</sup> In their model of musical anger, Gabrielsson and Juslin (2003, p. 528) report the association of anger with a narrow range realised by a small pitch variation (Scherer & Oshinsky, 1977), but the possibility of an anger-wide range association should not be ignored. Indeed, as Fonagy and Magdics have argued, the 'upward leaps' from a straight melodic line that characterizes anger in European musics (1972, p. 309) makes it very difficult to argue that a wide pitch range is not involved in the construction of anger. This possibility is supported by van Leeuwen's observation that the melody of anger 'might use repeated brief outbursts of energy' (1999 p. 105), where energetic pitch movements may describe a wide pitch range.

others (eg. Fonagy & Magdics, 1972; Scherer & Oshinsky, 1977; van Leeuwen, 1999, p. 111).

**Table 5-4 Emotional potential of wide/narrow pitch range, adapted from Gabrielsson and Lindstrom (2010)**

wide pitch range	narrow pitch range
joy (Balkwill & Thompson, 1999)	melancholy (Gundlach, 1935)
surprise (Fonagy & Magdics, 1972)	sadness (Balkwill & Thompson, 1999)
unease (Gundlach, 1935)	confined, fear (*van Leeuwen, 1999, p. 111)
fear (Krumhansl, 1997; Scherer, 2000)	triumphant, tranquil (Gundlach, 1935)
anger (*Fonagy & Magdics, 1972, p. 309; *van Leeuwen, 1999, p. 105)	tenderness (*Fonagy & Magdics, 1972) anger (*Scherer & Oshinsky, 1977)

#### 5.1.1.4. Pitch-related key and harmonic dissonance

In studies of pitch-related key and harmony<sup>47</sup>, many researchers associate major key with *happiness* and minor key with *sadness*, as suggested in Table 5.5. But as Gabrielsson and Lindstrom’s (2001, p. 239) observe, *happiness* is not contingent on the use of major key, since *happiness/sadness* meanings may be attributed to either key depending on ‘interactions’ with tempo, pitch level and volume (2001, p. 242).

**Table 5-5 Emotional potential of major/minor key, adapted from Gabrielsson and Lindstrom (2010)**

major key	minor key
happiness (Crowder, 1985; Gagnon & Peretz, 2003; Hevner, 1936; , 1968; Wedin, 1972; Scherer & Oshinsky, 1977, Krumhansl, 1997, Peretz, Gagnon & Bouchard, 1998)	sadness (Crowder, 1985; Hevner, 1936; Kleinen, 1968; Krumhansl, 1997; Peretz, Gagnon & Bouchard, 1998; Scherer & Oshinsky, 1977; Wedin, 1972)
joy (Rigg, 1939)	agitation (Rigg, 1939)
serene (Hevner, 1936)	tension (Nielzen & Cesarec, 1982)
solemn (Rigg, 1939)	anger (Scherer & Oshinsky, 1977)
	dignified (Hevner, 1936)
	dreamy (Hevner, 1936)

In the M1 ostinato of *Kite Runner* (Figure 5.3), for example, minor key appears to contribute a *dreamy* element to the M1.i section as Arim and Hasan’s childhood friendship in a peaceful Afghanistan is revealed. In *The Queen*, minor key most likely contributes *anger* in a context where the Queen resists any suggestion of speaking about Diana (M1), but appears to contribute

<sup>47</sup> The notation of pitch-related key was incomplete in transcriptions provided by Winton (2008). The assistance of Dr Benjamin Thorn (UNE) was sought to confirm key scale arrangements and instances of dissonance in filmtrailer music used for this study.

*agitation* as the Queen recognises the foolishness of her silence (M2.ii). In *Kite Runner* (M3a), major key contributes *happiness/joy* to a context where Hasan dreams of a positive future.

The harmonic dissonance evident in two sections of *Sweeney Todd* departs from the harmonic consonance of key arrangements in all other pieces/sections. One instance of dissonance is because M4 is tritonal, such that the main melody is arranged in Eb minor, the accompaniment treble is arranged in A minor, and the accompaniment bass is arranged in Ab minor. In the M5 instance, a dissonant tonal cluster is a feature of the final bars 6-7 (Figure 5.8). M5 is arranged basically in D minor, but dissonance is achieved in the accompaniment treble by ‘extending’ the cluster of chords (Thorn, 2011) with dissonant notes (11<sup>th</sup> and 13<sup>th</sup>). Dissonance has the potential to contribute *excitement* to a melody (Hevner, 1936; Watson, 1942), as well as *agitation* (Rigg, 1939), *tension* (Krumhansl, 1996), *fear* (Krumhansl, 1997), and *anger* (Lindstrom, 1997).

Melody 5 (1:52)

(Trumpet)

f

D

+ G (Bi-tonal)

Bell

p

Tonal cluster

ff

1 2 3 4 5 6 7

Figure 5-8 Harmonic dissonance (Sweeney Todd M5)

### 5.1.1.5. Tempo and timing variations

The conventional notation of musical tempo by Western musicologists is used in this analysis. The tempo decisions result from my listening to pieces/sections in each trailer. Andante is accepted as ‘normal’ (see 2.5.4.1). Presto and allegro are coded as fast; adagio and largo are coded as slow.

- *presto* very fast
- *allegro* fast
- *andante* medium - walking pace

- *adagio*    *slow*
- *large*      *very slow*

Fast tempo is associated with *happiness/joy*, and slow tempo with *sadness* (Table 5.6). Medium tempo is important in co-constructions of *tenderness* (Fonagy & Magdics, 1972).

Table 5-6 Emotional potential of fast/slow tempo, adapted from Gabrielsson and Lindstrom (2010)

fast tempo	slow tempo
happiness/joy (Hevner, 1937; Juslin, 1997b; Kleinen, 1968; Neilzen & Ceserac, 1982; Perez Gagnon & Bouchard, 1998; Rigg, 1940b; Scherer & Oshinsky, 1977; Thompson & Robitaille, 1992; Wedin, 1972)	sadness (Hevner, 1937; Kleinen, 1968; Krumhansl, 1997; Scherer & Oshinsky, 1977; Thompson & Robitaille, 1992; Watson, 1942)
anger (Scherer & Oshinsky, 1977)	longing (Rigg, 1940b)
fear (Scherer & Oshinsky, 1977)	solemnity (Rigg, 1940b; Wedin, 1972)
unease (Gunlach, 1935)	serious (Watson, 1942)
agitation, triumph (Rigg, 1940b)	peace (Balkwill & Thompson, 1999)
excitement (Hevner, 1937; Thompson & Robitaille, 1992; Watson, 1942)	tenderness (Juslin, 1997b)

While in Western tonal music the tempo usually ‘remains constant’ across a whole musical piece (van Leeuwen, 1999, p. 47), its variation in filmtrailer music has the potential to contribute emotion in contexts where events become serious or difficult for protagonists to overcome. Thus, the analysis of fast and slow tempo in music pieces/sections captures *\*variations* of ritardando, increased note density and regular rhythm. It also captures the timing-related *\*variation* of articulation, where ‘short separate stabs’ distinguish staccato from the ‘long smooth line’ of legato (1999, p. 204).

Ritardando is the slowing of established tempo (Kalinak 1992 p. 11). The one instance of this tempo *\*variation* in the filmtrailer data is in M1.ii of *Kite Runner* (Figure 5.3). The tempo slows dramatically in the final bars 7-9, contributing *sadness* in a context of separation, not peace, nor tenderness.

Increased note density within bars of a melody or accompaniment line is relative to the note density elsewhere in a music piece/section, and gives the perception of a faster tempo. When high note density interacts with tempo, the ‘speed’ of the music may be perceived as rapid, even though the tempo remains medium, or even slow (Gabrielsson & Lindstrom, 2001, p. 239). An

instance of this in the filmtrailer music is in *Children of Men* (Intro2.ii) where the increased note density of a backgrounded accompaniment treble gives the impression of a fast tempo associated with *fear*, while the relatively slow tempo of the foregrounded main melody makes the music sound *serious*. In this context, Jasper and Theo consider the implications of infertility.

Regular rhythm is a *\*variation* that may feature in a main melody or accompaniment, such as the regular rhythm emphasised by drums in *Elizabeth* (M2a). In the filmtrailers, regular rhythm is associated with *happiness* (Gundlach, 1935) and *peace* (Watson, 1942), and is important in co-constructions of musical *solemnity* (Rigg, 1964; Wedin, 1972).

The semiotic effect of staccato or legato articulations can only be interpreted from its 'given context' (van Leeuwen, 1999, p. 110). In the meta-analysis by Gabrielsson and Lindstrom (2001), staccato is associated with *gaiety* and *agitation* (Rigg, 1939) *fear* and *anger* (Juslin, 1997a); legato is associated with *solemnity*, *longing* (Rigg, 1939), *sadness* and *tenderness* (Juslin, 1997a). Gabrielsson and Juslin (2003, p. 522) do not report a legato-*fear* association, but do confirm a legato-*anger* association (Juslin 1997a, 2000). In *Sweeney Todd*, chords played by horns and trumpets are produced in staccato (M2.ii and M3.i) but Todd's singing is legato (M3.ii). *Anger* is the emotion most relevant to this use of staccato and legato in a context where Todd's words reiterate his intention for revenge.

#### **5.1.1.6. Volume**

The use of loud and soft volume 'extremes' in classical film scores is considered an 'obvious way' of eliciting emotional responses because of their departure from the 'natural sound level of everyday life' (Kalinak, 1992, p. 10). Further, crescendo or decrescendo, whether gradual or 'quick and unexpected', are *\*variations* used to heighten or diminish emotional responses to music (1992, pp. 10-11).

Most filmtrailer music pieces/sections are recognisably loud or soft, and large volume changes are audible to an acculturated ear, but the distinction between moderately loud and soft volume requires expertise. In Winton's transcriptions

(2008), volume levels identified within each filmtrailer are notated according to conventional musicological practice, viz:

- *pianissimo*      *pp*      *very soft*
- *piano*            *p*        *soft*
- *mezzo-piano*    *mp*     *moderately soft*
- *mezzo-forte*    *mf*     *moderately loud*
- *forte*             *f*        *loud*
- *fortissimo*      *ff,fff*   *very loud, extremely loud*

The distinction between *mezzo-piano* (*mp*) and *mezzo-forte* (*mf*) is important because moderately loud volume is recognised as a reliable contributor to expressions of musical *fear* (Ohgushi & Hattori, 1996). In Western tonal music, loud volume is a factor that will ‘recur in most emotions’ (Gabrielsson & Juslin, 2003, p. 520), as Table 5.7. indicates.

**Table 5-7 Emotional potential of loud/soft volume, adapted from Gabrielsson and Lindstrom (2010)**

<b>loud volume</b>	<b>soft volume</b>
joy (Rigg, 1939)	tenderness (*Fonagy & Magdics, 1972; Juslin, 1997b; Kleinen, 1968)
gaiety (Nielzen & Cesarec, 1982)	peace (Watson, 1942)
triumph (Gundlach, 1935)	sadness (Juslin, 1997b)
excitement (Watson, 1942)	fear (Juslin, 1997b)
solemnity (Wedin, 1972)	
anger (Juslin, 1997b)	
tension (Nielsen, 1983; Krumhansl, 1996)	
fear [mod loud] (Ohgushi & Hattori, 1996)	

Large and small volume *\*variations* within a music piece/section have emotional potential, whether gradual or rapid (Gabrielsson & Lindstrom, 2001, p. 236). In this analysis, a large volume variation is defined as a change from soft to loud or vice versa, and is recorded as *crescendo*. A small volume variation is defined as a change within soft or loud levels, such as a change from *mezzo-forte* (*mf*) to *fortissimo* (*ff*). Large volume variation is associated with *fear* (Gabrielsson & Lindstrom, 2001, 2010), but not *anger*. Small variation is associated with *happiness* (Scherer & Oshinsky, 1977) and *anger* (Juslin, 1999), but not *fear*.



The analysis of loud and soft volume and *\*variations* of each can be illustrated with examples from two trailers. In M1 of *Sweeney Todd* (Figure 5.4), very soft volume in the M1.i ostinato appears to contribute *tenderness* in an initial happy family context, but in M1.ii, a gradual crescendo in the foregrounded main melody and the backgrounded accompaniment bass is a likely contributor of *fear* as Barker is attacked and sentenced to prison. A rapid crescendo in the M5 tonal cluster (Figure 5.8) suggests *fear* (Krumhansl, 1997), but it is more likely that the loud volume of the whole main melody suggests Todd's *anger*, as he murders Turpin. In M5a of *Atonement*, a small variation of loud volume (*ff* > *fff*) has more to do with *happiness* (not anger or fear) as Robbie and Celia's reunion is imaged.

### **5.1.2. Emotions constituted by combined system options**

The types of musical emotions expressed by each filmtrailer music piece/section depend on co-contributions of meaning from combined system options (van Leeuwen, 1999, p. 103) and the context of narrative events. In this analysis, musical emotions are coded using the Affect sub/categories introduced in Chapter 2 (2.3.1). Targets of musical emotions are characters identified via repeated imagetrack shots of them (Cook, 1998, p. 95).

The musical emotions analysed in this study are *happiness/joy*, *tenderness/love*, *excitement*, *sadness/gloom*, *anger*, *solemnity* and *fear*, guided by Gabrielsson and Juslin's models (2003, pp. 521-523). While, in Western tonal music, 'specific patterns of musical factors correspond to specific emotions' (2003, p. 523), the interaction between resources is considered in this analysis. This is because the interaction between separate resources in a musical context can produce 'endless' new meanings (Gabrielsson & Lindstrom, 2001 p. 242), and some combinations of resources can override the emotion contributed by a single resource (Juslin & Sloboda, 2010).

Interactions between pitch level, key, volume and/or tempo in music are important to the specification of musical emotions in different filmtrailer contexts. For example, a high pitch level-loud volume interaction can signal a

'dominance' or 'high status' (van Leeuwen, 1999, p. 119), and is often used to indicate the high status of a triumphant hero in Hollywood films (Kalinak, 1992). Similarly, a loud volume-fast tempo interaction can signify *happiness*, rather than the *fear* contributed by loud volume alone and *anger* by fast tempo alone (Gabrielsson & Juslin, 2003, p. 520-521). A major or minor key interaction with high pitch and loud volume may suggest *happiness* (Gabrielsson & Lindstrom, 2001, p. 239).

In filmtrailers, any one melody can only gain an emotional 'particularity' through its 'coordination with other narrational and emotive cues' (Smith, 2003, p. 92). Nonetheless, the possibility that each music piece/section is composed and placed to 'express the emotion consistent with the narrative' (Cohen, 2001, p. 267) is left open in this analysis, because the combination of resources may suggest a departure from expectations.

#### **5.1.2.1. Musical happiness/joy, tenderness/love and excitement**

The analysis of expressions of musical *happiness/joy, tenderness/love and excitement* in music is achieved by recognising the resources shared, and the particular resources which distinguish one musical emotion from another. The context of narrative action determines the coding of positive musical emotions, especially when they map across narrative phases where protagonists appear to progress their quite different goals. For example, the *triumphant joy* discussed below has more to do with 'protection' from threat than 'affairs of the heart' (Martin & White, 2005, p. 49), so a *security:confidence* coding is more relevant than *happiness:cheer*.

The combination of resources that realise musical *happiness/joy* is presented in Table 5.8. In this table and others in this section, description of combined music resources are examples drawn from Gabrielsson and Juslin (2003), unless otherwise specified by an asterisk (eg. \*Fonagy & Magdics, 1972).

**Table 5-8 Combined resources realising musical happiness/joy, following Gabrielsson & Juslin (2003, p. 521)**

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high pitch level (Hevner, 1937; Kleinen, 1968; Rigg, 1964; Wedin, 1972)
ascending pitch movement (Geradi & Gerken, 1995; Rappoport, 1996)
wide pitch range / large pitch variation (Balkwill & Thompson, 1999; Gundlach, 1935)
major key (Crowder, 1985; Krumhansl, 1997; Scherer & Oshinsky, 1977)
fast tempo (Adachi & Trehub, 1988; Gabrielsson, 1973; Kleinen, 1968; Rigg, 1964; Wedin, 1972)
regular rhythm (Gundlach, 1935; , 1942)
loud volume (Gabrielsson & Lindstrom, 1995; Juslin, 1997a, 1999; Juslin & Laukka, 2000; Nielsen, 1987)
small volume variation (Juslin, 1999; Scherer & Ohshinsky, 1977)

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Resources which express *triumph*<sup>48</sup> are the same as those that express *happiness/joy*, but narrow pitch range distinguishes *triumph* from wide range *happiness/joy* (Gundlach, 1935). Musical *triumphant joy* is used to label the musical emotion expressed when protagonists appear to progress goals. The culturally-familiar meaning of *triumph* is associated with high pitch level (Rigg, 1939), loud volume (Gundlach, 1935) and fast tempo (Rigg, 1940b).

A sample analysis of musical *triumphant joy* expressed by the combination of resources used to configure a foregrounded main melody in *Children of Men* (M1.ii) is shown in Table 5.9. The table shows the emotions contributed by each resource, including the *triumph* expressed by high pitch level, narrow pitch range and loud volume, and analysed via the method exemplified above. Furthermore, analysis of the M1.ii backgrounded accompaniment treble ostinato (not shown here) indicates its high pitch and loud volume contributions to the expression of *triumph*. As shown in Table 5.9, musical *happiness/joy* is also expressed by the foregrounded main melody via the combination of high pitch level, major key and loud volume (Gabrielsson & Juslin, 2003), \*variations which include repeated ascending movement and regular rhythm, and the interaction between loud and high resources (Heinlein, 1928). The analysis of musical *triumphant joy* is apt because M1.ii maps onto the final phase 20 context, where Theo leads Kee and baby towards the safety of the Human Project, passing security checkpoints and escaping a violent mob. The target of musical *triumphant joy* is analysed as Theo, Kee and baby, because this

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<sup>48</sup> According to the psychological emotion literature, triumph is a regular component of joy (Bull, 1951), and joy relates to events which 'promise' that different goals may be within reach (Frijda, 2007, p. 288), including where the way is open to 'escape from threat' (2007, p. 278).

musical emotion ‘inflects’ to them via repeated imagetrack shots (Gorbman, 1987, p. 79). The musical emotion is coded as *security:confidence*.

Table 5-9 Example analysis of musical *triumphant joy* (Children of Men M1.ii)

pitch level	pitch movement	pitch range	key	tempo	volume	musical emotion
high triumph (Rigg, 1939)	descending 2 excitement (Hevner, 1936)  *repeated ascending 3 (bars 9-11) happiness (Geradi & Gerken, 1995)	narrow 7 triumph (Gundlach, 1935)	B major happiness (Scherer & Oshinsky, 1977)  joy (Rigg, 1939)	adagio:slow excitement (Gundlach, 1935)  *rhythm regular happiness (Watson, 1942)	fff Xloud triumph (Gundlach, 1935)  joy (Rigg, 1939)	triumphant joy = security: confidence

The way musical *tenderness/love* and *excitement* are represented by Gabrielsson and Juslin (2003) is shown in Table 5.10. They propose that ascending pitch, soft volume, slow tempo and legato articulation are important in the communication of musical *tenderness/love*; however, the resources of high pitch, descending movement and narrow range also characterise *tenderness* (Fonagy & Magdics, 1972), so these are included in the description. Musical *excitement* differs from *happiness/joy* in that *excitement* can involve low pitch and variations such as intervallic leaps, vibrato and dissonance. Otherwise, *excitement* and *happiness/joy* share the resources of fast tempo, loud volume, high pitch, wide range and staccato articulation.

Table 5-10 Combination of resources realising musical *tenderness/love* and musical *excitement*, following Gabrielsson and Juslin (2003, pp. 521-3)

tenderness/love	excitement
high pitch (*Fonagy & Magdics, 1972)	high pitch (Scherer & Oshinsky, 1977; Watson, 1942)
descending movement (*Fonagy & Magdics, 1972)	low pitch (Hevner, 1937; Rigg, 1940a)
ascending movement (Rapoport, 1996)	wide range (Scherer & Oshinsky, 1977)
narrow range *(Fonagy & Magdics, 1972)	intervallic leaps (Thompson & Robitaille, 1992)
slow tempo (Gabrielsson & Juslin, 1995; Juslin, 1997b)	dissonance (Hevner, 1936; Rigg, 1939, 1964)
moderate tempo (*Fonagy & Magdics, 1972; Laukka & Gabrielsson, 2000)	vibrato (Rappoport, 1996; Watston, 1942)
legato articulation (Juslin 1997b; Gabrielsson & Lindstrom 1996)	fast tempo (Gundlach, 1935; Hever, 1937; Rigg, 1940b; Thompson & Robitaille, 1992; Watson, 1942)
soft volume (*Fonagy & Magdics 1972; Gabrielsson & Juslin 1996; Juslin 1997b; Laukka & Gabrielsson 2000)	staccato articulation (Rigg, 1939; Wedin, 1972)
small volume variation (Gabrielsson & Lindstrom, 1995)	loud volume (Rigg, 1964; Watson, 1942; Wedin, 1972)
	small volume variation (Scherer & Oshinsky, 1977)

Two examples from *Sweeney Todd* show the combinations distinguishing musical *tenderness/love* from musical *excitement*, in different contexts. The sample analysis in Table 5.11 refers to M1.i (bars 1-3), a foregrounded ostinato with counter pitch movements in each figure (Figure 5.4). Musical *tenderness/love* is realised by high pitch level, descending and ascending movements within each ostinato figure, their narrow pitch range, and soft volume (Gabrielsson & Juslin, 2003). The key of C minor contributes a *dreamy* element to the music, mapped over imagetrack shots of a young Barker with his wife and baby girl, and both fast tempo and regular rhythm contributions of *happiness* match this context. The target of musical *tenderness/love* is Barker's family. M1.i is coded as *happiness:affection*.

Table 5-11 Example analysis of musical *tenderness/love* (Sweeney Todd M1.i)

pitch level	pitch movement	pitch range	key	tempo	volume	musical emotion
high tenderness (Fonagy & Magdics, 1972)	level (ost first n) *counter movements (top) descendg 3 tenderness (Fonagy & Magdics, 1972) (bottom) ascending 2happiness	wide 12 joy (Balkwill & Thompson, 1999)  *narrow 6 (in figs + top+bott notes) tenderness (Gundlach, 1935)	C minor dreamy (Hevner, 1936)	allegro fast happiness joy (Juslin, 1997a)  *increased note density *rhythm regular happiness (Watson, 1942)	mp mod soft tenderness (Gabrielsson & Lindstrom, 1995)	tenderness = happiness: affection

The sample analysis of musical *excitement* from M6 (bars 1-4), shown in Table 5.12, refers to a foregrounded accompaniment treble ostinato mapped onto end credits, after Todd has murdered Judge Turpin and declared his satisfaction about having a home again. As presented in Table 5.10, musical *excitement* is realised by the combination of low pitch, very fast tempo and loud volume. The narrow pitch range sounds of *triumph* are arguably consistent with Todd's *excitement*. The backgrounded bass line also realises *excitement*, because of its combination of low pitch, wide range, fast tempo and loud volume. M6 is coded as goal-related *satisfaction:pleasure*.

Table 5-12 Example analysis of musical *excitement* (Sweeney Todd M6)

pitch level	pitch movement	pitch range	key	tempo	volume	musical emotion
low excitement (Watson, 1942)	level (ost first n)	narrow 4 triumph (Gundlach, 1935)	G# minor agitation (Rigg, 1939)	presto v fast excitement (Rigg, 1964)	ff v loud excitement (Wedin, 1972)	excitement = satisfaction: pleasure
happiness gaiety joy (Kleinen, 1968; Wedin, 1972)	*ascendg 2 (in ost figs) tension (Neilsen, 1983) happiness (Geradi & Gerken, 1995)	*narrow 4 (in ost figs) triumph (Gundlach, 1935)		*rhythm regular happiness (Watson, 1942)		

### 5.1.2.2. Musical sadness/gloom

The analysis of musical *sadness/gloom* reveal the emotions expressed about the loss of valued others, or ideals. The combination of resources realising musical *sadness/gloom* (Gabrielsson & Juslin, 2002, pp. 521) is displayed in Table 5.13.

Table 5-13 Combined resources realising musical *sadness/gloom*, following Gabrielsson and Juslin (2003, p. 521)

low pitch (Gundlach, 1935; Hevner, 1937; Rigg, 1964)
descending pitch (Geradi & Gerken, 1995; Scherer & Oshinsky, 1977)
narrow pitch range (Gundlach, 1935, Balkwill & Thompson, 1999)
minor key (Crowder, 1985; Hevner, 1936; Kleinen, 1994; Krumhansl, 1997; Rigg, 1939, 1964; Peretz, Gagnon & Bouchard, 1998; Wedin, 1942)
slow tempo (Hevner, 1937; Galbrielsson & Juslin, 1996; Juslin & Laukka, 2000; Nielzen & Cesarc, 1981; Ohgushi & Hattori, 1996; Scherer & Oshinsky, 1977)
legato articulation (Juslin, 1997b, 2000; Galbrielsson & Juslin, 1996)
soft volume (Gundlach, 1935; Gabrielsson & Juslin, 1996; Juslin, 1997a, 1997b, 1999, 2000; Juslin & Laukka, 2000; Ohgushi & Hattori, 1996)

In the Introduction music of *The Queen*, the combination of resources which configure the foregrounded main melody constitute a musical *sadness*, as Table 5.14 shows. Musical *sadness* is realised by a pattern of minor key, low pitch, descending movement and narrow pitch range, slow tempo and soft volume. Limited contributions come from backgrounded accompaniments, with the low-pitched *sadness* of treble line chimes and the bass line woodwind drone. The target of musical *sadness* is Diana, since the Introduction music coordinates with repeated imagetrack shots of her across death

announcements and a grieving British public. The music is coded as *unhappiness:misery*.

Table 5-14 Example analysis of musical *sadness* (The Queen Introduction)

pitch level	pitch movement	pitch range	key	tempo	volume	musical emotion
low sadness (Hevner, 1937; Wedin, 1972)	descending 5 sadness (Geradi & Gerken, 1995)	narrow 6 sadness (Balkwill & Thompson, 1999)	C minor sadness (Crowder, 1995; Kleinen, 1968)	largo slow sadness (Juslin, 2000; Rigg, 1940b, 1964)	p soft sadness (Hevner, 1937; Nielsen, 1983; Wedin, 1972)	sadness = unhappiness: misery

### 5.1.2.3. Musical anger and solemnity

The expression of musical *anger* is analysed alongside musical *solemnity*, because their expression in filmtrailer music appears to relate to events which offend or obstruct social-order goals. Musical *anger* and *solemnity* only share the resources of narrow pitch range, loud volume and legato articulation in Gabrielsson and Juslin's models (2003, p. 522). Their description of musical *anger*, presented in Table 5.15, features dissonance, staccato, vibrato and small volume variation; but the association of wide pitch range with *anger* (Fonagy & Magdics, 1972) is also included in the table.

Table 5-15 Combination of resources realising musical *anger*, following Gabrielsson & Juslin (2003, p. 522)

high pitch (Scherer & Oshinsky, 1977)
ascending pitch (Scherer & Oshinsky, 1977)
narrow range / small pitch variation (Scherer & Oshinsky, 1977)
wide pitch range *(Fonagy & Magdics, 1972)
minor key (Scherer & Oshinsky, 1977)
dissonance (Lindstrom, 1997)
fast tempo (Gabrielsson & Lindstrom, 1995; Juslin, 1997a, 1999; Juslin & Laukka, 2000; Laukka & Gabrielsson, 2000; Scherer & Oshinsky, 1977)
complex rhythm (Thompson & Robitaille, 1992)
loud volume (Gabrielsson & Lindstrom, 1995; Juslin 1997a, 1997b, 1999; Juslin & Laukka, 2000; Ohgushi & Hattori, 1996; Rapoport, 1996;)
small volume variation (Juslin, 1999)
staccato articulation (Juslin, 1997b; Gabrielsson & Juslin, 1996)
legato articulation (Juslin, 1997b; Juslin & Laukka, 2000)
vibrato (Konishi, Imaizumi & Niimi, 2000; Metfessel, 1932)

A sample analysis of musical *anger* from M4.ii in *Sweeney Todd*, is shown in Table 5.16. M4 itself maps across phases 18-19 of the complicating action,

where Todd watches a celebratory dance party, offers Judge Turpin a ‘close shave’, and murders victims in his barber’s shop. M4 is complicated by its rhythms (see 5.1.1.5) and dissonance (5.1.1.4). It also indicates that the perspective afforded by film volume is not always clear-cut, since volume may foreground more than one music line. For example, M4.ii (bars 6-17) involves a foregrounded main melody of sequenced horn calls and trumpet answers (van Leeuwen, 1999, p. 212), punctuated by the accompaniment treble ostinato (also foregrounded) and bass line (backgrounded).

In M4.ii, musical *anger* is realised by a combination of minor key, ascending movement, wide pitch range, fast tempo, complex rhythm, staccato articulation and loud volume. Further evidence of musical *anger* comes from the pitch ranges, dissonance, fast tempo and loud volume of the also foregrounded accompaniment treble ostinato and the backgrounded accompaniment bass, with ascending movements within each ostinato figure of the former, and overall in the latter. These resources also point to the realisation of musical *excitement* where the pitch is low, but *excitement* does not feature a complex rhythm, and the context of onscreen action points more to Todd’s murderous *anger*. The target of the *musical anger* is analysed as Sweeney Todd. M4.ii is coded as *dissatisfaction:displeasure*.

Table 5-16 Example analysis of musical *anger* (Sweeney Todd M4.ii)

pitch level	pitch movement	pitch range	key	tempo	volume	musical emotion
mostly low excitement (Hevner, 1937) agitation (Rigg, 1940a) serious (Watson, 1942)	ascending 9 anger (Scherer & Oshinsky, 1977) tension (Nielsen, 1983)	wide 9 anger (Fonagy & Magdics, 1972; van Leeuwen, 1999)	Eb minor anger (Scherer & Oshinsky, 1977) agitation (Rigg, 1939) tension (Nielsen & Cesarac, 1982) *dissonance excitement (Watson, 1942) tension (Krumhansl, 1996)	allegro fast anger (Juslin, 1997a) excitement (Gundlach, 1935) *complex rhythm anger (Thompson & Robitaille, 1992) *staccato articulation anger (Juslin, 1997b)	ff very loud anger (Rappoport, 1996) excitement (Rigg, 1964) tension (Nielsen, 1983)	anger = dissatisfaction:displeasure



Musical *solemnity*, described in Table 5.17 following Gabrielsson and Juslin (2003, p. 522), is germane to pieces/sections coordinated with events where key characters appear to come close to achieving their goals, yet the situations remain serious and clearly unresolved. The combination of resources co-constructing musical *solemnity* is similar to musical *sadness*; the distinguishing criterion is volume: soft for *sadness*, loud for *solemnity*.

**Table 5-17** Combination of resources realising musical *solemnity*, following Gabrielsson & Juslin (2003, p. 522)

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low pitch (Hevner, 1937; Rigg, 1940a; Wedin, 1972)
narrow pitch range (Gundlach, 1935)
major key (Rigg, 1939)
minor key (Hevner, 1936)
slow tempo (Rigg, 1940b, 1964; Gabrielsson & Juslin, 1996; Wedin, 1972)
regular rhythm (Rigg, 1964; Watson, 1942)
loud volume (Wedin, 1972)
moderately loud volume (Gabrielsson & Juslin, 1996; Gabrielsson & Lindstrom, 1995)
legato articulation (Gabrielsson & Lindstrom, 1995; Rigg, 1939)

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In *The Queen*, musical *solemnity* is realised by a solo main melody (M2.iii bars 31-35) placed over ending credits. As Table 5.18 shows, musical *solemnity* is realised by a combination of low pitch, narrow range, slow tempo, regular rhythm and loud volume in music that co-ordinates with final shots of the Queen solemnly ‘looking at herself’ in a mirror, having acknowledged the possibility of handing over the Crown. The situation remains serious because her position as Monarch remains under question. The target of the *solemnity* is the Queen. M2.iii is coded as *dissatisfaction:displeasure*.

**Table 5-18** Example analysis of musical *solemnity* (The Queen M1.iii)

pitch level	pitch movement	pitch range	key	tempo	volume	musical emotion
low solemn (Wedin, 1972) dignity (Hevner, 1937)	descending 2 graceful (Hevner, 1936)	narrow 5 fear vL99 dignity triumph (Gundlach, 1935)	B minor dignified (Hevner, 1936) agitation (Rigg, 1939) tension (Nielzen & Ceserac, 1982)	adagio slow solemn (Wedin, 1972) serious (Ohgushi & Hattori, 1996)  *legato solemn (Rigg, 1939)	mf mod loud solemn (Wedin, 1972)	solemnity = dissatisfaction: displeasure

#### 5.1.2.4. Musical fear

Expressions of musical *fear* are relevant where filmtrailer events threaten protagonists in some way. The wide range of resources used to express musical *fear*, following Gabrielsson and Juslin (2003, p. 522), is displayed in Table 5.19. This model does not specify key but does include dissonance. It indicates the importance of crescendo as well as soft and 'moderate' volume, where 'moderate' means moderately loud volume (*mf*). The table also shows that fast or slow tempo, wide or narrow range are indicators of *fear*.

Table 5-19 Combination of resources realising musical *fear*, following Gabrielsson & Juslin (2003, p. 522)

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high pitch (Krumhansl, 1997)
ascending pitch (Scherer & Oshinsky, 1977)
wide pitch range (Gundlach, 1935 ; Krumhansl, 1997)
narrow pitch range (*Fonagy & Magdics, 1972; *van Leeuwen, 1999, p.111)
dissonance (Krumhansl, 1997)
fast tempo (Gundlach, 1935; Juslin, 1999; Ohgushi & Hattori, 1996; Scherer & Oshinsky, 1977)
slow tempo (Juslin, 1997b, 2000)
soft volume (Gabrielsson & Juslin, 1996; Juslin & Laukka, 2000)
moderately loud volume (Ohgushi & Hattori, 1996)
crescendo, large volume variation (Juslin, 1999)
rapid volume variation (Krumhansl, 1997)
staccato articulation (Juslin, 1997b, 1997a; Juslin & Laukka, 2000)
vibrato (Konishi, Imaizumi & Niimi, 2000; Rappoport, 1996))

---

A sample analysis of musical *fear* in *The Queen* (M2.ii bars 11-31) is displayed in Table 5.20. This section features five phrases; it maps across phases where the Queen's Secretary and Blair debate the Queen's refusal to speak to her people, and the Queen acknowledges that her silence has damaged the Crown, and so considers a handover. The M2.ii resources of minor key, high pitch, narrow range, slow tempo, moderately loud volume and the variation of repeated ascending movements within phases 1-3 are consistent with the Table 5.19 model of musical *fear*. The filmtrailer context supports this interpretation. Repeated shots of the Queen depict her anxious face; her words of *disquiet* (eg. a change, my actions, what people wanted, is time, next generation) coincide with the highest long music notes of repeated ascending movements, and intonation infers her *worry*. The target of musical *fear* is analysed as the Queen. M2.ii is coded as *insecurity:disquiet*.

Table 5-20 Example analysis of musical fear (The Queen M2.ii)

pitch level	pitch movement	pitch range	key	tempo	volume	musical emotion
high fear surprise anger (Scherer & Oshinsky, 1977)	descending 3 excitement (Hevner, 1936)	narrow 6 fear (van Leeuwen, 1999)	B minor agitation (Rigg, 1939)	adagio slow serious (Watson, 1942)	mf mod loud tension (Krumhansl, 1996)	fear = insecurity: disquiet
*highest notes are long	*repeated ascending 3 (phr 1 2 3) tension (Nielsen, 1983) *repeated descending 3 (phr 1 2 4) exciting, graceful (Hevner, 1936)	dignity triumph (Gundlach, 1935)	tension (Nielzen & Cesarac, 1982) anger (Scherer & Oshinsky, 1977)	*rhythm regular serious (Watson, 1942) *legato articulation solemn (Rigg, 1939)	solemn (Wedin, 1972)	

### 5.1.3. Intensity of musical emotions

Strong or mild expressions of emotion in the music of filmtrailers are a measure of the intensity of emotional states and the degree to which energy is activated for emotional expression, a concept supported in musicology (eg. Juslin & Sloboda, 2010), cognitive psychology (eg. Frijda, 2007, p. 171) and systemic functional semiotics (eg. van Leeuwen, 1999, p. 106).

Musical emotion expressions of *strong intensity* are indicated by wide pitch range, fast tempo and loud volume, in contrast to the *mild intensity* of narrow pitch range, slow tempo and soft volume. This distinction is consistent with the idea that the strong expression of emotion requires more physical effort, and vice versa (1999, p. 94). The co-occurrence of two indicators is used to describe a musical emotion as either strong (eg. wide pitch range, loud volume) or mild (eg slow tempo, soft volume), as demonstrated by samples from *Kite Runner* (Table 5.21).

Table 5-21 Example analyses of the strong/mild intensity of musical emotions

	pitch range		tempo		volume		intensity
	strong	mild	strong	mild	strong	mild	
KR: M1.i		narrow 6	fast		mod loud		strong tenderness
KR: M1.ii	wide 10			very slow		mod soft	mild sadness

#### 5.1.4. Analysing emotional meaning in musical motifs

Emotional meaning in musical motifs are expressed through the repetition of a musical emotion across phases (eg. musical *fear*), and repeated melodic-rhythmic units contributing to the accumulation of a motif. The target of each motif is identified via its repeated association with particular character/s depicted on the imagetrack.

The analysis of musical motifs is demonstrated by using examples from *The Queen* and *Children of Men*. The analysis follows methods used by Barton and Unsworth (2014) to analyse melodic-rhythmic units in the film *The Lost Thing*. Musical motifs of *friendship* and *caring* spread across parts of this film. The *friendship* motif, described as a playful tune composed using major key, large intervallic leaps and syncopated rhythms featuring long notes, and played by guitar (2014 p. 7), is displayed in Figure 5.8. The *friendship* motif is introduced as the boy meets the ‘lost’ part-animal part-mechanical creature on the beach and they play beachball together; it is heard again later as the boy and Lost Thing inspect a place where the Thing might belong.



Figure 5-9 The friendship motif (Barton & Unsworth, 2014)

A four-bar *caring* motif (2014, p. 9) shows that the melodic-rhythmic features of a motif may not be replicated exactly. As Figure 5.9 shows, the pitch level of notes in the broken chords change slightly, even though the pitch movements always descend, and a rhythmic semi/quaver pattern is maintained. The tune is always played by marimba, and their tone qualities

exploited to mimic imagerack action. Barton and Unsworth suggest that this repeated melodic-rhythmic unit expresses the *happiness* felt by the boy and Lost Thing as they develop a caring relationship. After the boy has taken the Thing from the beach back to his home, the *caring* motif is introduced where the boy ‘feeds’ the Thing by throwing baubles into its top hatch ‘mouth’. The *caring* motif is heard again towards the end of the film where the friends say goodbye, this time including a ‘wavering’ sound.



Figure 5-10 The caring motif (Barton & Unsworth, 2014)

In the filmtrailers, the distribution of musical emotions across filmtrailer phases provides a basis for identifying how musical motifs may develop, and it is possible that repeated melodic-rhythmic units may not contribute to their construal, given the constraints of time and the use of very different music pieces/sections in each trailer. In *The Queen*, a motif of *anger* is created by the repetition of musical *anger* in M1 and M2.i across phases 5-14 of the complicating action and plot development, but there is no melodic-rhythmic unit in the score or soundtrack. The musical *anger* is repeatedly co-ordinated with imagerack shots of the Queen and Blair, as wordings indicate the Queen’s displeasure with public mourning (phases 5, 7, 8,14) and the displeasures of Blair and the British about her silence (phases 9, 12)

In *Children of Men*, a motif of *excitement* is created by a combination of music resources in M1.i that repeats the *excitement* of Theo and Human Project persons across phases 13-19. As Figure 5.11 suggests, a melodic-rhythmic unit does contribute to formulation of the motif. The melodic-rhythmic features of the motif are introduced in bars 2-3, then the motif itself is established across bars 5-8. The motif comprises a four-note unit with repeated ascending pitch movements and a rhythmic semi-quaver pattern, even though the pitch levels of notes shift slightly. The motif of *excitement* is repeatedly associated with imagerack shots of characters who help Kee and baby reach the coast; the

ascending movements coordinate with their key words, including a Human Project male's 'promise' to 'find a way', and a female's 'Look out!' as a violent mob throw rocks at the escaping group.



Figure 5-11 Repeated melodic-rhythmic units (Children of Men M1.i)

## 5.2. Results of the analysis of music

Filmtrailer music makes a significant contribution to the construction of emotional meanings and motifs to promote the psychological narrative feature films, as the analysis presented in this section will show. Far more expressions of negative musical *anger*, *solemnity*, *fear* and *sadness* were found than positive musical *tenderness/love*, *triumphant joy* and *excitement*, reflecting a purposeful use of music to interest audiences in the emotions they may experience as protagonists deal with offence, threat and loss.

Culturally familiar music-emotion associations are exploited for the recognisable, perhaps stereotypical, musical expression of emotions on the soundtracks. The use of separate music resources is largely conventional. High pitch level, for example, mostly contributes *joy* to music pieces/sections as protagonists approach their different goals. The conventional association of minor key with negative emotions is often put to work, contributing *sadness*, *agitation* or *tension* to the music. Narrow pitch range, loud volume and slow tempo are also favoured, contributing mostly negative emotions as disturbances become increasingly serious.

The combination of resources used to specify a musical emotion is extensive, and complex interactions between pitch level, key, tempo and volume choices were found to influence the signification of a musical emotion. For example, a broad array of resources, including variations such as repeated ascending pitch movements, crescendo and increased note density, are combined in different ways for the expression of either musical *anger* or musical *fear*. Interactions between high pitch level and fast tempo overrule minor key in expressing positive musical emotions; this interaction in *Atonement* (M1), for example, results in expressions of *tenderness/love*.

Expressions of musical emotions, and their intensity, were found to change across the pieces/sections of each filmtrailer, and, on occasion, a particular emotion is musically introduced into phases before wordings and intonation do so. Change from positive to negative emotions is evident in two set-ups; negative musical emotions across most complicating action and plot development phases shift between *anger*, *fear* or *sadness*; change to positive emotions is apparent in four climaxes. The intensity of musical emotions is mostly strong, but remarkably strong and/or mild expressions are indicated by simultaneous pitch range, volume and tempo choices, such as the markedly mild musical *sadness* that changes to markedly strong musical *fear* in *Children of Men*.

A few melodic-rhythmic units contribute to constructions of musical motifs, which are otherwise created via repetition of the same emotion across phases. For example, a melodic-rhythmic unit in *Sweeney Todd* contributes to a motif of *anger* as Todd sings for vengeance and murders Judge Turpin, but the accumulation of motifs in *Kite Runner* is exclusively realised by the repetition of a musical emotion across phases.

In Section 5.2.1, the main choices of pitch, tempo and volume from music system parameters (Figure 2.11), and their emotion contributions to the 43 music pieces/sections, are presented. The range of musical emotions and their strong or mild intensity, realised by combined resources, are then described. In Section 5.2.2, the music from *Atonement* is used as a basis to describe how,

in other trailers, musical emotions and motifs are used to shape disturbances in the narrative of filmtrailers.

### **5.2.1. Separate and combined music choices**

The system choices of pitch, tempo and volume, and *\*variations* of each, provide evidence that the variable affective potential of separate resources (Sloboda & Juslin, 2001, p. 56) is harnessed in filmtrailer music, and that the combination of resources used to signify emotional meaning is a function of audience familiarity with cultural music codes in cinematic contexts. For example, fast tempo choices contribute *fear, anger, excitement* or *triumph* to music pieces/sections. The familiar *excitement* of fast tempo (2001, p. 235) combines with the *excitement* of loud volume and repeated descending movements and the *triumph* of narrow pitch range as Sweeney Todd progresses his goal of revenge.

#### **5.2.1.1. High and low pitch level**

High and low pitch level each contribute positive and negative emotions to music pieces/sections, but the conventional use of low pitch to communicate negative emotions is particularly noticeable. While both high and low pitch are important in building positive and negative filmtrailer beginnings and endings, low pitch contributions to negative emotion tend to occur as action complicates and plots develop. The proportions of high and low pitch level in foregrounded melodies or accompaniments are fairly balanced in three filmtrailers, as Figure 5.12 shows. A preference for high pitch is evident in *Children of Men*, and for low pitch in *The Queen* and *Sweeney Todd*.



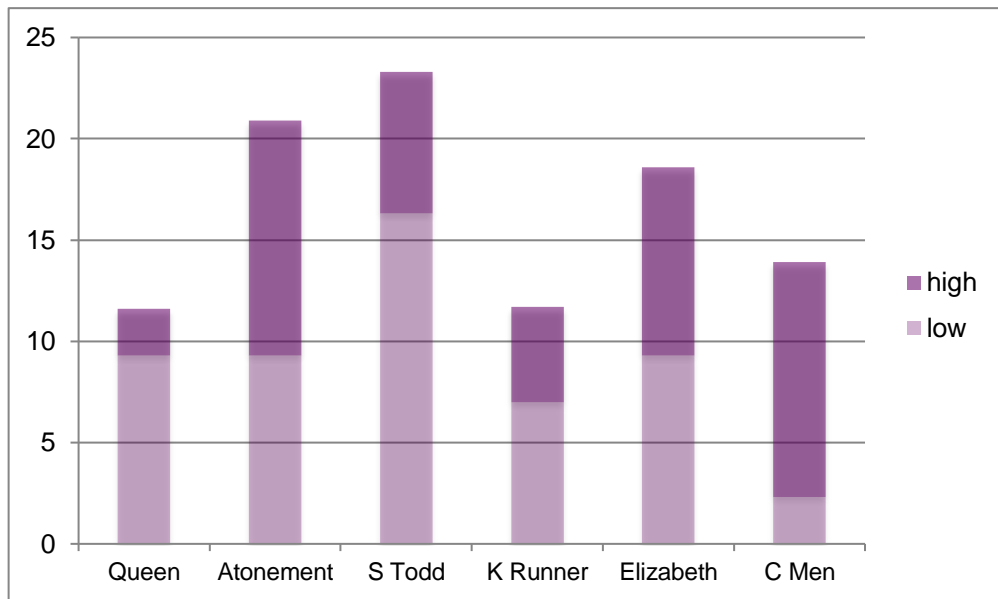


Figure 5-12 Proportions of high and low pitch level in each film trailer

Tenderness, excitement, triumph and joy are contributions made by high pitch level in foregrounded music pieces/sections used for beginnings (eg. A:M1.i, AM1:ii, A:M1.iii, ST:M1.i) and endings (CM:M1.i, CM:M1.ii, CM:M1.iii, A:M5, KR:M3a, E:M2a.i). High pitch inferences of *fear* (Q:M2.ii, ST:M1.ii, E:M1b, CM:Intro 2) and *anger* (ST:M5, E:M1a.ii) are heard across stages. Low pitch in ostinato contributes *excitement* (ST:M4.i, A:M.ii, A:M1.iii), but more often, low pitch contributes *sadness* (Q:Intro, E:M2), sounds the *agitation* felt by characters (ST:M2.1, ST:M3.ii; ST:M4.ii,) and injects a *solemn* element into music parts (Q:M2.iii, A:M4a, KR:M3, E:M2a.i), especially as plots develop and climax. Of interest is the way a backgrounded accompaniment line says something different via pitch level in *Atonement* (M5a). A low pitch in the backgrounded bass line injects a *solemn* element into music which otherwise foregrounds the high pitch of *happiness*.

Pitch level changes are meaningful in the music, whether they occur across sections of a piece or as \*variations in bars, phrases or ostinato figures. In *Kite Runner*, for example, high pitch *tenderness* (KR:M1.i) changes to low pitch *sadness* (KR:M1.ii) as friends separate. Pitch level changes across sections of a piece also change the emotions contributed in *Sweeney Todd* (ST:M1.i, ST:M1.ii), *Elizabeth* (E:M2a.i, E:M2a.ii) and others (eg. Q:M2.i, A:M1.ii). In *Elizabeth* (E:M2a.ii) for example, mostly high pitch contributes *triumph* and *joy*, but a low countermelody contributes *agitation*.

### 5.2.1.2. Ascending, descending and 'level' pitch movement

Ascending pitch movements are more evident than descending movements, and the \*variation of repeated ascending movements is heard often within pieces/sections, regardless of whether ascending, descending or 'level' movements are described by first/final notes. Ascending movements tend to contribute *fear* or *anger* particularly as action complicates and plots develop, but *tension* or *happiness* toward endings. Descending movement contributions of *tenderness* in set-ups are evident, but their inference of *excitement* occurs at various points.

The proportions of ascending, descending and 'level' movements in each filmtrailer, described by the first/final note method, are shown in Figure 5.13. Ascending movements are most evident in *Sweeney Todd*, *Atonement* and *Elizabeth*. Descending movements occur more in *The Queen* and *Kite Runner*. Half the 'level' movements describe the first note of ostinato figures across a section, such as those analysed in *Sweeney Todd*.

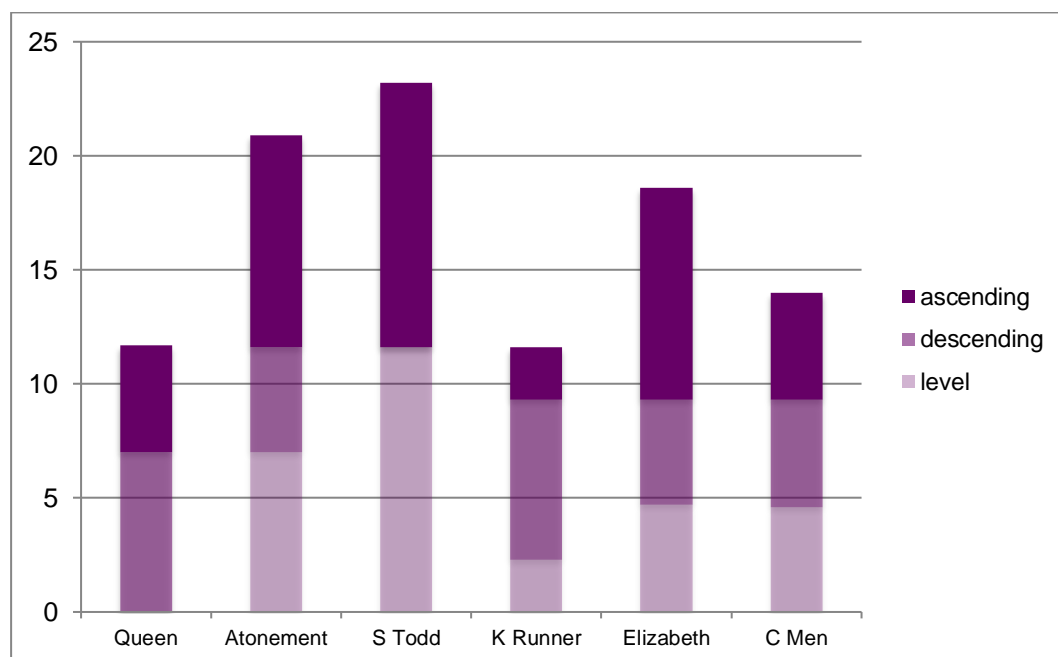


Figure 5-13 Proportions of ascending, descending and level pitch movements in each filmtrailer

The typically slight pitch movements in pieces/sections suggest that it doesn't take much movement to signify a culturally-familiar emotion, in a given context. Slight ascending movements contribute *fear* as Briony witnesses Robbie's 'attack' on Celia (A:M2), Arim learns of Sohrab's capture (KR:M2), Elizabeth

learns of Spanish intentions (E:M1b) and people consider the implications of infertility (CM:Intro2.ii). Repeated slight ascending movements contribute *fear* as the Queen's words consider the damaging implications of her silence (Q:M2.ii).

*Anger* is contributed by ascending movements that are slight (ST:M3.ii, ST:M4.ii) or repeated (Q:M1), and a significant ascending movement marks moments of *anger* related to the Queen's silence (Q:M2.i) and Briony reporting Robbie to police (A:M3). *Tension* is contributed by ascending movements in the filmtrailer music, in line with Kalinak's analysis of Hollywood film scores (1992, p. 19). Ascending movements contribute *tension* as Raleigh laments human weakness (E:M2), and a significant movement marks the *tension* of English debates around fear and courage (E:M2a.i). Repeated ascending movements signal *tension* as Robbie attempts to return via Dunkirk and as Briony apologises (A:M4a, A:M:5a).

Slight descending movements contribute *tenderness* in music mapped onto set-ups (A:M1i, A:M1iii, ST:M1.i, KR:M1.i). *Excitement* is contributed by slight descending movements (CM:M1.ii) and repeated descending movements in ostinato figures (A:M1.iii). Significant descending movements within ostinato figures mark Todd's *happiness* in murderous revenge (ST:M4.i, ST:M6), but the *sadness* of friends separated by war (KR:M1ii). A slight descending countermelody contributes *excitement* alongside the *tension* of a significant ascending movement (E:M2a.i).

### **5.2.1.3. Wide and narrow pitch range**

Narrow pitch range is clearly preferred in the music. Narrow range choices are often evident as action complicates, plots develop and climax, even though both wide and narrow pitch range choices are evident in pieces/sections placed in all stages. The high proportion of narrow pitch range in most filmtrailers (Figure 5.14) is especially noticeable in *Sweeney Todd* and *Elizabeth*. Wide pitch range is a feature of *Atonement*.

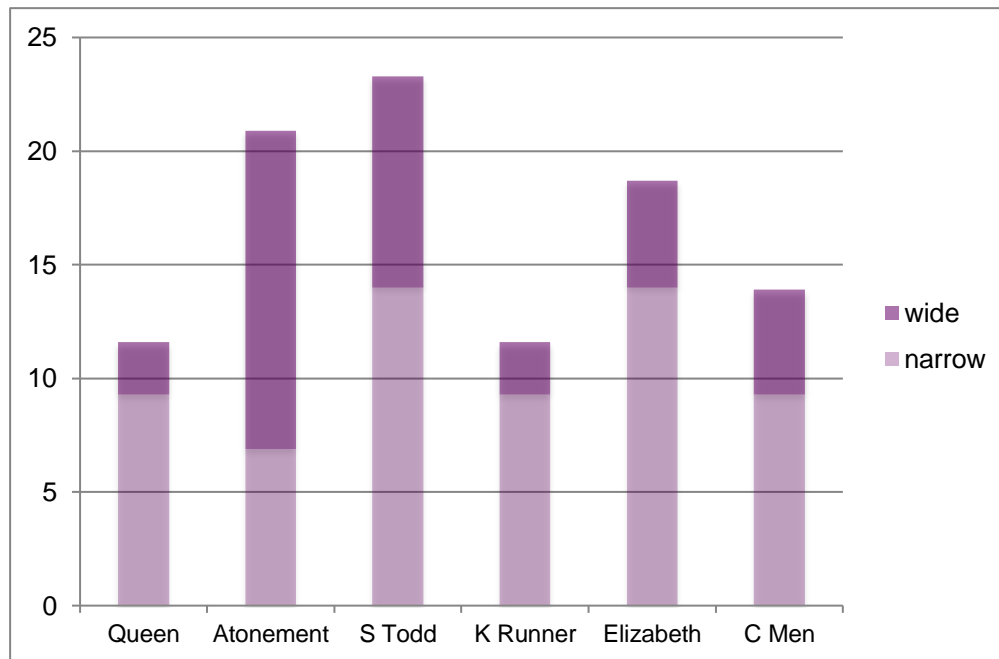


Figure 5-14 Proportions of wide and narrow pitch range in each filmtrailer

Narrow and wide pitch ranges co-operate in contributing positive and negative emotions: narrow pitch range provides *tenderness* and *triumph* and wide pitch range provides *joy*; narrow and wide ranges both contribute *fear* and *anger*. In music pieces/sections placed in climaxes, narrow ranges contribute *triumph* and wide ranges add *joy* via ostinato figures, main melodies and accompaniments (ST:M6, KR:M3a, E:M2a.ii, CM:M1.iii).

*Fear* and *anger* contributions are 'confined' by narrow pitch range but instrumentation emphasizes their wide range and 'expansive' expression, as van Leeuwen proposes (1999 p. 119). As details of disturbing events are revealed to protagonists, the constrained *fear* in pieces/sections is more apparent (Q:M2.ii, A:M2, ST:M2.i, KR:M2, E:M1a.i, CM:Intro2.ii) than the wide range *fear* emphasised by brass (ST:M1.ii) and strings (CM:Intro 2.i). As plots develop, narrow range contributions of *anger* are evident (ST:M3.i, ST:M2.ii, E:M1a.ii) but again the wide range of *anger* is demonstrated by strings (Q:M2.i), orchestra chords (ST:M2.ii) trumpets and horns (ST:M4.ii).

#### 5.2.1.4. Major and minor key

The culturally familiar use of major key to communicate positive emotions and minor key to communicate negative emotions is evident in the filmtrailer music.

Minor key is clearly preferred, as Figure 5.15 indicates. Major key proportions come from ending musics, including melodic variations of a piece (eg KR:M3, KR:M3a, E:M2, E:M2a), multiple sections of a piece (eg CM:M1.i, CM:M1.ii) or one whole piece (eg. ST:M5).

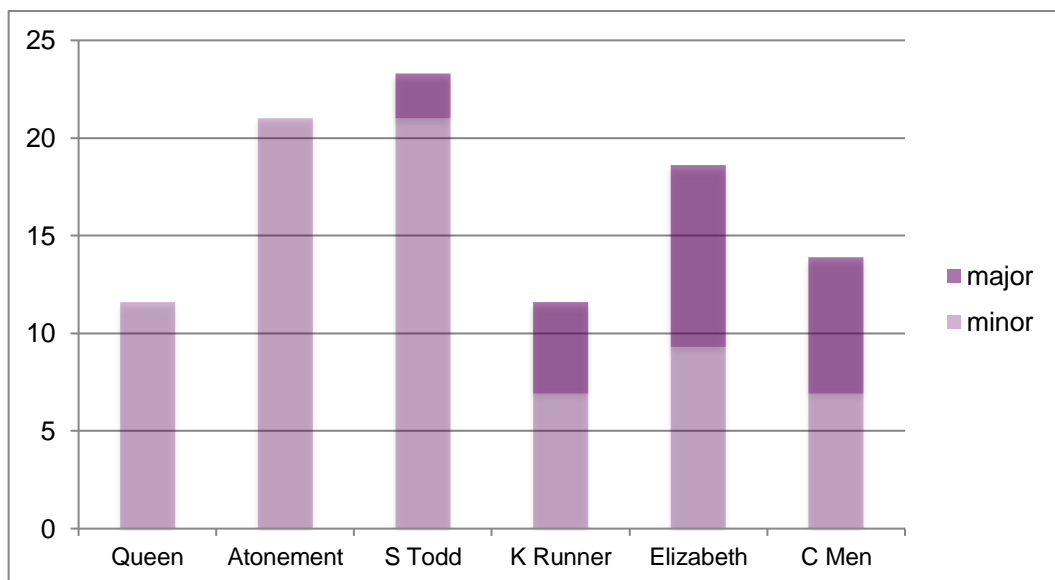


Figure 5-15 Proportions of major and minor key in each filmtrailer

Minor key choices almost always contribute negative emotions to music pieces/sections placed in any stage. This includes contributions of *sadness* (Q:Intro, E:m1, CM:Intro1, A:M4, A:M4a, A:M5), *anger* (Q:M1, Q:M2.1, A:M3, ST:M2ii, ST:M3.i, ST:M3.ii, ST:M4.ii, E:M1a.ii) and *agitation* (A:M2, A:M5a, ST:M2.i, ST:M4.i, KR:M2, E:M1a.i, CM:Intro2.i and ii). Exceptions to this are the *dreamy* sounds of minor key (Hevner, 1936) relevant to affections (A:M.i, A:M1.ii, ST:M1.i, KR:M1.i). The harmonic dissonance evident in minor key arrangements of *Sweeney Todd* is important in signalling Todd's *anger* (ST:M4.i, ST:M4.ii, ST:M5), as he carries out his murderous rampage. Placed mostly across climax phases, major key contributes *happiness* and *joy* as protagonists come close to achieving their goals (ST:M5, KR:M3a, E:M2a.ii, CM:1.i, CM:M1.ii) but *solemn* meanings preface these on occasion (eg. E:M2, E:M2a.i).

#### 5.2.1.5. Fast and slow tempo, staccato and legato

Slow tempo choices predominate in this music. Fast tempo in pieces/sections placed in set-up and complicating action stages shifts to slow tempo, to the

extent that slow tempo is used in almost all music mapped onto climaxes. Variations of timing were found to be important in contributing emotions to the music, including the use of increased note density and regular rhythm, and the staccato articulations often heard before the legato of ending music. The proportion of slow tempo is relatively high in trailers other than *Sweeney Todd* and *Atonement*, as Figure 5.16 shows.

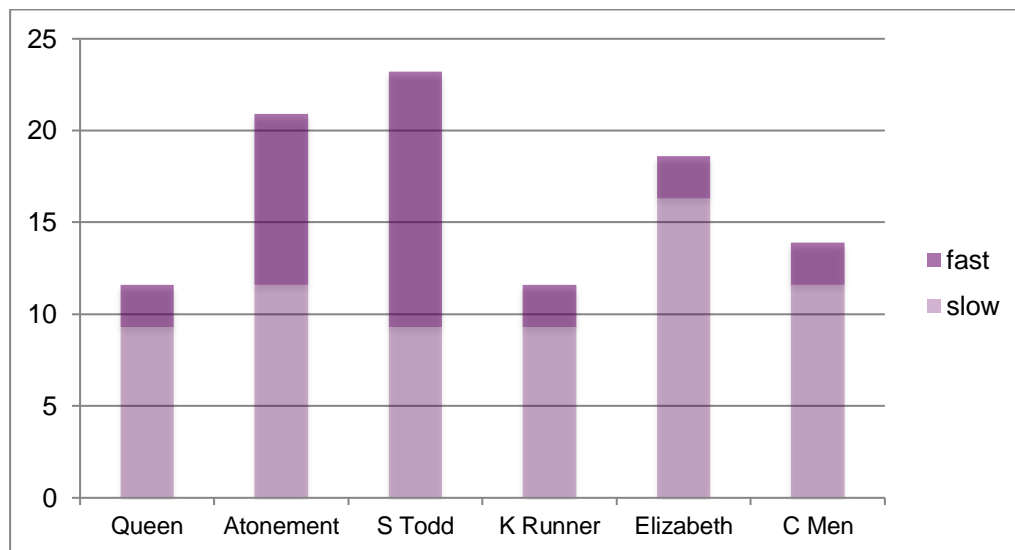


Figure 5-16 Proportions of fast and slow tempo in each film trailer

Most slow tempo contributions are negative, whereas fast tempo contributes both positive and negative emotions to pieces/sections, and *excitement* is signaled by both. Slow tempo contributes *sadness* to pieces/sections coordinated with contexts of loss – the separation of family (ST:M1.ii) and lovers (A:M4, A:M4a, A:M5), human weakness (E:M2) and the loss of hope (CM:Intro). Slow tempo invests *solemn* and *serious* elements into music. Slow regular rhythms sound *serious* in ending musics (eg. Q:M2.ii, KR:M3a), such as the regular rhythm emphasised by piano in *Children of Men* (M1). In each trailer, *solemn* or *serious* contributions are made as the Queen continues her silence (Q:M2.i.), Briony apologises (A:M5a), Todd murders Judge Turpin (ST:M5), Arim embarks on a dangerous rescue (KR:M3), the Spanish plan to kill Elizabeth (E:M1b), and a solution to women’s infertility appears unlikely (CM:Intro 2.ii).

On the other hand, slow tempo *excitement* occurs towards endings when goal achievement seems possible but difficult – the *exciting* prospects of England

resisting invasion (E:M2a.i), Todd getting victims into his barber's shop (ST:M3.i, ST:M3.ii) and Theo, Kee and baby escaping to safety (CM:M1.i, CM:M1.ii). Fast tempo choices signal the *excitement* of romantic developments (A:M1.ii) and revenge (ST:M4.i, ST:M6), and inflect the *happiness* and *joy* of affections (A:M1.ii, ST:M1.i).

Fast tempo choices appear to 'propel' the narrative action along (Kalinak 1992, p. 85) in this filmtrailer music. Multiple instances of increased note density within bars of a piece/section is a particular feature that influences the coding of fast tempo, primarily involving ostinato figures and saw-tooth movements. Such instances contribute positive emotions, such as *excitement* (CM:M1.i) and *joy* (KR:M1.i), but also negative *fear* (eg. ST:M2.i, E:M1a.i, CM:Intro 2.i) or *anger* (Q:M1, ST:M2.ii). Staccato articulations similarly make important contributions of *anger*, such as the sharp stabs of strings in *The Queen* (Q:M1) and chord bursts in *Sweeney Todd* (ST:M2.ii). The *anger* of staccato prefaces the *solemn* sound of legato articulations, involving full orchestras towards endings (Q:M2.iii, E:M2a.iii, KR:M3).

#### **5.2.1.6. Loud and soft volume**

Loud volume choices characterise the filmtrailer music. Soft volume is evident in music mostly mapped onto set-up phases, but thereafter, the volume increases to loud in almost all pieces/sections. Both extreme levels contribute negative and positive emotions to pieces/sections, whereas crescendo signal negative emotions and small volume variations signal positive emotions. The high proportions of loud volume choices in each filmtrailer are displayed in Figure 5.17.

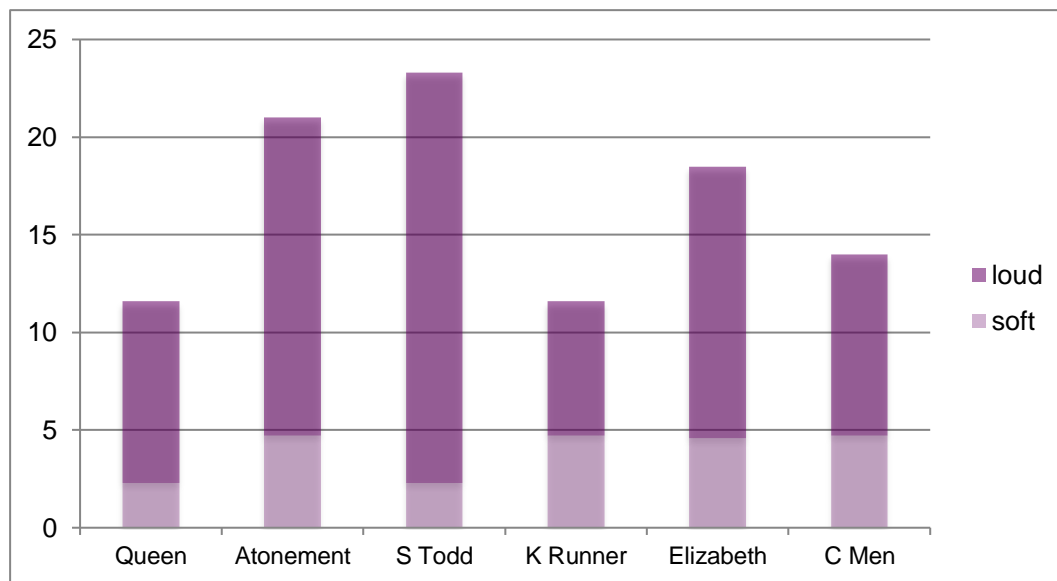


Figure 5-17 Proportions of loud and soft volume in each film trailer

Loud volume tends to contribute more negative than positive emotion to the music. Loud volume contributes *tension* (eg. A:M2.ii, ST:M1.ii, ST:M2.i, E:M1a.i, CM:Intro2.i, CM:Intro2.ii), *anger* (Q:M1, Q:M2.i, A:M3, ST:M2.ii, ST:M3.i, ST:M3.ii, ST:M4.ii, ST:M5, E:M1a.ii) and a *solemn* sound (Q:M2.iii, A:M4, A:M4a, A:M5, KE:M3, E:M2a.i, E:M2a.iii). Positive loud tempo contributions include the *excitement* (ST:M4.i, ST:M6, CM:M1.i), *triumph* and *joy* inferred towards endings (KR:M3a, E:M2a.ii, CM:M1.ii).

Soft volume contributes *tenderness* (A:M1.i, A:M1.ii) and *sadness* (Q:Intro, KR:M1.ii, E:M1, CM:Intro) to pieces/sections mapped onto set-up phases, with *fear* contributions following (KR:M2, E:M1b). Notable volume changes across sections of piece that change the emotion contributions relate to imprisonment and war. One instance involves crescendo in *Sweeney Todd*, where soft volume *tenderness* (ST:M1.i) changes to a loud volume *fear* emphasised by brass (ST:M1.ii). Another involves decrescendo in *Kite Runner*, where loud *joy* (KR:M1.i) changes to soft *sadness* (KR:M1.ii).

Of particular interest is the use of crescendo or small volume variations within the loud pieces/sections mapped onto climax phases. Both variations participate in the 'orchestral swelling' that signifies emotional and narrative 'closure' (Gorbman 1987 p. 82), with different emotional effects. This happens in *Elizabeth*. In M2a.i (bars 1-16), loud volume contributes a *solemn* element



as the English debate human cowardice or courage, but a small volume variation (*f* bars 1-5 > *mf* bars 6-15 > *ff* bar 16) contributes contradictory *happiness*. In M2a.ii, loud volume *triumph* and *joy* is reinforced by a small volume variation (*ff* > *fff*) contribution of *happiness*.

#### 5.2.1.7. Musical emotions realised by combined resources

Cinematic audiences are certainly 'invited to feel' by the range of emotionally 'moving music' (Smith, 1999) used in the filmtrailers. The resources combined in music pieces/sections express far more negative musical emotions than positive musical emotions. Such musical realisations may be regarded as stereotypical, given that the combinations of music resources involved include the culturally-familiar emotions contributed by separate resources (Gabrielsson & Juslin, 2003), and that the signification of musical affect in the classical film relies on instant recognition of conventional music-emotion codes (Gorbman, 1987, p. 108; Kalinak, 1992, p. 12).

The proportions of musical emotion types realised by combined resources in music pieces/sections of each filmtrailer are displayed in Figure 5.18. The Affect:*dissatisfaction:displeasure* proportions represent the conflation of musical expressions of *anger* and/or *solemnity*. The notably high proportion of *displeasure* in *Sweeney Todd* is realised only by musical *anger*. The relatively high proportions of *displeasure* in *The Queen*, *Atonement* and *Elizabeth* represent instances of both musical *anger* and musical *solemnity*. Affect:*insecurity:disquiet* is realised by expressions of musical *fear* in each trailer; the relatively high proportions evident in *Sweeney Todd*, *Elizabeth* and *Children of Men* represent two instances in each. Affect:*unhappiness;misery* is realised by musical *sadness/gloom*, most apparent in *Atonement* and *Elizabeth*.

Of the positive emotions, Affect:*happiness:affection* is realised by expressions of musical *tenderness/love*, particularly in *Atonement*. Affect:*satisfaction:pleasure* is realised by expressions of musical *excitement*, heard more in *Sweeney Todd*. Affect:*security:confidence* is realised by musical *triumphant joy*, in *Kite Runner*, *Elizabeth* and *Children of Men*.

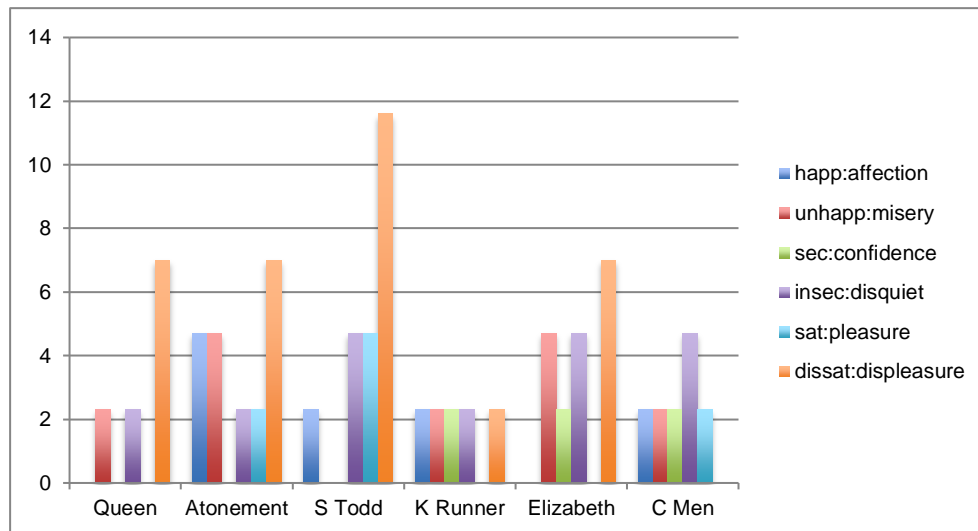


Figure 5-18 Proportions of Affect sub/categories realised by combined music resources in each filmtrailer

### 5.2.1.8. Intensity of musical emotions

The strong or mild intensity of the musical emotions varies considerably across the filmtrailers, and remarkably strong or mild expressions are evident. The variable intensity of the musical emotions in each filmtrailer is shown in Figure 5.19. Strong expressions are most evident in *Atonement* and *Sweeney Todd*, but most musical emotions in *Kite Runner* are expressed mildly. Interestingly, pitch range alone proved to be a reasonably reliable indicator of strong/mild intensity in the 43 pieces/sections, since only 7 narrow ranges contradicted the tempo and volume indicators.

At least one expression of musical emotion in each filmtrailer is remarkably strong or remarkably mild, realised by three indicators. Most of these are negative. In *Elizabeth*, for example, strong *disquiet* realised across phases 4-11 (E:M1a.i) shifts to markedly mild *disquiet* across phases 15-16 (E:M1b). Remarkably strong or mild intensity is described below in relation to the emotions realised and motifs created.

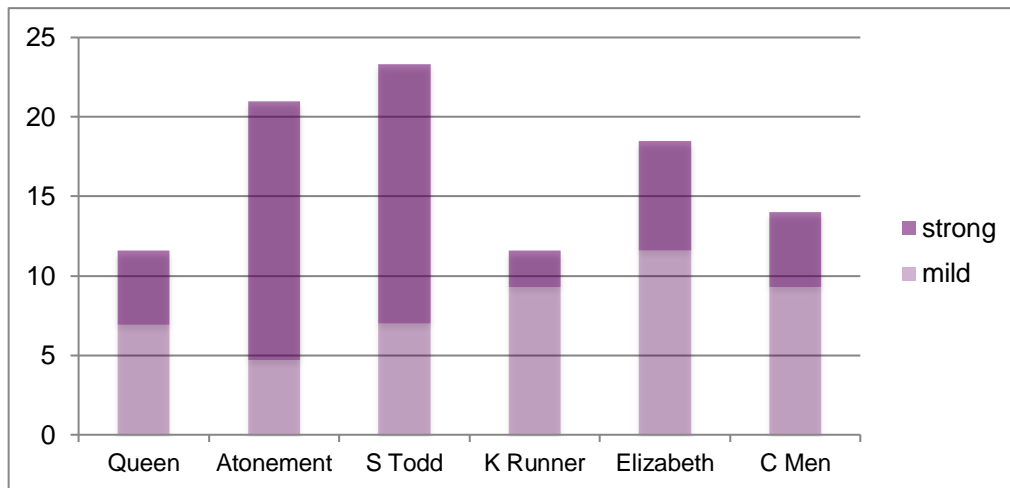


Figure 5-19 Proportions of the strong and mild intensity of musical emotions in each film trailer

The changes in strong or mild intensity and emotion sub/categories across stages of the filmtrailers are illustrated in Appendix 5 (A5-5). The changes in each film trailer reflect Tan's (1996) observation that intensity is 'regulated' as much as emotion type, according to the psychological affect structure peculiar to each feature film.

### 5.2.2. Building disturbance through musical motifs

Musical emotions realised by combined resources and distributed across phases create motifs which build the 'promise' that the different future-oriented goals of protagonists may be within reach, as well as building different kinds of disturbances in the psychological narrative of filmtrailers (Tan, 1996). This description of musical motifs will reveal the use of melodic-rhythmic units which amplify positive and negative emotions. It will also explain how particular resources are combined to distinguish the *anger* and *fear* so prevalent in the film trailer data, and how specific interactions 'overrule' meanings contributed by separate resources (Gabrielsson & Lindstrom, 2001, p. 239).

The music of *Atonement* is the 'most complex' (Winton, 2008). It includes examples of the combined resources expressing almost all emotions identified in Figure 5.18, and examples of melodic-rhythmic units contributing to motifs. The musical emotions expressed across phases of *Atonement*, and the motifs which emerge, are displayed in Table 5.22. These include foregrounded features of pitch, tempo and volume and variations co-constructing musical

emotions (Gabrielsson & Juslin, 2003, pp. 521-523) within and across phases, coded using Affect sub/categories (Bednarek, 2008; Martin & White, 2005). The sustained use of these features circulate motifs of *romance*, *solemnity* and *sadness* in the soundspace.

#### **5.2.2.1. Affection and pleasure in musical construals of promise**

The musical expressions of Affect:happiness:affection and Affect:satisfaction:pleasure spread across phases of *Atonement*, *Sweeney Todd* and *Children of Men* create motifs which construe the promise of goals being progressed. The spread of these musical emotions, together with three repeated melodic-rhythmic units, create the motif of *romance* related to Robbie and Celia's intention to be with each other, the motif of *excitement* in Todd's revenge, and a motif of *excitement* as Human Project persons overcome obstacles to get Kee and baby to the coast.

Table 5-22 Musical emotions and motifs (Atonement)

ft. music piece/ section	stage: phase	pitch, tempo and volume features	musical emotion (G&J 03)	Affect sub/categories (M&W 05)	motif
A:M1.i	1:1-2	high, level, *descending 8s/t (in figs), wide 8s/t, *wide 8s/t (in figs), Eb minor, fast, *rhythm regular, soft	tenderness /love	happ: affection	romance
A:M1.ii *melodic- rhythmic unit	1:3	high, *high (phr 1-5), desc 3s/t, *rep asc 3s/t (phr 1 3 5), wide 8s/t, *narrow 3-5s/t (phr 1-5), Eb minor, fast, *legato, *rhythm complex, soft, *small vol variation *melodic-rhythmic unit		happ: affection	
A:M1.iii *melodic- rhythmic unit	1:4-5	Xhigh, level, *intervallic leap asc 8s/t (bar 50), *desc 2s/t (phr 7) *rep asc 3s/t (phr 6 8 9), wide 8s/t, *narrow 3-5s/t (phr 6 8 9), *wide 8s/t (intervallic leap bar 50), Eb minor, fast, *legato, *rhythm complex, loud	excitemnt	salis: pleasure	
A:M2	2:6	low, asc 4 s/t, narrow 4s/t, Ab minor, v fast, loud, *crescendo	fear	insec: disquiet	solemnity
A:M3	2:7-11	low, asc 8 s/t, *vibrato, wide 8s/t, F minor, slow, loud, *crescendo	anger	dissat: displeasure	
A:M4	3:12	high, desc 4s/t, narrow 4s/t, Ab minor, slow, loud	sadness	unhapp: misery	sadness .....
A:M4a	3:13-17	low, *low (phr 1-3), asc 2s/t, *rep asc 2-3s/t (phr 2 3), narrow 7s/t, D minor, slow, *legato, loud	solemnity	dissat: displeasure	
A:M5	4:18	low, level, *desc 8s/t (in figs), wide 9s/t, *wide 8s/t (in figs), A minor, slow, *rhythm regular, loud	sadness	unhapp: misery	sadness
A:M5a	4:19	high, asc 3 s/t, *rep asc 2-3s/t (most bars), wide 9s/t, A minor, slow, *rhythm regular, *incr n d, *legato, loud, *sm vol v	solemnity	disat: displeasure	

In *Atonement*, Robbie and Celia's motif of *romance* supports the observation of musicologists that in Hollywood movies, 'You see love, and you hear it' (Antheil, 1945, cited by Frith, 1984, p. 82 and van Leeuwen, 1999, p. 164). Robbie and Celia's motif of *romance* encompasses Melody 1 expressions of *affection* and *pleasure*, and associates with the lovers via repeated imagetrack shots. The spread of *affection* is realised by the musical *tenderness/love* mapped across phases 1-3, as Robbie and Celia gaze at each other across a fountain and Robbie types a love letter to Celia. The spread of *pleasure* is realised by the musical *excitement* mapped onto phases 4-5, as Robbie's letter is read by an astonished Briony and Celia's brother observes the blushing couple at dinner. This motif of *romance* is amplified by a melodic-rhythmic unit repeated across sections M1.ii and M1.iii. The instrumentation also contributes, with the violin pedal of a piano used (M1.ii, M1.iii) to play the long, lush stringed phrases signifying romance (Kalinak, 1992, p 87).

In *Atonement*, pitch and volume features are important in distinguishing musical *affection* from musical *pleasure* in foregrounded main melody and accompaniment lines. These features include the *tenderness/love* of descending narrow range movements and soft volume, and the *excitement* of an intervallic leap and loud volume. The musical *tenderness/love* of Robbie and Celia's affection (M1.i and M1.ii) is realised by combinations of high pitch, descending and ascending movements, the narrow range of phrases 1-5, the use of legato and slow tempo, and soft volume. The *tenderness* is reflected in the minor key dreamy sound, and reinforced by the high pitch (bars 10-21) and narrow range of the backgrounded accompaniment treble ostinato (M1.ii). Similar constructions of *affection* can be seen in *Sweeney Todd* (M1:i) and *Kite Runner* (M1:i), targeting family and friends (see A5-3.2). In these, ostinatos are soft and high, ascending and descending movements within figures are narrow, and dreamy minor key sounds are heard with the happiness of fast tempo.

In *Atonement* also, the musical *excitement* of Robbie and Celia's markedly strong pleasure (M1.iii) is realised by the foregrounded main melody integration of extra-high pitch (up one octave), a wide range influenced by an

ascending intervallic leap (bar 50), fast tempo and loud volume (Gabrielsson & Juslin, 2003), as described in Table 5.10. Other M1.iii resources reinforce Robbie and Celia's romantic *excitement*, such as the foregrounded repeated ascending movements (in phrases 6, 8, 9), and the backgrounded ostinato which shifts to low but continues descending movements within figures. Elsewhere (see A3-5), musical sounds of *pleasure* show similar combinations (eg. CM:M1.i and ST:M6). Slightly different is the combination of low, dissonant, fast and loud resources (ST:M4.i) that signal Todd's *excitement* as he calls victims to their death – even if minor key, saw-tooth and ascending movements sound the tensions of achieving his murderous goal.

The *Atonement* motif of *romance* involves a melodic-rhythmic unit repeated across M1.ii and M1.iii, in which strings emphasise the soaring highest, longest notes of long phrases. Figure 5.20 shows the unit introduced in M1.ii (bars 10-34) and Figure 5.21 shows its extension into M1.iii (bars 35-52).

In this melodic-rhythmic unit, the rhythmic pattern is sustained but melodic features vary slightly. As the combination of musical resources described above spread Robbie and Celia's *affection*, the Db Gb D F notes of the unit (bars 12-14) coincide with repeated shots of Celia and Robbie's gazes at the fountain; the varied Bb D A Db notes (bars 24-26) coincide with shots of Celia's face in a mirror and Robbie typing his light-headed and foolish feelings. As the musical combination of resources spread Robbie and Celia's *pleasure*, the Bb D A Db notes of the unit coincide with shots of Robbie calling Briony to deliver his letter to Celia (bars 37-39), of Celia welcoming Robbie to dinner, their intertwined fingers under the table, and the brother's word *blushing!* co-ordinates with the intervallic leap (bars 49-51).

(0:18) **M1.ii (bars 10-34)**

*mp*

Bass (pizz.)

V (no 3rd)

(Violin pedal)

I (no 3rd)

10 11

12 13 14 15 18

17 18 19 20 21

22 23 24 25 26 27

28 29 30 31 32 33

Figure 5-20 Melodic-rhythmic unit in *romance* motif (Atonement M1.ii)



The image displays a musical score for the 'romance motif' in 'Atonement (M1.iii)'. It consists of four systems of music, each with a vocal line (treble clef) and piano accompaniment (grand staff). The score is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked 'mf' (mezzo-forte). The measures are numbered 34 through 52. Red circles highlight specific melodic phrases: one in measure 37, one in measure 49, and one in measure 50. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 5-21 Melodic-rhythmic unit in *romance* motif (Atonement (M1.iii))

### 5.2.2.2. Disquiet and confidence in musical construals of threat

The spread of musical expressions of Affect:happiness:affection and Affect:satisfaction:pleasure across phases of filmtrailers creates motifs which highlight characters' attempts to overcome threat. Combinations of music resources express *disquiet* in all filmtrailers, but only in three does music express *confidence*. The *disquiet* expressed by musical *fear* reflects threats around the Queen's credibility as Monarch, Robbie's 'attacks', the disappearance of Todd's wife and child, Taliban violence, Spanish invasion, and women's infertility. The *confidence* expressed by musical *triumphant joy*

occurs as protagonists attempt to protect peace in Afghanistan, English independence, and a human future. Their repetition across phases of most trailers, and two melodic-rhythmic units, create motifs of *fear* and *triumph*.

The nine instances of *disquiet* found in the filmtrailer data are realised by a minor key combined with mostly high pitch, ascending movements, narrow pitch range, slow tempo and moderately loud volume. This combination echoes the musical *fear* described by Gabrielsson and Juslin (2003), although some pitch levels and movements depart from this. Still, the low pitch contributions of agitation (Rigg, 1940a) and the descending or repeated ascending/descending movements contributing tension or excitement (Hevner, 1936) are relevant to fears in threatening contexts. Furthermore, the danger inferred by low pitch-soft volume interaction (van Leeuwen, 1999, p. 111) is germane to meaning in music foregrounded (KR:M2) and backgrounded (A:M2).

In *Atonement*, *disquiet* is expressed by the M2 integration of minor key, low pitch, ascending narrow range movements, fast tempo, loud volume and crescendo. Briony's *disquiet* is expressed musically as she witnesses Robbie and Celia's sexual encounter (phase 6) and interprets it as Robbie 'attacking' Celia. Elsewhere, motifs of *fear* accumulate from the musical spread of *disquiet* across phases of *Sweeney Todd* (ST:M1.ii, ST:M2.i), *Kite Runner* (KR:M2), and *Elizabeth* (E:M1a.i, E:M1b). Motifs vary in intensity as strong or mild emotions are *spread* across phases. In *Children of Men*, a markedly strong musical motif of *fear* (CM:Intro2.i) shifts to mild (CM:Intro2.ii).

In *The Queen*, a melodic-rhythmic unit contributes to a musical motif of *fear* as the Queen's words and intonation construe her worry about the damage her silence has caused the Crown. Figure 5.22 displays the unit repeated in M2.ii. The highest longest notes of the units co-ordinate with repeated imagetrack shots of the Queen in royal robes, consulting Blair, preparing to broadcast a public speech (bars 11-12), her worried face as she looks over massed flowers for Diana and a caption proposing that the Queen requires courage to change her views (bars 17-19). The notes mark out key words of the Queen (bars 25-

27) admitting her foolishness, not understanding her people, considering a Crown handover.

M2.ii (bars 11-30)

etc...

11 12 13 14 15 16

17 18 19 20 21 22 23 24

(1:55)

25 26 27 28 29

Figure 5-22 Melodic-rhythmic unit in a motif of *fear* (The Queen (M2.ii))

In the filmtrailers, *confidence* is expressed in ending music (see A5-3.3). The confidence expressed by musical *triumphant joy* is related to protagonists overcoming the threats of social violence in Afghanistan, a Spanish invasion and the doubt of a human future, and to semiotic constructions of high status Hollywood heroes.

The three instances of *confidence* in the filmtrailer data are consistent with the musical *happiness/joy* described by Gabrielsson and Juslin (2003) but also with contributions of *triumph*. The *confidence* realised by the combined resources of M1.ii in phase 20 of *Children of Men* has been described already (5.1.4). Musical expressions of *confidence* also spread across phases of *Kite Runner*, where M3a infers the *confidence* that wordings and intonation do not, disrupting verbal fears (phase 12) and shifting intoned hopes to musical triumphs (phase 13).

Pitch features are again important in the combinations distinguishing *confidence*. Major key, high pitch, ascending movements, loud volume, small volume variations and regular rhythms contribute *happiness* and *joy* to foregrounded main melodies. Narrow pitch range is a crucial contributor of *triumph*, along with the high, fast and loud resources. The major key-high pitch-loud volume interaction (Heinlein, 1928) may well overrule the always slow tempo not considered important by Gabrielsson and Juslin (2003). Even so, slow tempo *excitement* is relevant and familiar in contexts where very loud full orchestras and chorales in 'unison' (van Leeuwen, 1999, p. 79) voice heroic triumphs and joys in the highest longest notes of ascending but narrow movements.

In *Elizabeth*, a motif of *triumph* is created by the M2a.ii (bars 17-24) spread of *confidence* across phases 24-26, as well as the repetition of a melodic-rhythmic unit shown in Figure 5.23. The unit is actually heard first in M2 (bars 6-7) and repeated in M2a.i (bars 11-12), and while the unit includes a familiar major key *happiness*, the happiness is overruled by other resources which communicate negative emotions. The entry into *triumph* begins in bars 15-16 leading into M2a.ii, where the unit is repeated three times.

Indeed, the high, loud and long notes of the unit play a crucial role in shifting concepts of a cautious Elizabeth to a heroic Elizabeth. In M2a.i, the units coincide with Raleigh's words invoking Elizabeth's courage but close-ups of her doubtful face (bars 11-12); the Muse's words about 'some that soar' in battle coincide with repeated close shots of a smiling Elizabeth in full armour (bars 15-16). In M2a.ii, the unit coincides with Elizabeth's verbal challenge to the 'armies of Hell!', repeated shots of her on a white horse leading the English into battle (bars 17-18), Elizabeth's shout that the Spanish 'will not pass!' (bars 19-20), repeated shots of Elizabeth surviving her assassination, wearing her royal regalia or full armour.

Figure 5-23 Melodic-rhythmic unit in a motif of *triumph* (Elizabeth M2a.ii)

### 5.2.2.3. Displeasure in musical construals of offence

Affect:dissatisfaction:displeasure is expressed by the specific combinations of resources communicating musical *anger* and musical *solemnity*, in contexts where the different social order goals of protagonists have been violated by others. Motifs of *anger* relate to the Queen's objection to public displays of mourning (Q:M1, Q:M2.i), Elizabeth's opposition to Spanish intentions (E:M1a.ii), and to Todd's cold vengeful anger, created by the complex music and a melodic-rhythmic unit. Motifs of *solemnity* develop in endings of filmtrailers where the social order preferred by protagonists is unlikely to occur.

The nine instances of *displeasure* expressed by musical *anger* involve a diverse range of resources, including quite distinct variations of pitch, volume or timing (A5-3.6). Musical *anger* is realised by combinations of loud volume with mostly ascending pitch and minor key. Each instance involves the use of either vibrato, dissonance, staccato or legato, or small volume variations. Although the results also show that most combinations include low pitch and slow tempo, contrary to Gabrielsson and Juslin's model (2003), low pitch contributions of *agitation* (Rigg, 1940a) and the *serious* sound of slow tempo (Watson, 1942) relate to offended characters.

In *Atonement*, young Briony's *displeasure* is expressed by the musical *anger* (M3) of low pitch, ascending movement describing a wide pitch range, vibrato,

minor key, and loud volume (Table 5.22). The M3 slow tempo contributes a *serious* element and a crescendo across the piece appears to leave a trace of her M2 *fear* (Scherer & Oshinsky, 1977). The M3 music mapped across phases 7-11 creates a motif of *anger* as Briony reports Robbie's 'attacks', and imaged track shots show her talking to an 'attacked' Lola, answering police questions, and watching as Robbie is taken away

In *Sweeney Todd*, Todd's *displeasure* is expressed by musical *anger* in complex integrations of resources in five pieces/sections. These sounds of *anger* are unique in this sample. Although all are loud and pitch movements mostly ascend, low pitch shifts to high, pitch ranges widen and narrow, fast and slow tempos alternate, and minor key changes to major as Todd murders Turpin. Both main melody and accompaniment lines are foregrounded, complex rhythms, articulation patterns and pitch features are sequenced to co-construct 'hot' bursts of *anger*, or arranged to simultaneously express a 'cold' and deliberate *anger* (van Leeuwen, 1999, p. 84).

In M2.ii, Todd's markedly strong 'hot' *anger* is realised by a tutti orchestra playing low, wide, fast, loud and staccato chord bursts which are punctuated by a continuing woodwind/xylophone ostinato, and by the words of Todd and Ms Lovett. In the M3.i expression of *anger*, tutti orchestra bass staccato chords are low but the tempo is slow, pitch slightly ascends and the range is narrow. The 'cold' *anger* of M3.ii music involves a chromatic transition to F minor that changes the tone of Todd's slow deliberate singing of vengeance, the orchestra assumes his legato articulation of low, ascending pitch movement, the volume increases to extremely loud.

In M4.ii, markedly strong 'hot' *anger* is heard in the very loud call-answer sequence of low horns and high trumpets playing fast ascending dissonant notes, while the low fast dissonant ostinato continues. Todd's *anger* is most apparent in M5. A change to D major perhaps sounds Todd's *joy* in achieving revenge. However, contributions of *anger* are evident in the main melody loud, high pitched, narrow range ostinato figures and in the accompaniment low, loud bell chime, as well as the change to a complex dissonant tonal cluster in final bars 6-7 as Todd murders Turpin. Figure 5.24 shows the tonal cluster in

M5, and the repeated melodic-rhythmic unit that amplifies Todd's motif of *anger*. This unit is actually introduced in M:3.ii as part of the 'cold' deliberate *anger* realised by slow, low, legato pitch movement in the bass line, coordinated with imagetrack shots of Todd brandishing his razor in the faces of an [unseeing] public as he calls for victims. The M5 units shift to the main melody line, and coordinate with shots of Todd testing his razor, Todd slicing someone's neck, Turpin peering into Todd's shop, a close-up of Todd offering him a shave, Todd's angry face and gesture, then blood.

SWEENEY TODD - TRANSCRIPTIONS 5

**Melody 5 (1:52)**

The figure shows a musical score for Sweeney Todd. The top staff is for the Trumpet, and the bottom two staves are for the piano accompaniment (Bell). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The trumpet part features a melodic line with five circled units, each consisting of a quarter note followed by an eighth note. The piano accompaniment includes chords D and + G (Bi-tonal), and a 'Tonal cluster' marked with p and ff. The score is numbered 1 through 6 at the bottom.

Figure 5-24 Melodic-rhythmic unit in a motif *anger* (Sweeney Todd M5)

Five instances of *displeasure* are expressed by musical *solemnity*, mapped mostly onto climax phases where goals have not been fully achieved and futures are uncertain. In these (see A5-3.7), *solemnity* is realised by combinations of slow tempo and loud volume, with mostly legato articulations and the pitch in minor key, low and narrow in range (Gabrielsson & Juslin, (2003). An exception is the high pitch and wide pitch range in *Elizabeth* (E:M2a.i). But in this, a low and narrow range countermelody functions to 'tone down' the high and wide joy endorsed by major key, in an otherwise slow and loud melody.

In *Atonement*, the motif of *solemnity* (Table 5.22) involves the M4a integration of low pitch, narrow range, minor key, slow tempo, regular rhythm, legato articulation and loud volume, but high pitch and wide range contributions of *joy* to the M5a ending music are questionable. M4a maps onto phases 13-17 where Robbie and Celia are parted by war, and a mature Briony admits her misunderstanding of the lovers' sexual relationship. M5a maps onto the final phase 19, where Briony apologises for her false accusation, and imagetrack

shots suggest Robbie and Celia's reunion. The *joy* of high and wide ranged pitch may infer a happy ending for the lovers, but the *tension* (Krumhansl, 1997) contributed by repeated ascending movements and the slow, loud, minor key has more to do with the *solemnity* of Briony's apology and the reality of separation.

#### 5.2.2.4. Misery in musical construals of loss

Affect:unhappiness:misery is expressed by musical *sadness/gloom*, which spreads across phases and creates motifs of *sadness* in contexts of loss. The motifs of *sadness* draw attention to separated lovers and childhood friends, the loss of a valued Diana, love that Elizabeth cannot have, and the gloom of unknown futures.

The seven instances of *misery* expressed by musical *sadness/gloom* in foregrounded music pieces/sections always involve slow tempo, and its combination with mostly low pitch, descending movements and minor key (see A5-3.2). While these combinations are consistent with Gabrielsson and Juslin's model of musical *sadness/gloom* (see Table 5.13), some pitch and volume features in the filmtrailer music disrupt any conventional notion of musical *sadness*. This includes the ascending movement between first/final notes, major key and loud volume in *Elizabeth* (M2), which appear to assume different functions in the film. The highest notes of ascending movement within the piece (bars 7-8) appear to be used to mark Raleigh's words of love (that Elizabeth cannot have). The wide range contribution of *unease* (Gundlach 1935), though, is arguably consistent with the musically low and slow *sadness* relevant to Raleigh's verbal lament of lost human strength - required for English victory (phase 17). Furthermore, the M2 combination of major key and loud volume appear to herald the *solemnity* (Rigg, 1939) of a possible English defeat, before an M2a transition to triumph.

In *Atonement*, the musical motif of *sadness* (Table 5.22) relates to Robbie and Celia, separated by prison and war. Their *sadness* is realised by conventional musical combinations of slow tempo, descending movement and minor key. While a few choices of foregrounded high pitch and loud volume and



backgrounded ascending movements also question the musical notion of *sadness*, their meanings can be contextualised. In M4, high pitch contributes the *pleading* sound (Watson, 1942) consistent with Celia's pleading tones as she implores Robbie to 'come back' to her after prison (phase 12). In M5, ascending movements within ostinato figures sound the *tension* of Robbie at war, vowing to return to Celia (phase 18). In both, the loud *solemn* sounds maintain the idea that a reunion may not be possible.

In *Kite Runner*, the *misery* of childhood friends separated by war is realised by a remarkable change in the pitch, tempo and volume features of an ostinato (Figure 5.3). In the minor key Melody 1, *affection* is realised by the combined resources and placement of M1.i (bars 1-6). The *misery* of M1.ii (bars 7-9) is realised by integrated shifts to rapidly descending ostinato figures, to low pitch, the *ritardando* slowing of tempo, and the *decrescendo* softening of volume. Elsewhere, musical repetitions of *misery* across phases create motifs of *sadness* in *The Queen* (Q:Intro) and *Elizabeth* (E:M1, E:M2).

### **Summary**

This chapter has demonstrated the semiotic construction of changing and variably intense emotions expressed by the culturally-familiar 'moving music' (Smith, 1999) used in the filmtrailers for promotional purposes. The analysis of filmtrailer music was designed to find how configurations of pitch, volume and tempo potentials constitute types of strong and mild musical emotions, in relation to speech, image, narrative context and targeted characters. This summary traces challenges encountered in designing a social semiotic inquiry, and key findings.

Challenges involved identifying the emotive potentials of Western tonal instrumental music parameters relevant to cultural music codes in the classical film and their trailers (see 2.5), in order to specify a semiotic system sufficient to distinguish musical emotions, and design a process for analysing each of the combined system choices constituting the emotional meaning of a whole music piece. These challenges were addressed via a review of literature encompassing different theoretical approaches. This included van Leeuwen's

semiotic description of melody potentials (1999, p. 119), semiotic and cognitive studies of the musical resources used for the signification of emotion in the classical film (eg. Cohen, 2010; Gorbman, 1987; Kalinak, 1992; Smith, 1999; Smith, 2003), and cognitive musicology studies of music-emotion associations (Gabrielsson & Juslin, 2003; Gabrielsson & Lindstrom, 2001).

Informed by the review, a parametric filmtrailer music system (Figure 2-11) was developed to provide for a systematic analysis of a range of contrasting pitch, volume and tempo features with emotion potentials relevant to film narrative contexts. The specified features included melody (high or low pitch level, ascending or descending pitch movement, wide or narrow pitch range, major or minor key) volume (loud or soft) and tempo (fast or slow); variation of them was recorded in the analysis (eg. repeated ascending pitch, crescendo, regular rhythms, vibrato, legato).

Sourcing research that usefully describes the emotion potential of music parameters relevant to filmtrailers was a challenge. Indeed, the review highlighted the cultural significance of composing film music with emotive values that are familiar to and quickly recognised by cinematic audience (Gorbman, 1987, p. 4; Kalinak, 1992, p. 14). It also underlined the importance of accounting for the emotive contribution of each music feature to the combination that constitutes the meaning of a whole music piece (van Leeuwen, 1999, p. 103). Rich descriptions of culturally familiar music-emotion associations are provided by cognitive musicologists (see 1.2.3.3, 2.5). This study utilised Gabrielsson and Lindstrom's (2001) description of the emotion potentials of separate music features, and Gabrielsson and Juslin's (2003) models of the combined potentials important for the co-construction of specific musical emotions. However, the theoretical implications of using cognitive research in a social semiotic analysis were not comprehensively examined. This is a limitation of the study considered further in 7.3, in relation to differences between social and cognitive theories, methods and emotion constructs, and possible approaches to achieve the kind of semiotic theorisation that can benefit from cognitive insights into emotion and progress multimodality research (eg. Feng & O'Halloran, 2012, 2013, 2015).

The analysis showed that music makes a significant contribution to the emotional meanings and motifs associated with characters, that highlight to audiences the negative emotions of protagonists dealing with offence, threat and loss in their cinematic worlds, yet strongly hint of positive outcomes. Far more expressions of negative musical *anger, solemnity, fear* and *sadness* were found than positive *tenderness/love, triumphant joy* and *excitement*.

The results reflect that culturally familiar music-emotion associations are exploited for the recognisable, perhaps stereotypical, musical expression of emotions on the soundtracks. The use of separate music resources is largely conventional. High pitch level, for example, mostly contributes *joy* to music pieces/sections as protagonists approach their different goals. The conventional association of minor key with negative emotions is often put to work, contributing *sadness, agitation or tension* to the music. Narrow pitch range, loud volume and slow tempo are also favoured, contributing mostly negative emotions as disturbances become increasingly serious.

The combination of resources used to specify a musical emotion is extensive, and complex interactions between pitch level, key, tempo and volume choices were found to influence the signification of a musical emotion. For example, a broad array of resources, including variations such as repeated ascending pitch movements, crescendo and increased note density, are combined in different ways for the expression of either musical *anger* or musical *fear*. Interactions between high pitch level and fast tempo overruled minor key in expressing positive musical emotions, for example, the expressions of *tenderness/love* found in *Atonement* (M1).

Expressions of musical emotions, and their intensity, were found to change across the pieces/sections of each filmtrailer, and, on occasion, a particular emotion is musically introduced into phases before wordings and intonation do so. Change from positive to negative emotions is evident in two set-ups; negative musical emotions across most complicating action and plot development phases shift between *anger, fear or sadness*; change to positive emotions is apparent in four climaxes. Such a pattern of mostly negative musical emotions is consistent with the emotive curve of

psychological narratives designed for the classical film (Figure 2.1), reflecting the prolonged attempts of protagonists to overcome disturbances in their worlds (2.1.1.1). Nonetheless, positive emotions circulating across endings are strongly indicative of music used to shape positive possibilities for protagonists, heralding ideas of two Elizabeths in control, a reunited Robbie and Celia, justice restored in Todd's twisted world, peace in Afghanistan, a human future on Earth. The intensity of musical emotions is mostly strong, but remarkably strong and/or mild expressions are indicated by simultaneous pitch range, volume and tempo choices, such as the markedly mild musical *sadness* that changes to markedly strong musical *fear* in *Children of Men*.

A few melodic-rhythmic units contribute to constructions of emotional motifs, which are otherwise created via repetition of the same emotion across phases, such as the mapping in *Kite Runner*. The melodic-rhythmic units in musical motifs highlight key emotions peculiar to four trailers. A melodic-rhythmic unit in *Sweeney Todd* contributes to a motif of *anger* as Todd sings for vengeance and murders Judge Turpin. In *The Queen*, a melodic-rhythmic unit contributes to a musical motif of *fear* as the Queen's words and intonation construe her worry about the damage her silence has caused the Crown. In *Atonement*, a motif of *romance* allows audiences to hear and recognise Robbie and Celia's love that soars across the highest, longest notes of long lush phrases.

## Chapter 6. Analysis of wordings, intonation and music in concert

This chapter addresses the final contributing research question:

How do combined wordings, intonation and/or music contribute to the multimodal orchestration of emotional meanings in filmtrailers?

This chapter is an exploration of how wordings, intonation and/or music contribute in concert to interpersonal motifs which create a distinctive emotional tone in psychological narratives promoted by the filmtrailers. This investigation of brings together all verbal, tonal and musical expressions of graduated Attitude about experiential targets within the phases of filmtrailers (Chapters 3-5), as explained in Chapter 2 (2.7). In this chapter, the prosodic realisation of attitudinal meaning in integrated speech and music will be explored, along with the way attention is drawn to key attitudes in each filmtext, in particular, key emotional meanings. This is achieved by analysing how the repeated co-patterning, or coupling, of verbal, tonal and musical expressions of attitude across phases configure culminative motifs which resonate, counter and shape overall meanings across each trailer.

As introduced in Chapters 1 (1.2.3.4) and 2 (2.6), this study applies the analytical framework developed by Painter and Martin (2011; Painter, Martin & Unsworth, 2013) to an analysis of both intermodality, that is, the relation between emotional meanings made by speech and music, and intramodality, the relation between emotional meanings made within speech. To describe the complementarities between the meanings made by the verbal semiotics of written language and visual semiotics of printed illustrations in picture books, Painter and Martin (2011) use intermodal couplings analysis, where 'coupling' refers to the 'repeated co-patterning within a text of realisations from two or more systems' (Painter, Martin & Unsworth, 2013, p. 143).

In this chapter, couplings analysis is used to investigate the promotional potential of attitudes in motifs of the filmtrailers. The motifs generated by wordings, intonation and music in concert are accumulations of *attitudinal*

*meaning complexes* across phases, configured by the intermodal and/or intramodal coupling of attitude value/s realised by choices from two or three systems. The systems include the lexical Attitude system (Bednarek, 2008; Martin & White, 2005), the phonological Tone system (Halliday & Greaves, 2008) and the Music system (Figure 2.11) based on semiotic description of a melody system (van Leeuwen, 1999).

The interpersonal motifs are identified from an analysis of intramodal couplings of attitudes expressed through the wordings and intonation of speech (eg. verbal *disquiet* with tonal *negative surprise*), and intermodal couplings of attitudes expressed in speech and music (eg. verbal-musical *misery*, tonal-musical *pleasure*). This analysis includes identifying Affect couplings which may be accompanied by verbal Judgements (eg. incapacity) or Valuations (eg. harm) coupled with positive or negative tonal attitudes not coded as Affect (eg. admiration, gravity).

The interpersonal meaning relations analysed in emotional motifs include intermodal and intramodal convergences or divergences between Affect meanings in couplings. Interpersonal 'resonance' occurs when the emotion type is 'duplicated' in a coupling, whereas 'divergence' refers to a 'contrast' between emotion types in a coupling (Painter & Martin, 2011, pp. 142-149). Analysing relations of convergence:resonance or divergence between types of emotional meanings in couplings will reveal the particular value/s 'foregrounded' by resonances, and highlight the 'two points of view' simultaneously afforded by divergences (Painter, et al., 2013, p. 144).

The interplay between verbal, tonal and music contributions to interpersonal motifs is analysed to interpret the orchestration of typical attitudinal features of the genre, promoted on the soundtracks. This interplay results in motifs characterised by Affect resonances which construe 'emotional tone', and the attitudinal patterning in motifs which highlight conflicts and transformations in characters' worlds, to capture the interest of audiences.

The criteria and methods used to analyse the combined wordings, intonation and/or music articulating interpersonal motifs on soundtracks are

demonstrated in Section 6.1. The results of the analysis are presented in Section 6.2.

## **6.1. Framework for analysing intermodality and intramodality**

The analysis of how wordings, intonation and music contribute in concert to interpersonal motifs is designed as a three-step process. The steps include:

- 1 identifying the intermodal and intramodal couplings that configure motifs
- 2a analysing Affect convergence:resonance or divergence in couplings that characterise motifs
- 2b analysing Affect resonances and divergences accompanied by repeated intramodal co-patterning of Judgement or Valuation with tonal attitude (eg. intermodal resonance between tonal and musical *disquiet*, accompanied by an intramodal coupling of verbal judgement of *incapacity* with tonal attitude of *doubt*)
- 3 interpreting the interplay between multiple motifs which orchestrate emotional tone, contrasting and transformed attitudes

This exploratory analysis of intermodal and intramodal coupling is limited by the short length of the filmtrailers, which means that the repeated co-patterning of Attitude value/s generates relatively few interpersonal motifs. Accordingly, the sample emotional motifs used here to demonstrate the analysis of intermodal and intramodal interaction are drawn mainly from *Atonement*, *Children of Men* and *Kite Runner*, motifs not discussed in the results Section 6.2.

### **6.1.1. Motifs configured by couplings**

The interpersonal motifs configured by intermodal and/or intramodal couplings in each filmtrailer are identified by establishing first where verbal, tonal and/or musical expressions of Affect repeatedly co-pattern across phases. Secondly, motifs are identified by establishing where Affect couplings are accompanied

by the repeated co-patterning of verbal expressions of Judgement or Valuation with tonal attitude.

Couplings of expressions of Affect include instances where the same ‘semantic load’ (2013, p. 133) may or may not be shared. An example of the tonal and musical sharing of Affect: *displeasure* in couplings across phases of *Atonement* is displayed in Table 6.1. In this example, the intermodal coupling includes realisations from two systems. The coupling involves contexts where young Briony reports Robbie’s ‘attacks’ to police (phase 9) and a mature Briony admits her false accusation of Robbie (phases 15, 19).

Table 6-1 Example coupling of tonal and musical realisations of Affect: *displeasure* (*Atonement*)

phase	tonal Affect	musical Affect
9	displeasure	displeasure
15	displeasure	displeasure
19	displeasure	displeasure

An example of intramodal sharing is displayed in Table 6.2. It shows the verbal-tonal sharing of realisations of Affect: *misery* in couplings across phases 1 and 4 of *Children of Men*. In these contexts, Theo despairs of any continuing human existence, in the light of women’s infertility.

Table 6-2 Example coupling of verbal and tonal realisations of Affect: *misery* (*Children of Men*)

phase	verbal Affect	tonal Affect
1	misery	misery
4	misery	misery

An example of words, intonation and music sharing the expression of Affect: *displeasure* in couplings of *The Queen* is shown in Table 6.3. This coupling includes realisations from three systems. The verbal-tonal expression is an intramodal coupling, whereas the verbal-musical and tonal-musical expressions are intermodal couplings. This configuration relates to contexts where the Queen’s refusal to speak to the British people about Diana is questioned in a television news broadcast (phase 10) and Blair reports an unfavourable opinion poll (phase 12).



Table 6-3 Example coupling of verbal, tonal and musical realisations of Affect: *displeasure* (The Queen)

phase	verbal Affect	tonal Affect	musical Affect
10	displeasure	displeasure	displeasure
12	displeasure	displeasure	displeasure

An example of an intermodal coupling of tonal expressions of Affect: *misery* with musical expressions of Affect: *disquiet* across phases 4 and 7 of *Kite Runner* is shown in Table 6.4. This coupling concerns Rahim Khan, who tells Arim about the death of Hasan and capture of Sohrab, involving the Taliban.

Table 6-4 Example coupling of tonal *misery* with musical *disquiet* (Kite Runner)

phase	tonal Affect	musical Affect
4	misery	disquiet
7	misery	disquiet

An example of an intermodal coupling of verbal expressions of Affect: *affection* with musical expressions of Affect: *misery* in *Atonement* is displayed in Table 6.5. In these contexts, Robbie and Celia are separated by prison (phase 12) and war (phase 18).

Table 6-5 Example coupling of verbal *affection* with musical *misery* (Atonement)

phase	verbal Affect	musical Affect
12	affection	misery
18	affection	misery

An example of an intramodal coupling of verbal expressions of Affect: *trust* with tonal expressions of Affect: *interest* spreads across phases 8 and 11 of *Children of Men* (Table 6-5). This coupling concerns Julia, who seeks Theo's assistance to get Kee and baby to a Human Project safe place.

Table 6-6 Example coupling of verbal *trust* with tonal *interest* (Children of Men)

Phase	verbal Affect	tonal Affect
8	trust	interest
11	trust	interest

The repeated co-patterning of verbal expressions of Judgement or Valuation with tonal expressions of positive or negative attitude is analysed to account for those coupled with Affect expressions, as, for example, in *Children of Men*. A coupling of verbal Valuation: *harm* with negative tonal attitudes across phases 2 and 3 is shown in Table 6.7. This configuration further couples with

a repeated co-patterning of Affect: *disquiet*, expressed by words and music. In these contexts, a television newsreader announces an inexplicable young death (phase 2), and Jasper speculates about the cause of women’s infertility (phase 3).

Table 6-7 Example of coupled verbal-musical Affect: *disquiet* accompanied by verbal Valuation coupled with negative tonal judgement (Children of Men)

phase	intermodal coupling		intramodal coupling	
	verbal Affect	musical Affect	verbal Valuation	tonal attitude
2	disquiet	disquiet	harm	gravity
3	disquiet	disquiet	harm	puzzlement

### 6.1.2. Motifs characterised by Affect resonances or divergences

This section describes interpersonal motifs characterised by Affect resonances or divergences in couplings, sometimes accompanied by Judgements or Valuations coupled with tonal attitudes in phases of the filmtrailers. The analysis of how verbal, tonal or musical attitudes relate to each other in couplings will reveal the affective meanings foregrounded by resonances and underlined by divergences, which shape the genre features orchestrated by motifs.

In an analysis of couplings of Attitude meanings in the picture book *Way Home*, for example, Painter and Martin (2011) observe that verbal semiotics contribute more than visual semiotics to the attitudes expressed by a Narrator and a homeless boy protagonist Shane. They describe the resonances foregrounding negative attitudes expressed about Shane’s world of city slum streets, and their divergence from Shane’s positive attitudes towards his kitten.

An interpersonal relation of resonance occurs when expressions of the same type of meaning are duplicated in couplings, while a relation of divergence occurs when contrasting meanings are coupled. A meaning relation of resonance characterising an emotional motif in *The Queen*, shown in Table 6.3 above, is a function of duplication. This resonance obtains between the complementary verbal, tonal and musical realisations of Affect: *displeasure*

instantiated across phases 10 and 12. Specifically, the visual-tonal *displeasures* are intramodal resonances; the verbal-musical and tonal-musical *displeasures* are ‘intermodal resonances’ (Painter, Martin & Unsworth, 2013, p. 153). Similarly, duplication creates intermodal resonance between tonal and musical realisations of Affect:*displeasure* coupled across phases 9, 15 and 19 of *Atonement* (Table 6.8). This intermodal resonance amplifies Briony’s *displeasure* with Robbie, and, over time, with herself.

Table 6-8 Example motif characterised by an intermodal resonance between tonal-musical Affect:*displeasure* (*Atonement*)

phase	tonal Affect	musical Affect	resonance /divergence
9	displeasure	displeasure	resonance
15	displeasure	displeasure	resonance
19	displeasure	displeasure	resonance

An interpersonal motif characterised by intramodal resonance in *Children of Men* is displayed in Table 6.9. The resonance is a function of the verbal and tonal duplication of Affect:*misery* realisations coupled across phases 1 and 4, and foregrounds Theo’s *misery* in a world anticipating no human future.

Table 6-9 Example motif characterised by an intramodal resonance between verbal-tonal Affect:*misery* (*Children of Men*)

phase	verbal Affect	tonal Affect	resonance /divergence
1	misery	misery	resonance
4	misery	misery	resonance

Intermodal and intramodal divergences between Affect realisations in couplings is the result of a contrast between Affect meanings (Bednarek, 2008; Martin & White, 2005). For example, the intermodal divergence between verbal realisations of Affect:*disquiet* and musical realisations of Affect:*displeasure* coupled across phases 21 and 23 of *Elizabeth* (Table 6.10) is a function of contrast. This intermodal divergence underlines English *disquiet* about a powerful Spanish army and terrified soldiers on the one hand, and the solemnity of an English-Spanish war, on the other.

Table 6-10 Example motif characterised by an intermodal divergence between verbal Affect:*disquiet* and musical Affect:*displeasure* (Elizabeth)

phase	verbal Affect	musical Affect	resonance /divergence
21	disquiet	displeasure	divergence
23	disquiet	displeasure	divergence

An intramodal divergence between verbal realisations of Affect:*trust* and tonal realisations of Affect:*interest*, coupled across phases 5 and 7 of *Children of Men*, is also a function of contrast. This divergence attends to Julia's two perspectives; she *trusts* her ex-husband Theo, her *interest* is in recruiting his help to protect a birth.

Table 6-11 Example motif characterised by an intramodal divergence between coupled verbal Affect:*trust* and tonal Affect:*interest* (Children of Men)

phase	verbal Affect	tonal Affect	resonance /divergence
8	trust	interest	divergence
11	trust	interest	divergence

A motif characterised by intermodal divergence also in *Atonement* is a function of the contrast between verbal realisations of Affect:*affection* and musical realisations of Affect:*misery* coupled across phases 12 and 18 (Table 6.12). This divergence underlines the significance of Robbie and Celia's separation, a separation central to Briony's change of heart, and her apology to them.

Table 6-12 Example motif characterised by an intermodal divergence between verbal Affect:*affection* and musical Affect:*misery* (Atonement)

phase	verbal Affect	musical Affect	resonance /divergence
12	affection	misery	divergence
18	affection	misery	divergence

A motif characterised by intermodal resonance in *Children of Men* is accompanied by an intramodal coupling of Valuation:harm with negative attitude of gravity across phases 2 and 3. This motif configuration (Table 6.13) shows the intermodal resonance obtained between verbal and musical Affect realisations that amplifies *disquiet* about young deaths and infertility.

**Table 6-13 Example motif characterised by resonance of verbal-musical Affect: *disquiet* accompanied by a coupling of Valuation: *harm* with tonal gravity (Children of Men)**

phase	intermodal resonance		intramodal coupling	
	verbal Affect	musical Affect	verbal Valuation	tonal attitude
2	disquiet	disquiet	harm	gravity
3	disquiet	disquiet	harm	gravity

A complex semiotic phenomenon is evident in an interpersonal motif configured across phases 12 and 13 in *Elizabeth*. As Table 6.14 shows, this emotional motif is characterised by an intermodal resonance between tonal and musical realisations of Affect: *displeasure* in couplings. At the same time, this resonance is disrupted by verbal expressions of Affect: *confidence*, representing the intramodal divergence from tonal *displeasure*, and intermodal divergence from musical *displeasure*.

**Table 6-14 Example motif characterised by intermodal resonance, and intramodal/intermodal divergences (Elizabeth)**

phase	verbal Affect	tonal Affect	musical Affect
12	confidence	displeasure	displeasure
13	confidence	displeasure	displeasure

Further complicating this emotional motif are contributions from a verbal Judgement of tenacity, coupled with negative tonal attitudes of warning and challenge. The complete motif is shown in Table 6.15.

**Table 6-15 Example motif characterised by Affect resonances and divergences, with accompaniments (Elizabeth)**

phase	verbal Affect	tonal Affect	musical Affect	verbal Judgement	tonal attitude
12	confidence	displeasure	displeasure	tenacity	warning
13	confidence	displeasure	displeasure	tenacity	challenge

### **6.1.3. The semiotic interplay between motifs**

The interplay between verbal, tonal and musical meanings across multiple motifs in the filmtrailers orchestrates typical interpersonal features of the genre promoted by filmtrailers. Analysis of this interplay includes exploring the affective ‘resonances’ in motifs which construe a distinctive emotional tone (Martin & Rose, 2007, p. 59) and ‘invite audiences to feel’ (Smith, 2003, p. 3). It includes investigating the orchestration of character ‘oppositions’ (Bordwell & Thompson, 2008, p. 90) according to sources and targets. Attitudinal ‘transformations’ (Macken-Horarik 1996 p. 227) are tracked across phases, to

determine whether characters have had a 'change of heart' or not, if they have adapted to new social realities or not, changed views of their circumstances or not.

In this section, the description of semiotic interplay between multiple motifs includes detail of verbal, tonal and musical attitudinal realisations, experiential targets, sources and phase locations identified across Chapters 3-5. The type of resonance that distinguishes emotional tone is evident in the only two emotional motifs analysed in *Kite Runner*. Both motifs include tonal Affect:*misery* in the interplay which draws attention to a set-up context where childhood friends separate, and a context where Arim's adult life complicates.

The first motif analysed in *Kite Runner* is displayed in Table 6.16. The motif includes intramodal resonance resulting from the duplication of verbal and tonal realisations of Affect:*misery* across phases 1 and 4. The resonance of verbal-tonal *misery* is accompanied by an intramodal coupling of Valuation:harm and negative tonal attitudes of gravity. In Table 6.16 and others below, the display of spoken language to help the reader includes the notation of information units, as described in Chapter 2 (2.6.3). Verbal realisations include both inscription (INS, boxed) and/or invocation (INV); the relevant unit/s of meaning are italicised. For example, italicised INV *misery* is referenced to a Narrator, and located in stage 1, phase 1, units d-e. Tonal realisations in each unit of meaning are bolded. For example, phase one tonal *misery* is bolded [**CONTinents apart**], expressed by the dismay of high falling ST1+ (Kingdon, 1958) located in tone unit 1e.

In phase 1, the Narrator's verbal-tonal *misery* is expressed in a context where childhood friends Arim and Hasan are separated by the Afghan-Russian war; his verbal Valuation upscales the harm of war, his tonal attitude indicates the gravity of their situation. In phase 4, Rahim Khan's resonating words and tones of *misery* are heard as he tells an adult Arim news of Hasan's death. His *misery* is accompanied by his Valuation of harmful news, and the low falling tonal gravity of Hasan's death (ST1-). Although the *Kite Runner* resonance of verbal-tonal *misery* is limited in scope to two phases, this brief orchestration of emotional tone is sufficient to draw audience attention to a key emotion they

may expect to experience as part of the affect structure of the feature film (Tan, 1996).

Table 6-16 Example motif characterised by a resonance of verbal-tonal Affect: *misery* (Kite Runner)

intramodal resonance		intramodal coupling	
verbal Affect misery	tonal Affect: misery	verbal Valuation: harm	tonal attitude negative
INV Two FRIENDS... as CLOSE as brothers. Until WAR <i>FORCED them</i> CONTinents apart (KR:Narrator:1:1d-e)	FORCED them <b>CON</b> tinents <b>apart</b> [dismay of high ST1+ ] (KR:Narrator:1:1e)	INV Until WAR FORCED them... apart (KR:Narrator:1:1c)	Two <b>FRIENDS</b> as CLOSE as brothers [gravity of grim low ST1-] (KR:Narrator:1:1a)
INV <i>Forgive me</i> for what I have to TELL you. <i>HaSAN is dead</i> (KR:R Khan:1:4a-b)	<b>HaSAN is dead</b> [dismay of high ST1+ ] (KR:R Khan:1:4b)	INV Forgive me for <i>what I have to TELL you.</i> (KR:R Khan 1:4a)	<b>Forgive</b> me for <b>what</b> I have to <b>TELL</b> you [gravity of grim low ST1-] (KR:R Khan:1:4a)

The second motif in *Kite Runner* (Table 6.17) is characterised by an intermodal divergence between tonal Affect: *misery* and musical Affect: *disquiet*. The realisation of musical *disquiet* in M2 is from the fear contributed by minor key, low pitch level, ascending narrow pitch movements, slow tempo and soft volume. The tonal and musical interplay underlines Rahim Khan's *misery* about Hasan's death and the Taliban capture of Sohrab. At the same time, it attends to Arim's *disquiet*, since the musical *disquiet* 'inflects' to Arim via repeated imagetrack shots (Gorbman, 1987, p. 79). The motif underlines the *misery* and *disquiet* surrounding Arim's subsequent decision to rescue Sohrab from Kabul.

Table 6-17 Example motif characterised by divergent tonal *misery* and musical *disquiet* (Kite Runner)

tonal Affect misery	musical Affect disquiet
Forgive me for what I have to TELL you <b>HaSAN is dead</b> [dismay of high ST1+ ] (KR:R Khan:1:4b)	fear of M2 minor key, low pitched ascending narrow movements, slow tempo, moderately soft volume (mapped onto phases 2-7)
The <b>Taliban TOOK</b> him [dismay of high ST1+ ] (KR:R Khan:1:7)	fear of M2 minor key, low pitched ascending narrow movements, slow tempo, moderately soft volume (mapped onto phases 2-7)

In *Atonement*, the semiotic interplay across two motifs orchestrates an angry emotional tone and represents Briony’s attitudinal transformation. It involves the shift from a young Briony’s *confidence* to a mature Briony’s *displeasure*, and a shift in the targets of Briony’s *displeasure*. The first motif, across phases 9 and 11 (Table 6.18), shows an intermodal divergence highlighting the contrast between young Briony’s verbal *confidence* and musical expressions of her *displeasure*. Verbally, we hear her *confidence* about seeing Robbie in the garden on the night of alleged ‘attacks’, and her *confidence* in her own understanding of what she saw as she reports him to police. Musically, her *displeasure* with Robbie circulates in the soundspace; vibrato and crescendo are key resources used to communicate the anger of M3, coded as *displeasure*.

Table 6-18 Example motif characterised by an intermodal divergence between verbal *confidence* and musical *displeasure* (*Atonement*)

verbal Affect: confidence	musical Affect: displeasure
INV Yes I SAW him. I KNOW it was him. (A:Briony:2:9b)	anger of M3 minor key, low pitched ascending wide range movements, slow tempo, vibrato articulation, loud volume, crescendo (mapped onto phases 7-11)
INV I saw him with my own EYES. (A:Briony:2:11)	anger of M3 minor key, low pitched ascending wide range movements, slow tempo, vibrato articulation, loud volume, crescendo (mapped onto phases 7-11)

The second motif orchestrates a definitive emotional tone of *anger*, representing a transformation in Briony’s view of Robbie’s behaviour, and her own (Table 6.19). This motif is characterised by an intermodal resonance between tonal and musical *displeasure*. It includes, in phase 9, young Briony’s *displeasure* about seeing Robbie, intoned by the indignation of a high rise ST2+ (I **KNOW** it was him), and heard in the musical anger of M3. In phases 15 and 17, a mature Briony is the target of her *displeasures* - her false accusation of Robbie, her misunderstanding of what she saw. Tonally, her *displeasure* in phase 15 comes from the impatience of a wide descending Pretonic before a neutral PT5 (what I **DID**); her *displeasure* in phase 17 is highlighted by a high level Pretonic before the indignation of a very high ST5++ (she thinks she **DOES**). Across phases 15-17, repeated imagetrack shots inflect musical *solemnity* to Briony; the M4a music combines the *solemnity* of



loud slow, minor key with repeated ascending narrow-range movements, coded as *displeasure*.

**Table 6-19 Example motif characterised by an intermodal resonance of tonal-musical *displeasure* (Atonement)**

tonal Affect: displeasure	musical Affect: displeasure
Yes I SAW him. I <b>KNOW</b> it was <b>him</b> . [indignation of high rise ST2+] (A:Briony:2:9b)	anger of M3 minor key, low pitched ascending wide range movements, slow tempo, vibrato articulation, loud volume, crescendo (mapped onto phases 7-11)
No matter how hard I WORK I <b>can't escape</b> from what I DID [impatience of wide descending Pretonic before PT5.] and what it MEANT (A:Briony:3:15b)	solemnity of M4a minor key, low pitched repeatedly ascending narrow-range movements, slow tempo, legato articulation, loud volume (mapped onto phases 13-17)
A young girl...who sees something that she doesn't UNDERSTAND but she <b>thinks</b> she <b>DOES</b> [high level Pretonic before indignation of high ST5+] (A:Briony:3:17b)	solemnity of M4a minor key, low pitched repeatedly ascending narrow-range movements, slow tempo, legato articulation, loud volume (mapped onto phases 13-17)

In *Children of Men*, the interplay between verbal, tonal and musical contributions to three motifs orchestrates attitudinal changes in characters' views of their circumstances. This orchestration is contextualised by a prevailing emotional tone of Affect: *misery* in early phases, as represented in the intramodal resonance between Theo's verbal-tonal *misery* about a world of infertility without a human future (Table 6.9). The three motifs that trace attitudinal change are shown across Tables 6.20 to 6.22.

The first relevant motif is characterised by an intermodal resonance between verbal and musical Affect: *disquiet*, which disrupts Theo's prevailing *misery*. This verbal-musical resonance of *disquiet* accumulates across set up and complicating action phases 2-3 (Table 6.20). It is accompanied by an intramodal coupling of Valuation: harm with negative tonal attitudes of gravity and puzzlement. The motif establishes an emotional tone of *disquiet* about a young death and infertility causes. Verbally, *disquiet* is inscribed and invoked by a Newsreader about a young unexplained death in phase 2; *disquiet* is invoked by Jasper's rhetorical question as he deliberates the cause of mysterious infertility in phase 3. Musically, the *disquiet* of the Newsreader and Jasper comes from the fear in Introduction 2 music, composed as a high slow

and loud saw-tooth melody, differentiated by articulation. Accompanying verbal Valuations invoke the harm of a young death in phase 2, and Jasper invokes the harm of science awry in phase 3. Negative tonal attitudes shift from low to high - sounding the gravity of young death (low ST1- tone unit 2d), and the puzzlement about infertility causes (high ST2+ tone units 3b-e).

Table 6-20 Example motif characterised by a resonance of verbal-tonal *disquiet*, accompanied by negative verbal Valuations and tonal attitudes (Children of Men)

intermodal resonance		intramodal coupling	
verbal Affect: disquiet	musical Affect: disquiet	verbal Valuation: harm	tonal attitude: negative
<p>INS/INV The world was <b>STUNNED</b> today by the death of Diego Ricardo. The <i>YOUNGest person on the planet...the youngest person on EARTH...</i> was <i>eighteen years, four months, twenty days, sixteen hours and EIGHT minutes old.</i> (CM:Theo:2:2a, c-d)</p>	<p>fear of Introduction 2.i (bars 1-4) minor key, high pitched repeatedly ascending/descending wide range movements, fast tempo, staccato articulation, loud volume (mapped onto phase 2)</p>	<p>INV The world was STUNNED today by the <i>death of Diego Ricardo.</i> <i>The YOUNGest person on the planet...</i> <i>the youngest person on EARTH...</i> <i>was eighteen years, four months, twenty days, sixteen hours and EIGHT minutes old.</i> (CM:Theo:2:2a-d)</p>	<p>the youngest person on EARTH was/ <b>eighteen years four months twenty days sixteen hours and EIGHT minutes old</b> [serious wide descending Pretonic before gravity of low fall ST2- ] (CM:Theo:2:2d)</p>
<p>INV The ultimate MYSTery. <i>Why are women infertile?</i> Some say it's genetic exPERiments...pollution. Why DO YOU think we can't make babies any more? (CM:Jasper2::3:b)</p>	<p>fear of Introduction 2.ii (bars 4-13) minor key, high pitch, ascending narrow range movement, slow tempo, legato articulation, loud volume (mapped onto phases 3-5)</p>	<p>INV The <i>ultimate MYSTery.</i> <i>Why are women infertile?</i> Some say it's <i>genetic exPERiments...pollution.</i> Why DO YOU think <i>we can't make babies any more?</i> (CM:Jasper:2:3:c-d)</p>	<p><b>Why are women inFERtile?</b> [stepping descending Pretonic before gravity of serious Xlow fall ST1-- ] Some say <b>it's</b> genetic exPERiments [disbelief of low level Pretonic before puzzlement of high rise of ST2+ ] pol/ <b>L</b>Ution [puzzlement of high rise ST2+ ] <b>Why DO YOU think we can't make babies any more?</b> [puzzlement of high rise ST2+ ] (CM:Jasper:2:3b-e)</p>

A change to positive attitudes is evident in motifs accumulating across plot development and climax phases of *Children of Men*. One is Julia's verbal *trust* and tonal *interest* (Table 6.21). The intramodal divergence underlines her positive approach towards recruiting Theo's help to bring a young pregnant Kee to Human Project safety on the coast. Tonally, her *interest* comes from

the involvement (O'Connor & Arnold, 1973) and emotional commitment (Crystal, 1975) of assertive high Tones.

**Table 6-21 Example motif characterised by divergent verbal *trust* and tonal *interest* (Children of Men)**

verbal Affect: trust	tonal Affect: interest
INV <i>Need your HELP.</i> Not for/ ME...a GIRL. Need to get her to the/COAST...past security CHECKpoints. (CM:Julia:3:8a)	Need your <b>HELP</b> [ wide stepping Pretonic before involvement, emotional commitment of high ST1+ ] (CM:Julia:3:8a)
INS I <b>TRUST</b> you. (CM:Julia:3:11)	I <b>TRUST</b> you [ wide stepping Pretonic before involvement, emotional commitment of Xhigh ST1++ ] (CM:Julia:3:11)

The third motif in final phases highlights the positive views of Human Project persons, about the future. This motif is characterised by an intermodal divergence between verbal *confidence* and musical *excitement*, coded as *pleasure* (Table 6.22). Verbally, a Project female is confident of expert minds working for social gain in phase 17; a Project male promises safety to Kee and baby, guided by Theo. Musically, the saw-tooth melody of a chorale and full orchestra shifts to major key, the pitch range widens, a slow regular rhythm emphasised by drumbeats appears to progress towards Project goals, as imagetrack shots show Theo and Kee close to safety.

**Table 6-22 Example motif characterised by divergent verbal *confidence* and musical *pleasure* (Children of Men)**

verbal Affect: confidence	musical Affect: pleasure
INV <i>Yes the greatest minds in the WORLD,</i> working for a new society. (CM:HProject female:3:17a)	excitement of M1.i (bars 1-8) major key, high pitched ascending saw-tooth wide range movements, slow tempo, regular rhythm, loud volume (mapped onto phases 17-19)
INV <i>We will find a way to get you to the Human Project I PROMise you.</i> (CM:HProject male:4:19)	excitement of M1.i (bars 1-8) major key, high pitched ascending saw-tooth wide range movements, slow tempo, regular rhythm, loud volume (mapped onto phases 17-19)

## 6.2. Results of the analysis of intermodality and intramodality

The significance of intonation and music in shaping interpersonal meanings in whole multimodal digital texts is exemplified in the results of the analysis of intermodality and intramodality on filmtrailer soundtracks. The arrangements of musical, tonal and verbal meanings across motifs were found to promote typical features of the psychological narrative of filmtrailers, and thus, invite audiences into the emotional worlds of the feature films.

Unsurprisingly, negative attitudes in interpersonal motifs predominate, resonating in emotional tones of *displeasure*, *disquiet* and/or *misery* across most trailers. The dynamics of intermodal intonation and intramodal interaction were found to vary considerably. For example, motifs in *The Queen* are characterised by resonances between choices from three complementary systems, whereas most motifs in *Elizabeth and Sweeney Todd* are characterised by divergences between choices from two complementary systems. Such dynamics amplify the negativity felt as disruptions to tradition, freedom and justice become apparent, and characters are challenged to negotiate their way through public and personal conflicts and the tension of uncertain outcomes.

The key patterns of intermodal and intramodal relations found are illustrated by describing how music, intonation and wordings orchestrate characters' worlds and attribute salience to critical emotional moments in the psychological narratives of *The Queen*, *Elizabeth* and *Sweeney Todd*. *The Queen* is discussed first because it represents the centrality of *displeasure* and *disquiet* in couplings, and the orchestrated use of distinct semiotics in multiple couplings which highlights emotions, oppositions and transformations for promotional purposes. Intersemiotic resonances distinguish its angry emotional tone, and divergences highlight critical viewpoints in the narrative.

### 6.2.1. Orchestrated motifs in *The Queen*

Music and intonation are vital contributors to the orchestrated motifs which trace change in the Queen's traditional world. The motifs are mostly characterised by the resonance of Affect:*displeasure* or the resonance of Affect:*disquiet*, and feature a number of accompanying Judgements and tonal attitudes. In particular, intonation is a significant contributor to the resonances in motifs that establish the distinctive emotional tone of *anger*, highlight the Queen's opposition to public mourning, and amplify British opposition to her silence. Music consistently contributes to the few divergences in motifs indicating characters unsettled by the Queen's untimely silence, and to the resonances in concluding motifs that distinguish an emotional tone of *fear*. In these, the musical-tonal interplay is crucial in orchestrating the Queen's transformation from *displeasure* to *disquiet* as she questions her silence, her understanding of her people, and her future.

#### 6.2.1.1. The Queen's opposition to public mourning

The Queen's opposition to public mourning is promoted by a motif that amplifies her *displeasure*, sounds her protest, and repeats the propriety of silence. This motif spans the complicating action phases 5 and 8 (Table 6.23). It is characterised by the intermodal resonance between duplicated tonal and musical expressions of Affect:*displeasure*, accompanied by an intramodal coupling of positive Judgements with negative tonal attitudes. The Queen's tonal *displeasure* about speaking publicly of Diana's death is heard in the indignation of ST5+ (eg. Diana's no longer a **MEM**ber) and the hostility of ST1- (eg. with **DIG**nity). Her tones resonate with musical *displeasure* targetting the Queen, expressed by the anger of M1 minor key, low pitch, repeatedly ascending narrow-range movements, fast staccato timing and loud volume.

Table 6-23 Motif characterised by resonance of tonal-musical *displeasure* (The Queen)

intermodal resonance		intramodal coupling	
tonal Affect: displeasure	musical Affect: displeasure	verbal Judgement: positive propriety	tonal attitude: negative
No member of the Royal Family will speak PUBLicly about this Diana's no longer a MEMber of the Royal Family [indignation of high rise-fall ST5+] (Queen:2:5b)	anger of M1 minor key, low pitched repeatedly ascending narrow movements, fast tempo, staccato articulation, loud volume (phases 5-8)	INV <i>No member of the Royal Family will speak PUBLicly about this</i> (Queen:2:5a)	No member of the Royal Family will speak PUBLicly about this [gravity of wide glissando descending Pretonic before low fall ST1- ] (Queen:2:5a)
INS We DO things in this country QUletly with DIGnity [hostility of low fall ST1- ] (Queen:2:8c)	anger of M1 minor key low repeatedly ascending pitch, fast, staccato, loud (phases 5-8)	INS <u>QUletly</u> with <u>DIGnity</u> (Queen:2:8b-c)	We DO things in this country [protest of rise PT2. ] (Queen:2:8a)

Audiences would be left in no doubt of the Queen's preference to uphold the conventional British practice of quiet mourning, given the intramodal accompaniment to her *displeasures* in this motif. In a phonecall to Blair, her verbal judgements invoke (eg. *no member of the RFamily will speak PUBLicly about this*) and inscribe the propriety of silence (eg. *We do things..quietly, with DIGNity*). At the same time, her negative tonal judgements express the gravity of her decision [eg. *no RFamily member will speak PUBLicly*] and her protest against any public display of grief [eg. *we DO things in this country*].

### 6.2.1.2. The emotional tone of anger

Notable in this trailer is the extent to which wordings, intonation and music contribute to the resonances in motifs that construe an emotional tone of *anger*, and amplify the opposition between a Queen offended by public mourning, and the British offended by her silence. The key emotional motif which promotes these features is shown in Table 6.24.

This motif is a complex of intramodal and intermodal couplings of attitudinal expressions across complicating action phases. Its orchestration of an angry emotional tone is manifest in intramodal resonances between verbal and tonal realisations of *displeasure* duplicated across phases, and their intermodal resonance with duplicated musical realisations of *displeasure*. All musical expressions of *displeasure* come from the anger of M2.i, contributed by minor

key, low to high pitched ascending wide range movements, slow tempo, legato articulation, regular rhythm and loud volume. Three of the verbal, tonal and musical couplings of *displeasure* are accompanied by intramodal couplings of judgements of impropriety and tonal attitudes of protest and gravity. The motif orchestration of interpersonal conflict is explained by the way tonal, verbal and musical attitudes are sourced and targetted, including the musical anger that targets the Queen and Blair.

Table 6-24 Emotional tone of *displeasure* (The Queen)

intramodal and intermodal resonance			intramodal coupling	
verbal Affect: displeasure	tonal Affect: displeasure	musical Affect: displeasure	verbal Judgement: negative propriety	tonal attitude negative
INV Questions are being asked about <i>why the Queen hasn't addressed her subjects</i> at this time of national grief. (Newsreader:3:10)	about <b>WHY</b> the Queen <b>hasn't</b> addressed her <b>subjects</b> [indignation of high rise-fall ST5+] (Nwsreader:2:10b)	anger of M2.1 minor key, low > high pitched ascending wide range movements, slow tempo, legato articulation, regular rhythm, loud volume	INV Questions are being asked about <i>why the Queen hasn't addressed her subjects</i> (Newsreader:3:10)	<b>Questions</b> are being <b>ASKED</b> [protest of rise PT2.] (Nwsreader:3:10a)
INV <i>Seventy percent of people believe that your actions have damaged</i> the Monarchy. (TBlair:3:12)	<b>Seventy</b> percent of <b>people</b> believe that <b>YOUR</b> actions [irritation of wide glissando descending Pretonic before high rise-fall ST5+] (TBlair:2:12b)	anger of M2.1 minor key, low > high pitched ascending wide range movements, slow tempo, legato articulation, regular rhythm, loud volume	INS <i>Seventy percent of people believe that your actions have <u>damaged</u></i> the Monarchy. (TBlair:3:12)	have <b>DAM</b> aged the <b>Monarchy</b> [gravity of low fall ST1-] (TBlair:3:12c)
INV <i>Who does he think he's talking to?</i> (DEdinburgh:3:13)	<b>Who</b> does he <b>think</b> he's <b>TALK</b> ing to? [impatience of wide descending Pretonic before hostile low fall ST1-] (DEdinburgh:3:13)	anger of M2.i minor key, low > high pitched ascending wide range movements, slow tempo, legato articulation, regular rhythm, loud volume		
INV <i>If you imagine</i> I'm going to drop everything and come down to/ London before I attend to my grandchildren, <i>then you're mistaken</i> (Queen:3:14)	<b>If</b> you <b>imagine</b> ... <b>beFORE</b> I attend to my <b>grand</b> children [irritation of wide descending Pretonic before anger of high fall ST1+] (Queen:3:14a)	anger of M2.i minor key, low > high pitched ascending wide range movements, slow tempo, legato articulation, regular rhythm, loud volume	INV <i>I'm going to drop everything and/ come to London before I attend to my grandchildren</i> (Queen:3:14)	then you're <b>misTAKEN</b> [gravity of Xow fall ST1-] (Queen:3:14b)

British opposition to the Queen's silence is orchestrated in motif couplings across phases 10 and 12, where musical anger maps onto verbal and tonal attitudes expressed by a television Newsreader and Blair. The Newsreader's speech emphasises the public questioning of a Queen who ignores national grief, and refuses to speak to her people about Diana. His verbal invocation of *displeasure* in phase 10 is coupled with the indignation of his high Tone 5, focusing attention on **WHY** the Queen has not spoken, and coupled with the musical anger targetting a Queen who will not leave her Palace. His verbal invocation of impropriety is heard with the protest of his rising Tone 2, focused on the questions being **ASKED**. Blair's advice to the Queen in phase 12 infers that her silence is damaging her position as Monarch, because she is not responding to British expectations of their queen. His verbal inscription of improprietal silence and the gravity of a **DAM**aged position accompanies his *displeasure*, invoked by words, intoned by ST5+, inflected by M2.i.

Royal opposition to speaking publicly about Diana is represented in motif couplings across phase 13 and 14, where the Queen defends her decision for silence, and Blair is the target of *displeasures*. The Duke of Edinburgh's verbal-tonal *displeasure* amplifies his view of a Prime Minister that insults the Queen's decision. The Queen's *displeasure* is about Blair's additional request for her to speak. She points out the impropriety of returning to London to do so; it cannot be assumed that she will ignore family obligations. Her verbal invocation of *displeasure* resonates with her tones of anger, and the musical anger that targets her. The anger of her 'spiky' glissando Pretonic before an extra high fall ST1++ is shown in Figure 6.1.



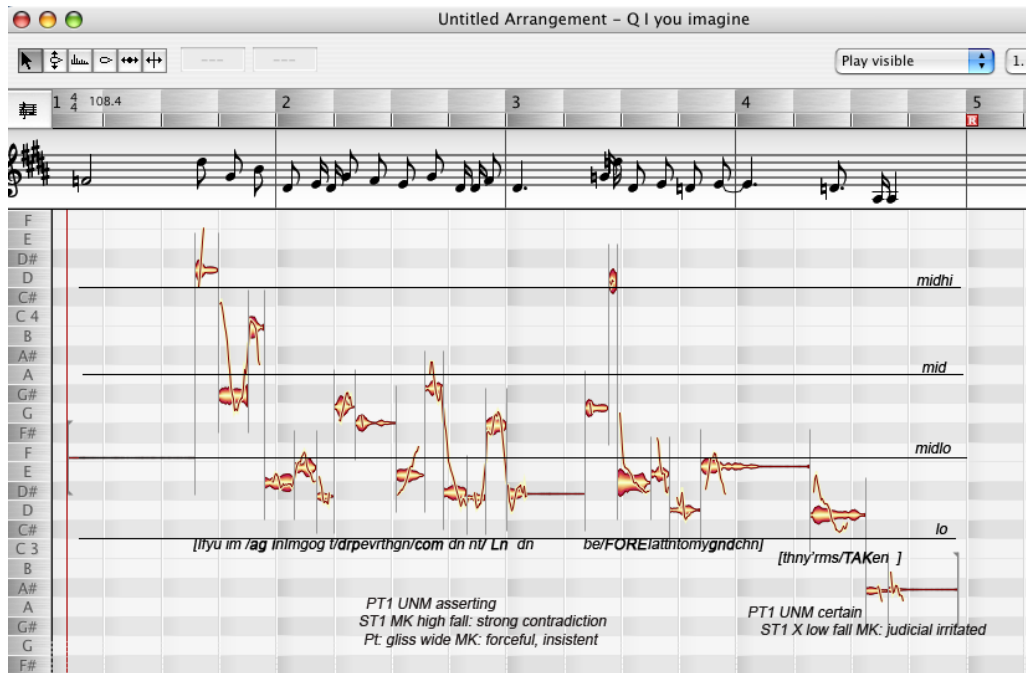


Figure 6-1 Melodyne display of tonal *displeasure* contribution to an orchestrated motif (The Queen)

### 6.2.1.3. Transformation: displeasure to disquiet

Musical emotions consistently contributes to the motifs characterised by divergences and resonances which orchestrate the Queen’s transformation from *displeasure* to *disquiet*, as she recognises that her silence points to a queen out of touch with her people. The M2.ii introduction of musical *disquiet* in phase 15 diverges from the verbal-tonal resonance of *displeasure* continuing across plot development phases, and underlines the reality of characters unsettled by an untimely silence. In particular, the Queen’s transformation is made ‘highly salient’ (Painter & Martin, 2011) by the music, intonation and words resonating the Queen’s *disquiet* across climax phases, in their function as integrated ‘emotion markers’ (Smith, 2003).

The orchestration of an unsettled world is represented in a motif characterised by divergences. This motif (Table 6.25) includes the musical *disquiet* of M2.ii, contributed by minor key, high-pitched repeatedly ascending and descending narrow range movements, slow tempo, regular rhythm and moderately loud volume. It indicates the intermodal divergence between musical *disquiet* and the verbal-tonal resonances of *displeasure* in couplings, across phases 15 to 18. The musical *disquiet* repeatedly targets the Queen and Blair; the *displeasures* are heard as the Queen’s Secretary and the Queen speak to Blair

in phonecalls. As the Secretary proposes that the Queen's silence is understandable, his wide and high tones and verbal invocations in phase 15a-b tone units underline his *displeasure* with Blair's requests for her to speak. His proposal is met with Blair's verbal-tonal *displeasure* in phase 16, where his rising tone infers his impatience with the Secretary's defence. Musical *disquiet* contrasts with the Queen's verbal invocation of *displeasure* as she considers a statement (phase 17), and with Blair's high tones of *displeasure* about the late timing of her offer (phase 18), even as imagetrack shots show the Queen preparing for a televised address to her people.

Table 6-25 Motif characterised by verbal-tonal *displeasure*, diverging from musical *disquiet* (The Queen)

intramodal resonance		intermodal divergence
verbal Affect: displeasure	tonal Affect: displeasure	musical Affect: disquiet
INV <i>Try and see it from her perspective</i> (QSecretary:3:15a) INV <i>She's been brought up to believe it's God's Will</i> (QSecretary:3:15b)	Try and see it from <b>HER</b> perspective [impatience of wide descending Pretonic before low fall ST1-] (QSecretary:3:15a) She's been brought up to believe <b>it's God's WILL</b> [low level Pretonic before indignation of high rise-fall ST5+ ] (QSecretary:3:15b)	fear of M2.ii minor key, high pitched repeatedly ascending and repeatedly descending narrow range movements, slow tempo, regular rhythm, moderately loud volume (phases 15-17)
INV <i>I think we should leave God out of it.</i> (TBlair:3:16)	we should <b>leave God OUT</b> of it [impatience of wide stepping descending Pretonic before indignation of rise PT2. ] (TBlair:3:16)	fear of M2.ii minor key, high pitched repeatedly ascending and repeatedly descending narrow range movements, slow tempo, regular rhythm, moderately loud volume (phases 15-17)
INV <i>What would you suggest Prime Minister?</i> <i>Some kind of a statement?</i> (Queen:4:17a-b)		fear of M2.ii minor key, high pitched repeatedly ascending and repeatedly descending narrow range movements, slow tempo, regular rhythm, moderately loud volume (phases 15-17)
INV <i>The moment for statements has passed.</i> (TBlair:4:18)	the <b>moment.. has PASSED</b> [impatience of wide glissando descending Pretonic before before indignation of high rise-fall ST5+] (TBlair:4:18)	fear of M2.ii minor key, high pitched repeatedly ascending and repeatedly descending narrow range movements, slow tempo, regular rhythm, moderately loud volume (phases 15-17)

The Queen's transformation to *disquiet* is orchestrated in a motif characterised by resonances and accompaniments, that draw attention to her changed views of propriety, and her capacity to understand her people. In this motif (Table 6.26), the Queen is the source of all verbal and tonal *disquiet*, and the target of all musical *disquiet* mapped across phases 20-23.

The motif features the verbal, tonal and musical resonance of *disquiet*, and is the only motif analysed in the filmtrailers where accompanying verbal Judgements are of two different types, specifically, positive propriety and negative capacity. It also includes negative tonal attitudes of gravity and doubt. The high ascending-descending pitch, slow and loud *disquiet* of M2.ii music resonates intermodally with verbal-tonal realisations in couplings, most of which include high Tone 5 rise-falls. Changed British values are the target of the Queen's verbal *disquiet* and her weighty, worried high voicetones in phase 20. Her insistence on silence is the target of invoked verbal *disquiet*, and her intoned intensified horror of damage done, in phase 21.

The Queen's verbal self-judgements in phases 22 and 23 highlight changed views of herself, as the verbal, tonal and musical resonance of her *disquiet* continues. Although the Queen maintains the propriety of her own stoicism in phase 22, she nonetheless inscribes her foolish incapacity to understand that people wanted her to speak to them, not her silence. She verbally invokes the propriety of a Crown handover in phase 23, as the words and music amplify her *disquiet* about not understanding her people, a high worried tone focuses on a possible **TIME** to relinquish her position, a fall-rise implies her doubt about her understanding of British people.

Table 6-26 Emotional tone of *disquiet* (The Queen)

intermodal and intermodal resonance			intermodal coupling	
verbal Affect: disquiet	tonal Affect: disquiet	musical Affect: disquiet	verbal Judgement: positive propriety negative capacity	tonal attitude: negative
INV <i>Something's happened.</i> There's been a change...some shift in values. (Queen:4:20a)	<b>Something's HAPPened</b> [weighty high level Pretonic before worried high fall ST1+] (Queen:4:20a)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (phases 18-23)		
INV Maybe he's got a point. <i>What if my actions are damaging the Crown?</i> (Queen:4:21b)	<b>What if my actions are DAMaging the Crown?</b> [serious wide descending Pretonic before horror of high rise-fall ST5+] (Queen:4:21b)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (phases 18-23)		
INV I prefer to keep my feelings to myself. <i>Foolishly I believed that was what the people wanted from their Queen.</i> (Queen:4:22b)	<b>Foolishly I believed that was what the people WANTED from their Queen</b> [incredulity of low level Pretonic before horror of high rise-fall ST5+] (Queen:4:22b)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (phases 18-23)	INV <i>I prefer to keep my feelings to myself.</i> [J + propriety] INS <u>Foolishly</u> <i>I believed that was what the people wanted from their Queen.</i> [J – capacity] (Queen:4:22)	I prefer to keep my <b>FEEL</b> ings to myself [gravity of low fall ST1-] (Queen:4:22a)
INV <i>When you no longer understand your people</i> maybe it is time to hand over to the next generation. (Queen:4:23a)	<b>maybe it IS TIME to hand over to the next generation</b> [worried Xhigh rise-fall ST5++] (Queen:4:23b)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (phases 18-23)	INV maybe it <i>is time to hand over</i> to the next generation [J + propriety] INV <i>When you no/longer understand your people</i> [J – capacity] (Queen:4:23)	When you no <b>longer</b> understand your <b>PEOPLE</b> [weighty wide descending Pretonic before doubt of fall-rise PT4.] (Queen:4:23a)

### 6.2.2. Orchestrated motifs in *Sweeney Todd*

The verbal, tonal and musical interplay in motifs orchestrating Todd's twisted world of vengeful anger and pleasure in murder operates very differently from *The Queen*. All motifs in *Sweeney Todd* are configured by couplings of Affect meanings only, diverging from each other as much as they resonate. It is

primarily musical and tonal contributions to emotional motifs that underline the *misery* and *disquiet* of a young Barker's imprisonment, and foreground a 'new' Todd's *displeasure* and excited *pleasure* out of prison. The music always targets Barker/Todd, via repeated imagerack shots. It mostly contributes *displeasure*, so is vital in constructing Todd's prevailing emotional tone of anger. Intonation is significant in sounding the excitement of his *pleasure*.

### 6.2.2.1. The divergent sounds of Barker's imprisonment

A motif characterised by divergences draws attention to Judge Turpin's role in a young Barker's false imprisonment (Table 6.27). The motif is characterised by intermodal divergences between intoned *misery* and musical *disquiet* in couplings, across set-up phases 2 and 3. Tonally, Ms Lovett's low longing suggests a Barker once known and now gone, but it is the Narrator's repeated high falling intonations of *misery* that focus attention on what happened to Barker - **BAN**ished to prison for **LIFE**, his family des/**TROYED**. Musically, the fear of M1.ii is expressed by a slow tempo, increasingly loud and ascending wide-range minor key countermelody, as imagerack shots show Barker being attacked, then in court (phase 2); and by a repeated ascending wide-range pitch that reaches crescendo, as shots show him being taken to prison (phase 3).

Table 6-27 Motif characterised by divergent tonal *misery* and *musical disquiet* (Sweeney Todd)

tonal Affect: misery	musical Affect: disquiet
<b>BARK</b> er his name was... [longing of low fall ST1-] Benjamin <b>BARK</b> er [longing of low fall ST1-] (MsLovett:2:2a-b)	fear of M1.ii minor key, low>high pitched ascending wide range movement of a countermelody, slow tempo, increasingly loud volume (mapped onto phase 2)
des <b>TROYED</b> his family [disappointment of high fall ST1+] and <b>BAN</b> ished him [disappointment of high fall ST1+] for <b>LIFE</b> [disappointment of high fall ST1+] (Narrator:2:3c-e)	fear of M1.ii minor key, repeated ascending low>high wide range pitch movement, slow tempo, crescendo (mapped onto phase 3)

### 6.2.2.2. The emotional tone of anger

Todd's prevailing emotional tone of anger is orchestrated in a key emotional motif characterised by intermodal resonances of his *displeasure* in couplings, distributed across phases 8-17 (Table 6.28). A feature of this motif is the minor key musical inflection of Todd's *displeasure*, heard in the M2.ii anger of low-pitched fast and extra loud staccato chord bursts, the M3.i anger of a slow, loud and low ascending narrow-range pitch, and the M3.ii 'cold' anger of a low, slow, deliberate legato melody as Todd sings his vengeance.

Todd's emotional tone of anger is firmly established by the intermodal resonance between verbal-musical expressions of *displeasure*, repeatedly co-patterned across phases 8, 11, 13 and 17. In these, Todd reveals his new identity to Ms Lovett (phase 8), recognises that Turpin is responsible for the disappearance of his daughter (phase 11) and rejects Ms Lovett's proposal of leaving past injustices behind (phase 13). Verbally, Todd's displeasure is inscribed (*he will have his revenge!, I will have vengeance!*) and invoked by the co-text (*Judge Turpin!, desperate times*).

The orchestration of Todd's emotional tone of anger also involves the musical-tonal interplay that multiplies his *displeasure* in couplings across phases 14 and 15. Tonally, Todd's *displeasure* is expressed in the impatience of his wide descending Pretonics (O'Connor & Arnold, 1973) before the indignation of his high rising ST2+ (Halliday, 1967, p. 25) and the anger of his extra high ST1++ (Brown, 1977), as he calls victims to his barber's shop.

Table 6-28 Emotional tone of *displeasure* (Sweeney Todd)

verbal Affect: displeasure	tonal Affect: displeasure	musical Affect: displeasure
INS Not Barker! Sweeney Todd now! And he <i>will have his</i> <u>revenge</u> (STodd:2:8c)		anger of M2.ii minor key, low pitched chord bursts with ascending wide/narrow range, fast tempo, staccato articulation, Xloud volume (mapped across phases 8-13)
INV <i>Judge Turpin!</i> (STodd:2:11)		anger of M2.ii minor key, low pitched, Xloud, fast and staccato chord bursts (mapped across phases 8-13)
INV No! <i>These are desperate times..</i> desperate measures are called for! (STodd:3:13c)		anger of M2.ii minor key, low pitched, Xloud, fast and staccato chord bursts (mapped across phases 8-13)
	<b>No-one's in the CHAIR!</b> [impatience of wide descending Pretonic before indignation of high rise ST2+] (STodd:3:14c)	anger of M3.i minor key chromatic transition D>F, low ascending narrow range chord bursts, slow tempo, staccato articulation, complex rhythm, very loud (mapped across phases 14-16)
	Sweeney's <b>WAITING</b> [impatience of wide descending Pretonic before anger of Xhigh fall ST1++] (STodd:3:15b)	anger of M3.i minor key low, loud, slow, staccato chord bursts (mapped across phases 14-16)
INS <i>I will have</i> <u>vengeance!</u> I will have salvation! (STodd:3:17a)		anger of M3.ii minor key, low pitched ascending narrow range movement of singing/tutti orchestra, slow tempo, legato articulation, Xloud volume (mapped onto phase 17)

### 6.2.2.3. Displeasure and pleasure in murder

Todd's twisted world of vengeful displeasure and pleasure in murder is orchestrated by two motifs characterised by divergences. The two include musical expressions of Todd's *displeasure* across phases 8-22, which feature Todd's musical motif of anger (Figure 5.24). As explained in 5.2.2.3, his musical motif of anger is constructed by a melodic-rhythmic unit of notes D C# A B in the treble accompaniment line of M3.ii, transferred to the main melody line of M5. The difference between the two motifs is that the first concerns a musical-tonal interplay, whereas the second concerns a musical-verbal interplay.

Intermodal divergences between musical *displeasure* and tonal *pleasure* in couplings occur in phases 8, 12, 14, 16, 17 (Table 6.29). The tonal-musical

interplay mostly involves the way Todd's excited voicetones punctuate the 'hot' anger of low, fast, loud and staccato chord bursts in M2.ii and M3.i. Todd's *pleasure* is intoned by the enthusiasm (Gimson, 1989) and satisfaction of ST5+ (Crystal, 1975), the excitement of ST2+ (Gimson, 1989), the warmth and urgency of a low level Pretonic before the high rise element of ST5+ (Halliday & Greaves, 2008, p. 171; Tench, 1996, p. 130). Todd's tones focus attention on his new identity (eg. Sweeney **TODD** now! in tone unit 8b) and his excited calls for victims (eg. You **SIR!** in tone unit 14b, **YOU** sir! **TOO** sir! Welcome to the/ **GRAVE!** in tone units 16a-c). Todd's *pleasure* in vengeful murder is chorused in phase 17a. His 'cold' excited pleasure is intoned by the 'cold' narrow range (Tench, 1996 p. 130) of a high level Pretonic before the satisfaction of ST5+, as he sings his **VENGEANCE** in unison with the M3.ii anger of a loud, low, narrow-range, slow and deliberate legato.

**Table 6-29 Motif characterised by divergent tonal *pleasure* and musical *displeasure* (Sweeney Todd)**

tonal Affect: pleasure	musical Affect: displeasure
Not <b>BARKer!</b> [enthusiasm of high rise-fall ST5+] Sweeney <b>TODD</b> now! [high level Pretonic before excitement of high rise ST2+] (STodd:2:8a-b)	anger of M2.ii minor key, low pitched chord bursts with ascending wide/narrow range, fast tempo, staccato articulation, Xloud volume (mapped across phases 8-13)
You've <b>got to leave</b> this all <b>behIND YOU</b> now [low level Pretonic before enthusiastic high rise-fall ST5++] (Ms Lovett:3:12)	anger of M2.ii minor key, low pitched, Xloud, fast and staccato chord bursts (mapped across phases 8-13)
ALRIGHT! You <b>SIR!</b> No-one's in the <b>CHAIR!</b> [excitement of Xhigh rise ST2++] (STodd:3:14b)	anger of M3.i minor key chromatic transition D>F, chord bursts, low ascending narrow range movements of tutti orchestra, slow tempo, staccato articulation, complex rhythm, very loud (mapped across phases 14-16)
<b>YOU</b> sir! [excitement of Xhigh rise ST2++] <b>TOO</b> sir! [excitement of high rise ST2+ ] <b>Welcome to the GRAVE!</b> [satisfaction of high rise-fall ST5+] (STodd:3:16a-c)	anger of M3.i minor key low, loud, slow, staccato chord bursts (mapped across phases 14-16)
I <b>will</b> have <b>VENGEANCE!</b> [cold high level Pretonic before satisfaction of high rise-fall ST5+] (STodd:3:17a)	anger of M3.ii minor key, low pitched ascending narrow range movement of singing/tutti orchestra, slow tempo, legato articulation, Xloud volume (mapped onto phase 17)



Intermodal divergences between musical *displeasure* and verbal *pleasure* in couplings occur in phases 15, 16, 17, 22 (Table 6.30). The verbal-musical interplay involves musical shifts from minor key M3.i staccato chord bursts to M3.ii legato as Todd calls for victims, to the major key M5 legato as Todd murders Turpin. Verbally, Todd's *pleasure* in murder is initially co-articulated by inscription and invocation (eg. *I want you bleeders!* in phase 15), and continued in metaphorised form (eg. *Welcome to the grave!* in phase 16, *I will have salvation!* in phase 17). A key intermodal coupling in phase 22 of this emotional motif is Todd's verbal offer of a metaphorical 'shave' to Turpin, (*How 'bout a shave?*), mapped onto the cold deliberate musical anger of the M5 legato leading into a dissonant tonal cluster, which co-ordinates with imagetrack splashes of blood.

Table 6-30 Motif characterised by divergent verbal *pleasure* and musical *displeasure* (Sweeney Todd)

verbal Affect: pleasure	musical Affect: displeasure
INV/INS Come on! Come on! Sweeney's waiting! <i>I want you bleeders!</i> (STodd:3:15c)	anger of M3.i minor key low, loud, slow, staccato chord bursts (mapped across phases 14-16)
INV You sir! Too sir! <i>Welcome to the grave!</i> (STodd:3:16c)	anger of M3.i minor key low, loud, slow, staccato chord bursts (mapped across phases 14-16)
INV <i>I will have salvation!</i> (STodd:3:17b)	anger of M3.ii minor key, low pitched ascending narrow range movement of singing/tutti orchestra, slow tempo, legato articulation, Xloud volume (mapped onto phase 17)
INV <i>How 'bout a shave?</i> (STodd:4:22)	anger of M5 major key ostinato, high descending narrow range movements, very slow, legato articulation, dissonant tonal cluster, crescendo (mapped onto phase 22)

#### 6.2.2.4. The chorus of Todd's excited pleasure

A final motif foregrounds Todd's excited *pleasure* in murder and recovering his 'home'. This motif is characterised by an intramodal resonance between verbal-tonal expressions of *pleasure* across phases 16, 17 and 23 (Table 6.31). Todd's verbal invocations of *pleasure* about intended revenge (phase 16, 17b) and a home complete again (23b) are multiplied by the tonal excitement of high ST2+ and ST5+ (16a-c), and the cold narrow Pretonics influencing the satisfaction of high ST5 (17a) and excitement of ST2+ (23b).

The limited extent of this motif across phases, and its tonal focus on cold *pleasure*, though, is hardly convincing of a more positive future for Todd. In comparison to the above motifs interpreting Todd's persistent tone of anger and the divergence between his anger and pleasure in murder, this limited resonance of *pleasure* may not convince audiences that Todd's habitual anger is 'overturned' in the psychological narrative (Macken-Horarik, 1996, p. 198) promoted by the trailer.

Table 6-31 Emotional tone of *pleasure* (Sweeney Todd)

verbal Affect: pleasure	tonal Affect: pleasure
INV <i>You sir! Too sir!</i> <i>Welcome to the grave!</i> (STodd:3:16a-c)	<b>YOU</b> sir! [excitement of Xhigh rise ST2++] <b>TOO</b> sir! [excitement of high rise ST2+] <b>Welcome to the GRAVE!</b> [satisfaction of high rise-fall ST5+] (STodd:3:16a-c)
INV <i>I will have salvation!</i> (STodd:3:17b)	I <b>will</b> have <b>VENGEANCE!</b> [cold high level Pretonic before satisfaction of high rise-fall ST5+] (STodd:3:17a)
INV At last! <i>My home is complete again!</i> (STodd:4:23)	My <b>home</b> is com <b>plete</b> again [cold neutral level Pretonic before excitement of high rise ST2+] (STodd: 4:23b)

### 6.2.3. Orchestrated motifs in *Elizabeth*

Elizabeth's world of *disquiet*, *displeasure* and *confidence* in dealing with a Spanish invasion is orchestrated across motifs mainly characterised by intermodal divergences in couplings. In these motifs, music makes a significant contribution to the English *disquiet* expressed about Spanish intentions, and, along with intonation, to the *displeasure* expressed about disruption to English goals for security and autonomy. Wordings, though, highlight the *confidence* and courage required for English victory.

### 6.2.3.1. The disquiet of Spanish intrusions

Two motifs draw attention to the English *disquiet* and *negative surprise* of English characters who face the realities of an approaching Spanish Armada, Elizabeth's intended assassination, and war. The first motif is characterised by divergent tonal *negative surprise* and musical *disquiet* expressions in couplings, across phases 5, 8 and 10 (Table 6.32). Tonally, the *surprise* in rise elements of ST2++ and PT5. focus attention on negative views of the Armada's close proximity (eg. barely a day a**WAY** in tone unit 5), Spain as an enemy (eg. no friend of **ENGL**and in tone unit 8a), and the reality of assassination (eg. threats are **REAL** in tone unit 10b). Musically, the fear of a minor key M1a.i ostinato is emphasised by low saw-tooth pitch movements, and loud, fast, regular rhythms of war drums.

Table 6-32 Motif characterised by divergent tonal *negative surprise* and musical *disquiet* (Elizabeth)

tonal Affect: negative surprise	musical Affect: disquiet
The Spanish are <b>barely</b> a day a <b>WAY</b> Majesty. [surprise of Xhigh rise ST2++] (Walsingham:2:5)	fear of M1a.i minor key ostinato, low saw-tooth narrow-range pitch movement, fast tempo, regular rhythm, moderately loud (mapped across phases 4-11)
<b>Spain</b> is <b>no friend</b> of <b>ENGL</b> and. The more gold I take Majesty the safer you will be. [forceful glissando descending Pretonic before surprise of rise-fall PT5.] (WRaleigh: 2:8a)	fear of M1a.i minor key, low sawtooth ostinato, fast, loud, regular rhythm (mapped across phases 4-11)
I care for your SAFETY. The <b>threats</b> to your <b>person</b> are <b>REAL</b> . [emphatic wide stepping descending Pretonic before surprise of rise-fall PT5.] (Walsingham:2:10b)	fear of M1a.i minor key, low sawtooth ostinato, fast, loud, regular rhythm (mapped across phases 4-11)

The second motif foregrounds the *disquiet* of Elizabeth's uncertain future in a set-up phase 2, and of soldiers entering the Spanish-English war in a climax phase 23 (Table 6.33). This motif is characterised by the intramodal resonance between verbal-tonal *disquiet* in couplings. Verbally, inscriptions attribute prominence to the idea that Elizabeth may have reason to **fear**, and to the Muse's observation of soldierly **terror** in war. Tonally, *disquiet* is expressed in Elizabeth's wary low fall-rise ST5- focused on a possible **REASON** for fear (tone unit 2), and the Muse's horrified high rise-fall ST5+ focused on soldiers

dumb with **TERROR** (tone unit 23b). Notably, *disquiet* information in this motif is made doubly prominent for audiences; the Tonic prominence of Elizabeth’s REASON is part of her verbal invocation but her inscription focuses attention on a *fear* that persists as events unfold; the Tonic location of TERROR conflates with verbal inscription in a climax phase.

Table 6-33 Motif characterised by resonance of verbal-tonal *disquiet* (Elizabeth)

verbal Affect: disquiet	tonal Affect: disquiet
INS <i>Have I REASON to <span style="border: 1px solid black;">fear</span>?</i> (Elizabeth:1:2)	Have I <b>REASON</b> to <b>fear</b> ? [wariness of low fall-rise ST5-] (Elizabeth:1:2)
INS The storm breaks. <i>Some are dumb with <span style="border: 1px solid black;">terror</span>.</i> And some spread their wings and soar. (Muse:4:23b)	The storm BREAKS. <b>Some</b> are <b>dumb</b> with <b>TERROR</b> . And some spread their wings and SOAR. [serious wide descending Pretonic before horror of high rise-fall ST5+] (Muse:4:23b)

### 6.2.3.2. Divergent perspectives on Spanish intentions

Two motifs characterised by intermodal divergence introduce an English positivity in contexts where negativity persists around Spanish-English conflicts. The first emotional motif is a complex of tonal *interest* expressions which diverge from musical *disquiet* expressions across phases 8, 9 and 15 (Table 6.34). Tonal *interest* is interpreted from the involvement of high ST1+ (O’Connor & Arnold, 1973). The Tonic locations focus attention on Raleigh’s interest in protecting Elizabeth’s safety by reducing Spanish power (eg. the more gold I take...the **SAF**er you will be, tone unit 8b), and on Elizabeth’s *interest* in Raleigh’s offer (eg. He **INT**erests me, tone unit 9a). Audiences would understand their *interest* in safety, given the focus of a Spanish soldier’s *cold interest* (eg. Our mission is to **KILL** the Queen, tone unit 16). Yet *disquiet* still circulates. The music targets Elizabeth, inflecting her fear in the M1a.i low sawtooth ostinato, and the M1b slow tempo of high ascending narrow-range pitch movements reaching crescendo.

**Table 6-34 Motif characterised by divergent verbal *interest* and musical *disquiet* (Elizabeth)**

tonal Affect: interest	musical Affect: disquiet
Spain is no friend of ENGLand. The more <i>gold</i> I <b>take</b> Majesty the <b>SAFer</b> you will <b>be</b> . [involvement of high fall ST1+] (WRaleigh: 2:8b)	fear of M1a.i minor key ostinato, low saw-tooth narrow-range pitch movement, fast tempo, regular rhythm, moderately loud (mapped across phases 4-11)
He <b>INTerests</b> me. TALK to him. [involvement of high fall ST1+] (Elizabeth:2:9a)	fear of M1a.i minor key, low sawtooth ostinato, fast, loud, regular rhythm (mapped across phases 4-11)
Our <b>mission</b> is to <b>KILL</b> the Queen. [cold narrow neutral Pretonic before involvement of high fall ST1+] (Spanish soldier:3:15)	fear of M1b minor key, high ascending narrow-range pitch movement, very slow, legato articulation, moderately soft>crescendo (mapped across phases 15-16)

The second motif underlines an English *confidence* in contexts of fear. This motif is characterised by the intermodal divergence between verbal *confidence* and musical *disquiet* in couplings across phases 8 and 16 (Table 6.35). The verbal focus of Raleigh’s invoked *confidence* is a *SAFer* Elizabeth (tone unit 8b), and an English soldier inscribes his *confidence* by dismissing death’s SHADow (eg. *We will* not fear, tone unit 16). Musically, *disquiet* targets English soldiers as imagetrack shots show them watching an approaching Armada (phase 16) and targets Elizabeth as she listens to Raleigh (phase 8).

**Table 6-35 Motif characterised by divergent verbal *confidence* and musical *disquiet* (Elizabeth)**

verbal Affect: confidence	musical Affect: disquiet
INV Spain is no friend of England. The more gold I take Majesty <i>the SAFer you will be</i> . (WRaleigh: 2:8b)	fear of M1a.i minor key ostinato, low saw-tooth narrow-range pitch movement, fast tempo, regular rhythm, moderately loud (mapped across phases 4-11)
INS We will <span style="border: 1px solid black; padding: 0 2px;">not fear</span> the coming of the SHADow of Death. (English soldier:3:16)	fear of M1b minor key, high ascending narrow-range pitch movement, very slow, legato articulation, moderately soft>crescendo (mapped across phases 15-16)

### 6.2.3.3. The sounds of English resistance

Three motifs promote the idea of an increasing English resistance, by highlighting *displeasures* about Spanish disruptions to English security and governance, and amplifying the English *confidence* and courage required for

a Spanish defeat. The three motifs feature intermodal divergences and resonances and realisations from three systems.

The first motif highlights the reality of an English-Spanish conflict. This motif develops in a context where Elizabeth meets with a Spanish envoy and both assert their power, across phases 12 and 13 (Table 6.36). It features a tonal-musical resonance of their *displeasure*, which contrasts with their verbal *confidence*. Their *displeasure* with each other is foregrounded by the resonance between impatient tones and the anger of M1a.ii music. Elizabeth’s high rising tones of impatience and indignation are heard as she dismisses Spanish might (eg. neither **HIM** nor his armies, tone unit 12b); the envoy’s impatience is focused on the metaphorical wind (the Armada) coming to **SWEEP** away Elizabeth’s queenly power (tone unit 13). Their impatient tones resonate with the M1a.ii musical anger of slow and moderately loud minor key sounds of high, ascending narrow-range pitch movements. Their contrasting verbal *confidence* underlines their assertions of control. Elizabeth’s inscribed *confidence* dismisses Spanish power (eg. I fear neither *HIM nor his armies*); the Spanish envoy’s invoked *confidence* infers control of England (eg. *SWEEP away your pride*).

Table 6-36 Motif with tonal-musical *displeasure*, diverging from verbal *confidence* (Elizabeth)

verbal Affect: confidence	tonal Affect: displeasure	musical Affect: displeasure
INS Tell your King <i>I <span style="border: 1px solid black; padding: 0 2px;">fear neither</span> HIM nor his armies.</i> (Elizabeth:3:12b)	Tell your KING I <b>fear</b> neither <b>HIM</b> nor his <b>armies</b> [impatience of wide descending Pretonic before indignation of high rise ST2+] (Elizabeth:3:12b)	anger of M1a.ii minor key, high ascending narrow-range pitch movement, very slow, moderately loud (mapped across phases 12-14)
INV <i>There is a wind coming that will SWEEP away your pride.</i> (Spanish envoy:3:13)	There is a <b>wind</b> coming that will <b>SWEEP</b> away your <b>pride</b> [impatience of wide stepping descending Pretonic before fall PT1.] (Spanish envoy:3:13)	anger of M1a.ii minor key, high ascending narrow-range pitch movement, very slow, moderately loud (mapped across phases 12-14)

A second motif draws attention to Elizabeth’s courage in challenging the Spanish. This motif (Table 6.37) includes the phase 12 verbal *confidence* and musical *displeasure* described above, and features accompanying intramodal couplings of verbal and tonal attitudes. Elizabeth’s divergent verbal *confidence* and musical *displeasure* is accompanied by a verbal self-Judgement of her

tenacity, and her low rising tone of warning to the Spanish king (eg Tell your **KING**, 12a).

Raleigh's inscribed *confidence* in Elizabeth (eg. Since when were you so afraid?) in phase 22 follows suggestions of possible English defeat, not captured by the couplings analysis. This includes Raleigh's inference of English weakness (phase 17) and Walsingham's fear that the Spanish will overwhelm the English (phase 21), as described in 3.2.2.1. Raleigh's verbal invocation of Elizabeth's tenacity occurs with his intoned challenge to her in phase 22, as imagerack shots show Elizabeth's anxious face, and M2a.i musical *displeasure* circulates the solemnity of English goals unachieved as the high pitch ascends and widens in range. Also relevant to this motif promoting Elizabeth's leadership is a phase 23 co-occurrence. It contrasts the M2a.i solemnity with the Muse's verbal *confidence* in those who *spread their wings and SOAR*, while the imagerack specifies an heroic Elizabeth.

Table 6-37 Motif characterised by affective divergence, with accompaniments (Elizabeth)

verbal Affect: confidence	musical Affect: displeasure	verbal Judgement: positive tenacity	tonal attitude negative
INS Tell your King <u>I fear neither</u> him nor his armies. (Elizabeth:3:12b)	anger of M1a.ii minor key, high ascending narrow-range pitch movement, very slow, moderately loud (phases 12-14)	INV Tell your King <i>I fear neither him nor his armies.</i> (Elizabeth:3:12b)	<b>Tell your KING</b> I fear neither HIM nor his armies. [warning of low rise ST2-] (Elizabeth:3:12a)
INS <u>Since when were you so afraid?</u> (WRaleigh:4:22)	solemnity of M2a.i major key, high ascending wide-range pitch movement, slow tempo, legato articulation, moderately loud, small volume variation (phases 19-23)	INV <i>Since when were you so afraid?</i> (WRaleigh:4:22)	<b>Since when</b> were you so <b>aFRAID?</b> [challenge of rise PT2.] (WRaleigh:4:22)

The third motif foregrounds Elizabeth's *confidence* in protecting English security and governance. This motif is a complex of verbal-musical resonances of *confidence*, which contrast with tonal *displeasures* across climax phases 24 and 26 (Table 6.38). Elizabeth invokes her *confidence* in defeating Spanish armies as she leads the English into battle (eg. *Let them come*, tone unit 24a), and her tonal *displeasure* is heard in the indignation of extra high rise-falls ST5++ focused on the armies of **HELL** that will not **PASS** (24a-b). In the final

phase 26, Elizabeth's *confidence* in her future protection of English autonomy (eg. *England will not fall*) contrasts with her low urgent tones of *displeasure* repudiating future threats to England while **I AM** Queen.

Musical contributions to the resonance of *confidence* are significant here, insofar as music is central to orchestrations of a triumphant and heroic Elizabeth. A full orchestra and chorale sound the triumphant joy of M2a.ii music, in a major key arrangement of slow tempo, a deliberate legato articulation of high, slightly ascending pitched notes lifting to very high, increasing to extremely loud volume. The music inflects Elizabeth's triumph, as imagetrack shots present her heroic lead into battle, surviving an assassination attempt, 'on watch' in full battledress and in Royal regalia.

Table 6-38 Emotional tone of *confidence* (Elizabeth)

verbal Affect: confidence	tonal Affect: displeasure	musical Affect: confidence
INV <i>Let them come</i> with the armies of Hell! They will not pass! (Elizabeth:4:24a)	Let them <b>come</b> with the <b>armies</b> of <b>HELL!</b> [impatience of wide descending Pretonic before indignation Xhigh rise-fall ST5++] They <b>will not PASS!</b> [indignation Xhigh rise-fall ST5++] (Elizabeth:4:24a-b)	triumphant joy of M2a.ii major key, high repeatedly ascending narrow-range pitch movement, slow tempo, legato articulation, XX loud volume (mapped across phases 24-26)
INV <i>My God, England will not fall while I am Queen!</i> (Elizabeth:4:26)	My <b>God</b> , England will <b>not</b> fall while <b>I AM Queen!</b> [urgency of low level Pretonic before repudiating low rise-fall ST5-] (Elizabeth:4:26)	triumphant joy of M2a.ii major key, high repeatedly ascending narrow-range pitch movement, slow tempo, legato articulation, XX loud volume (mapped across phases 24-26)

### Summary

This chapter has demonstrated the significance of the emotional potentials of musical sound and speech sound harnessed for filmtrailer re-constructions of emotional worlds, to promote psychological narrative feature films to global audiences. It exemplified analysis of the complementary emotion potentials of verbal, intonational and music systems, and described motif orchestrations of emotional tone and attitudinal conflicts and transformations as characters encounter change in their fictional worlds.



This summary of findings is related to the process designed to explore the dynamics and effects of intermodal and intramodal interaction between distinct verbal, tonal and/or musical semiotics, conceived as a couplings analysis of interpersonal motifs, with motifs defined as attitudinal meaning complexes.

The role of music and intonation in foregrounding negative emotions and backgrounding almost all positive emotions across the sample emerged from the coupling analysis of motifs. The application of a couplings analysis (Painter, et al., 2013) involved the total scaled attitudes instantiated in filmtrailer phases. This included the tonal attitudes analysed via a grammar pathway (Chapter 4) and musical emotions analysed from combined parametrics (Chapter 5), with actual tonal and music meanings determined in relation to verbal and imaged meanings and situational context (Halliday & Greaves, 2008, p. 16; van Leeuwen, 1999, p. 103). Intonation's place in multimodal semiosis was described by applying a couplings analysis to explore *intra-modal* meaning relations within speech alongside intermodal meaning relations between speech and music, a feature not exemplified in social semiotic studies thusfar.

The analysis of intramodal and intermodal couplings firstly identified verbal, tonal and/or musical attitudes repeatedly co-patterned across phases. This identified motif configurations mostly comprising emotions expressed by choices from two systems, such as an intramodal coupling of tonal *interest* with verbal *trust* (CM:2:8, CM:3:11), an intermodal coupling of tonal *misery* with musical *misery* (KR:3:10, KR:4:12). However, few motif configurations revealed emotion couplings with accompaniments, such as the intramodal coupling of tonal-verbal *misery* accompanied by intramodal couplings of negative verbal valuations with tonal attitudes (eg. KR:1:1, KR:2:4).

Most interpersonal motif configurations obtained intramodal or intermodal resonance relations between duplicated emotional meanings in couplings, rather than divergent relations between contrasting emotional meanings in couplings. The prevalence of intramodal and intermodal resonances between emotions in couplings reflects a filmic strategy of designing emotion markers for a coherent signification of key emotion to enhance audience recognition

(Gorbman, 1987; Smith, 2003), and semiotic attributions of salience to key emotions, to draw audience attention (Bezemer & Kress, 2008).

The significance of the emotional potentials of music and intonation, including contributing music potentials of melodic-rhythmic units (eg, motifs of *romance*, *fear*, *anger and triumph* (Figures 5.20-5.24), is highlighted by the prevalence of resonance relations found in couplings. Resonances mostly orchestrated emotional tones of *displeasure*, *disquiet* and *misery* across the two-minute trailers, a textual salience arranged for promotional purposes. Most notable in these data is the resonance relation between choices from three systems in *The Queen*, distinguishing an *angry* emotional tone, and amplifying the Queen's emotional tone of *fear* about the implications of her foolish silence in climax phases (Tables 6.24, 6.26). Music and intonation are vital contributors to the resonances in motif orchestrations of emotional tones of *fear* about infertility in *Children of Men* (Table 6.20) and war in *Elizabeth* (Table 6.33). In *Atonement*, Briony's emotional tone of *anger* included tonal resonances with M3a and M4a musical crescendo and vibrato resonances with impatient wide descending Pretonics and indignations of ST5+ and ST2+ (Table 6.19). Music contributions to resonances of Todd's emotional tone of *anger* (Table 6.28) came from a wide range of emotion potentials, but tonal-verbal resonances orchestrated Todd's emotional tone of excited *pleasure* in murder (Table 6.31). Intonation is vital to emotional tones of *misery* orchestrated by tonal-verbal resonances in both *Children of Men* (Table 6.2) and *Kite Runner* (Table 6.16).

A notable effect of music and intonation contributions to divergent relations was to background positive emotions of *confidence*, *pleasure*, *affection*, *interest* and *trust*. Such constraint of a positive emotion type is exercised in divergent couplings that preclude its intermodal or intramodal multiplication or amplification via convergence (Lemke, 1998, p. 245; Painter & Martin, 2011, p. 144), reflected in textual arrangements that underline two evaluative perspectives (Painter, et al., 2013). The constraint of verbal *confidence* is particularly evident in *Elizabeth*, where any amplification is precluded by the musical *displeasure* of M1a.ii and M2a.i (Table 6.37) and the musical *disquiet* of M1a.i and M1b (Table 6.35), and full amplifications are countered by the musical *displeasure* of M1a.ii and tonal *displeasure* of impatient Pretonics

(Table 6.36) and tonal *displeasure* of indignations of ST5+ (Table 6.38). Elsewhere, verbal *confidence* is constrained by divergent M3 musical *displeasure* inclusions of high wide-range ascending pitch, vibrato and crescendo in *Atonement* (Table 6.18), and the M1.i musical *pleasure* of major key, slow loud rhythms, and high saw-tooth wide-range pitch in *Children of Men* (Table 6.22). Sweeney Todd's cold excited *pleasure* diverges from his vengeful anger: his tonal *pleasure* countered by M2.ii and M3.i musical *displeasure*; his verbal *pleasure* countered by M3.i, M3.ii and M5 musical *displeasure* (Table 6.29, 6.30). Similarly, Robbie and Celia's verbal *affections* are constrained by M2 musical *misery* in *Atonement* (Table 6.17); tonal *interests* in *Elizabeth* are backgrounded by divergent M1a.i and M1b musical *disquiet* (Table 6.34).

Additionally, music and intonation potentials were significant in the semiotic interplay across motif orchestrations of attitudinal conflicts and transformations, typically featured in the film genre, and promoted to audiences in the case of filmtrailers. Differences were evident in the textual patterning of intramodal and intermodal emotion resonances and divergences and accompaniments characterising *The Queen*, *Sweeney Todd* and *Elizabeth*. Emotion resonances and attitudinal accompaniments featured in *The Queen*. Music and/or intonation in *displeasure* resonances and accompaniments casting verbal im/propriety judgements highlighted the Queen's opposition to public mourning, amplified British opposition to her silence, and orchestrated the emotional tone of *anger* in a British-Royal conflict (Tables 6.23, 6.24). A musical-tonal-verbal interplay across two motifs orchestrated the Queen's transformation from *displeasure* to *disquiet*; a full resonance of the Queen's *disquiet* was accompanied by self-judgements marking the impropriety of her silence (Tables 6.25, 6.26), as she questioned her understanding of her people, and her future.

In contrast, intramodal and intermodal emotion divergences feature in *Sweeney Todd* and *Elizabeth*, with only one accompaniment in *Elizabeth*. The musical, tonal and verbal interplay across motif orchestrations of Todd's twisted world promotes a character who does not overturn his habitual vengeful anger, but takes pleasure in murder. While divergent tonal *misery* and

musical *disquiet* draws attention to Judge Turpin's role in a young Barker's false imprisonment, musical, tonal and verbal resonances amplify the prevailing emotional tone of Todd's *anger* with Turpin (Tables 6.27, 6.28). Todd's twisted world out of prison is orchestrated across divergent tones of cold excited *pleasure* with musical bursts of *anger* as he calls for revenge; his vengeful progress is promoted by a musical *anger* and verbal *pleasure* interplay that shifts M3.i M3.ii music from fast minor key staccato chords to an M5 major key legato of slow deliberate anger, to a dissonant chord cluster as Todd murders Turpin; his tonal-verbal chorus of *pleasure* is heard in a final phase (Tables 6.29, 6.30, 6.31).

The musical and tonal sounds of Elizabeth's fearful and angry world of English-Spanish conflict and an English transformation to triumph are heard across multiple divergent couplings, with words underlining the confidence and courage required for English victory. English fear persists in this soundspace. Musical *disquiet* underlines English intonations of the *negative surprise* of an approaching Spanish Armada and Elizabeth's assassination (Table 6.32), but does not amplify tonal *interests* or verbal *confidence* in English defences; tonal-verbal resonances introduce English *disquiet* and amplify later terrors of war (Tables 6.32, 6.33, 6.34). An interplay between distinct semiotics keep the idea of English resistance at a distance. Musical-tonal resonances of *displeasure* amplify English-Spanish oppositions, but counter any verbal *confidence* of their leaders; divergences do not amplify verbal construals of Elizabeth's *confidence* and tenacity as musical *anger* circulates; but though contrasting tonal *displeasures* are heard, strong resonances of musical-verbal *confidence* promote a triumphant Elizabeth as future queen of a secure England (Table 6.36, 6.37, 6.38).

## **Chapter 7. Conclusions**

This study has demonstrated how resources of wordings, intonation and music construct and spread emotional meanings in attitudinal meaning complexes which shape the interpersonal worlds of characters on soundtracks of six filmtrailers promoting psychological narrative feature films. This chapter concludes the study by summarising the main findings from the research process, then examining their implications for English and literacies education and for multimodality inquiry in relation to sound and emotion and analytical methods. Finally, the limitations of the study are discussed, and future research is proposed to progress the project of multimodality.

### **7.1. Findings**

The study investigated the words, intonation and music of filmtrailers and how these resources are used to make interpersonal meanings typical of the genre, to interest global audiences in seeing in the feature films. The interpersonal meanings analysed from filmtrailers include musical, tonal and verbal expressions of emotion, and the variable intensity of tonal and musical expressions. Textual meanings explored in the study include the prosodic realisation of emotional meaning, using the concept of motif. The study exemplifies methods to enhance the analysis of intonation and music in multimodal digital texts.

The study was motivated by educational concerns to develop knowledge about the use of sound in contemporary communication. The aim of the study was to expand multimodality research by including phonological and musical sound in an investigation of interpersonal semantics in film contexts. The study applies theories, concepts, terms, definitions and analytical tools relevant to sound's potential to express graduated types of attitude, in particular, the emotional meanings that shape overall meaning in the narrative of filmtrailers.

The process of research was conducted by using the systemic functional theory of social semiotics. Four frameworks were developed to analyse wordings, intonation and music separately, and in concert. The development

of the four analytical frameworks was enhanced by using complementary literature from linguistics, musicology, film and film music studies, cognitive psychology and science, and literary and theatrical studies of narrative.

The Appraisal:Attitude:Affect system, described by Martin and White (2005) and modified by Bednarek (2008), was used to code consistently the emotion sub/categories realised by wordings, intonation and music. Its use was considered in relation to its 'fit' with emotion classification systems developed in cognitive psychology, used to analyse expressions of *happiness*, *sadness*, *anger* and *fear* in intonation, music and film studies. A definition of *dis/pleasure*, informed by cognitive psychology, was provided to account for the social order dimension of *dis/pleasure* expressions in the trailers.

The analysis of wordings included use of the Attitude systems of Judgement and Appreciation, and the Graduation system (Martin & White, 2005). The analysis of intonation was based on description of the textual systems of Tonality and Tonicity, and the interpersonal systems of Mood and Tone (Halliday & Greaves, 2008). To enhance the digital pitch analysis of intonation, precise definitions of high, midhigh, mid, midlow and low pitch level features of Tones were provided, along with a new method to analyse a 'normal' pitch range of individual speakers and departures from it.

The analysis of music was based on description of a Melody system (van Leeuwen, 1999). The system was modified to specify the separate analysis of pitch level, and extended to provide for the analysis of minor or major pitch-related key, fast or slow tempo, and loud or soft volume, since these features are recognised as vital contributors to emotional expression, and indicators of the strong or mild intensity of musical emotions (Gabrielsson & Lindstrom, 2010; Gabrielsson & Juslin, 2003; Sloboda & Juslin, 2010).

The analysis of wordings, intonation and music in concert was based on a framework developed to analyse intermodality (Painter, Martin & Unsworth, 2013) via an analysis of couplings, and relations of convergence and divergence between realisations in intermodal couplings. The intermodality framework was applied to include analysis of intramodality, in this case,

verbal-tonal emotional expressions in filmtrailer speech. The application is informed by the concept of semantically 'interrelated' linguistic and non-linguistic systems (Halliday, 1985) used to investigate the complementary metafunctional potentials of distinct systems (eg. Royce, 2007).

### **7.1.1. Interpersonal meanings**

The study identifies a wide range of speech and music resources used for the construction of types of attitudinal meaning and their strong amplification in filmtrailers. From the scope of potentials described for intonation and music, the *actual* meanings instantiated in the texts were determined in relation to co-text meanings and situational contexts (Halliday & Greaves, 2008, p. 165; van Leeuwen, 1999, p. 10), in this case, narrative events. Far more negative than positive Attitudes are instantiated within filmtrailer phases by choices from verbal, tonal and musical systems, confirming Tan's (1996, p. 205) observation that audience interest is held by following events that postpone positive outcomes until the end.

#### **7.1.1.1. Attitude**

Most Attitudes are inferred in the filmtrailers; of the total 473 analysed, only 54 are verbal inscriptions. Attitudes realised by wordings in the filmtrailers are mostly invoked by infusing experiential processes with attitudinal value (eg. *stole* his freedom, *forced* them), and the use of repetition, rhetorical questions and oppositional contrast. Attitudes realised by intonation involve more high Secondary variations of Tones 1, 2 and 5 than low Secondary variations of Tones 1, 5 and 4, varying the semantic spaces of strong assertions, challenges and reservations established by mostly atypical Mood/Primary Tone relationships. The prevalence of atypical Mood/Primary Tone combinations and Secondary Tone variations of Tonics and Pretonics in the filmtrailers is consistent with description of their use for attitudinal expression (Halliday & Greaves, 2008, p. 165; Tench, 1996, p. 128).

The analysis of filmtrailer music demonstrated the variable emotional meaning potential of specified music parameters (van Leeuwen, 1999), and showed that culturally familiar music-emotion associations are exploited for the perhaps

stereotypical expression of emotions in cinematic contexts (Gorbman, 1987). For example, it was found that ascending pitch movement contributed meanings of fear, anger and joy in different filmtrailer contexts, and that minor key is consistently used for the expression of negative emotions. Apart from analysing extreme 'levels' of melody features, tempo and volume, the value of analysing variations of pitch, tempo, volume and articulation within music pieces/sections (Gabrielsson & Juslin, 2003) was also confirmed in this analysis, since variations such as dissonance, increased note density, crescendo and staccato were found to be vital indicators of types of musical emotions on the soundtracks.

#### 7.1.1.2. Emotions

The study describes the significant contributions of intonation and music to the semiotic construction of Affect types on filmtrailer soundtracks. It was found that *displeasure*, *disquiet* and *misery* characterise the trailers, realised by words, intonation and music. Realisations of *affection*, *pleasure* and *interest*, *confidence* and *trust*, and negative and positive *surprise* are far less evident in the filmtrailer data .

Distinct semiotic resources tend to be favoured for emotional expression. Lexical inscriptions are used to express unambiguous emotions (eg. *sad*, *fear*, *vengeance*, *love*). In intonation, high Secondary variations of assertive Tones 1 and 5, as well as challenging Tone 2, tend to be used to communicate negative emotions. In music, narrow pitch range, minor key, slow tempo and loud volume are preferred for the expression of negative emotions. This configuration of semiotic choices is consistent with the view that in the classical film narrative, a highly coordinated network of audio (and visual) resources function as 'emotion markers' to inject narratively significant moments with emotive content (Smith, 1999, p. 117) and to create a 'complex, nuanced emotional appeal' for audiences (Smith, 2003, p. 103).

The configurations of semiotic choices used for the expression of *displeasure* are summarised here, with commensurate descriptions of each emotion type provided in Appendix 7. **Verbal *displeasure***, although inscribed, tends to be



inferred via its infusion into wordings by figurative and non-figurative means; the latter is particularly relevant to processes. Lexical metaphor is a resource often used to ‘disguise’ the *displeasures* (Goatly, 2000) invoked about behaviours that offend social-order expectations. For example:

- ST:STodd:2:8            Not Barkker! Sweeney Todd now! And he will have his revenge!  
                                   \_[INS, non-figurative infusion of nominalised process]
- Q:Blair:1:5              Will someone please save these people from themselves?  
                                   [INV, lexical metaphor]
- Q:Queen:3:14            If you imagine I’m going to drop everything ...then you’re mistaken.  
                                   [INV, non-figurative infusion of process]

It was found that intonation and music choices distinguish the ‘hot’ or ‘cold’ anger of protagonists. **Tonal displeasure** tends to involve wide descending Pretonics accompanying high Secondary variations of Tones 5 and 2 and high/low Secondary variations of Tone 1. Wide descending Pretonics are choices that intone ‘impatience’ and ‘irritation’ (O’Connor & Arnold, 1973). Some low level Pretonics before Tonic rises make *displeasures* sound ‘cold’ (Tench, 1996, p. 126) or signal the ‘urgency’ (Halliday & Greaves, 2008, p. 175) of overcoming social disruptions. High Secondary variations of Tones 5 and 2 mostly intone ‘indignation’ (Gimson, 1989; Halliday, 1967, p. 25) as antagonists are challenged, but low Secondary Tone 1 choices also infer ‘hostility’ (O’Connor & Arnold, 1973) in tone units. Examples include the remarkable ‘hot’ and ‘spiky’ anger of a defiant Elizabeth (tone unit 12), and the ‘toned down’ anger of the Queen (tone units 14a-b), described in 4.2.2.3.

- E:Elizabeth:3:12        // I have a/ **hurricane** in me that will/ **strip/ Spain/ BARE** if you/ **dare** to try me! //  
                                   [impatience of descending Pretonic before indignation of Xhigh ST1++]
- ST:STodd:3:15a-        // **Come** on! Come/ **ON!** //  
 b                            [cold high level Pretonic before involvement of high fall ST1+ ]  
                                   // **Sweeney’s/ WAITing** //  
                                   [impatience of wide descending Pretonic before indignation of high ST1++ ]
- Q:Queen:3:14a-b        // If you im/ **agine** I’m going to/ **drop** everything and/ **come** down to London  
                                   bef/**FORE**  
                                   I attend to my/ **grandchildren** //  
                                   [irritation of wide descending glissando Pretonic before anger of high fall ST1+ ]  
                                   // then you’re mis/ **TAKEN** //  
                                   [irritation of an Xlow ST1- - ]
- Elizabeth:4:26         // My/ **God**, England will/ **not** fall while/ **I AM/ Queen!** //

[urgency, coldness of low level Pretonic before repudiating low rise-fall ST5-]

Q:D

// **Who** does he/ **think** he's/ **TALK** ing to? //

Edinburgh:2:13

[irritation of wide descending Pretonic before cold hostility of low ST1-]

**Musical *displeasure***, which includes anger and solemnity expression, was found to involve a wider range of resources than any other emotion type, because of quite different variations of pitch, volume or timing. Apart from the combination of loud volume with mostly low, ascending narrow-range pitch and minor key, each instance of musical *displeasure* includes choice of either vibrato, dissonance, staccato or legato articulation, small volume variation, or repeated ascending movement, reinforcing the anger of protagonists. Although some combinations include choices of low pitch and slow tempo which depart from Gabrielsson and Juslin's (2003) model of musical anger, low pitch contributions of 'agitation' (Rigg 1940a) and the 'serious' sound of slow tempo (Watson 1942) in these cases are relevant to offended, displeased characters. Examples include Sweeney Todd's 'hot' anger in M3.ii chord bursts as he calls victims, and his M3.ii 'cold' deliberate anger as he sings his vengeance.

STodd:3:  
phases 14-16

hot anger of M3.i minor key chromatic transition D>F, low ascending narrow range movements, slow tempo, staccato articulation, complex rhythm, v loud

STodd:3:  
phase 17

cold deliberate anger of M3.ii minor key singing/tutti orchestra, low ascending narrow range movements, legato articulation, slow tempo, Xloud volume

Atonement:2:  
phases 7-11

anger of M3 minor key, low pitch, ascending wide pitch range movement, vibrato articulation, slow tempo, crescendo

Atonement:3:  
phases 13-17

solemnity of M4a minor key, low pitch, repeated ascending narrow range movements, legato articulation, slow tempo, loud volume

Elizabeth:3:  
phases 12-14

anger of M1a.ii minor key, high pitch, ascending narrow range movement, slow tempo, moderately loud, small volume variation

### 7.1.1.3. Graduation

Attitude expressions are strongly amplified in the filmtrailers by an extensive range of resources from wordings, intonation and music. The strong or mild intensity of expressions through tonal and musical sound is of particular interest. The intonation analysis confirms that strong or mild intensity does not respectively co-vary with high or low Tone type, and that Pretonics function as

intensity indicators (Halliday & Greaves, 2008; Tench, 1996). Exploration of the intensity of musical expressions confirms that ‘extreme levels’ of tempo and volume function as intensity indicators (Gabrielsson & Lindstrom, 2010), along with pitch range (van Leeuwen, 1999).

Almost all intoned attitudes are strongly amplified by the interaction between Secondary Tones on Tonics and Pretonics. Strong intensity tends to be realised by high Secondary variation of Tones 1, 2, and 5, low Secondary variation of Tones 4 and 5, and the strong intensity of ‘insistent’ wide descending Pretonics, ‘emphatic’ and ‘forceful’ stepping and gliding Pretonics. Mild intensity meanings were analysed only from low Secondary variations of Tones 1 and 2 on Tonics. For example:

E: Muse: 4:23b	// <b>Some</b> are/ <b>dumb</b> with/ <b>TERROR</b> // [forceful wide glissando Pretonic before high ST5+ ]	<b>strong</b> disquiet
CM: Theo: 1:3a-c	// I/ <b>can't</b> really re/ <b>MEM</b> ber // [ insistent wide descending Pretonic before low ST5- ] // when I/ <b>last</b> had any/ <b>HOPE</b> // [insistent wide descending Pretonic before low ST1- ] // <b>What's/ left</b> to/ <b>HOPE</b> for? // [emphatic neutral stepping descending Pretonic before high ST2+ ]	<b>strong</b> misery
E: Spanish envoy: 3:13	// There is a/ <b>wind/ coming</b> that will/ <b>SWEEP</b> away your/ <b>pride</b> // [emphatic wide stepping descending Pretonic before neutral PT. ]	<b>strong</b> displeasure

The intensity of musical emotions was explored by using fast tempo, loud volume and wide pitch range as indicators of strong intensity, and slow tempo, soft volume and narrow pitch range as indicators of mild intensity. The intensity of musical emotions was found to vary considerably across the filmtrailers, and remarkably strong or mild expressions were identified. At least one expression of musical emotion in each filmtrailer is remarkably strong or remarkably mild, realised by three indicators. For example:

music source	pitch range	tempo	volume	intensity : strong/mild
Q: Intro main melody	mild narrow 6st	mild: slow	mild: slow	<b>mild</b> misery
ST: M2 ii accomp bass	strong: wide 9 st	strong: fast	strong: v loud	<b>strong</b> displeasure

ST: M3 i accomp bass	mild: narrow 3 st	mild: slow	strong; v loud	<b>mild</b> displeasure
KR: M2 main melody	mild: narrow 7 st	mild: v slow	mild: soft	<b>mild</b> disquiet
CM: Intro2.i accomp treble	strong: wide 9 st	strong: fast	strong: v loud	<b>strong</b> disquiet

### 7.1.2. Textual arrangement of interpersonal motifs

Filmtrailer intonation and music were vital contributors to the distribution of emotional meanings and formulation of interpersonal motifs. The motifs were found to shape and promote the kinds of ‘emotional situations’ that are relevant and familiar to the social experience of audiences (Tan, 1996, p. 43). The analysis of motifs was designed to explore the prosodic realisation of interpersonal meaning (Halliday, 1979, 1981; Halliday & Matthiessen, 2004) and describe the emotive effect of phonological and musical sound.

The textual arrangement of attitude within and across narrative phases was explored by analysing how motifs are construed by wordings, by intonation and by music, and by analysing how motifs are constructed by words, tones and music in concert. Culminative motifs were defined as accumulations of *attitude meaning complexes* across phases, configured by the repetition of one attitude value or of several co-occurring attitude value/s realised by choices from one or several semiotic systems. The promotional potential of emotive sound was interpreted from a film genre perspective. The study describes how interpersonal motifs shape particular disturbances (Tan, 1996, p. 58), highlight attitudinal conflicts and transformations (Macken-Horarik 1996) and orchestrate emotional ‘tone’ (Martin & Rose, 2007, p. 59).

#### 7.1.2.1. Emotional meanings in tonal and musical motifs

The analysis of tonal and musical emotion contributions to motifs confirms the significance of different resource contributions to meaning as a whole (van Leeuwen, 1999, p. 103). The musical, tonal and verb motif constructions tend to be more negative than positive, as characters attempt to overcome disturbances in their fictional worlds. Negative verbal motifs were found to be important in building notions of offence, threat and loss, drawing audience

attention to dramatic emotional moments of the advertised films. The suspension of definitive closures effected by prevailing verbal uncertainties and the few verbal hints of positive outcomes are regarded as a promotional choice to interest audiences in seeing how problematics resolve in the movie.

Tonal motifs were found to mostly weave *displeasure*, *disquiet* and *despair* into the narrative fabric, contributing to the negative emotive curve of the trailers. Far less evident, but nonetheless significant, was intonation's contribution to construals of positive motifs (see 4.2). Positive tonal motifs of *hope*, *excitement*, *interest* and *surprise*, alongside construals of *involvement*, *admiration* and *approval*, were found to shape the promise that protagonists can progress goals of achieving revenge, peace, being with a lover, and human future. A richer sense of the meaning of tone unit sequences within a phase was gained by considering the meaning of each Tone 'in isolation' (Halliday & Greaves, 2008, p. 131), including the meaning contributed by Pretonics. Additionally, ample evidence was found that the prominence of Tonics 'heightened' by Secondary Tone choices (Halliday & Greaves 2008 p. 165), repeated pitch movements and various intensifications function as types of prosodic realisations, which co-operatively establish and distribute key emotions within and across phases of each filmtrailer.

Most tonal motifs are created by more high Secondary variation of Tonics than low. Tonics mostly attribute prominence to an emotional value within a phase. Even so, a number of distributed emotions are nuanced by isolated Tones and contributing Pretonics. For example, high Secondary Tones on Tonics distribute Elizabeth's motif of *defiance* as she faces the Spanish, where repeated *displeasure* expressions are nuanced by a defensive and protesting high Tone 2 (Halliday, 1967, p. 25; Halliday & Greaves, 2008, p. 182) and the repudiation of low Tone 5 (Pike, 1945).

<p><b>displeasure</b></p>	<p><b>// WHY?</b> // [ hostility of low fall ST1- ]  <b>// What's she done/ NOW?</b> [ hostility of low fall ST1- ]          (Q:D Edinburgh:1:2a-b)  <b>// Who</b> does he/ <b>think</b> he's/ <b>TALK</b> ing to? // [ irritation of wide descending Pretonic before low fall ST1- ] (Q:D Edinburgh:3:13)</p>	<p>A displeasure</p>
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<b>defiance</b>	<p>// Tell your/ <b>KING</b> // [ warning of low rise ST2- ]</p> <p>// // <b>fear</b> neither/ <b>HIM</b> nor his/ <b>armies</b> // [ impatience of wide descending Pretonic before defensive indignation of high rise ST2+ (E:Elizabeth:2:12a-b)</p> <p>// <b>Let</b> them/ <b>come</b> with the/ <b>ARMIES</b> of/ <b>Hell</b> // [ impatience of wide descending Pretonic before anger of XXhigh rise-fall ST5++]</p> <p>// They/ <b>WILL NOT</b> / <b>pass!</b> // [countering anger of XXhigh rise-fall ST5++] (E:Elizabeth:4:24)</p> <p>// My/ <b>God</b> England will/ <b>not</b> fall while/ <b>I AM/ Queen</b> // [low level Pretonic before repudiating anger of low rise-fall ST5- ] (E:Elizabeth:4:26 ]</p>	A displeasure
<b>menace</b>	<p>// No! // // These are /desperate/ <b>TIMES</b>..// [ grim low ST1- ]</p> <p>// <b>desperate/ measures</b> are/ <b>CALLED</b> for! // [ threatening low rise-fall ST5- ](STodd:3:13c)</p> <p>// How/ <b>'bout</b> a/ <b>SHAVE?</b> // [ threatening low rise-fall ST5- ] (ST:STodd:4:22)</p>	negative tonal attitude: menace
<b>cold +involvement</b>	<p>// I will/ <b>GUAR</b>antee // [neutral ascending Pretonic before +involvement of high fall ST1+]</p> <p>// the/ <b>closest</b> shave you will/ <b>EV</b> er know // [cold neutral level Pretonic before +involvement of high fall ST1+ ] (ST:STodd:4:18a-b)</p>	positive tonal attitude: involment
<b>despair</b>	<p>// // <b>can't</b> really re/ <b>MEM</b>ber / [dispassionate wide descending Pretonic before disappointment of low rise-fall ST5- ]</p> <p>// when // <b>last</b> had any/ <b>HOPE</b> // [dispassionate wide descending Pretonic before detached grim low fall ST1- ]</p> <p>// and // <b>certainly</b> can't re/ <b>member</b> when anyone/ <b>ELSE</b> did either // [ disappointment of low rise ST2- ]</p> <p>// because/ <b>REALLY</b> // [ low rise-fall ST5- ]</p> <p>// since/ <b>women/ stopped</b> being able to have/ <b>BABIES</b> // [ dispassionate wide descending Pretonic before reservation of PT4. ]</p> <p>// <b>What's/ left</b> to/ <b>HOPE</b> for? // [ appeal of high rise ST2+ ] (CM:Theo:1:1a-f)</p>	A misery

Intensifications do more work than repeated pitch movements in creating tonal motifs. The various intensifications identified include more high Secondary Tones than low, the insistence of wide descending Pretonics, forceful gliding and emphatic stepping Pretonics. Far more falling movements are repeated than rising movements. For example, the Queen's *worry* about her silence in the light of public mourning practices includes high Tone strong intensifications of her disquiet and doubts (Gimson, 1989; O'Connor & Arnold, 1973). Sweeney Todd's motif of *menacing displeasure* as he calls victims to their death is variously intensified by an insistent Pretonic, a low ST5- and an extra

high ST2++. Motifs exemplified above show repeated falling movements, such as Todd's motif of *cold involvement* as he invites Turpin to his death. Theo's *despair* includes repeated falls (ST1-, ST5-) and rises (ST2-, ST2+) in a context where human extinction seems inevitable.

<b>worry</b>	// <b>Something's/ HAPPE</b> ned // [weighty high level Pretonic before disquiet of worried high fall ST1+ ] // There's been a/ <b>CHANGE</b> // [doubt of high fall-rise ST4] // Some/ <b>shift</b> in/ <b>VALUES</b> // [serious wide descending Pretonic before doubt of fall-rise PT4. ] (Queen:4:20a-c)	A disquiet tonal attitude: doubt
<b>menacing displeasure</b>	// A/ <b>RIGHT!</b> // [threatening low rise-fall ST5- ] // You/ <b>SIR!</b> // [anger of high rise ST2++ ] // <b>No</b> -one's in the/ <b>CHAIR!</b> // [impatience of insistent wide descending Pretonic before PT1.] (ST:STodd:3:14a-c)	tonal attitude: menace A displeasure
<b>protesting displeasure</b>	// <b>Spain</b> in/ <b>tends</b> to place/ <b>Mary/ Stuart</b> on our country's/ <b>THRONE</b> // [indignation of of high rise ST2+] // and/ <b>I'm</b> to be ass/ <b>ASS</b> inated! // [ protest of high ascending Pretonic before Xhigh fall ST1++ ] (E:Elizabeth:11a-b)	A displeasure tonal attitude: protest

Musical motifs were found to feature culturally familiar resources in repeated melodic-rhythmic units, that emphasise the anger and fear of characters and prolong the negative emotive curve of the trailers (see 5.2). For example, Sweeney Todd's musical motif of *anger* includes melodic-rhythmic units with slow, repeatedly descending movements that shift from low to high and increase in volume as he sings his vengeance (M3.ii) and murders Turpin (M5). Other musical distributions of *anger* highlight Briony's anger with Robbie in alleged 'attacks' on her sister and cousin (A:M3) the Queen's objection to public displays of mourning (Q:M1, Q:M2.i), Elizabeth's opposition to Spanish intentions (E:M1a.ii). In *The Queen*, a musical motif of *fear* includes melodic-rhythmic units featuring slow, loud, high repeatedly ascending movements, which draw attention to British people unsettled by the Queen's silence and her own fears about her credibility (M2.ii). Elsewhere, musical *fear* contributions draw audience attention the disappearance of Todd's wife and child (ST:M1.ii, ST:M2.i) Taliban violence (KR:M2) Spanish invasion (E:M1a.i, E:M1b) and women's infertility (CM:Intro2.i, CM:Intro2.ii). In contrast, melodic-rhythmic units in a musical motif of *romance* emphasise the tenderness/love

(M1.i and M1.ii) and the excitement (M1.iii) of Robbie and Celia across long, lush phrases; a musical motif of *triumph* related to a heroic Elizabeth includes a melodic-rhythmic unit featuring major key, high ascending narrow range movements and crescendo.

### 7.1.2.2. Intermodality and intramodality

The study describes the significance of music and intonation contributions to intermodal and intramodal interactions which, in attributing salience to interpersonal features of the narrative genre, achieve the rhetorical purpose of promotion. The motifs characterised by resonances and divergences between realisations in couplings were shown to distinguish ‘emotional tone’ and promote the particularities of attitudinal oppositions and transformations to audiences.

The analysis of intermodality and intramodality exemplifies the emotional meaning potential of the Secondary Tone system that complements musical and verbal systems. Such complementarities have not been described thusfar in social semiotic multimodality studies relevant to education. Notable examples of emotional complementarity are in *The Queen* (see 6.2.1). A distinctive emotional tone of *anger* is construed by verbal-tonal-musical resonances. The orchestrated *displeasure* draws attention to British persons offended by the Queen’s silence, and is part of a developing Royal-British opposition.

verbal Affect: displeasure	tonal Affect: displeasure	musical Affect: displeasure
INV Questions are being asked about <i>why the Queen hasn't addressed her subjects</i> at this time of national grief. (Nwsreader:3:10a-b)	about <b>WHY</b> the Queen <b>hasn't</b> adressed her <b>subjects</b> [indignation of high rise-fall ST5+] (Nwsreader:2:10b)	anger of M2.1 minor key, low > high pitched ascending wide range movements, slow tempo, legato articulation, regular rhythm, loud volume
INV <i>Seventy percent of people believe that your actions have damaged the Monarchy.</i> (TBlair:3:12b)	<b>Seventy</b> percent of <b>people</b> believe that <b>YOUR</b> actions [irritation of wide glissando descending Pretonic before high rise-fall ST5+] (TBlair:2:12b)	anger of M2.1 minor key, low > high pitched ascending wide range movements, slow tempo, legato articulation, regular rhythm, loud volume

An emotional tone of *fear* and the Queen’s transformation to *disquiet* is similarly orchestrated by intermodal and intramodal resonances between



realisations from complementary systems. These genre features are promoted by the musical, tonal and verbal interplay that resonates the Queen's *fear* about not understanding her people, highlighted by self-judgements of incapacity and doubt as she considers a Crown handover.

verbal Affect: disquiet	tonal Affect: disquiet	musical Affect: disquiet	verbal Judgement: negative capacity	tonal attitude: negative
INV I prefer to keep my FEELings to myself. <i>Foolishly, I believed that was what the people WANTED</i> from their Queen. (Queen:4:22b)	<b>Foolishly</b> I believed that was <b>what</b> the people <b>WANTED</b> from their Queen [incredulity of low level Pretonic before horror of high rise-fall ST5+] (Queen:4:22b)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (phases 18-23)	INS <u>Foolishly</u> I believed that was what the people wanted from their Queen. [J – capacity] (Queen:4:22a-b)	I pre <b>fer</b> to keep my <b>FEEL</b> ings to myself [ gravity of low ST1- ] (Queen:4:22a)
INV <i>When you no longer understand your PEOPLE</i> maybe it IS TIME to hand over to the next generation. (Queen:4:23a)	<b>maybe</b> it <b>IS TIME</b> to hand over to the <b>next</b> generation [ worried Xhigh rise-fall ST5++ ] (Queen:4:23b)	fear of M2.ii minor key, high ascending and descending movements, slow and loud (phases 18-23)	INV <i>When you no longer understand your people</i> [ J – capacity ] (Queen:4:23a-b)	When you no <b>longer</b> understand your <b>PEOPLE</b> [ weighty wide descending Pretonic before doubt of fall-rise PT4. ] (Queen:4:23a)

The dynamics of intermodal and intramodal interaction in filmtrailers also demonstrates the genre features orchestrated mainly by divergences in motifs, notably, in *Sweeney Todd and Elizabeth*. In *Elizabeth*, for example, musical, tonal and verbal contributions to a motif promote the English-Spanish conflict that Elizabeth attempts to overcome (see 6.2.3). This motif resonates the tonal-musical *displeasures* of Elizabeth and a Spanish envoy around intentions to control, and points out their divergent verbal *confidence* in doing so.

verbal Affect: confidence	tonal Affect: displeasure	musical Affect: displeasure
INS Tell your King <u>fear neither</u> him nor his armies. (Elizabeth:3:12b)	I <b>fear</b> neither <b>HIM</b> nor his armies [ impatience of wide descending Pretonic before indignation of high rise ST2+ ] (Elizabeth:3:12b)	anger of M1a.ii minor key, high ascending narrow-range pitch movement, very slow, moderately loud (mapped across phases 12-14)
INV <i>There is a wind coming that will sweep away your pride.</i> (Spanish envoy:3:13)	There is a <b>wind</b> coming that will <b>SWEEP</b> away your <b>pride</b> [impatience of wide stepping descending Pretonic before PT1.] (Spanish envoy:3:13)	anger of M1a.ii minor key, high ascending narrow-range pitch movement, very slow, moderately loud (mapped across phases 12-14)

Tonal and musical contributions to Intermodal divergences feature in a *Sweeney Todd* motif which promotes Todd's excited pleasure in murder alongside his displeasure (see 6.2.2). The divergence includes the tonal high rises as Todd excitedly calls for victims (phase 16) and infers that murder will be his salvation (phase 17), contrasted with with 'hot' musical staccato anger (M3.i) and Todd's 'cold' smooth deliberate song of vengeance (M3.ii)

tonal Affect: pleasure	musical Affect: displeasure
<p><b>YOU</b> sir! [excitement of Xhigh rise ST2++]</p> <p><b>TOO</b> sir! [excitement of high rise ST2+ ]</p> <p><b>Welcome</b> to the <b>GRAVE!</b> [satisfaction of high rise-fall ST5+] (STodd:3:16a-c)</p>	<p>anger of M3.i minor key low, loud, slow, staccato chord bursts (mapped across phases 14-16)</p>
<p>I will have VENGEANCE! I <b>will</b> have <b>salVATION!</b> [cold high level Pretonic before satisfaction of high rise-fall ST5+] (STodd:3:17b)</p>	<p>anger of M3.ii minor key, low pitched ascending narrow range movement of singing/tutti orchestra, slow tempo, legato articulation, Xloud volume (mapped onto phase 17)</p>

### 7.1.3. Multimodal analysis

The study confirms the value of using a phased-approach for management of a multimodality inquiry that includes analysis of the meanings made by sound in film (Baldry & Thibault, 2006, p. 50). This approach assists with using different units of analysis, devising analytical methods relevant to distinct semiotics, and description at local and global levels (Rose, 2004).

The study describes two strategies to enhance the analysis of intonation and music. A method was devised for analysing the pitch range of individual speakers. To analyse Secondary variations from the 'normal' range of Tones (see Appenix 4), this method involved analysing the high and low pitch level of each tone unit produced by a speaker in relation to a musical scale of semitones. It included assigning a numerical value to semitones, and calculating from the total tone units an 'average' midpitch level, to establish a 'normal' range between midhigh and midlow levels.

A more precise description of musical emotions was provided by dividing a number of pieces of filmtrailer music into sections to account for changes in emotional expression across a composition (Juslin & Sloboda, 2010). While the foregrounded main melody or accompaniment lines were regarded as the most important for emotional expression (van Leeuwen, 1999, p. 19), the backgrounded music was also found to be meaningful, insofar as features either reinforced or contradicted meanings realised in foregrounded lines. The relevant criteria and methods are explained in 2.7, and Appendix 2 .

Additionally, the study underlines the value of referring to multidisciplinary literature describing music-emotion and intonation-attitude relationships that accounts for cotext and context. This includes reference to cognitive science meta-analyses of intonation studies (eg. Scherer et al., 2003) alongside social studies in linguistics (eg. Crystal, 1976; Tench, 2011). Essential sources of musicological information were Juslin and Sloboda's (2010) conceptual clarifications and definitions, Gabrielsson and Lindstrom's (2001, 2010) meta-analysis of culturally familiar emotions communicated by a single music resource, and Gabrielsson and Juslin's models (2003) of combinations that distinguish musical emotions.

## **7.2. Implications**

Findings from the study have implications for progressing educational knowledge about sound to meet the demands of contemporary English and multiliteracies curriculum in Australia. They also have analytical implications for future development of multimodality inquiry into the semiotics of sound.

### **7.2.1. Educational implications**

The study has potential to contribute to aspects of teacher education about sound, and the use of intonation and music resources for making and interpreting meanings in multimodal digital texts and social contexts, as outlined in Chapter 1, Section 1.1. The study aligns with the view that a systemic-functional model of semiosis represents an 'exemplary' unified theory and a 'useful tool' to establish the disciplinarity of school English

knowledge (Christie & Macken-Horarik, 2007, p. 176, 2011; Christie & Maton, 2011), including the specialised inter-disciplinary knowledges required for teaching about literacy, language and literature. The study highlights for educators that making connections between meaning, text and context is necessary to analyse meanings which are mostly inferred, and represents a unified inquiry into the 'semantic spaces' (OHalloran, 2007, p. 230) created by wordings, intonation and music.

The study suggests that concepts and metalanguages proposed by van Leeuwen (1999) and Halliday and Greaves (2008) can usefully frame teacher knowledge about the physical features and semantic potentials of phonological and musical sound (see ACARA, 2013, p. 4; BOSTES, 2012, p. 120). This would include teacher knowledge about the physical features of the sound wave relevant to semiotic potentials of the voice and musical instruments (see Appendix 2.1 definitions), the material parameters of pitch, volume and timing that are common to speech, music and sound effects (1.1), and the range of parametrics used to configure distinct melodic voice tones and musical tunes (1.2.1). Teachers need to understand, for example, the pitch movements, levels and range parameters that distinguish five Primary Tones of English intonation, their use with volume to segment the flow of speech and mark the focus of messages, and their UNM/MK relation with grammatical Mood for speech function statements or questions (2.4).

Such teacher knowledge would support students learning to adjust voice tone, volume and pace to convey information for different purposes (Y3 ACELY1678, Y5 ACELY1707, Y6 ACELY1713, Y8 ACELY1810, Y9 ACELY1746, Y10 ACELY 1756), to argue, inform and engage audiences (Y3 ACELY1677, Y5 ACELY1700, Y7 ACELY1804, Y9 ACELY1740, Y10 ACELY1750). In practice, for example, students may apply the techniques when orally explaining how or why something happens, in science or geography (Derewianka & Jones, 2016, p. 200), recounting historical events (2016, p. 147), debating a social issue (2016, p. 13).

The study exemplifies concepts about the meaning-making functions of intonation and music that teachers need to know. This includes understanding

intonation and music potentials for the strong or mild expression of interpersonal attitudes, including emotions, their use for organising coherent whole texts, for representing experiential meaning via imitation (1.2.1). Teachers need to know that, unlike words used to denote meanings, tonal and musical attitudes can only be *inferred* or *connoted* (van Leeuwen, 2005), know that specific tones and musical parameters have variable attitudinal potentials, and know principled methods for determining an actual meaning in a given text or context.

The study provides descriptions and examples of high and low Secondary Tone (2.4.2.3) and music (2.5.4.3) parametrics recognised as indicators of emotionality and intensity, of variable attitudinal and intensity potentials according to the literature, and examples of how emotional meanings are constructed and spread in filmtexts (4.1, 5.1). Indeed, the study exemplifies for teachers a systematic method for determining the *actual* attitudinal meanings inferred by intonation and music in film narrative genre (4.2, 5.2) that is, making connections between the attitudinal *potentials* of sound, verbal or imaged meanings in the surrounding cotext, and contexts of situation and culture (van Leeuwen, 1999; Halliday & Greaves, 2008).

Numerous examples of how the variable potential of Secondary Tones and music is used to communicate emotional meanings in filmtrailers would be useful for developing this primary and secondary teacher knowledge (F ACELA1429, Y2 ACELA1462, Y7 ACELT1621, Y10 ACELA1565). For example, many illustrate the variable potential of high falling Tone 1 in expressions of sadness (KR:1:1), interest (E:2:8), or anger (E:3:14. Q:3:14). Many illustrate the potentials of high and low Tone variations to communicate *misery* (ST1+ in CM:1:1, ST5- in E:3:18), *pleasure* (ST2+ in ST:3:16; ST5+ in ST:3:17; ST5- in KR:4:13), *disquiet* (ST5+ in Q:4:20, Q:4:22, E:1:2Q), *surprise* (ST2+ in E:2:5; ST5+ in ST:2:7, CM:3:7, E:4:23) or *displeasure* (wide descending Pretonics in E:3:14, Q:2:9; low level Pretonics/ST2++ in Q:4:18; ST2+ in A2:9; ST5+ in ST:3:13; ST1- in Q:3:13). Examples from *Atonement* could illustrate the variable emotional potential of music parameters, such as minor key (A5-2.4), loud or soft volume (A5-2.6).

Examples from the study are also relevant to teacher knowledge required for students to learn about the use of sound to shape affective ‘tone’ in texts, such as film narratives (eg. Y3 ACELT1599, Y8 ACELT1630,1768, Y10 ACELT1642). Music examples across the trailers would illustrate combined parameters used to inflect *misery* (see A5-3.2), *disquiet* (A5-3.4) or *confidence* (A5-3.3), the melodic-rhythmic units in motifs of *romance, fear, anger and triumph* (Figures 5.20-5.24), and the intramodality or intermodality resonances or divergences which shape and distinguish emotional tones of anger, fear and sadness in *The Queen, Sweeney Todd, Elizabeth* and *Kite Runner*. Other examples relevant to teacher knowledge of the ‘interpretive possibilities’ afforded by music in film narratives (Barton & Unsworth, 2014) could be the musical *triumphant joy* heard in plot developments and climaxes of *Children of Men* as images depict violence, as well as *Elizabeth*, where music constructs a heroic triumphant queen as her low tones express *dipleasure* about possible future challenges to English autonomy.

Furthermore, the study supports the idea of developing a ‘grammatics of sound’ to explicitly teach about and use a shared metalanguage to talk about meanings made by intonation and music in digital imaginative, informative and persuasive texts used for learning subject-area content. The development of a grammatics of sound to improve multiliteracies pedagogies would complement the ‘grammatics’ already identified in relation to wordings and image (Unsworth, 2006), acknowledged as a useful tool for illuminating the verbal-visual meanings used to articulate the content of English and Science, and for interrogating them from critical perspectives (Macken-Horarik, 2006).

### **7.2.2. Implications for multimodality inquiry**

The study has reinforced the value of interrogating complementary multidisciplinary literature to enhance the analysis of semiotic modes (van Leeuwen, 1999, p. 8, 2005, p. 5), and has expanded the scope of multimodality studies which thusfar have focused on ideation realisations and interactions relevant to wordings and image (Jewitt, 2009, pp. 3-4). The complementary multidisciplinary dialogue enabled a productive analysis of sound and emotions, such that findings from the study expand understandings and raise

further questions around the inclusion of intonation and music in multimodality studies of interpersonal semantics.

#### **7.2.2.1. Intonation**

The analysis of intonation confirms its potential as an ‘independent meaning system’ that is ‘not slaved to words’, but can ‘relate to’ verbal meaning in different ways (van Leeuwen, 1999, p. 97), as well as to musical meaning. The significance of tonal contributions to attitudinal and intensity meanings in the filmtrailers underlines the need for including intonation in future multimodality inquiry that encompasses spoken language. Contributions this study has made include the provision of Tone definitions, the analysis of each speaker’s pitch range and Pretonic contributions to meaning, and the exploration of prosodic realisations.

A detailed examination of ‘normal’ high, mid-high, mid, mid-low and low descriptions of Secondary Tones (Halliday & Greaves, 2008; Tench, 1992) resulted in precise definitions of their physical features. Their use was qualified by a method devised to analyse each speaker’s pitch range, given that ‘normal’ pitch range varies across cultures and individuals (Scherer et al 2003, p. 437; van Leeuwen, 1999, p.106). A tandem use of the study’s definitions and method to analyse an individual’s pitch range would provide precision in future analyses of intonation.

Notwithstanding the very limited scope of descriptions of the interpersonal potential of intonation, the analysis of strong or mild types of emotions expressed though Secondary Tones was supported by 1945-1997 studies conducted by linguists (Crystal, 1975, 1976; Cruttenden, 1997; Halliday, 1967; Gimson, 1989). The analysis also points to the need for further research into the interpersonal semantics of intonation. The analysis of Pretonics suggests the need for further research, since Secondary variations of Pretonics have been shown to influence the ‘sweep’ of tones expressing attitudinal and intensity meanings. The role of *involvement* is also worthy of further intonation research since this is not clear cut; it appears to operate as an indicator of emotion (eg. interest, pleasure), or to operate as a marker of character

involvement with others or events, not unlike character/audience 'involvements' described for image (Kress & van Leeuwen, 2006) and words (Painter & Martin, 2011). Much more research is required into the attitudinal potentials of Secondary Tone variations of Tones 1, 2 and 5, given their significance in emotional expression, and the variable potential of each, especially in relation to Pretonic variations.

Evidence from the analysis of motifs created by intonation in the filmtrailers suggests that Tonic prominence, repeated pitch movements and various intensifications may be regarded as text-forming resources that build motifs within and across phases of a text, following Martin and White (2005). Their definitive function as prosodic realisations, however, is dependent on further investigation of their role in the accumulation of motifs, in different genres.

#### **7.2.2.2. Music**

The value of drawing from multiple disciplines to analyse musical emotions was demonstrated by the study. An extension of a system network to analyse the 'extreme levels' of pitch, volume and tempo in filmtrailer music provided descriptions of the ways culturally familiar emotions are expressed, and confirmed the importance of analysing variations of pitch, volume, tempo and articulation. The melody system described by van Leeuwen (1999), was modified to include the separate analysis of pitch level, and extended to include analysis of key, tempo and volume, a system that may inform future social semiotic studies of musical emotions in film or other contexts.

The meta-analysis of music-emotion research by Gabrielsson and Lindstrom (2001, 2010) provided a rich basis for exploring the associations between each parameter of filmtrailer music and a culturally-familiar emotion. Additionally, the models of musical emotions described by Gabrielsson and Juslin (2003) proved to be a valuable guide when it came to the specification of a musical emotion from combinations of resources. Although their models raise the question of stereotypicality, it is pertinent that researchers recognise the 'kernel of truth' in stereotypical expressions (Scherer, 2003), in this case, exploited to interest global film audiences (Gorbman, 1987). The two sources



of music-emotion research cannot be overlooked in future multimodality studies of emotions.

Inclusion of the analysis of variations of pitch parameters, tempo, volume and articulation within music pieces and/or sections provided further indicators of musical inflections of a specific emotion in the filmtrailers, confirming the observations of musicologists (eg. Gabrielsson & Juslin, 2003; van Leeuwen, 1999). Their analysis was particularly useful for distinguishing musical expressions of anger from fear across the filmtrailers. While their analysis adds another layer of complexity, it seems to be a necessary step in future multimodality investigations of musical emotion.

### **7.2.2.3. Emotions**

The study exemplifies the complementary emotional potential of distinct musical, tonal and verbal semiotic systems. It illustrates the necessity of systematically relating described sound potentials to situational context (Halliday & Greaves, 2008, p. 169; van Leeuwen, 1999, p. 10), in order specify the *actual* meaning instantiated in a text. In the case of this study, tonal and musical meaning potentials have been systematically related to the context of narrative events, while recognising that the actual meaning of melodic sound may be different from verbal or imaged meanings (van Leeuwen, 1999, p. 97). Much more work needs to be done to build on this modest description of the semiotic construction of emotions in six filmtrailers, and provide the precise definitions of emotion types required to progress multimodality inquiry.

This description of emotion in filmtrailers represents a generic expression of negative and positive emotions required in classical film narratives, has largely focused on realisations of negative emotions, and has identified resources that tend to be selected for expressions of emotion type. Further exploration of intoned and musical meanings in different genres would build on this study of the semiotics of sound, potentially reveal similarities and differences in semiotic choices, and expand the repertoire of semiotic descriptions of positive emotions.

The semiotic study goes some way in demonstrating that engagement with cognitive research can enhance investigations of the multimodal phenomena of emotion expression, an approach increasingly advocated by researchers (eg. Bednarek, 2008; Feng & O'Halloran, 2012; Juslin & Sloboda, 2010). Given the absence of precise definitions of Affect sub/category features mapped for Appraisal (Martin & White, 2005) and the reality of extensive research informed by cognitive theories of emotions in film (eg. Bordwell & Thompson, 2008; Tan, 1996), intonation (eg. Scherer et al., 2003) and music (eg. (Juslin & Sloboda, 2010), it would seem that future multimodality studies of emotion would be enhanced by further interrogation of cognitive psychological theories, concepts, classifications and definitions of emotion. This study has used some cognitive definitions of 'basic' emotions to clarify Affect meaning features relevant to Appraisal description (see 2.2, 4.1), but it has not explained obvious disjuncts between emotion sub/category classifications and terminology (eg. Appraisal label of *insecurity* vs cognitive concept of *fear*; Appraisal mapping of *pleasure* as one subcategory type vs cognitive theory of *pleasure* as a positive dimension of superordinate polarity), which will continue to challenge social semioticians if cognitive insights are ignored.

#### **7.2.2.4. The interpretive and promotional potential of sound**

The study exemplifies the interpretive possibilities and promotional potential afforded by intonational and musical sound in two-minute trailers. Much more multimodality research is required to expand description of these areas.

Different musical, tonal and verbal meaning possibilities have been shown at two key emotional moments in *Elizabeth* (6.2.2.3). Verbally, Elizabeth and a Spanish envoy are confident of their own power, their opposition is cast by tonal and musical displeasures (E:3:12-E:3:14): Elizabeth's verbal confidence resonates with triumphant music across an implied victory, her tonal displeasures infer resistance to any invasion (E:4:24-E:4:26). Further exemplifications of the interpretive possibilities of speech, music and image in digital/print texts would help to build educational knowledge of intertextual connections and differences between meanings, for exploring contemporary literature, historical or popular culture artefacts.

The rhetorical potential of sound designed for promotional purposes has been described by analysing filmtrailer re-constructions of feature film soundtrack fragments. The analysis shows purposeful selections of tonal and musical emotions to shape and promote key genre features of the psychological narrative feature films, to global audiences. Further research into the rhetorical potential of tonal and musical sound in advertising would seem a fruitful line of inquiry to support Australian Curriculum teaching about persuasive text meanings and their critique (Luke, 2012). An intertextive approach for research into music in advertising is needed, argues Bode (2006, p. 584), because it provides an integrated way to analyse visual and verbal meanings alongside interpretations of a 'sonic space embedded in a nexus of inter- and extramusical references' - these were outlined in 5.1.2.

The role of sound in the rhetorics of persuasion and the inference of abstract meaning was not directly analysed in the study (see 1.2.2.2), a limitation noted below. However, findings from the intermodality and intermodality analysis do have implications for further research into persuasive and abstract meanings relevant to critical social literacies in education. Abstract 'axiological' dimensions of meaning are defined as the 'values-orienting' perspective on interpersonal<sup>49</sup> meaning in texts (Macken-Horaik, 1996, p. 217). The rhetorical construal of axiological 'values' is seen to be in the interests of author-audience solidarity (1996, p. 251; Painter & Martin, 2011, p. 146), achieved by the voicing of authorial values through the mouths of characters or through music, developing themes that propose some moral or ethical message, 'positioning' audiences to align with authorial values, effecting 'appeals' to audiences via construals of emotional tone.

This study expands studies of intermodal meaning relations thusfar (Jewitt, 2009, p. 17) by demonstrating contributions of sound to the intermodal and intramodal emotion resonances and divergences that shape and promote

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<sup>49</sup> Following Bakhtin's theorising (1981), Martin explains the axiological and the ideological dimensions of meaning to be the 'two faces of discourse' operating in texts (2001 pp. 334-5). He sees the axiological as a rhetoric of interpersonal sensibility proposed to align communities around shared values, that complements ideological constructions of logically-related 'truths' about experiential events, presented as a good sense analysis of matters at hand.

interpersonal worlds in film narration. The attitudinal co-occurrences identified across motifs in the filmtrailers represent a method for further multimodality analyses of narrative theme in film. They equally function as the 'abstract meaning complexes' (Macken-Horarik, 1996 p. 196) which allow audiences to discern the 'thematic significance' of psychological narratives (1996, p. 180). In the view of systemic-functional researchers (Hasan, 1985; Macken-Horarik, 1996, p. 180; Painter & Martin, 2011) it is such interrelationships between repeatedly coupled attitudes which represent a whole narrative as a 'symbolic articulation' of some significant psycho-sociocultural value, crafted as an abstract narrative theme (eg. justice, autonomy, atonement).

The 'emotional tone' identified in filmtrailers suggests a path for further inquiry into the evaluative rhetoric that effects audience 'positioning'. The concept of 'emotional tone' described in the study is consistent with notions of an authorial 'voice' revealed by evaluative resonance across phases of a single text and the use of different modalities, that is, the concept is not constrained by sample size determining evaluative signature, stance or key (Martin & White, 2005, pp. 161-164), nor meant to limit description of an evaluative trend realised by sound. Moreover, the use of music to effect audience positioning has long been acknowledged (eg. Macken-Horarik, 1996b), and extrapolating from this study, perhaps intonation is used for the same purpose.

### **7.3. Limitations**

The limitations placed on this study were in the interests of manageability. The study was limited by the sample size. Limits were proscribed around the extent to which experiential and textual meaning could be investigated. The analysis of intonational attitude was limited to pitch parameters. The scope of analytical and descriptive detail with respect to the interpersonal semantics of music, intonation and words was at the expense of theorising related to the use of different semiotic and cognitive emotion constructs, and the relative extent of the interpersonal potentials of speech and music.

The small sample size limits any claim that findings in the study are generalisable to other multimodality investigations of sound and emotions. The

findings have been described as 'tendencies', not definitive outcomes. Nonetheless, a number of findings, methods and questions have been discussed that are relevant to future multimodality studies of sound and emotion; larger corpus studies could have the analytical power to generate more definitive observations.

A systematic analysis of ideational meaning was not undertaken. However, a number of steps were taken to account for the experiential field of each filmtrailer narrative, including descriptions of event sequences indicated by topical theme and imagertrack shots, and a systematic analysis of the experiential targets of attitudes. No attempt was made to analyse the logical-semantic relations between words representing experience and the intonation mapping of information units. While this ideational limitation served the purposes of this study, it is acknowledged that their analysis would be fruitful. Their analysis could describe, for example, the textual patterning of tonal 'concord' or 'tension' between the intonation and clausal grammars (see Halliday & Greaves, 2008, pp. 129-135) and how this represents human experience in harmonious or different ways.

Because the study concerned the analysis of graduated attitudes, the category of ambience in the domain of 'feeling' (Painter & Martin, 2011) and the domain of affiliation categories were ignored. Yet if the concept of 'tone' is relevant to complementary semiotic systems enacting ambience, as Painter and Martin claim for verbal-visual realisations (2011, p. 135), then at least the sounds of *displeasure, disquiet and misery* described in the study suggests further inquiry into the 'tone' of ambience realisations.

Furthermore, the intonation analysis of interpersonal meaning suggests possibilities for further research into volume, tempo, timbre and the notion of ambience. Volume, tempo and voice quality were not analysed in relation to attitude (1.2.2.1), but given their significance in the construal of tonal emotion (eg. Crystal, 1976; van Leeuwen, 2009), their inclusion in future studies of intonation parameters would enrich and strengthen analysis of emotion type. The role of intonation in the construal of affiliation suggests a productive area inquiry that would extend description of colour realisations of ambience

(Painter, 2007, 2008). For intonation, concepts of *focalisation* and *involvement* may represent productive entry points. A character's Tonic choices may enact their *focalization*, since Tonic locations signal a speaker's focus on new information that is (socially) important to them. A speaker's *involvement* in experiential events may be enacted by various Secondary Tone choices (eg. see Chafe's 2002 account of involvement). Evidence of characters' *involvement* in filmtrailer events is provided by choices of high Tone 1 for statement (OConnor & Arnold, 1973), low level Pretonic accompanying a high Tone 2 for interrogatives (Halliday & Greaves, 2008, p. 175), a low sharp fall-rise in interrogatives (ST2-) intoning a speaker's 'desire to affect a decision' (Halliday, 1967, p. 44). Such realisations appear to present opportunities to investigate further the intonation systems complementing wording and image systems, in terms of affiliation and involvement, and their contributions to tenor relationships (Martin & White, 2005, p. 34).

In this study, descriptions of the textual flow of attitudinal information via an analysis of interpersonal motifs came from exploratory investigations, which made it very difficult to ignore the obvious synchrony between emotions expressed by distinct semiotics on the soundtracks. While such synchrony could be further explored via semiotic concepts of rhythm or multimodal ensembles, these concepts were not systematically analysed as such. A systematic analysis of total rhythmic phrasing in music pieces/sections was not attempted (see 1.3), but it would provide for a more fine-grained analysis of emotion generated by each musical phrase in a music piece, and a strategy to analyse musical, tonal and verbal synchrony of emotion, in future studies. Much of the data required for description of rhythm have been collected. The study accounts for the phrasing and pulsing of attitude in units of speech, some musical phrases notated in transcriptions, and the prosodic spread of key attitudes via wordings, intonation and music within and across narrative phases. Many examples have been noted, such as the prominence afforded by inscriptions (see 3.1.5), the prominence attributed to Tonic locations of emotions realised by intonation and wordings (see 4.2.1.1), the coincidence of *disquiet* expressions in *The Queen*, where the highest notes in M2.ii music mark out key words (see 5.2). Further description of the integrated placement

of units of speech and music that attributes salience to critical meanings in time-based multimodal texts (Bezemer & Kress, 2008) would expand the scope of multimodality studies thusfar, beyond visual-verbal texture (Painter, Martin & Unsworth, 2013).

A systematic analysis of the meaning potentials of image was not undertaken. Yet at multiple points in the study, experiential meanings depicted in imagetrack fragments provided vital information to specify targets, to refer to imaged constructions of heroic rescue and leadership, and to negotiate co-ordinations of critical narrative moments that call for particular emotions. Description of the coherent expression of emotion types was limited by ignoring facial expressions and gesture (Keltner & Ekman, 2003), which, in *Elizabeth*, for example, would describe the coherence between Elizabeth's angry frown, raised fist, wordings and tones, and the music of her *displeasure*, as she responded to Spanish insults to her power.

This study is one step away from the analysis of abstract narrative themes in film contexts, and other axiological dimensions of audience positioning, evaluative style and authorial intent were not taken into account. Even so, this study has clearly pointed out the role of intonation, music and multimodal emotions to axiologically-relevant construals of motifs, and multimodal constructions of emotional tone. These observations are perhaps a starting point to further explore the role of sound and multimodal emotions in revealing authorial intent in digital texts (Martin & White, 2005, p. 33).

### **7.3.1. Emotion constructs for multimodality inquiry**

While this study drew on both social semiotic theories of the ways in which emotion is represented in different modalities of meaning-making, and cognitive psychological theories of the experience and expression of human emotion, it is recognised that the simple conflation of such accounts in the thesis has left the theoretical bases of the findings on somewhat uncertain grounds. Future studies of the multimodal communication of emotion in filmic texts will benefit from establishing the essential incommensurability of semiotic accounts of the representation of emotion and cognitive accounts of different

types of emotional experience and expression, while investigating how these distinctive theoretical orientations can inform an understanding of the multimodal expression of emotion. After outlining some key demarcating dimensions of the two quite different theoretical orientations, I will briefly indicate how recent work has related these perspectives.

First, future semiotic theorisation would benefit from addressing the disparity between philosophical underpinnings of social and cognitive research paradigms and methodologies, if engagement with both positions is seen as necessary for a full account of the multimodal discourse under scrutiny (Martin, 2010, p. 264). Social semiotics provides a theory of the nature and functions of human communicative phenomena; objects of study are interrelated semiotic resources and processes that constitute (affective) meanings about our material and social worlds (Hodge & Kress, 1988, pp. 1-2). Cognitive psychology provides a theory of the nature and functions of human emotional phenomena; the objects of study are the interrelated emotional cognitive-body experiences, physiologies and behaviors that constitute what the social world means to individuals (Frijda, 1986, pp. 1-6; 2007, pp. 1-4).

Social semioticians adopt an interpretive/critical ontology and epistemology that combines relativism with a social realism (Scotland, 2012, pp. 9-12). They do not declare absolute truths about absolute reality, but view knowledge of reality as subjective and relative to time and social context (Hodge & Kress, 1988, p. 123). They recognise the impact of historical, cultural and political discourses (1988, pp. 1-4) that operate to sustain power and solidarity, reconstruct versions of material, social and semiotic reality, constrain semiotic processes, products and practices, and condition the words used to refer to and classify the world (Caldas-Coulthard & van Leeuwen, 2003, p. 3; Halliday, 1978; Scollon, 2003, p. 72). A social philosophy views human emotion as a sociocultural construct, to be investigated via mappings of multimodal semiotic system potentials relevant to a communicative artefact or event (van Leeuwen, 2005, p. 181; Scollon, 2003, p. 76); a critical edge may concern some analysts of discourse, rhetoric and communicative effect who are interested in altered/ing discursive views of reality (Hodge & Kress, 1988). Martin and White's map of lexical Affect territory (2005) may be understood as a 'human



epistemological construct' (Scollon, 2003, p. 78) for analysing how authors construe communities of shared emotional values (Martin & White, 2005, p. 1) and producers' interests in representing the emotional 'realities' that characters deal with in fictional film narratives.

Cognitive psychologists adopt a scientific ontology and epistemology that translates (natural world) realism to social positivism (Scotland, 2012, p. 10). They hypothesise tentative and testable truths about reality, and view knowledge of reality as objective, independent of discourses, not situated in historical or political contexts (2012, p. 10); a discursive 'detachment' which Scollon (2003, 76) considers to be 'theoretically impossible'. A cognitive philosophy views human emotion as a scientific construct, to be objectively hypothesized, tested and deduced primarily via experimentation (2003, p. 76; Sloboda & Juslin, 2010, p, 75), classified in different ways but always referred by words (Scherer, 2003, p. 568). In this respect, Frijda's (1986, 2007) seminal cognitive theory of emotion, which informs the design of classical film narration and sound (Bordwell & Thompson, 2013; Tan, 1996) and musicology studies of emotion (eg. Sloboda & Juslin, 2010), may be regarded as a human epistemological construct mapping the emotional realities of people in the course of social interactions. But the problem between such strong constructivist and positivist positions around the same emotional territory is the distant relationship between them, in terms of theory and practice (Scollon, 2012, pp. 78-79). Still, points of contact are evident across the constructivist and positivist discourses.

Across both social and cognitive perspectives, emotions are recognised as cultural phenomena that are dynamic, subjective, evaluative and multimodal (Davidson, Scherer, Goldsmith, 2003, xv; Frijda, 2007, p. 123, p. 179; Martin & White, 2005, p. 14; Mesquita, 2003, 871; Sloboda & Justlin, 2010, p. 75; Zenter & Eerola, 2010, p. 18). One focus for cognitive analysts is the subjective, evaluative cognitive-body experience of emotion 'feeling' (Frijda, 1986, p. 180); expressive behavior (eg. intonation, words, gesture) is indicative of a person's emotional 'state' (1986, p. 65) that others recognise (1986, pp. 56-57). Social analysts focus on semiotic description of emotional *expression* not emotion 'states' (Feng & O'Halloran, 2013, p. 82). They recognise, though,

that an 'internal feeling state' can be 'inferred' from visual or gestural expressions of emotion in film (2013, p. 82), and that subjective, evaluative lexical affect may be realised as a 'surge' of emotion involving embodied behavior or 'internally experienced as a kind of emotion state' (Martin & White, 2005, pp. 47-51).

Social interpretative/critical methodologies currently emphasise the collection of multisemiotic data from real-world sources (Mills, 2016, p. 84) such as video, text books, billboards, websites, film, print media, picture books, animations and other material instantiations of meaning relevant to academic contexts. Social analysts use the social context model of multimodal semiosis to develop and describe system meaning potentials, for investigating how distinct semiotic resources are used for specific communicative purposes (eg. critique) in specific contexts (van Leeuwen, 2005, p. 1). They aim to identify, track and interpret dynamic patterns of co-occurring meanings as texts unfold, to interpret overall meanings (Caldwell & Zappavigna, 2010, p. 229; Martin, 1994, pp. 241-342). A qualitative analysis relates multimodal semiotics to co-text, context and culture; empirical measures are not seen to enhance description of textured meaning patterns (Martin, 2004, pp. 341-342; Zappavigna, 2010, p. 214).

Cognitive positivist methodologies relevant to human emotion phenomena are directed at finding evidence of correlative or causal relationships between constituents of cognitive-body experiences, physiologies and behavior, in order to theorise and account for people's emotional responses to aspects of events, including music (Davidson, Scherer & Goldsmith, 2003, *xiii-xvii*; Frijda, 1986, pp. 1-6, 2007, pp. 1-4; Sloboda & Juslin, 2001, 2010, p 75). To verify evidence according to categorical or dimensional (valence, intensity) models of emotion, it is argued that a range of methods is required to adequately account for the experience and expression of emotion in relation to situational context (Frijda, 1986, p. 4; Scherer, 2005, p. 712; Vastfjäll, 2010, p. 256), including the emotions induced or perceived by music listeners (Hodges, 2010, p. 280) or communicated by the voice (Scherer, et al., 2003, pp. 336-441). Most methods used to generate quantitative data for statistical analysis and description (Scotland, 2012, p. 10) involve objective measurement of emotion

components via scientific experiment, empirical testing, controlled variables and control groups that ‘clears away all concretising contexts’ to reduce the complexity of interacting variables (Scollon, 2011, p. 76) – a constant critique of this is reduction of ecological validity (eg. Hodges, 2010, p. 299; Sloboda & Juslin, 2010, pp. 86-87; Scherer, et al., 2003, p. 446).

But cognitivists also consider that people’s verbal descriptions of emotion (their own, or of others, or of music) are a necessary complement to objective experimentation, to adequately account for emotions in relation to context variables (Frijda, 1986, pp. 178-186; Juslin, Liljestrom, Vastfjall & Lundqvist, 2010, p. 630; Scherer, et al., p. 508). The content or factor analysis of verbal self-reports typically draws from introspection, phenomenological description, standardized questionnaires, rating scales, checklists, choice among or free use of descriptive terms. Critiques of this, though, point to the problem of untangling the complex interplay between music structures, listener and situation variables, and differences between the terms used by researchers and participants to categorise emotions (Hodges, 2010, p. 280; Gabrielsson & Lindstrom, 2010, pp. 368-383; Sloboda & Juslin, 2010, pp. 91-92).

Second, future social semiotic theorisation would explicitly address the challenges (Martin, 2010, p. 243) of conceptualising a relational framework for analysing multimodal representations of emotion in film contexts, which can benefit from insights derived from psychological studies of human emotion. Feng and O’Halloran’s work (2012, 2013) exemplifies ways forward to meet such challenges. The authors argue (2013, p. 79) that opening a dialogue between semiotic and cognitive viewpoints is useful to conceptualise systemic-functional multimodal frameworks for analysing the resources of facial expressions (visual), gestures and body movements (kinetic) and words (verbal) used to represent *happiness, sadness, anger, fear* and *surprise* in film. Their dialogue enhanced an understanding of concepts such as ‘eliciting condition’ (what emotions are ‘about’) and their relation to emotion expressions, for subsequent analysis of editing choices in organising imagetrack shots and syntagmas - an area not elaborated below.

Feng and O'Halloran's (2013, p. 81-82) semiotic theorization attends to development of a stratified model of realisational relations and several systems for analysing 'filmmaker's semiotic choices' in the multimodality 'design' of specific emotions. They consider the disparity between cognitive and semiotic positions and objects of study. They reason that the causes and characters' multimodal emotion expressions in film are not the same as real life, but simulations of real life conditions and expressions (2013, pp. 86-88), conceiving them as 'semiotic discursive constructs designed by film makers' (2013, p. 81). While the semiotic approach allows them to 'move beyond cognitive psychological studies' (2013, p. 81), they argue that the phenomenology of the causes and expression of emotion in real life 'provides resources for the semiotic choices' made to represent eliciting conditions and expressions, and that the psychological theories of emotion 'provide tools to categorise the resources', such as those related to facial affect.

Feng and O'Halloran position their semiotic approach in relation to cognitive theories of emotion by clearly articulating the concepts rejected or accepted and why, with respect to their filmic data. They emphasise the highly 'constructed' nature of filmic emotion to 'guide' audience recognition (2013, p. 79), complementing cognitive accounts of the design of classical film narration (eg. Tan, 1996). The authors develop a stratified semiotic model of film to investigate how emotion is constructed across strata (see Figure 1, Feng & O'Halloran, 2013, p. 81), following Bateman and Schmidt (2011), which assumes that as for lexico-grammatical choices in texts (Halliday, 1994), the emotive meanings discursively organised in edited shots and syntagms are realised by selected verbal and body resources, and rendered in audio and visual tracks.

Feng and O'Halloran exemplify the mutual benefits that cognitive concepts of emotion components offer to semiotic theorisations of film design and the analysis of multimodal semiotics. They consider that cognitive accounts of a schema of emotion components (eg. Carroll, 1996; Ortony & Clore, 1988) puts them in a 'stronger position' to theorise the structure of eliciting condition and its relation to emotion expression. As distinct from semiotic description of lexical Appraisals (Martin & White, 2005), cognitive appraisal theory (eg.

Frijda, 1986; Lazarus, 1991; Scherer & Ellgring, 2007) accounts for the appraisals of emotion antecedents that result in physiological reactions, motor expressions and action preparation. Feng and O'Halloran relate these to *anger* produced by an act of another person, appraised as an obstruction to reaching a goal, and expressed as physiological changes (eg. increased heartbeat) and aggressive actions. They (2013, p. 80) suggest that this schema is useful for understanding appraisals of eliciting condition, subjective feeling and reaction/expression, and working with a three-stage model of emotion representation (2013, p. 82) as 'eliciting condition', the 'feeling state' and 'expression'.

The 'emotion-inducing event' is significant in filmic communication of emotion, according to Feng and O'Halloran (2013, p. 85). They consider that 'eliciting condition' can be broadly represented as narrative events in film, as distinct from non/verbal emotion 'expression' (2013, p. 82), and that the 'internal feeling state' can be 'inferred' from either the eliciting condition or emotion expression. They note though (2013, p. 82), that in film, lexical emotion expressions can explicitly 'encode the feeling state symbolically' (eg. *happiness*), that an eliciting condition (eg. *I got the job*) may or may not be verbalised, and that a smiling facial expression alone can activate our 'happiness schema' knowledge. Furthermore, the authors assume (2013, pp. 82-83) that 'basic emotions and their eliciting condition and expression' in film are understood by most audiences who share such cultural knowledge. On the basis that the phenomenology of the 'cause of emotion' suggests the importance of emoter action and sensing processes to capture how the outer world may influence a character's subjectivity (2013, p. 85), their semiotic system for analysing the filmic construction of eliciting condition includes options for conditions represented by what an emoter does, says, sees, hears or touches.

Feng and O'Halloran draw from cognitive studies of modality-specific emotions to develop semiotic systems accounting for a range of resources, but recognise the limitations of cognitive findings in practice. For example, they drew on Ekman and Friesen's (1975, 1976) neurological model and portraits of specific configurations of facial muscle group movements (46 action units)

claimed to be indicative of specific facial affects. But Feng and O'Halloran (2013, p. 83) challenge the cognitive position that facial affect expression is 'hardwired in emotion experience', noting also that facial affect often involves partial face components in film and that Hollywood professional actors rarely show prototypical facial patterns, such as *happiness* (Carroll & Russell, 1997). Their semiotic system for analysing facial affect (2012, p. 2071) accounts for face areas (brow, eyes, mouth) and actions (up/down, open/closed), for example. Though specific facial expressions in real life may be regarded 'indexes' of emotion (2013, p.88), they consider visual representations of facial affect in film as 'icons of indexes' to account for actor mimicries of the real-life emotion expressions. While their interpretations of facial affect are based on Ekman and Friesen's studies, they argue the need (2013 p. 84) to consider further variables of situational contexts and multimodal emotion expressions in the cotext.

Feng and O'Halloran (2013, p. 80) also propose the benefits of understanding 'folk' models of emotion structure offered by cognitive linguists, for the multi-semiotic analysis of emotion expression in film. They argue (2013, p. 80) that linguists' metaphorical descriptions of emotion expressions (eg. Koveces, 2000) provide further 'insights' into cognitive components of the emotion process, including control, emotion, and loss of control, and a further way to develop a multimodal approach for analysing filmic representations of emotion. Drawing from Forceville's (2005) interpretation of the conceptual metaphor models formulated by Lakoff and Johnson (1980), Feng and O'Halloran conceive the cognitive emotion component 'Loss of Control' as instances of 'higher-level conceptual metaphors' (2013, p. 80), in the same way that multiple instances of verbal metaphors (eg. *I am going to explode*) may represent more general conceptual metaphors (eg. *anger is heat*). However, on the grounds that 'emotion is an abstract concept' contingent on 'concrete' significations in real life (2012, p. 2069) they consider that filmic facial and body movement construals of 'loss of control' have more to do with multiple iconic mimicries of an emotion, even if they generate concepts like explosive anger.

Arguably, Feng and O'Halloran's semiotic dialogue with cognitive accounts of emotion suggests a fruitful pathway for further development of their systemic

frameworks for analysing eliciting conditions and emotion categories in film, and avoiding the application of an emotion framework developed for one modality for analysis of quite distinct modalities (Kress, 2010, p. 61). Some proposals resonate with the views of other analysts, for example, Bednarek's (2008, pp. 2-10) indication of the value of engaging with cognitive formulations of cultural 'knowledge schemas' in order to understand the emotion field analysed from verbal semiotics; Barton and Unsworth's (2014, pp. 6-7) engagement with psychomusicology accounts of film music, to understand influences on viewer arousal physiologies and interpretations of emotion; Lemke's (2015) bio-semiotic argument that social analysts need to consider the value of cognitive psychology theories of the functionality of emotion in social interaction, if they are to conceive and interpret feeling-as-meaning across multimodal semiotics. Indeed, it would appear that further semiotic dialogue with cognitive emotion accounts may be mutually informative, to build a semiotic model of emotion sufficient for multimodality analysis.

### **7.3.2. Relative affordances of speech and music**

The thesis would have benefitted from more attention to theorising related to different views of the constitution of words, intonation and music as semiotic signs, and the relative extent of their potential to communicate attitude, including emotions. This theorising requires examining current linguistic and broader social semiotic views<sup>50</sup> of the meaning-creating significance of speech and music system features relevant to multimodal semiosis. This includes suggestions that the emotions expressed through music and tone contours (tones) will be quite different from emotions expressed through words, given description of their affordances, and the theoretical constitution (fusions of form and meaning, interlock of content and expression forms) and nature (distinctive value in systems, delicacy of meaning potentials) of musical, tonal

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<sup>50</sup> From the perspective of meaning design in multimodal texts, Kress (2003; Bezemer & Kress, 2008) 176), points out that the culturally-shaped affordances of semiotic signs (eg. music, intonation, words) is always part of designer considerations of epistemological commitment, the idea of selecting between modal affordances to elaborate or constrain meaning according to audience demands. Painter, Martin and Unsworth (2013) interpret author commitment of visual or verbal affordances in picture books produced for young children, where images may be used to commit larger amounts of meaning than words they cannot yet read.

and verbal signs. These issues were not sufficiently attended to in this thesis and clearly warrant explicit attention in future studies.

Future theorisation, as outlined below, would attend to linguistic views of verbal and tonal system potentials in relation to *valeur* and *strata*, views of music as epilinguistic, and social semiotic views of signs in any mode as culturally shaped. It would further attend to the implications of these views for the multimodality analysis of emotion, given the extent of current interest in investigating the semiotic potentials of 'expression modalities' (Matthiessen, 2007, p. 2; O'Halloran, et al., 2013, p. 665), as Halliday predicted (see 1994, pp. 4507-4508).

First, theoretical bases should attend to the views of linguists who, informed by Halliday's systemic functional model of adult verbal language (see Figure 1.1), emphasise the attitudinal potential of words and marginalise the attitudinal potential of tones. Such views of lexical and tonal speech signs inhere in conceptions of 'the sound of language as a resource for the construction of meaning' in text instances (Halliday & Greaves, 2008, p.14), interpreted from historical constructs of semiotic signs, and how they make meaning (see Hodge and Kress's [1988] account of 1930-70s research by Saussure, Hjelmslev, Pierce). Further theorising would attend to constructs of verbal and tonal signs constituted by relations of bonding, of assignments of distinctive *valeur* according to cultural convention or iconic resemblance, and of content-expression dimensions of signs and *strata*, applied in Halliday's language model (see Figure 1.10, Halliday & Matthiessen, 2004, pp. 24-26) and intonation description (Halliday & Greaves, 2008, pp. 76-79).

For linguists, the content-expression construct is central to concepts that Tones should be regarded as 'expression' resources, with potential to realise semantic 'content' of the grammatical kind in combination with clausal mood (eg. speech function statement, question), but no potential to independently realise semantic 'content' of the attitudinal kind (see Halliday & Greaves, 2008, p. 62; Halliday & Matthiessen, 2004, pp. 24-5); and that only lexicogrammar and semantic systems are the meaning-creating, or semogenic, facet of the language system (Halliday & Greaves, 2008, pp. 64-65). It also enters



accounts of the constitution of verbal and tonal signs, insofar as the fusion of signifier (form) with signified (meaning) assumes that 'content is realised in expression' (Halliday & Greaves, 2008 p. 62), that 'content form subsumes expression form' (Martin, 2010, p. 246).

In linguists' accounts of speech signs, words are the content form configured by various elements of phonetic sound from the articulatory system (Halliday & Greaves, 2008 p. 62). Various combinations of approximately forty phonemes generating endless words elaborate the potential of words organised to 'mean'. Meanings are assigned via cultural convention (2008, p. 15; see also footnote 5 in this study) and 'arbitrarily' related to metafunction (2008, p. 64, p. 72) – freed from the 'constraint' of iconicity, language can take off and mean anything that can be meant (2008, p. 169).

As signs (sound-meaning fusions), Tones are not regarded as any kind of independent 'content form' in relation to attitude. No direct bonding relation between Tone contour and attitude is conceived, lexical attitude is what counts in the syntagm. The 'principle of the disassociation of [typically] associated variables' (2008, p. 110) accounts for unmarked (UNM) or marked (MK) relations between Tone category and grammatical Mood category combinations, thus an indirect path to highly general Primary Tone 'meanings' of statements or questions (eg. UNM declarative/Tone 1 *certainty*, MK declarative/Tone 2 *protest*), and to more subtle Secondary Tone construals of emotion. Linguists may underline the scaffolding role of Tones for the expression form of denotative semiotics, such as language (see Martin, 2010, pp. 256-260).

In contrast to words, a relatively limited amount of five Primary Tones (2.4.2.2), and Secondary Tone variations of Tonics and Pretonics (2.4.2.3), are generated by combinations pitch elements from the prosody system of phonology (falling-rising movements, wide-narrow ranges, high-low levels). The relation between sound (Tone) and meaning (grammatical Mood) is

assigned via iconicity<sup>51</sup> (2008, p. 71) on the basis that intonation features are 'more stable' in time and place (diachronically and dialectically) than articulatory features (2008, p. 79), although Crystal (1976, pp. 290-292) argues that the 'conventional, learned' dimension of tonal attitude should not be minimized. While the five Tone types suggest a limited potential of tones to 'mean', the significant attitudinal potential, including emotions, associated with each Secondary Tone type (4.1.3), as described by linguists, cannot be ignored. After all, Halliday himself (1967 p. 47) has acknowledged for some time that the sound of intonation carries 'emotive meanings', and that 'native' speakers are aware of it; his continued interest in this area (Halliday & Greaves, 2008, p. 5, my italics) is evident in his exemplification of 'how English language systems have evolved to express *anger, fear, happiness, sadness and tenderness*...particularly those resources most directly relatable to music'.

Second, theoretical bases for future work would attend to linguistic views of music as 'epilinguistic' or its 'episemiotic' potential in multimodal environments, and wider views on music's potential to 'mean'. As Martin notes (2010, p. 256), although music may be generally regarded as a canonical, it can often be treated as 'somehow dependent' on denotative semiotic systems such as language. He suggests (2010, p. 259) that since music can operate across metafunctions (see 1.2.2.2.1) and alongside language (music as epilinguistic), it appears more productive to consider its complementary contribution to multimodal meaning contexts (music as episemiotic). In this study, multiple musical 'signs' are conceived in developing a parametric filmtrailer music system to analyse emotions (Figure 2.11), but following van Leeuwen's theorising of music as an 'abstract art' (1999, p. 93), the specification of actual musical emotions relates to co-text and narrative context. Furthermore, it

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<sup>51</sup> Speakers and listeners may perceive the 'iconic' relation between Tones and grammar as a sound mimicry of 'natural' material (see Halliday & Greaves, 2008, pp. 168-169). This is the idea that, for example, a falling Tone 1 construal of certainty in the grammar may be interpreted as the 'natural' body source 'mimicking' what is perceived by the ear, in the same way that words such as 'miaow' may be interpreted as the 'natural' [cat] source 'mimicking' what is perceived by the ear. But see Crystal's argument against this tendency to 'substitute a naturalistic view' of Tone meanings, and distort universal-versus-cultural explanations (1976, pp. 290-292).

remains that the 'slippery concept of musical meaning' is not fully explained<sup>52</sup>, proposes McDonald (2010, p. 107); he examines types of musicological approaches used to explain musical emotions (2010, pp. 108-119), a range outlined in this study (see 2.5.1). But in McDonald's view (2010, p. 119), the 'full working out' of a social semiotic model of music...remains a 'promisory note'.

Third, theoretical bases for future work would consider the extent of the potential of words, intonation and music to emotionally 'mean' at different levels of delicacy (polarity, category, subcategory). The semiotic 'reach' (Kress, 2010, p. 58) of Martin and White's linguistic taxonomy accounts for interrelated forms of (spoken, written) lexical Affect as a discourse semantic category operating at subcategory level (2005 p. 49). Martin and White appear to conceive tones as positive or negative; they acknowledge intonational 'tone' and 'pitch movement' as discourse semantic resources construing interpersonal meanings in relation to Negotiation (eg. speech function) and Appraisal (eg affect) systems respectively (2005, p. 35). van Leeuwen appears to move between polarity-category notions of melodic meanings. He suggests that however people interpret and experience a melodic pattern, their interpretations and experiences are 'likely to be in same broad area', unlikely to include, for example, *joy* or *surprise* (1999, p. 94). Yet he does not dismiss categorical description (1999, p. 106); he speaks about a melody of *anger*, of the *frightened* voice, of how pitch range allows us to vent strong feelings, whether *excitement*, *grief* or *joy*. In this social semiotic study, the application of Martin and White's (2005, pp. 49-51) mapping of lexical Affect, with modifications by Bednerak (2008), was to achieve a consistent coding and description of Affect across words, tones and music (Figure 2.3). Its use resulted in description of tonal emotions and musical emotions at levels of

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<sup>52</sup> For cognitive musicologists also, it remains a 'mystery' as to how music evokes emotion (Juslin & Sloboda, 1020, p. 1). Philosopher Davies (2010, p. 20) reminds us that 'music is not sentient and neither is its relation to occurrent emotions such that it could express them', though useful theories are considered in depth (eg. Cook & Dibben, 2010. pp. 45-72; Davies, 2010, pp. 25-38), including the genesis of music-emotion associations. (Davies 2010, pp. 16-17) points out that the 'issue is not whether music comes with associations, but is with extent to which they are arbitrary or external', and that it is the 'similarities between the different associations' that matter. For Juslin, Liljestrom, Vastfjall and Lundqvist (2010, p. 607), a useful analytical framework would account for the interaction between the music, the listener, and the context.

category (eg. positive and negative *surprise*) and subcategory (eg. *misery, affection, displeasure, pleasure, interest, disquiet*). Such an application and consequent description needs to be reconsidered, though, in the light of reasoning around emotional expression as a multimodal phenomenon, where interpretations of 'category' depart from lexical mappings (eg. Feng and O'Halloran's 2012, 2013 account of multimodal representations of emotion categories in comic books and film) and views that an emotion construct developed for one modality should not be applied to analyse multimodal semiotics (see 1.2.3.4 in this study; see also Kress, 2010, p. 61 below).

Fourth, theorisation of future work would consider the implications of current views concerning multimodality analysis that includes sound and language, with intonation situated between. One point is that social interpretations of the content-expression construct appear to open a space for intonation in analysing multimodal phenomena such as emotion. Currently, a number of social analysts maintain that the content-expression construct is not useful in a functional model of language or multimodal semiosis. As for all culturally-shaped signs in social use, including sound, Kress observes (2010, pp. 54-67) that the constitution of the sign is not a matter of 'arbitrary relations of form and meaning'; he argues that the form (*signifier*) suggests itself as 'ready-shaped' to be the expression of meaning (*signified*), that the 'motivated relation of a form and meaning' is based on and arises out of the 'interest' of the sign-maker to select an 'apt' carrier of meaning that is 'transparent' to audiences. van Leeuwen challenges the 'all too one-sided emphasis on representation and expression' (1999, p. 97). He argues that melodies are 'not slaved to words'; they form an 'independent meaning system', which can relate to the verbal system in different ways – such difference is evident in this study of words, intonation and music. Nor do Martin and White (2005, p. 12) accept that a 'line of arbitrariness needs to be drawn between content and expression form', it is 'unhelpful' when interpreting interpersonal meaning in a functional model of language. In Martin's view (2010, p. 243), if the sign is constituted by the 'inextricable bonding' of signified-signifier, then 'signs do not realise meaning; rather they make meaning' in a text.

Another point is to consider gains and losses in adopting either linguistic or wider semiotic approaches to analysing intonation as a modality in its own right (Green, 1988, p. 194) in multimodality studies of emotion phenomena. Kress (2010, p. 58) points out that a linguistic account of speech is partial, leaving out other essential aspects of meaning; a focus on the semiotic category of the mode of 'speech' forces attention to all signs made in speech (eg. intonation), rather than the linguistic construct 'spoken language', and the categories it supplies. The semiotic category of mode attends to the potentials for making meaning of sound-as-speech differently to the linguistic category of speech. In his view (2010, p. 61), it is a 'mis-direction' to apply the descriptive and analytical apparatus of linguistic theory (developed for language) to the domain of multimodality; he acknowledges though, that these perspectives are 'difficult to keep apart', that for certain descriptive purposes it is 'useful and necessary' to do so - perhaps this study is an example of such tension. Highlighting the challenges of theorisation required for any systemic study of multimodality, Martin (2010, pp. 243-270) usefully reinterprets historical constructs relevant to realisation, strata, rank, metafunction, system-structure cycles, instantiation, coupling; his focus is on exemplifying the 'complexity' of networked relationships<sup>53</sup> involved in explaining *how the sign means* in instances of text, an approach that O'Halloran has maintained. Still, it would seem that future development of a framework sufficient for analysis and description of emotion types from multimodal semiotics is required.

## 7.4. Future research

The findings and limitations of this study suggest rich opportunities to progress future multimodality inquiry that looks beyond wordings and image, and towards the semiotics of sound (Jewitt, 2009, p. 4). The following suggestions point to the need for further research across different genres and

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<sup>53</sup> Martin's (2010, pp. 243-270) focus is on exemplifying the complexity of networked relationships involved in explaining how the sign means in instances of text: the sign constituted by the fusion of signified with signifier (bonding relation) and its assumed interlock of content form and expression form (mutual relation); the distinctive valeur of signs in systems (contrastive relation); the valeur of signs in systems located in strata (realisational relation); the valeur of signs attributed by hierarchical rank (constituency relation), the metafunctional valeur of signs within and across modal systems (complementary relation), the valeur of signs in system construals of genre (generalisation relation).

communicative contexts to expand descriptions of the meaning potentials of intonation, the roles of intonation, music and emotions in persuasion, and the effect of intermodal and intramodal interactions between sound, image and language.

Much more research is needed in the area of English intonation to expand descriptions of its interpersonal meaning potentials in discourse. As this study has shown, research describing the attitudinal potential of intonation remains very limited. Since Secondary Tones have been shown to be the final arbiter of emotions, in this study and elsewhere (eg. Tench's meta-analysis), research could proceed a few ways. One is to further explore the concept of tonal judgements as an analytical category, realised by Secondary Tones. Its existence may be tenuous, since 'normative' dis/approvals, admiration, disbelief evident in these data may equally be interpreted as emotions elsewhere by other analysts. Consensus needs to be established as to whether they function to 'judge', or not.

Description of emotion realisations by Secondary Tones needs to be expanded to guide analysts. Because the literature (and this limited study) confirms the variable emotional potential of each Tone, realisations of emotion categories could be further investigated via their patterning according to genre or audience. A starting point may be to explore Tones that realise an emotion across a large corpus of narratives communicated to different audiences and contexts (eg. classical and 'arthouse' feature films, middle years school students). Persuasive texts (non/literary) are an obvious site to explore the Tone patterns that realise emotion types and contribute to inferences of abstract interpersonal messages.

Another way to proceed could be to further investigate how Secondary Tones vary the semantic spaces established by unmarked (UNM) and marked (MK) Mood-Primary Tone relationships in various genre. Given Halliday and Greaves' observation (2008, p. 182) that the 'order of frequency of the five tones is 1 - 4 - 3 - 2 - 5' in discursive environments characterised by a 'mixture of telling and asking', the telling-asking dichotomy may be a starting point. In scientific information texts televised to mass audiences, for example, the

construal of attitudes via Secondary variations of strong assertions, challenges and reservations may indicate tonal patterns that reveal speakers' emotive assertions about new data, reserved judgements of 'suspect' data.

There is a need for further research into the textual flow of interpersonal meanings realised by sound and attendant modalities in digital texts. The prosodic potential of Tonic prominence, repeated pitch movements and intensifications identified in this study underlines the future research required to elaborate the textual function of intonation. The salience of musical emotions attributed by pulsing has been touched on, but pitch range, volume and tempo intensifications appear to assume such a textual function. Given the multimodal data collected, description of the semiotic framing and pulsing of meanings (van Leeuwen, 2005, p. 14) and of the intermodal and intramodal integration of musical, tonal and verbal meanings in discourse units in film, is achievable, and would expand current social semiotic multimodality inquiry into digital communication.

There is a need to expand research into the role of sound and emotions in audience 'positioning' in different genres, to inform the development of critical social literacies in education. The roles of music, intonation and emotions in creating motifs and the resonance of emotional tone have been described in this study. However, much more research is necessary to explore their various axiological functions, in view of the emotional and persuasive 'work' done by intonation and music in contemporary texts broadcasted nationally and internationally, such as political speeches, filmed accounts of environmental issues, and advertisements.

Last, but by no means least, there is a need for further research into the interactions between meanings made by sound, image and language in digital texts used for different purposes in different sociocultural contexts, to further explain semiosis in contemporary communication (Street, Pahl & Roswell, 2003). Digital narratives may be a useful site for initial exploration of interactions between evaluations realised by sound, image and language, perhaps focused on the repetitions that generate complementary nuanced

motifs, the related couplings that abstract a theme, or their use to promote author-audience alignments.

In conclusion, I would like to think that sound assumes a more important place in the future worlds of research, and education. A lifelong interest in the sound of the voice and the sound of music has sustained my interest throughout this thesis project, as has my lifelong interest in education. I am under no illusion that this thesis will mark a multimodality 'turn to sound', but I trust that the modest contribution may open conversations about sound a little wider, and that future research effort can promote sound to a more important place than it currently enjoys in teacher practice.



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## **Appendix 1: The filmtrailers analysed for the study**

### **A1-1 The filmtrailer movie files, provided on dvd**

**A1-1.1 The Queen filmtrailer.mov**

**A1-1.2 Atonement filmtrailer.mov**

**A1-1.3 Sweeney Todd filmtrailer.mov**

**A1-1.4 Kite Runner filmtrailer.mov**

**A1-1.5 Elizabeth filmtrailer.mov**

**A1-1.6 Children of Men filmtrailer.mov**

## Appendix 2: Definition of sound parameters

### A2-1 Definition of acoustic sound parameters

Sound is generally carried by the medium of air, where changes in air pressure cause the sound to be transmitted in waves.

**Volume** (*loudness, dynamics, intensity*) is realised by amplitude and heard as soft or loud sounds. Amplitude is defined as the 'amount of change in air pressure from its equilibrium position' (Halliday & Greaves, 2008, p. 7).

**Pitch** is determined by the sound wave's frequency of vibration, measured in Hertz (Hz), or semitones. Frequency is defined as 'the rate at which air pressure moves through cycles – increases above equilibrium, returns to equilibrium, drops below equilibrium and returns again to equilibrium' (2008, p. 7); that is, the greater the frequency the higher the pitch and vice versa. Regardless of its high or low character, the actual pitch of voiced sound that is heard is determined by what the ear judges to be the most 'fundamental' wave frequency, where the ear hears the lowest sound because it has the 'longest wavelength' (Kane & Sternheim, 1978, p. 393). Fundamental frequency (often notated as  $F_0$ ) is the 'central acoustic variable that underlies intonation' (Scherer, Johnstone & Klasmeyer, 2003, p. 447).

Both volume and pitch are relative values. That is, the highness or lowness of pitch, or the relative loudness or softness of volume is relative to a number of factors, including the gender, age and health of individuals, to the normal 'settings' adopted by an individual (2003, p. 437), and to other speakers. Further, volume and pitch tend to co-vary with vocal effort, such that 'raising the voice usually increases both loudness and pitch' (van Leeuwen, 1999, p. 108), and vice versa.

**Duration** means the 'length of time that any particular sound wave persists' in a relatively unchanged form (Halliday & Greaves, 2008, p. 7), described as long or short. **Rhythm** is defined as a combination of periodic accent (a regular beat marked by volume) and duration (timing between beats).

**Timbre** refers to the 'person-identifying' aspects of speech sounds (Crystal, 1991, p. 376). The distinction between one individual's voice and another is commonly based on qualities such as roughness, breathiness, creak, vibrato, nasality. A combination of timbre qualities, pitch and loudness comprises 'voice quality' (van Leeuwen, 1999, p. 129); tone quality (the 'instrument-identifying' aspect) is the musical equivalent.



## **A2-2 The neurophysiology of speech production**

Because these dimensions of the airwave are propagated and heard by the human body, linguists and neuroscientists researching speech sound always attend to the neurophysiology of speech production (the brain to the diaphragm and articulatory organs), though the latter attend also to the neurophysiologies of speech reception (the ear to the brain) to consider listener judgements of meaning. Conventionally, the speech production process is classified into 'respiration', 'phonation' and 'articulation', where phonation and articulation mechanisms act as a 'filter' for voiced sound (Scherer, Johnstone & Klasmeyer, 2003, p. 437). The stream of air is typically generated by the diaphragm (respiration) and is sometimes controlled by the larynx (a glottal airstream). The airstream is moulded by the vocal cords, pharynx, mouth and nose (phonation) as well as the tongue and lips (articulation). In speech reception, the sound is transmitted through the ear and construed by the brain as 'variation' in volume, pitch, timbre (Halliday & Greaves, 2008, p. 8).

For researchers of emotion in speech sound, the general assumption is that the emotional state of the speaker directly influences speech production mechanisms and therefore the dimensions of pitch, volume and timbre (Scherer, 2003, p. 229). An hypothesized example would be that anxiety influences the tension of specific muscles in the larynx and vocal folds, and produce creak, tremble, high pitch and loudness in the voice.

## **A2-3 The architecture of Western tonal music**

### **The organization of pitch**

In Western tonal music, pitch relationships are based on a particular 'tone' or 'key' that arranges melodies, harmonies and cadences around a referential 'tonic' note (Sadie, 2001, vol 16, p. 363), such that the tonic note organizes musical scales. Important to the concept of 'key' is that there are two basic modal genera, 'major' and 'minor', each with different musical characteristics arising from the arrangement of tones and semitones within their scales (2001, vol 19, p. 509). Major or minor mode, therefore, may also be referred to as a (tonic) major or minor scale. While music composed in the key of C for example, can select a scale arrangement of tones and semitones to organize as C major, or select a scale arrangement of tones and semitones to organize as C minor, each arrangement will have an essential 'C-ness' to the music.

When heard according to their fundamental frequency, musical sounds, or notes, are determined as relatively high or low in relation to their fixed position in a musical scale, that

is, the sequence of notes in ascending or descending order of pitch that unambiguously defines a mode (Sadie, 2001, vol 22, p. 366). A scale generally encompasses one or two octaves, where each note is called a tone or semitone. A tone is regarded as natural, and variation of tone is realized by semitones, that is, notes which raise, or sharpen a tone (notated as #), or which flatten a tone (notated as (b). The analysis of notated tones and semitones in a given melody provides for the description of pitch structures, such as pitch level (high/low), pitch direction (ascending, descending) and pitch range (wide, narrow).

A musical scale begins and ends on the fundamental note, or the 'tonic' (Sadie, 2001, vol 22, p. 366), that is, a scale of pitch-related tones and semitones that begins on the lowest note of a scale and ends on the same note, one octave higher. In music theory, each scale is defined according to its tonic note, and in musical transcriptions, key signature is used as a notational device that typically defines the scale (or 'key') in which music is composed. The key of G, for example, refers to the scale of 12 notes related to the tonic note G. As Western music listeners are acculturated to hearing music generally begin and end on the tonic, listeners are understood to perceive a musical 'tension' or uncertainty if this pattern is interrupted, and perceive a musical 'resolution' if the musical closure is commensurate with a return to the tonic note (Sadie, 2001, vol 21, p. 212; Meyer, 1956, 2001).

In tonal music, pitch-related notes in a scale may be combined 'horizontally', and played in succession as a melody, or combined 'vertically', played simultaneously as chords (Kalinak, 1992, p. 5). The most familiar strategy for organizing notes is melody, a series of notes played in an order that formulates a memorable musical unit, or 'tune'. Harmony defines the system of 'coordinating the simultaneous use of notes' (1992, p. 6), so that three or more notes heard simultaneously are recognized as chords. Tonal harmony privileges those combinations described as 'consonant', which do not require resolution, over combinations described as 'dissonant', which do require resolution (1992, p. 6). Where harmonic notes are played in succession and repeated, and rhythms are repeated, this is referred to as ostinato. A chord of notes may be broken and played this way, so its repetition constitutes an ostinato.

The midpoint of piano range (between 20-4000Hz) is generally recognized as A=440Hz, a standard pitch endorsed by the British Standards Institution Conference of 1938, and heeded by Western musicians as the 'standard' for orchestral tuning (Sadie, 2001, vol 3, p. 128).

### **The organization of time**

In Western musicology, the timing of musical sound is measured: the flow of time is divided into measures (bars) of equal duration, marked off by a regular pulse (beat, accent, stress). Measures may be grouped together and notated as 'phrases' to guide performance, indicating that they are meant to be understood as musically 'belonging together in some way' (van Leeuwen, 1999, p. 41). Generally, music's rank scale is commonly referred to as measure, phrase, piece or movement, and whole composition.

Timing is mostly regularized in Western music, with reference to the metronome. Metronomic time is notated by a time signature, for example as 4/4 time (marching time) or  $\frac{3}{4}$  time (waltz time). Tempo can be understood as the 'speed' of the music (fast/slow) and depends on the 'time interval between pulses' (1999, p. 39), so the smaller the interval the faster the tempo. Generally, tempo 'remains constant' during a whole musical piece or movement (1999, p. 47). However, when high note density, that is, a high number of notes per measure, interacts with tempo, the 'speed' of the music may be perceived as rapid, even though the tempo remains constant (Gabrielsson & Lindstrom, 2001, p. 239).

In music, average metronomic time approximates timing of the average human heartbeat, about 90 beats per minute for 'walking' time (andante), so as Tagg (1984, p. 22) observes, the biological aspect of time can expect to be an 'important parameter' in determining how humans affectively relate to musical tempo. The conventional codes of musical tempos notated by Western musicologists are:

presto = very fast

allegro = fast

andante = medium (walking pace)

adagio = slow

largo = very slow

### **The organization of volume**

Volume (loudness, dynamics) is related to intensity. The term 'volume' is used in this study, and levels of volume are described as 'loud' or 'soft', following Kalinak (1992, p. 10). The conventional notation is:

fortissimo ff = very loud

mezzo-forte f = loud

forte mf = moderately loud

mezzo-piano mp = moderately soft

piano p = soft

pianissimo pp = very soft

Musicological definitions of 'normal' pitch level, tempo and volume

In recognizing that pitch, timing and volume are relative values, the technical analysis of relative pitch level, tempo and volume variables in this study is defined within the boundaries of each filmtrailer text (Alter, 2007). Musicological definitions of 'normal' values are used for the analysis and description of filmtrailer music. 'Normal' pitch level is defined as A=440Hz, following Sadie (2001). 'Normal' tempo is defined as andante, following van Leeuwen (1999) and Tagg (1984). Because there is no one value that defines 'normal' volume, loud volume is defined as mf, f and ff, and soft volume is defined as mp, p and pp.

## Appendix 3: Results of the analysis of wordings

### A3-1 Results of the analysis of Attitude realised by wordings in the filmtrailers

This colour coding is used to analyse Attitudes realised by wordings in the filmtrailers, following Humphrey (2008).

INS Affect INV Affect

INS Judgement INV Judgement

INS Valuation INV Valuation

*double coding*

INS Affect INV Judgement

INS Affect INV Valuation

INS Judgement INV Affect

INS Judgement INV Valuation

INS Valuation INV Affect

INS Valuation INV Judgement

INV Affect INV Judgement (orange)

INV Affect INV Valuation (red)

INV Judgement INV Valuation (purple)

### A3-1.1 The polarity of Attitude realised by wordings (Elizabeth)

st:ph	spkr	wordings	Affect targets	Affect negative	Affect positive	Judgemt targets	Judgemt negative	Judgemt positive	Valuatn targets	Valuatn negative	Valuatn positive
E:1:1	Muse	You will <b>need all your strength</b> in the days to come.				E's char		+ cap			
E:1:2	E	Have I reason to <b>fear</b> ?	E's char reason	insec: disquiet							
E:1:3	Muse	There are <b>hard days</b> coming	future time	insec: disquiet					future time	harm	
		but I <b>am no prophet</b> I <b>see no more</b> than the shadows of ghosts.				M self char predict future	- cap		ghosts	harm	
E:2:4	E	This Spanish Armada <b>is at sea with an army of ten thousand men?</b>				SpArm /army char		+ cap	Armada /army size	harm	
E:2:5	Wal	The Spanish are <b>barely a day away</b> Majesty.							Armada /army prox	harm	
E:2:6	Courtier	Walter Raleigh Majesty!									
E:1:7	Courtier	This man is a <b>pirate</b> .				WR's ch/bhv	- prop				
E:2:8	WR	Spain is <b>no friend of England</b> .				Spain ch/bhv intend to invade	- prop		Spain invasion	harm	
		The <b>more gold I take</b> Majesty <b>the safer you will be</b> .	WR self protect Eliz		sec: confidence	WR self protect Eliz		+ prop			
E:2:9	E	He <b>interests</b> me. Talk to him.	WR's protection		sat :interest						
E:2:10	Wal	I <b>care for your safety</b> .	E 's safety	insec: disquiet							
E:2:11	E	Spain intends to <b>place Mary Stuart on our country's throne</b>				Spain bhv intend to govern Engnd,	- prop		throne, Spain govern Engnd,	harm	

st:ph	spkr	wordings	Affect targets	Affect negative	Affect positive	Judgemt targets	Judgemt negative	Judgemt positive	Valuatn targets	Valuatn negative	Valuatn positive
		and I'm to be assassinated!				assassinate E	- prop		assassn of Eliz	harm	
E:3:12	E	Tell your King I fear neither him nor his armies.	E self char		neg fear > sec: confidence	E self char courage		+ ten			
E:3:13	Span envoy	There is a wind coming that will sweep away your pride.	Span Armad = wind		sec: confidence				SpArm removal of Eliz as Mon	harm	
E:3:14	E	I too can command the wind sir!				E self ch/bhv power		+ cap			
		I have a hurricane in me that will strip Spain bare				E self char/bhv power		+ cap			
		if you dare to try me!	Span bhv invade England	dissat: displeasure							
E:3:15	Span soldier	Our mission is to kill the Queen.				Span soldier kill Q		+ prop			
E:3:16	Engl sol dier	We will not fear the coming of the Shadow of Death.	Engl soldier self		neg fear > sec: confidence				death in war	harm	
E:3:17	WR	We mortals have many weaknesses.				human char	- cap				
		We feel too much	human char	unhapp: misery							
		hurt too much.	human char	unhapp: misery							
		All too soon we die				human ch	- cap				
		but we do have the chance of love.	human char		happ: affection						
E:3:18	E	Oh I envy you Bess.	Bess's life	unhapp: misery							
		You're free to have				Bess's life	+ norm				

st:ph	spkr	wordings	Affect targets	Affect negative	Affect positive	Judgemt targets	Judgemt negative	Judgemt positive	Valuatn targets	Valuatn negative	Valuatn positive
		what I cannot have.				E's bhv/life		- norm			
E:4:19	Wal	Forgive me Majesty	Wal self ch/bhv	unhapp: misery							
		I have failed you.				Wal self ch/bhv	- cap				
E:4:20	E	This Armada that sails against us				Armada invasion of England	- prop		Armada invasion of England	harm	
		carries the Inquisition.							Inquisition surveillance in England	harm	
		We cannot be defeated.				English bhv defeat Spansh	neg - prop > + prop				
E:4:21	Wal	The Spanish will overwhelm us.	Eng	insec: disquiet		English defeatd	- cap				
E:3:22	WR	Since when where you so afraid?	E's char		neg ins> sec: confidence	E's char <i>courag</i>		neg - ten > + ten			
E:4:23	Muse	The storm breaks.							war	harm	
		Some are dumb with terror	soldier chr/bhv	insec: disquiet		soldier char/bhv	- ten				
		and some spread their wings and soar.	soldier ch/bhv		sec: confidence	soldier char/behav		+ ten			
E:4:24	E	Let them come with the armies of Hell!	Span armies		sec: confidence	Span armies advance	+ cap		Span armies advance	harm	
		They will not pass!				Span armies not advanc	neg +cap > - cap				
E:4:25	Court	Elizabeth!									
E:4:26	E	My God England will not fall while I am Queen!	E's own char		sec: confidence	E self protect England		neg -cap > + cap			



### A3-1.2 Results of the analysis of Affect sub/categories realised by wordings in the filmtrailers

#### A3-1.2.1 Affect:unhappiness:misery realised by wordings in the filmtrailers

ft:st:ph	sp	realisations in context	targets	un/happiness subcategories				manifest		INV mechanisms		
				antipath	misery	cheer	affection	INS	INV	provoke	flag	afford
Q:1:3	Nwsrd	I have some very <b>sad</b> news to bring you.	news		misery			INS				
		Diana Princess of Wales <b>has died</b> after a car crash in Paris.	D's death		misery				INV			cultural
Q:3:10	Nwsrd	at this time of national <b>grief</b> .	time		misery			INS				
A:4:19	B	I'm very very <b>sorry</b> for the terrible <b>distress</b> that I have caused.	B self		misery			INS				
			R+C separatr		misery			INS				
ST:1:5	Na	And in his <b>sorrow</b> ...	ST/fam separatr		misery			INS				
KR:1:1	Narr	until war <b>forced them continents apart</b> .	A+H separtrn by war		misery				INV		opp cont metaph grad	
KR:2:4	RK	<b>Forgive me</b> for what I have to tell you.	H's death		misery				INV		cotext	
		Hassan <b>is dead</b> .	H's death		misery				INV		cotext	
E:3:17	WR	We <b>feel</b> too much <b>hurt</b> too much.	human char		misery				INV			cultural
			human ch		misery			INS				
E:3:18	E	Oh I <b>envy</b> you Bess.	Bess's life		misery			INS				
E:4:19	Wal	Forgive me Majesty I have <b>failed</b> you.	Wall self ch/bhv		misery				INV			cultural
CM:1:1	Th	I can't really remember when I <b>last had any hope</b> .	Th self feelings		misery			INS				
CM:1:1	Th	can't remember <b>when anyone else did</b>	others' feelings		misery				INV		cotext	

ft:st:ph	sp	realisations in context	targets	un/happiness subcategories				manifest		INV mechanisms		
				antipath	misery	cheer	affection	INS	INV	provoke	flag	afford
		either.										
		since women stopped being able to have babies..	human future		misery			INS				
CM:2:4	Th	Doesn't matter.	cause of infertility		misery				INV		cotext	
CM:2:4	Th	It's all over in fifty years, it's too late	human		misery				INV		cotext grad	
CM:3:9	Jul	It's hard for me to look at you.	Theofather		misery				INV			cultural

### A3-1.2.2 Affect:happiness:affection realised by wordings in the filmtrailers

ft:st:ph	sp	realisations in context	targets	un/happiness subcategories				manifest		INV mechanisms		
				antipath	misery	cheer	affection	INS	INV	provoke	flag	afford
Q:1:4	TB	She was the Peoples' Princess.	D's char				affection		INV	lexicalmet grad		
A:1:3	R	Truth is, I feel rather light-headed and foolish in your presence	R's own char				affection		INV			cultural
A:1:5	Famil	Good heavens you're blushing!	R+Cs bhv				affection		INV		cotext	
A:3:12	C	I love you!	Robbie				affection	INS				
A:3:14	C	My darling, I love you.	Robbie				affection	INS				
A:4:18	R	I will return. I will find you	R's bhv return to C				affection		INV		cotext	
KR:1:1	Na	Two friends as close as brothers	A+H relatnshp				affection		INV	simile		
KR:3:10	A	His father meant a lot to me.	Hasan friend				affection	INS				
E:3:17	WR	but we do have the chance	human				affection	INS				

ft:st:ph	sp	realisations in context	targets	un/happiness subcategories				manifest		INV mechanisms		
				antipath	misery	cheer	affection	INS	INV	provoke	flag	afford
		of love.	char									

### A3-1.2.3 Affect: insecurity: disquiet realised by wordings in the filmtrailers

ft:st:ph	sp	realisations in context	targets	in/security subcategories				manifest		INV mechanisms		
				distrust	disquiet	confiden	trust	INS	INV	provoke	flag	afford
Q:4:19	DE	Are you alright?	Q's welfare		insec: disquiet				INV		cotext	
Q:4:20	Q	Something's happened. There's been a change some shift in values.	Brit values		insec: disquiet				INV		cotext	
Q:4:21	Q	Maybe he's got a point. What if my actions are damaging the Crown?	Q self silence		insec: disquiet				INV		cotext	
Q:4:22	Q	Foolishly I believed that was what the people wanted from their Queen.	Q self under standg		insec: disquiet				INV		cotext grad	
Q:4:23	Q	When you no longer understand your people	Q self under standg		insec: disquiet				INV		cotext	
A:2:6	B	Celia! [discovers Robbie+Celia making love in library]	Celia's safety		insec: disquiet				INV		cotext	
ST: 4:24		..but what we gonna do 'bout him?	ST/MsL future		insec: disquiet				INV		counter expect	
KR:4:12	Farid	You know what they will do to you if they see your clean shaving.	Talib bhv		insec: disquiet				INV			factual /cultural
E:1:2	E	Have I reason to fear?	reason		insec: disquiet			INS				
E:1:3	Muse	There are hard days coming.	future time		insec :disquiet				INV		cotext	
E:2:10	Wal	I care for your safety. The threats to your person are real.	threats to E's safety		insec: disquiet				INV		cotext	

ft:st:ph	sp	realisations in context	targets	in/security subcategories				manifest		INV mechanisms		
				distrust	disquiet	confiden	trust	INS	INV	provoke	flag	afford
E:4:21	Wal	The Spanish will <u>overwhelm</u> us.	English defeat		insec: disquiet				INV		cotext grad	
E:4:23	Muse	Some are <u>dumb with terror</u>	soldiers at war		insec: disquiet			INS				
CM:2:2	Nw rdr	The world was <u>stunned</u> today by the death of Diego Ricardo.	death DR		insec: disquiet			INS				
		The <u>youngest person on the planet</u> The <u>youngest person on Earth</u> was <u>eighteen years, four months, twenty days, sixteen hours and eight minutes old.</u>	young death		insec: disquiet				INV		counterexp /grad	
CM:2:3	Jasp	The ultimate mystery. <u>Why are women infertile?</u>	cause of infertility		insec: disquiet				INV		cotext grad rep	

### A3-1.2.4 Affect:security:confidence/trust realised by wordings in the filmtrailers

ft:st:ph	sp	realisations in context	targets	in/security subcategories				manifest		INV mechanisms		
				distrust	disquiet	confiden	trust	INS	INV	provoke	flag	afford
A:2:9	B	Yes, I <u>saw him</u> . I <u>know it was him</u> .	Briony seeing Robbie			confidence			INV		cotext	
A:2:11	B	I <u>saw him with my own eyes</u> .	B seeing Robbie			confidence			INV		cotext grad	
E:2:8	WR	The <u>more gold I take</u> Majesty <u>the safer you will be</u> .	WR bhv			confidence			INV	lex metaph		
E:3:12	E	Tell your King I <u>fear neither</u> him nor his armies.	Span king /armies			neg fear > confidence		INS				
E:3:13	Span	There is <u>a wind coming that will sweep away your pride</u> .	Span Arm power			confidence			INV	lex metaph		

ft:st:ph	sp	realisations in context	targets	in/security subcategories				manifest		INV mechanisms		
				distrust	disquiet	confiden	trust	INS	INV	provoke	flag	afford
E:3:16	Engl sold	We will <b>not fear</b> the coming of the Shadow of Death.	death in war			neg fear > confidence		INS				
E:3:22	WR	Since when were you so <b>afraid</b> ?	E's char			neg insec > confidence		INS				
E:4:23	Muse	The storm breaks. .. and some <b>spread their wings and soar.</b>	sold char/ bhv			confidence			INV	lex metaph		
E:4:24	E	<b>Let them come</b> with the armies of Hell!	Span army			confidence			INV		cotext grad	
E:4:26	E	My God <b>England will not fall while I am Queen!</b>	E's own char			confidence			INV		cotext	
CM:3:17	HPf	Yes the <b>greatest minds in the world</b> working for a new society.	HP char			confidence			INV		cotext /grad	
CM:4:19	HPm	We <b>will find a way</b> to get you to the Human Project I <b>promise</b> you.	Th/HP bhv/ch			confidence			INV		cotext	
CM:4:20	Th	<b>We're almost there</b> Kee. <b>We're almost there.</b>	Theo/Kee/ baby to safety			confidence			INV		cotext	
CM:3:8	Jul	<b>Need your help.</b> Not for me... a girl. Need to get her to the coast... past securitycheckpoints.	Theo's char/bhv				trust		INV		cotext	
CM:3:11	Jul	I <b>trust</b> you.	Theo's char/bhv				trust	INS				

### A3-1.2.5 Affect:dissatisfaction:displeasure realised by wordings in the filmtrailers

ft:st:ph	sp	realisations in context	targets	dis/satisfaction subcategories				manifest		INV mechanisms		
				ennui	displeas	interest	pleasure	INS	INV	provoke	flag	afford
Q:2:6	Ch	<b>What are you talking about?</b>	RF's bhv silence		displeas				INV		counterexp	

ft:st:ph	sp	realisations in context	targets	dis/satisfaction subcategories				manifest		INV mechanisms		
				ennui	displeas	interest	pleasure	INS	INV	provoke	flag	afford
Q:2:9	TB	<u>Will someone please save these people from themselves?</u>	RF bhv silence		displeas				INV	lex metaph		
Q:3:10	Nwsrd	Questions are being asked about <u>why the Queen hasn't addressed her subjects</u>	Q's bhv silence		displeas				INV		cotext grad	
Q:3:12	TB	<u>Seventy percent of people believe that your actions have damaged the Monarchy.</u>	Q's bhv silence		displeas				INV		cotext /grad	
Q:3:13	DE	<u>Who does he think he's talking to?</u>	TB's bhv advice		displeas				INV			cultural
Q:3:14	Q	<u>If you imagine I'm going to drop everything and come down to London before I attend to my grandchildren then you're mistaken.</u>	TB's char under standg		displeas				INV			cultural
Q:3:16	TB	I think we <u>should leave God out of it.</u>	Q's bhv silence		displeas				INV	lex metaph		
Q:4:17	Q	What <u>would you suggest Prime Minister? Some kind of a statement?</u>	TB bhv suggst spkg public		displeas				INV		cotext	
Q:4:18	TB	The <u>moment for statements has passed</u>	Q' s chr/bv timing		displeas				INV		cotext	
A:3:15	B	I <u>can't escape</u> from what I did	B self accusationR		displeas			INS				
A:3:15	B	from what I did and <u>what it meant</u>	R+C s separation		displeas				INV		cotext	
A:4:19	B	I'm very very sorry for the <u>terrible distress that I have caused.</u>	R+C separ ation		displeas				INV		cotext grad	

ft:st:ph	sp	realisations in context	targets	dis/satisfaction subcategories				manifest		INV mechanisms		
				ennui	displeas	interest	pleasure	INS	INV	provoke	flag	afford
ST:2:8	ST	Not Barker! Sweeney Todd now! And he will have his <b>revenge!</b>	false impris onmnt		displeas			INS				
ST:2:11	ST	<b>Judge Turpin!</b>	JT's bhv/ch		displeas				INV		cotext	
ST:3:13	ST	No! These are <b>desperate times..</b>	JT's bhv/ch		displeas				INV		cotext	
ST:3:17	ST	I <b>will have vengeance!</b>	JTs bhv/ch		displeas			INS				
E:3:14	E	I have a hurricane in me that will strip Spain bare <b>if you dare to try me!</b>	E's own char /bhv		displeas				INV		cotext	

### A3-1.2.6 Affect:satisfaction:pleasure/interest realised by wordings in the filmtrailers

ft:st:ph	sp	realisations in context	targets	dis/satisfaction subcategories				manifest		INV mechanisms		
				ennui	displeas	interest	pleasure			provoke	flag	afford
ST:2:6	ST	<b>Fifteen years dreaming..</b> I might come home to a wife and child!	home wife/ch				pleasure		INV		cotext	
ST:3:15	ST	Come on! Come on! Sweeney's waiting! I <b>want</b> you bleeders	ST bhv revnge				pleasure	INS				
ST:3:16	ST	You sir! Too sir! <b>Welcome to the grave!</b>	ST bhv revnge				pleasure		INV	lex metaph		
ST:3:17	ST	<b>I will have salvation!</b>	ST bhv revnge				pleasure		INV		cotext	
ST:3:18	ST	I will <b>guarantee the closest shave you will ever know!</b>	ST bhv revnge				pleasure		INV	lex metaph		
ST:4:22	ST	<b>How 'bout a shave?</b>	ST bhv revnge				pleasure		INV		cotext	
ST:4:23	Ms L	At last! My <b>home is complete again!</b>	ST's home				pleasure		INV		cotext	

ft:st:ph	sp	realisations in context	targets	dis/satisfaction subcategories				manifest		INV mechanisms		
				ennui	displeas	interest	pleasure			provoke	flag	afford
KR:2:2	Baba	My son...the college graduate.	A's ch/bh achvment				pleasure		INV			cultural
KR:4:13	Hasan	I dream that my son will grow up to be a good person..a free person	Sohrab's future				pleasure		INV		cotext	
		I dream that one day you will return to revisit the land of our childhood	Arim's ch/bhv				pleasure		INV		cotext	
		I dream that flowers will bloom in the streets again .. kites will fly in the skies	Afghan's future				pleasure		INV		cotext lex metaphor	
CM:4:18	Jasp	Your baby is the miracle the whole world's been waiting for.	human future				pleasure		INV		cotext	
Q:4:22	Q	I prefer to keep my feelings to myself..	Q's own ch/bhv silence			interest		INS				
E:2:9	E	He interests me. Talk to him.	WR char			interest		INS				

### A3-1.3 Results of the analysis of Judgement categories realised by wordings in the filmtrailers

#### A3-1.3.1 Judgement: negative normality realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	- norm	INS	INV	INV mechanisms		
							provoke	flag	afford
Q:1:1	B	I'm sorry to disturb but it's the Princess of Wales.	D	- norm		INV			factual
Q:1:2	DE	Why? What's she done now?	D's bhv	- norm		INV			cultural
Q:4:20	Q	There's been a change... some shift in values.	Brit values	- norm		INV		cotext	



ft:st:ph	spk	realisations in context	target	- norm	INS	INV	INV mechanisms		
							provoke	flag	afford
A:1:1	B	C... <i>Why don't you talk to Robbie?</i>	C's bhv	- norm		INV			cultural
A:1:3	R	Dear Cecilia you'd be forgiven for thinking me <i>mad</i> .	R's own chr/bhv	- norm	INS				
A:1:3	R	Truth is, I feel <i>rather light-headed and foolish</i> in your presence and I don't think I can blame the heat.	R's own ch/bhv	- norm		INV			cultural
A:3:13	R	They <i>gave me a choice</i> . Stay in prison or join the army.	bhv army authorities	- norm		INV		counter expect	
ST:3:20	Msl	You're <i>barkin' mad!</i>	ST's char/bhv	- norm	INS				
E:3:18	E	Oh I envy you Bess. You're <i>free to have what I cannot have</i> .	Bess's life	- norm		INV		Opp contrast	

### A3-1.3.2 Judgement: positive normality realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	+ norm	INS	INV	INV mechanisms		
							provoke	flag	afford
Q:1:4	TB	Princess Diana touched the lives of <i>so many others</i> . She was the <i>Peoples' Princess</i> .	D's char	+ norm		INV	lexmetaph		
Q:3:15	QS	She's <i>been brought up to believe its God's Will</i> . <i>She is who she is</i> .	Q's bhv silence	+ norm		INV			cultural
A:1:2	C	I do. <i>Just move in different circles that's all</i> .	C's own bhv	+ norm		INV			cultural
ST:1:1	ST	This is the tale of <i>an ordinary man who had everything</i>	ST life	+ norm		INV		cotext opp contr	
KR:1:1	Narr	<i>Two friends as close as brothers</i>	Arim+Hasan relationship	+ norm		INV	simile		
E:3:18	E	Oh I envy you Bess. You're <i>free to have what I cannot have</i> .	E's life	+ norm		INV		opp contrast	

### A3-1.3.3 Judgement: negative capacity realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	- cap	INS	INV	INV mechanisms		
							provoke	flag	afford
Q:3:14	Q	If you imagine I'm going to drop everything and come down to London before I attend to my grandchildren then you're <b>mistaken</b> .	TB's ch under standing	- cap	INS				
Q:4:18	TB	The <b>moment for statements has passed</b>	Q's bhv timing	- cap		INV		cotext	
Q:4:22	Q	<b>Foolishly</b> I believed that was what the people wanted from their Queen.	Q self ch under standing	- cap	INS				
Q:4:23	Q	<b>When you no longer understand</b> your people maybe it is time to hand over to the next generation	Q self ch under standing	- cap		INV		cotext	
A:2:10	Insp	<b>You know</b> it was him?	B's ch under standing	- cap		INV		cotext	
A:3:17	B	A young girl who sees something that <b>she doesn't understand</b> but she thinks she does!	B self ch under standing	- cap		INV		cotext	
E:1:3	Mus	There are hard days coming but <b>I am no prophet. I see no more than</b> the shadows of ghosts.	M self ch ability to predict	- cap		INV		counter expect	
E:3:17	WR	We mortals have many <b>weaknesses</b> .	human char	- cap	INS				
E:3:17		All too soon <b>we die</b> ..	human char	- cap		INV			factual
E:4:19	Wal	I have <b>failed</b> you.	Wal self ch/bhv	- cap		INV		cotext	
E:4:21	Wal	The Spanish will <b>overwhelm</b> us.	Span army bhv	- cap	INS				
E:4:24	E	Let them come with the armies of Hell! <b>They will not pass!</b>	bhv Sp armies'	neg +cap > - cap		INV		cotext	

### A3-1.3.4 Judgement: positive capacity realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	+ cap	INS	INV	INV mechanisms		
							provoke	flag	afford
Q:1:4	TB	Princess Diana <b>touched the lives</b> of <b>so many others</b> .	D's ch	+ cap		INV	lexmetaph		
Q:4:21	Q	Maybe <b>he's got a point</b> . What if my actions are damaging the Crown?	TB's understanding	+ cap		INV		cotext	
A:2:11	B	I <b>saw him</b> with <b>my own eyes</b> .	B self ch understanding	+ cap		INV		cotext /grad	
A:3:17	B	A young girl who sees something that she doesn't understand but <b>she thinks she does!</b>	B self ch understanding	+ cap		INV		opp contrast	
KR:2:	Ba	My son...the <b>college graduate</b>	A ch/bhv achvmt	+ cap		INV			cultural
ST:1:5	Nar	And in his sorrow ...a <b>new man</b> was born	ST's ch	+ cap		INV		counter expect	
E:1:1	Mus	You will <b>need all your strength</b> in the days to come.	E's ch	+ cap		INV			cultural
E:2:4	E	This Spanish Armada <b>is at sea with an army of ten thousand men?</b>	Spanish Armada	+ cap		INV			factual /grad
E:3:14	E	I too <b>can command the wind sir!</b>	E self ch/bhv	+ cap		INV	lexmetaph		
E:3:14		I have <b>a hurricane in me that will strip Spain bare if you dare to try me!</b>	E self ch/bhv	+ cap		INV	lexmetaph		
E:4:24	E	Let them come with the <b>armies of Hell!</b>	Span armies	+ cap	INS				
E:4:26	E	My God England <b>will not fall while I am Queen</b> .	E self ch/bhv	neg - cap > + cap		INV		cotext	
CM:3:8	Jul	<b>Need your help</b> . Not for me... a girl.	Theo's ch/bhv	+ cap		INV		cotext	
CM:3:17	HPf	Yes the <b>greatest minds in the world</b> working for a new society.	HP char	+ cap	INS				
CM:4:19	HPm	We will <b>find a way</b> to get you to the Human Project <b>I promise</b> you.	Kee/baby to safety	+ cap		INV		cotext	

### A3-1.3.5 Judgement: negative tenacity realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	- ten	INS	INV	INV mechanisms		
							provoke	flag	afford
E:4:23	Mus	The storm breaks. <b>Some are dumb with terror</b> and some spread their wings and soar.	soldier char/ behav	- ten		INV	lexmetaph		

### A3-1.3.6 Judgement: positive tenacity realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	+ ten	INS	INV	INV mechanisms		
							provoke	flag	afford
A:3:12	C	I love you! <b>Come back to me!</b>	R's ch/bhv	+ ten		INV		cotext	
A:3:14	C	I love you! <b>I'll wait for you.</b>	C self bhv	+ ten		INV		cotext	
A:4:18	R	<b>I will return. I will find you</b>	R self bhv return toC	+ ten		INV		cotext	
KR:2: 5a-b	Nar	Now to <b>rescue</b> his friend's son...	A's bhv rescue S	+ ten		INV		cotext	
KR:2: 5c	Nar	...he <b>must journey to a land he no longer knows.</b>	A's bhv journey to Afghan	+ ten		INV			factual /cultural
KR:3:10	A	I'm <b>gonna go find a boy.</b> His father meant a lot to me.	A's bhv reason/S friend's son	+ ten		INV		cotext	
KR:4:13	H	I dream that one day <b>you will return to revisit</b> the land of our childhood.	A's ch/bhv	+ ten		INV		cotext	
E:3:12	E	Tell your King <b>I fear neither him nor his armies.</b>	E self ch	+ ten		INV		counter expect	
E:3:22	WR	<b>Since when where you so afraid?</b>	E's ch	neg - ten > + ten		INV		opp contrast	
E:4:23	Mus	The storm breaks. Some are dumb with terror and some <b>spread their wings and soar.</b>	soldiers' ch/bhv	+ ten		INV	lexmetaph		

### A3-1.3.7 Judgement: negative propriety realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	- prop	INS	INV	INV mechanisms		
							provoke	flag	afford
Q:2:6	Ch	What are you talking about?	RF bhv silence	– prop		INV			cultural
Q:2:9	TB	<u>Will someone please save these people from themselves?</u>	RF bhv silence	– prop		INV	lexmetaph		
Q:3:10	Nws	Questions are being asked about why the Queen hasn't addressed her subject	Q bhv silence	– prop		INV		cotext	
Q:3:12	TB	Seventy percent of people believe that your actions have damaged the Monarchy.	Q bhv silence	– prop	INS				
Q:3:13	DE	Who does he think he's talking to?	TB bhv advice	– prop		INV			cultural
Q:3:14	Q	If you imagine I'm going to drop everything and come down to London before I attend to my grandchildren then you're mistaken.	TB bhv request Q speak publicly	– prop		INV			cultural
Q:3:16	TB	I think we should leave God out of it.	Q's bhv silence	– prop		INV	lexmetaph		
Q:4:17	Q	What would you suggest Prime Minister? Some kind of a statement?	TB bhv suggest Q speak publicly	– prop		INV		cotext	
Q:4:21	Q	Maybe he's got a point. What if my actions are damaging the Crown?	Q self bhv silence	– prop	INS				
A:2:6	B	Celia! [B discovers Robbie+Celia making love in library]	R ch/bhv 'attacking' Celia	- prop		INV			cultural
A:3:15	B	No matter how hard I work I can't escape from what I did	B self bhv accuse R	– prop		INV		cotext	
A:3:15		and what it meant.	B's bhv	– prop		INV		cotext	

ft:st:ph	spk	realisations in context	target	- prop	INS	INV	INV mechanisms		
							provoke	flag	afford
			caused R+C separation						
A:4:19	B	I'm very very sorry for the terrible distress <b>that I have caused</b>	R+C separatr	- prop		INV		cotext	
ST:1:3	Nar	Until a <b>man of power</b>	JT bhv/ch	- prop		INV		opp contrast	
ST:1:3		<b>stole</b> his freedom	JT bhv/ch	- prop	INS				
ST:1:3		<b>destroyed</b> his family	JT bhv/ch	- prop	INS				
ST:1:3		and <b>banished</b> him.....for life	JT bhv/ch	- prop	INS				
ST:2:10	MsL	She's gone! And <b>he's got your daughter!</b>	JT bhv/ch	- prop		INV		cotext	
ST:2:11	ST	<b>Judge Turpin!</b>	JT bhv/ch	- prop		INV		cotext	
KR:2:7	RK	The Taliban <b>took him.</b>	Taliban bhv	- prop		INV			cultural
KR:4:12	Far	You know <b>what they will do to you</b> if they see your clean shaving.	Taliban bhv	- prop		INV			factual
E:1:7	Coutier	This man is a <b>pirate.</b>	WR ch/bhv	- prop	INS			cotext	
E:2:8	WR	Spain is <b>no friend of England.</b>	Spain ch/bhv intends to invade E	- prop		INV		cotext	
E:2:10	Wal	<b>The threats to your person are real.</b>	Span bhv assassntn	- prop		INV		cotext	
E:2:11	E	Spain <b>intends to place Mary Stuart on our country's throne</b>	Span bhv MS throne	- prop		INV			factual
E:2:11	E	and I'm to be <b>assassinated!</b>	Span bhv kill Eliz	- prop	INS				
E:4:20	E	This Armada that sails against us carries the Inquisition. <b>We cannot be defeated</b>	Span bhv Inquisition	- prop		INV	lexmetaph		
CM:3:6	Jul	The police have been <b>a pain</b> lately	police bhv	- prop		INV		cotext	

### A3-1.3.8 Judgement: positive propriety realised by wordings in the filmtrailers

ft:st:ph	spk	realisations in context	target	+ prop	INS	INV	INV mechanisms		
							provoke	flag	afford
Q:2:5	Q	No member of the Royal Family will <b>speak publicly</b> about this.	RF bhv silence	+ prop		INV			factual /cultural
Q:2:5		Diana's <b>no longer a member of the Royal Family.</b>	RF bhv silence	+ prop		INV			factual
Q:2:7	Q	Charles, <b>this is a private matter.</b>	RF bhv silence	+ prop		INV			factual /cultural
Q:2:8	Q	We do things in this country <b>quietly</b> with <b>dignity.</b>	Brits bhv mourning	+ prop	INS				
Q:3:15	QS	<b>Try and see it from her perspective.</b>	Q bhv silence	+ prop		INV			cultural
Q:3:15		She's <b>been brought up to believe</b> it's God's Will.	Q bhv silence	+ prop		INV			cultural
Q:4:22	Q	<b>I prefer to keep my feelings to myself.</b>	Q self ch/bhv silence	+ prop		INV		cotext	
Q:4:23	Q	When you no longer understand your people <b>maybe it is time to hand over</b> to the next generation	Q self ch/bhv handover	+ prop		INV			cultural
A:2:7	Lola	You <b>ought</b> t'talk to police.	B bhv talk to pol	+ prop	INS				
ST:3:12	MsL	You've got to <b>leave this all behind you now</b>	ST future bhv/ch	+ prop		INV	lexmetaph		
ST:3:13	ST	No! These are desperate times... <b>desperate</b> measures are called for!	ST bhv murder	+ prop	INS				
KR:3:11	RK	Now there is a way to be <b>good</b> again.	A's ch/bhv rescue S	+ prop	INS				
KR:4:13		I dream that my son will grow up to be a <b>good</b> person... a free person.	Sohrab's future ch/bhv	+ prop	INS				

ft:st:ph	spk	realisations in context	target	+ prop	INS	INV	INV mechanisms		
							provoke	flag	afford
E:2:8	WR	Spain is no friend of England. The <u>more gold I take</u> Majesty the safer you will be.	WR bhv fight Span	+ prop		INV	lexmetaph		
E:3:15	Sp sold	Our mission is <u>to kill</u> the Queen.	Span bhv kill Eliz	+ prop		INV		cotext	
E:4:20	E	This Armada that sails against us carries the Inquisition. <u>We cannot be defeated.</u>	English ch/bhv	neg -prop > + prop		INV		cotext	
CM:3:17	HPf	Yes <u>the greatest minds in the world working for a new society.</u>	HP bhv	+ prop		INV		cotext	



### A3-1.4 Results of the analysis of Valuation realised by wordings in the filmtrailers

#### A3-1.4.1 Valuation:harm realised by wordings in the filmtrailers

st:st:ph	sp	realisations in context	target	polarity		manifest		INV mechanisms		
				harm	benefit	INS	INV	provoke	flag	afford
Q:3:12	TB	your actions have <u>damaged</u> the Monarchy.	Monarchy	harm			INV			factual
Q:4:21	Q	What if my actions are <u>damaging</u> the Crown?	Crown	harm			INV		cotext	
A:3:13	R	They gave me a choice. Stay in <u>prison</u>	prison	harm			INV		counter expect	
A:3:13	R	or join <u>the army</u> .	army	harm			INV		counter expect	
ST:1:4	JT	<u>May the Lord</u> <u>have mercy on your soul</u>	soul of ST	harm			INV	lexmetaph /platitude		
ST:3:13	ST	No! These are <u>desperate</u> times...	times for ST	harm		INS				
ST:3:16	ST	You sir! Too sir! <u>Welcome to the grave!</u>	grave = death	harm			INV	lex metaph		
ST:3:19	Ital	<u>May the Good Lord</u> <u>smile on you!</u>	future for ST	harm			INV	lexmetaph /platitude		
ST:3:21	ST	<u>The years no doubt have</u> <u>changed me</u>	years	harm			INV		cotext	
KR:1:1	Nar	until <u>war forced them</u> <u>continents</u> apart	war	harm			INV		opp cont /grad	
KR:2:4	RK	Forgive me for <u>what I have to tell</u> <u>you</u> . Hasan is dead.	news H's death	harm			INV			cultural
KR:2: 5c	Nar	Now...to rescue his friend's son... <u>he must journey to a land</u> <u>he no longer knows</u> .	Afghan at war	harm			INV			factual /cultural
E:1:3	Mu se	There are <u>hard days</u> coming	future time	harm			INV		cotext /grad	
E:1:3	Mu se	but I am no prophet I see no more than the <u>shadows of ghosts</u> .	M self char	harm			INV	lex metaph		
E:2:10	Wal	The <u>threats</u> to your person are real.	threats to E's safety	harm		INS				

st:st:ph	sp	realisations in context	target	polarity		manifest		INV mechanisms		
				harm	benefit	INS	INV	provoke	flag	afford
E:2:4	E	This Spanish Armada is at sea with an army of <u>ten thousand men?</u>	Span Armada power	harm			INV			factual /grad
E:2:5	Wal	The Spanish are <u>barely a day away</u> Majesty.	Armada proximity	harm			INV		cotext	
E:2:8	WR	Spain is <u>no friend of England.</u>	Spain	harm			INV		cotext	
E:2:11	E	Spain intends to place Mary Stuart on <u>our country's throne</u>	MS on throne	harm			INV			factual
E:3:13	Span	There is <u>a wind coming that will sweep away your pride.</u>	Armada = wind	harm			INV	lex metaph		
E:3:16	Engl soldr	We will not fear the <u>coming of the Shadow of Death.</u>	death in war	harm			INV	lex metaph		
E:4:20	E	This <u>Armada that sails against us</u>	SArmada invasion	harm			INV	lex metaph		
E:4:20	E	<u>carries the Inquisition.</u> We cannot be defeated.	Inquisition	harm			INV			factual
E:4:23	Muse	The <u>storm</u> breaks. Some are dumb with terror and some spread their wings and soar.	war	harm 14			INV	lex metaph		
E:4:24	E	Let them come with <u>the armies of Hell!</u> They will not pass!	Span armies	harm					cotext grad	
CM:1:1	Th	I can't really remember when I last had any hope. Because really...since women <u>stopped being able to have babies...</u>	infertility	harm			INV			cultural
CM:2:2	Nws	The world was stunned today by the <u>death of Diego Ricardo.</u>	death DR	harm			INV			cotext
		<u>The youngest person on the planet, the youngest person on Earth, was eighteen years, four months, twenty days, sixteen hours and eight minutes old.</u>	young death	harm			INV		counter expect grad	
CM:2:3	Jas	The <u>ultimate mystery.</u>	cause of infertility	harm			INV		cotext	

### A3-1.4.2 Valuation:benefit realised by wordings in the filmtrailers

st:st:ph	sp	realisations in context	target	valuation subcategories		manifest		INV mechanisms		
				harm	benefit	INS	INV	provoke	flag	afford
ST:1:4	JT	<u>May the Lord have mercy on your soul</u>			benefitmercy from Lord		INV	lexmetaph /platitude		
ST:1:6	ST	Fifteen years dreaming I might come <u>home to a wife and child</u>	home wife + child		benefit		INV			cultural
ST:3:19	Ital	<u>May the Good Lord smile on you!</u>	ST's future		benefit good future		INV	lexmetaph /platitude		
KR:4:13	H	I dream that my son will grow up to be a good person... a <u>free</u> person.	Sohrab's future		benefit	INS				
KR:4:13	H	I dream that one day you will return to revisit <u>the land of our childhood</u>	Afghan before war		benefit		INV		cotext	
KR:4:13	H	I dream <u>that flowers will bloom in the streets again</u>	Afghan future		benefit		INV	lex metaph		
KR:4:13	H	and <u>kites will fly in the skies.</u>	Afghan future		benefit		INV	lex metaph		
CM:3:12	HPm	Show him! ( <i>pregnancy</i> ) Now you know <u>what's at stake.</u>	birth		benefit		INV		cotext	
CM:3:17	HPf	the greatest minds in the world working for <u>a new society.</u>	new society		benefit		INV		cotext	
CM:4:18	Jas	Your baby is the <u>miracle</u> the whole world's been waiting for.	birth		benefit	INS				

### A3-1.5 Raw counts of Attitude features realised by wordings in the filmtrailers

#### A3-1.5.1 Raw counts total Attitude in each filmtrailer

Title	Total phases	total Attitude	total Affect	total Judgements	total Valuations
Queen	23	49	19	28	2
Atonement	19	32	13	17	2
Sweeney Todd	23	32	13	11	8
Kite Runner	13	27	10	10	7
Elizabeth	26	61	20	27	14
Children of Men	20	32	15	5	12
total		233	90	98	45

#### A3-1.5.2 Raw counts polarity of Attitude in each filmtrailer

	positive			negative		
	Affect	Judgement	Valuation	Affect	Judgement	Valuation
Queen	2	12	0	17	16	2
Atonement	7	7	0	6	10	2
S Todd	7	4	3	6	7	5
K Runner	6	8	4	4	2	3
Elizabeth	10	13	0	10	14	14
C Men	6	4	3	9	1	9
total	38	48	10	52	50	35

#### A3-1.5.3 Raw counts inscribed invoked Attitude in each filmtrailer

	inscription			invocation		
	A	J	V	A	J	V
Queen	3	5	0	16	23	2
Atonement	5	2	0	8	15	2
S Todd	4	6	1	9	5	7
K Runner	1	2	1	9	8	6
Elizabeth	9	5	1	11	22	13
C Men	4	1	1	11	4	11
total	26	21	4	64	77	41

#### A3-1.5.4 Raw counts INS/INV positive and INS/INV negative Attitude in each filmtrailer

	INS positive			INV positive			INS negative			INV negative		
	A INS	J INS	V INS	A INV	J INV	V INV	A INS	J INS	V INS	A INV	J INV	V INV
Q	1	1	0	1	11	0	2	4	0	15	12	2
A	2	1	0	5	6	0	3	1	0	3	9	2
ST	1	2	0	6	2	3	3	4	1	3	3	4
KR	1	2	1	5	6	3	0	0	0	4	2	3
E	5	1	0	5	12	0	4	4	1	6	10	13
CM	1	1	1	5	3	2	3	0	0	6	1	9
total	11	8	2	24	40	8	18	13	2	37	37	33

### A3-1.5.5 Raw counts Attitude provoked, flagged and afforded in each filmtrailer

	provoke			flag			afford		
	A	J	V	A	J	V	A	J	V
Q	3	4	0	10	8	1	3	11	1
A	0	0	0	7	12	2	1	3	0
ST	2	1	5	6	5	1	0	0	1
KR	0	1	2	3	3	2	3	4	2
E	3	6	5	6	12	5	2	4	3
CM	0	0	0	10	4	9	1	0	2
<b>total</b>	<b>8</b>	<b>12</b>	<b>12</b>	<b>42</b>	<b>44</b>	<b>20</b>	<b>10</b>	<b>22</b>	<b>9</b>

### A3-1.5.6 Raw counts Affect sub/categories in each filmtrailer

	un/happiness		in/security		dis/satisfaction	
	misery	affection	disquiet	Confidence / trust*	displeasure	Pleasure / interest*
Q	3	1	5		9	1*x1
A	2	5	1	2	3	
ST	1		1		4	7
KR	3	2	1			4
E	4	1	5	8	1	1*x1
CM	6		3	5 *x2		1
<b>total</b>	<b>19</b>	<b>9</b>	<b>16</b>	<b>15</b>	<b>17</b>	<b>14</b>

### A3-1.5.7 Raw counts Judgement categories in each filmtrailer

	normality		capacity		tenacity		propriety	
	-ve	+ve	-ve	+ve	-ve	+ve	-ve	+ve
Q	3	2	4	2			9	8
A	4	1	2	2		3	4	1
ST	1	1		1			6	2
KR		1		1		4	2	2
E	1	1	6	6	1	3	6	3
CM				3			1	1
<b>total</b>	<b>9</b>	<b>6</b>	<b>12</b>	<b>15</b>		<b>10</b>	<b>28</b>	<b>17</b>

### A3-1.5.8 Raw counts Valuation category in each filmtrailer

	harm	benefit
Q	2	
A	2	
ST	5	3
KR	3	4
E	14	
CM	9	3
<b>total</b>	<b>35</b>	<b>10</b>

## A3-2 Results of the analysis of Graduation realised by wordings in the filmtrailers

### A3-2.1 Graduation:Focus used to scale Attitude realised by wordings in the filmtrailers

ft:spk: stg:ph	scaling realisations	targets	INS/INV Attitude	scaling: up/down	axes of scalability: force:int force:quant focus:categ	scaling applied to: category boundary	scaling realised via: authenticity /specificity	modifier class: grammat /lexical	modifier class: non- figurative /figurative
Q:Q:4:17	<u>some kind of a statement?</u>	TB bhv req sppub	INV A displeasure	down	focus	category statement	authenticity:soften	grammat	nonfig
A:B:2:11	with <u>my own eyes</u>	B self bhv	INV A confidence	up	focus	category eyes	specificity: sharpen	grammat	nonfig
Q:Q:4:17	<u>some kind of a statement?</u>	TB bhv req sppub	INV J - prop	down	focus	category statement	authenticity:soften	grammat	nonfig
A:B:2:11	with <u>my own eyes</u>	B self bhv	INV J + cap	up	focus	category eyes	specificity: sharpen	grammat	nonfig
E:Wal:2:10	The <u>threats to your person are real.</u>	E's safety	INV J – prop	up	focus	category threats	authenticity:sharpen	grammat	nonfig
E:Wal:2:10	The <u>threats to your person are real.</u>	E's safety	INS V - ham	up	focus	category threats	authenticity:sharpen	grammat	nonfig

A3-2.2 Graduation: Force used to upscale Attitude realised by wordings in the filmtrailers

ft:spkr: stg:ph	upscaled realisations	targets	upscaled INS/INV Attitude	scaling: up/down	scalability axes: force:intens force:quant focus:categ	scaling of quality /process /entity	scaling via: infusion /isolation /repetition /reckoning	modifier class: gramma t /lexical	modifier class: non-figurative /figurative
Q:Q:4:21	<i>your actions have damaged</i> the Monarchy.	Q self silence	INV A displeasure INS J – prop	up	for:int	pro	infus	lexical	nonfig
Q:Q:3:14	if you <i>imagine...then you're mistaken</i>	TB understanding	INV A displeasure INS J - cap	up	for:int	pro	infus	lexical	nonfig
Q:TB:3:16	<i>we should leave God out of it</i>	Queen's silence	INV A displeasure INV J - prop	up	for:int	pro	infus	lexical	nonfig
Q:Q:4:21	<i>What if my actions are damaging</i> the Crown?	Q self silence	INV A disquiet INS J – prop	up	for:int	pro	infus	lexical	nonfig
A:L:2:7	<i>you ought t'talk to police</i>	B's bhv	INS J + prop	up	for:int	pro	infus	grammat	nonfig
A:B:3:15	<i>I can't escape from what I did</i>	B self accusatn R	INS A displeasure INV J - prop	up	for:int	pro	infus	lexical	nonfig
ST:N:1:1	<i>who had everything</i>	ST char	INV J + norm	up	for:int	pro	infus	lexical	nonfig
ST:N:1:3	<i>and banished him</i>	JT ch/bhv	INS J - prop	up	for:int	pro	infus	lexical	nonfig
ST:ST:3:18	<i>I will guarantee</i>	ST revenge	INV A pleasure	up	for:int	pro	infus	lexical	nonfig
CM:Nws:2:2	the world was <i>stunned</i>	death DR	INS A disquiet	up	for:int	qual	isol	lexical	nonfig
KR:H:4:13	<i>I dream</i> that my son will	Sohrab's char	INV A pleasure	up	for:int	pro	infus	lexical	nonfig
KR:H:4:13	<i>I dream</i> that one day you will return to revisit	Arim's bhv/ch	INV A pleasure	up	for:int	pro	infus	lexical	nonfig
KR:H:4:13	<i>I dream</i> that flowers will bloom in.the streets	Afghan future	INV A pleasure	up	for:int	pro	infus	lexical	nonfig
E:E:2:11	<i>and I'm to be assassinated!</i>	Span bhv	INS J – prop INV V harm	up	for:int	pro	infus	lexical	nonfig
E:E:3:14	if you <i>dare to try me</i>	E self bhv	INV A displeasure	up	for:int	pro	infus	lexical	nonfig
E:Wal:4:19	<i>I have failed</i> you	Wal self bhv	INV J - cap	up	for:int	pro	infus	lexical	nonfig
E:E:4:20	<i>we cannot be defeated</i>	English	INV J + prop	up	for:int	pro	infus	lexical	nonfig
E:Wal:4:21	<i>The Spanish will annihilate us</i>	English armies	INV A disquiet INS J – cap	up	for:int	pro	infus	lexical	nonfig
CM:Pm:4:19	<i>will find a way to get you to HP I promise you</i>	Kee + baby	INV A confidence INV J + cap	up	for:int	pro	infus	lexical	nonfig
Q:TB:1:5	<i>touched the lives</i>	Diana's char	INV J + cap	up	for:int	pro	infus	lexical	fig:lexmet
Q:TB:2:9	<i>will someone please save these people..?</i>	RF silence	INV A displeasure INV J - prop	up	for:int	pro	infus	lexical	fig:lexmet
ST:N:1:3	<i>stole his freedom</i>	JT ch/bhv	INS J - prop	up	for:int	pro	infus	lexical	fig:lexmet

ft:spkr: stg:ph	upscaled realisations	targets	upscaled INS/INV Attitude	scaling: up/down	scalability axes: force:intens force:quant focus:categ	scaling of quality /process /entity	scaling via: infusion /isolation /repetition /reckoning	modifier class: gramma t /lexical	modifier class: non-figurative /figurative
ST:N:1:3	<i>destroyed his family</i>	JT ch/bhv	INS J - prop	up	for:int	pro	infus	lexical	fig:lexmet
ST:JT:1:4	<i>May the Lord have mercy on your soul</i>	ST's soul	INV V benefit INV V harm	up	for:int	pro	infus	lexical	fig:lexmet
ST:Ital:3:19	<i>May the Good Lord smile on you</i>	ST's future	INV V benefit INV V harm	up	for:int	pro	infus	lexical	fig:lexmet
ST:ST:3:16	<i>Welcome to the grave!</i>	ST's revenge	INV A pleasure INV V - harm	up	for:int	pro	infus	lexical	fig:lexmet
KR:Nar:1:1	<i>two friends as close as brothers</i>	Arim+Hasan	INV A affection INV J + norm	up	for:int	pro	infus	lexical	fig:simie
KR:N:1:1	<i>war forced them continents apart</i>	war	INV A misery	up	for:int	pro	infus	lexical	fig:lexmet
KR:H:4:13	<i>that flowers will bloom in the streets again..</i>	Afghan future	INV V + benefit	up	for:int	pro	infus	lexical	fig:lexmet
KR:H:4:13	<i>and kites will fly in the skies..</i>	Afghan future	INV V + benefit	up	for:int	pro	infus	lexical	fig:lexmet
E:3:13	<i>a wind coming that will sweep away your pride.</i>	Span Armada	INV A confidence INV V harm	up	for:int	pro	infus	lexical	fig:lexmet
E:E:3:14	<i>command the wind</i>	E self power	INV J + cap	up	for:int	pro	infus	lexical	fig:lexmet
E:E:3:14	<i>will strip Spain bare</i>	E self power	INV J + cap	up	for:int	pro	infus	lexical	fig:lexmet
E:E:3:14	<i>will strip Spain bare</i>	E self power	INV J + cap	up	for:int	pro	infus	lexical	fig:lexmet
E:E:4:20	<i>Armada that sails against us</i>	Sp Armada	INV J - prop INV V harm	up	for:int	pro	infus	lexical	fig:lexmet
E:Mu:4:23	<i>and some spread their wings and soar</i>		INV A confidence INV J + ten	up	for:int	pro	infus	lexical	fig:lexmet
A:B:4:19	<i>I'm very very sorry</i>	B self R+C separation	INS A misery	up	for:int	pro	isol	grammat	nonfig
ST:ST:3:18	<i>you will ever know</i>	ST revenge	INV A pleasure	up	for:int	pro	isol	grammat	nonfg
KR:A:3:10	<i>his father meant a lot to me</i>	Hasan	INS A affection	up	for:int	pro	isol	grammat	nonfig
E:WR:2:8	<i>the safer you will be</i>	E's safety	INV A confidence	up	for:int	pro	isol	grammat	nonfig
E:WR:3:17	<i>feel too much</i>	human char	INV A misery	up	for:int	pro	isol	grammat	nonfig
E:WR:3:17	<i>hurt too much</i>	human char	INV A misery	up	for:int	pro	isol	grammat	nonfig
E:WR:4:22	<i>Since when were you so afraid?</i>	E's char	INS A confidence INV J + ten	up	for:int	pro	isol	grammat	nonfig
CM:Th:1:1	<i>I can't really remember when</i>	Th self feelings	INS A misery	up	for:int	pro	isol	grammat	nonfig
CM:Th:1:1	<i>I certainly can't</i>	others' feelings	INV A misery	up	for:int	pro	isol	grammat	nonfig



ft:spkr: stg:ph	upscaled realisations	targets	upscaled INS/INV Attitude	scaling: up/down	scalability axes: force:intens force:quant focus:categ	scaling of quality /process /entity	scaling via: infusion /isolation /repetition /reckoning	modifier class: gramma t /lexical	modifier class: non-figurative /figurative
	<i>remember when</i>								
A:B:4:19	I'm very very <b>sorry</b>	B self accusatn R	INS A misery	up	for:int	pro	rep:same g		
Q:Q:4:20	<i>there's been a <u>change</u> some shift in values</i>	British values	INV J - norm	up	for:int	qual/pro	rep:sim lx rep:g paral		
Q:Q:3:14	<i><u>drop everything</u>.. <u>come to London</u> before I attend to gchn</i>	Q's obligation to family	INV J - prop	up	for:int	pro	rep:g paral		
Q:QS:3:15	<i>She is who she is</i>	Q's silence	INV J + norm	up	for:int	pro	rep:g paral		
A:B:2:9	<i>Yes I <u>saw him</u> I <u>know it</u> was him</i>	B self seeing R	INV A confidence	up	for:int	pro	rep: g paral		
A:B:3:17	<i>she <u>doesn't</u> understand ...thinks she does</i>	B self understanding	INV J – cap INV J + cap	up	for:int	pro	rep: g paral		
A:R:4:18	<i><u>I will return</u>.. <u>I will find you</u>..</i>	R's bhv return to Celia	INV A affection INV J + ten	up	for:int	pro	rep:g paral		
ST:ST:3:15	<i><u>come on!</u> <u>come on!</u> I want you bleeders</i>	ST revenge	INV A pleasure	up	for:int	pro	rep:g paral		
ST:ST:3:17	<i>I will have <b>vengeance</b> I will have <u>salvation</u></i>	ST revenge	INS A displeasure INV A pleasure	up	for:int	pro	rep: g paral		
E:E:3:12	<i>I <b>fear neither</b> <u>him</u> <u>nor his armies</u>..</i>	E self char	INS A confidence INV J + ten	up	for:int	pro	rep:g paral		
E:E:4:26	<i><u>will not pass</u> <u>will not fall</u></i>	Sp army, England	INV A confidence INV J + tenacity	up	for:int	pro	rep: g paral		
CM:Jas:2:3	<i><u>why women infertile?</u> <u>why can't make babies?</u></i>	cause of infertility	INV V harm INV V harm	up	for:int	qual/pro	rep:same v		
Q:Q:4:21	<i><u>damaged the Monarchy</u>.. <u>damaging the Crown</u>..</i>	Q self bhv silence	INS J – prop INV V harm	up	for:int	pro	rep:same v rep:g paral		
A:B:2:11	<i>I <u>saw him</u>... I <u>saw him</u></i>	B self seeing R	INV A confidence	up	for:int	pro	rep:same v rep: g paral		
A:R:3:13	<i><u>stay in prison or</u> <u>join the army</u></i>	R's choice	INV J – norm INV V harm INV V harm	up	for:int	pro	rep:same v rep:g paral		
A:C:3:14	<i>I <b>love</b> you <b>love</b> you</i>	Robbie	INS A affection INS A affection	up	for:int	pro	rep: same v re:g paral		
A:B:3:15	<i><u>what I did and</u> <u>what it meant</u></i>	B self bhv accusatn R	INV J – prop INV J - prop	up	for:int	pro	rep:same v rep:g paral		

ft:spkr: stg:ph	upscaled realisations	targets	upscaled INS/INV Attitude	scaling: up/down	scalability axes: force:intens force:quant focus:categ	scaling of quality /process /entity	scaling via: infusion /isolation /repetition /reckoning	modifier class: gramma t /lexical	modifier class: non-fig /figurative
ST:N:1:3	<i>stole his freedom</i> <i>destroyed his family</i>	JT ch/bhv	INS J – prop INS J - prop	up	for:int	pro	rep:same v rep:g paral		
ST:Ital:3:19	<i>May the Lord ...</i> <i>May the Good Lord...</i>	ST's soul + future	INV V + benefit INV V harm	up	for:int	pro	rep:same v rep:g paral		
KR:H:4:13	<i>I dream that my son will grow..I dream that you will return..I dream that flowers will bloom..</i>	Sohrab, Arim, Afghanistan	INV A pleasure INV A pleasure INV A pleasure	up	for:int	pro	rep: same v rep:g paral		
KR:H:4:13	<i>flowers will bloom</i> <i>kites will fly</i>	peace in Afghan	INV V benefit INV V benefit	up	for:int	pro	rep:same v rep: g paral		
E:WR:3:17	<i>We feel too much</i> <i>...hurt too much</i>	human char	INV A misery INS A misery	up	for:int	pro	rep:same v rep:g paral		
CM:Th:1:1	<i>I can't remember</i> <i>I can't remember</i>	Th self feelings	INS A misery INV A misery	up	for:int	pro	rep: same v rep: g paral		
Q:Q:2:8	<i>we do things quietly...</i> <i>with dignity</i>	British mourning	INS J + prop	up	for:int	qual	infus	lexical	nonfig
Q:Q:4:22	<i>Foolishly I believed that was what the people wanted</i>	Q self bhv silence	INV A disquiet INS J – cap	up	for:int	qual	infus	lexical	nonfig
A:R:1:3	<i>for thinking me mad</i>	R's ch/bhv	INS J – norm	up	for:int	qual	infus	lexical	nonfig
A:R:1:3	<i>I feel rather light-headed and foolish</i>	R self feelings	INV A affection INV J – norm	up	for:int	qual	infus	lexical	nonfig
A:B:4:19	<i>terrible distress</i> <i>that I have caused</i>	R+C separatr	INS A misery	up	for:int	qual	infus	lexical	nonfig
ST:N:1:1	<i>an ordinary man</i>	ST char/bhv	INV J + norm	up	for:int	pro	infus	lexical	nonfig
ST:N:1:3	<i>a man of power</i>	JT char	INV J - prop	up	for:int	qual	infus	lexical	nonfig
E:Mu:1:3	<i>hard days</i> coming	days	INV A disquiet INV V harm	up	for:int	qual	infus	lexical	nonfig
E:Mu:4:23	<i>Some are dumb with terror</i>	soldiers at war	INS A disquiet INV J - ten	up	for:int	qual	infus	lexical	nonfig
CM:Jul:3:9	<i>It's hard..to look at you</i>	Th father	INV A misery	up	for:int	qual	infus	lexical	nonfig
CM:Jas:4:18	<i>your baby is the miracle</i>	Kee's baby	INS V + benefit INV A pleasure	up	for:int	qual	infus	lexical	nonfig
CM:Jas:2:3	<i>the ultimate mystery</i>	infertility	INV V harm	up	for:int	qual	infus	lexical	nonfig
CM:HPf:3:17	<i>the greatest minds</i>	HProject	INS J + cap	up	for:int	qual	infus	lexical	nonfig
ST:ST:3:13	<i>desperate times</i>	times	INS V – harm INV A displeasure	up	for:int	qual	infus	lexical	fig:lexmet

ft:spkr: stg:ph	upscaled realisations	targets	upscaled INS/INV Attitude	scaling: up/down	scalability axes: force:intens force:quant focus:categ	scaling of quality /process /entity	scaling via: infusion /isolation /repetition /reckoning	modifier class: gramma t /lexical	modifier class: non-figurative /figurative
ST:ST:3:13	<i>desperate</i> measures are called for	ST bhv murder	INS J + prop	up	for:int	qual	infus	lexical	fig:lexmet
ST:ST:3:15	<i>I want</i> you bleeders	ST revenge	INS A pleasure	up	for:int	qual	infus	lexical	fig:lexmet
ST:MsL:3:20	You're <i>barkin' mad</i>	ST ch/bhv	INS J – norm	up	for:int	qual	infus	lexical	fig:lexmet
E:1:3	I see no more than the <i>shadows of ghosts.</i>	ghosts	INV V harm	up	for:int	qual	infus	lexical	fig:lexmet
E:E:4:23	The <i>storm breaks</i>	war	INV V harm	up	for:int	qual	infus	lexical	fig:lexmet
E:Mus:4:23	<i>Some are dumb with terror</i>	soldiers at war	INS A disquiet INV J - ten	up	for:int	qual	infus	lexical	fig:lexmet
E:Court:1:7	<i>man is a pirate</i>	WR ch/bhv	INS J - prop	up	for:int	qual	infus	lexical	fig:lexmet
E:E:3:14	<i>have a hurricane in me</i>	E self power	INV J + cap	up	for:int	qual	infus	lexical	fig:lexmet
E:Eng:3:16	We will <i>not fear the..</i> <i>Shadow of Death.</i>	death in war	INS A confidence INV V harm	up	for:int	qual	infus	lexical	fig:lexmet
E:E:4:24	Let them come with the <i>armies of Hell!</i>	Spanish armies	INS J + cap INV V harm	up	for:int	qual	infus	lexical	fig:lexmet
CM:Jul:3:6	police have been a <i>pain</i>	police bhv	INV J - prop	up	for:int	qual	infus	lexical	fig:lexmet
Q:TB:1:4	<i>she was the People's Princess</i>	Di ch/bhv	INV A affection INV J + norm	up	for:int (via quant)	qual	infus	lexical	fig:lexmet
ST:ST:3:18	<i>the closest shave</i>	ST revenge	INV A pleasure	up	for:int	qual	infus	lexical	fig:lexmet
Q:Nws:1:3	I have some <i>very sad</i> news	news	INS A misery	up	for:int	qual	isol	grammat	nonfig
E:WR:3:17	We humans have <i>many weaknesses</i>	human char	INV J - cap	up	for:quant	qual	isol	grammat	nonfig
E:WR:3:17	<i>all too soon we die</i>	human char	INV J - cap	up	for:int	qual	isol	grammat	nonfig
CM:Th:2:4	<i>It's all over it's too late</i>	human future	INV A misery INV V harm	up	for:int for:int	qual qual	isol isol	grammat grammat	nonfig nonfig
CM:Th:4:20	<i>we're almost there</i>	Th/K/b safety	INV A confidence	up	for:int	qual	isol	grammat	nonfig
ST:MsL:3:12	<i>leave this all behind you</i>	injustices	INV J + prop	up	for:int	qual	isol	grammat	nonfig
E:WR:2:8	<i>the more gold I take</i>	E's safety	INV J + prop	up	for:int	qual	isol	grammat	nonfig/ fig:lexmet
ST:Na:1:3	<i>and banished him... for life</i>	JT bhv	INS J - prop	up	for:int	qual	isol	lexical	nonfig
Q:Q:2:8	<i>we do things quietly... with dignity</i>	British mourning	INS J + prop	up	for:int	qual	rep:sim lx		
A:R:1:3	<i>I feel rather light-headed and foolish</i>	R self feelings	INV A affection INV J – norm	up	for:int	qual	rep:sim lx		

ft:spkr: stg:ph	upscaled realisations	targets	upscaled INS/INV Attitude	scaling: up/down	scalability axes: force:intens force:quant focus:categ	scaling of quality /process /entity	scaling via: infusion /isolation /repetition /reckoning	modifier class: gramma t /lexical	modifier class: non-figurative /figurative
ST:ST:3:13	<i>desperate times... desperate measures are called for!</i>	unjust times	INS V harm INS J + prop	up	for:int	qual	rep:same lx rep:g paral		
CM:Th:2:4	<i>It's all over it's too late</i>	human future	INV A misery INV V harm	up	for:int	qual	rep:sim lx rep: g paral		
KR:H:4:13	a <i>good</i> person a <i>free</i> person	Sohrab char	INS J + prop INS V benefit	up	for:int	qual	rep: g paral		
CM:Jas:2:3	some say...it's <i>genetic experiments...pollution</i>	cause of infertility	INS V harm	up	for:int	qual	rep:g paral		
CM:Th:4:20	<i>we're almost there we're almost there</i>	Th/K/b safety	INV A confidence	up	for:int	qual	rep: g paral		
Q:TB:3:12	<i>Seventy percent of people believe that your actions have damaged the Monarchy</i>	Q bhv silence	INS J - prop INV A displeasure	up	for:quant	ent:concret people	number	grammat	nonfig
ST:ST:2:6	<i>fifteen years dreaming</i>	home to w+child	INV A pleasure	up	for:quant	ent:abstract years	number	grammat	nonfig
E:E:2:4	Spanish .. <i>army of ten thousand men</i>	Span army	INV J + cap INV V harm	up	for:quant	ent: concret army	number	grammat	nonfig
CM:Nws:2:2	<i>the world was stunned</i>	young death	INS A disquiet	up	for:quant	ent: concret people	dist: space	lexical	nonfig
CM:Nws:2:2	<i>was eighteen years, four months, twenty days, sixteen hours and eight minutes old.</i>	young death	INV A disquiet INV V harm	up	for:quant	ent:abstract years etc	distrib:time	grammat	nonfig
CM:Th:2:4	<i>It's all over in fifty years</i>	human future	INV A misery INV V harm	up	for:quant	ent:abstract years	distrib:time	grammat	nonfig
E:M:1:1	<i>You will need all your strength</i>	Eliz's char	INV J + cap	up	for:quan	ent:abstract strength	mass (pres)	grammat	nonfig
CM:Th:1:1	<i>when I last had any hope</i>	Th self feelings	INS A misery	up	for:quant	ent:abstract hope	prox:time mass (pres)	grammat	nonfig
CM:Th:1:1	<i>anyone else either</i>	others' feelings	INV A misery	up	for:quant	ent:concret others	number	grammat	nonfig
CM:Jas:4:18	<i>baby is the miracle the whole world's been waiting for.</i>	Kee's baby	INS V benefit INV A pleasure	up	for:quant	ent:concret people in w	mass (pres)	grammat	nonfig
Q:TB:1:5	<i>touched the lives of</i>	Diana's char	INV J + cap	up	for:quan	ent: concret	number	lexical	nonfig

ft:spkr: stg:ph	upscaled realisations	targets	upscaled INS/INV Attitude	scaling: up/down	scalability axes: force:intens force:quant focus:categ	scaling of quality /process /entity	scaling via: infusion /isolation /repetition /reckoning	modifier class: gramma t /lexical	modifier class: non-figurative /figurative
	<i>so many others</i>					others			
E:Wal:2:5	<i>Spanish are barely a day away</i>	Span army	INV V harm	up	for:quant	ent:concret army	prox:time	lexical	nonfig
Q:Nws:3:10	<i>time of <u>national</u> <u>grief</u></i>	time	INS A misery	up	for:quant	ent:abstract grief	distrib:spac	lexical	nonfig
CM:Nws:2:2	<i>The <u>youngest person</u></i>	young death	INV A disquiet INV V harm	up	for:quant	ent:abstract age	prox:time	lexical	nonfig
CM:Nws:2:2	<i><u>youngest on the planet</u> <u>youngest on Earth</u></i>	young death	INV A disquiet INV V harm	up	for:quant	ent:abstract population	distrib:spac	lexical	nonfig
CM:HPf:3:17	<i>Yes the <u>greatest</u> <u>minds</u> <u>in the world</u></i>	Human Project	INV A confidence INS J + cap	up	for:quant	ent:abstract minds	distrib:spac	lexical	nonfig
CM:Nws:1:2	<i><u>The youngest person</u> <u>The youngest person</u></i>	young death	INV A disquiet INV V harm	up	for:quant	qual	rep:same lx rep:g paral		
CM:Nws:1:2	<i><u>person on the planet</u> <u>person on Earth</u></i>	young death	INV A disquiet INV V harm	up	for:quant	qual	rep:same lx rep:g paral		
CM:Nws:1:2	<i><u>was eighteen years, four</u> <u>months, twenty days,</u> <u>sixteen hours and eight</u> <u>minutes old.</u></i>	young death	INV A disquiet INV V harm	up	for:quant	qual	rep:sim lx rep:g paral		

### A3-2.3 Raw counts of Graduation features realised by wordings in the filmtrailers

#### A3-2.3.1 Raw counts Graduation:Focus and Graduation:Force used to scale Attitude in each filmtrailer

	Graduation:Focus	Graduation:Force
Q	2	35
A	2	26
ST		37
K		16
E	2	46
CM		49
total raw count	6	209
% Graduation	2.8%	97.2%

#### A3-2.3.2 Raw counts of Graduation:Focus resources used to scale Attitude realised by wordings in each filmtrailer

	Affect		Judgement		Valuation	
	Sharpen	soften	sharpen	soften	sharpen	soften
Q		1		1		
A	1		1			
ST						
KR						
E			1		1	
CM						
total raw counts	1	1	2	1	1	
% Graduation	0.46%	0.46%	0.9%	0.46%	0.46%	

#### A3-2.3.3 Raw counts Graduation:Force used to intensify and quantify Attitude in each filmtrailer

	intensification:process			intensification:quality			quantification:entity		
	A	J	V	A	J	V	A	J	V
Q	5	12	2	3	5	0	5	3	0
A	9	9	2	3	3	0	0	0	0
ST	6	6	9	3	7	5	1	0	0
KR	9	1	3	1	1	1	0	0	0
E	11	12	5	5	5	4	0	2	2
CM	6	1	1	9	2	7	11	1	11
total raw count	46	41	22	24	23	17	17	6	13

**A3-2.3.4 Raw counts Graduation:Force applied to processes,qualities and entities to upscale Affect, Judgement and Valuation in each filmtrailer**

	Affect			Judgement			Valuation		
	process	quality	entity	process	quality	entity	process	quality	entity
Q	5	3	5	12	5	3	2	0	0
A	9	3	0	9	3	0	2	0	0
ST	6	3	1	6	7	0	9	5	0
KR	9	1	0	1	1	0	3	1	0
E	11	5	0	12	5	2	5	4	2
CM	6	9	11	1	2	1	1	7	11
total raw count	46	24	17	41	23	6	22	17	13

**A3-2.3.5 Raw counts Graduation:Force used to upscale Attitude via infusion, isolation, repetition and amount in each filmtrailer**

	intensification			intensification			intensif + quantif			quantification		
	infusion			isolation			repetition			amount/extent		
	A	J	V	A	J	V	A	J	V	A	J	V
Q	7	9	0	1	1	0	0	7	2	5	3	0
A	3	4	0	1	0	0	8	8	2	0	0	0
ST	5	7	8	1	2	0	3	4	6	1	0	0
KR	6	1	1	1	0	0	3	1	3	0	0	0
E	9	14	9	3	2	0	4	1	0	0	2	2
CM	4	3	2	6	0	2	11	0	10	5	1	5
total raw count	34	38	20	13	5	2	29	21	23	11	6	7

**A3-2.3.6 Raw counts Graduation:Force scaling via infusion, isolation, repetition and amount to upscale Attitude in each filmtrailer**

	Affect				Judgement				Valuation			
	infus	isol	repet	a/ext	infus	isol	repet	a/ext	infus	isol	repet	a/ext
	A	A	A	A	J	J	J	J	V	V	V	V
Q	7	1	0	5	9	1	7	3	0	0	2	0
A	3	1	8	0	4	0	8	0	0	0	2	0
ST	5	1	3	1	7	2	4	0	8	0	6	0
KR	6	1	3	0	1	0	1	0	1	0	3	0
E	9	3	4	0	14	2	1	2	9	0	0	2
CM	4	6	11*	5	3	0	0	1	2	2	10*	5
total raw count	34	13	29	11	38	5	21	6	20	2	23	7

## A3-3 Results of the analysis of verbal motifs in the filmtrailers

### A3-3.1 Emotional meaning in verbal motifs (Children of Men)

st:ph	sp	Realisation	prosodic realisations			motif		
			saturation	domination	intensifictn	semantic criteria	establishd	distributed
1:1	Th	I can't <u>really</u> remember when I <u>last had any hope</u> . [INS A misery] And I <u>certainly can't remember</u> when <u>anyone else</u> did either. [INV A misery] Because <u>really</u> ...since women stopped being able to have babies [INV V harm] ... what's left to hope for? [INS A misery]	INS/INV A misery	INS A misery	rep v, ext	INS/INV A misery INV V harm	hopeless ness	
2:2	Nw	The <u>world was stunned</u> . [INS A disquiet] today by the death of Diego Ricardo. [INV V harm] The youngest person on the planet. The youngest person on Earth was eighteen years, four months, twenty days, sixteen hours and eight minutes old. [INV A disquiet, INV V harm]	INS/INV A disquiet INV V harm	INS A disquiet	infus, rep sv, gp, quant	INS A disquiet INV V harm	mystery	
2:3	Ja	The <u>ultimate</u> mystery. [INV V harm] Why are women infertile? [INV A disquiet] Some say it's <u>genetic experiments</u> [INV V harm]... <u>pollution</u> [INV V harm]... Why do you think we can't make babies any more? [INV V harm]	INV harm		infus, rep sv, gp, rhtqu	INV A disquiet INV V harm		mystery
2:4	Th	Doesn't matter. [INV A misery] It's <u>all over</u> in <u>fifty years</u> [INV V harm] it's <u>too late</u> . [INV A misery]	INV A misery		ext, quant	INV A misery INV V harm		hopeless ness
2:5	P	Move along! Move along!						
3:6	Ju	I'm sorry about the theatrics. The police have been a <u>pain</u> lately [INV J – prop]						
3:7	Th	I haven't seen you for nearly twenty years.						
3:8	Ju	Need your help. [INV A trust INV J + cap] Not for me... a girl. Need to get her to the coast...						



st:ph	sp	realisations	prosodic realisations			motif		
			saturation	domination	intensifictn	semantic criteria	establishd	distributed
		past security checkpoints. [INV V harm]						
3:9	Ju	It's <u>hard</u> for me to look at you. [INV A misery] He had your eyes.						
3:10	Th	So why did you come to me?						
3:11	Ju	I trust you. [INS A trust]		INS A trust		INS A trust	trust	
3:12	HPm	Show him! (pregnancy) Now you know what's at stake. [INV V benefit]						
3:13	HPf	You have to meet the boat.						
3:14	Th	What is this boat?						
3:15	HPf	The Human Project has sent a boat.						
3:16	Th	The Human Project?						
3:17	HPf	Yes, the <u>greatest</u> minds <u>in the world</u> [INS J + cap, INV A confidence] working for a new society [INV J + prop, INV V benefit]		INS J + cap	infus, ext	INS J + cap INV A confidenc		competence
4:18	Ja	Your baby is the <u>miracle</u> [INS V benefit] <u>the whole world's</u> been waiting for! [INV A pleasure]		INS V benefit	infus, ext	INS V benefit INV A pleas	hope	
4:19	HPm	We will find a way to get you to the Human Project I <u>promise</u> you. [INV A confidence, INV J + cap]				INV J + cap INV A confidenc		competence
4:20	Th	We're almost there Kee. <u>We're almost there.</u> [INV A confidence]			rep v, gp	INV A confidenc	confidence	

### A3-3.2 Emotional meaning in verbal motifs (Sweeney Todd)

st:ph	sp	realisations	prosodic realisations			motifs		
			saturation	domination	intensifictn	semantic criteria	establishd	distributed
1:1	N	This is the tale of an ordinary man who had everything.    [INV J + norm]		INS + norm	infus qu:ext	INS + norm	fortune	
1:2	ML	Barker his name was...Benjamin Barker.						
1:3	Na	Until a man of <u>power</u> stole his freedom [INV J – prop] destroyed his family [INV J – prop] and banished him [INV J – prop].....for life!	INV/INS -J prop	INS J - prop	infus, ext r rep sv, gp,	INV/INS J - prop	impropriety	
1:4	JT	May the Lord have mercy on your soul [INV V harm, INV V benefit]						
1:5	Na	And in his sorrow...[INS A misery] ...a new man [INV J + cap] was born.		INS misery		INS A misery INV J + cap	resilience	
2:6	ST	<u>Fifteen years</u> dreaming [INV A pleasure]....I might come home to a wife and child [INV V benefit]						
2:7	ML	Benjamin Barker!						
2:8	ST	Not Barker! Sweeney Todd now! And he will have his revenge! [INS A displeasure]		INS displeas		INS A displeas	displeasure	
2:9	ST	Where's my wife?						
2:10	ML	She's gone! And he's got your daughter! [INV J – prop]				INV J - prop		impropriety
2:11	ST	Judge Turpin! [INV displeasure, INV J – prop]				INV J - prop		impropriety
3:12	ML	You've got to leave this <u>all</u> behind you now [INV J + prop]			ext, fig	INV J + prop	propriety	
3:13	ST	No! These are <u>desperate</u> times [INV A displeasure, INS V harm] ... <u>desperate measures</u> [INS J + prop] are called for!		INS V harm INS J + prop	rep sv gp, infus, fig	INV A displeas INS J + prop INSV harm	desperation	
3: 14	ST	Alright! You sir! No-one's in the chair						
3:15	ST	<u>Come on! Come on!</u> Sweeney's waiting! I want you bleeders! [INV A pleasure]		INS pleas	rep v, gp, infus	INS A pleas	pleasure	
3:16	ST	You sir! Too sir! <u>Welcome to the grave!</u> [INV A pleasure. INV V harm]		INV pleas INV harm	rep v, gp, lex metaph	INV A pleas		pleasure

st:ph	sp	realisations	prosodic realisations			motifs		
			saturation	domination	intensifictn	semantic criteria	establishd	distributed
3:17	ST	I will have vengeance! [INS A displeasure] I will have salvation! [INV A pleasure]		INS displeasure	rep gp, opp contrast	INS A displeas INV A pleas	vengeance	
3:18	ST	I will <u>guarantee</u> the <u>closest</u> shave you will <u>ever</u> know! [INV A pleasure]			infus, ext	INV A pleas		pleasure
3:19	Ital	May the Good Lord smile on you! [INV V harm, INV V benefit]						
3:20	ML	You're <u>barkin'</u> mad! [INS J - norm]		INS J - norm		INS J - norm	neg normality	
3:21	ST	The years no doubt have changed me.[INV V harm]						
4:22	ST	<u>How 'bout a shave?</u> [INV A pleasure]				INV A pleas		pleasure
4:23	ST	At last! My home is <u>complete</u> again [INV A pleasure]						
4:24	ML	That's <u>all</u> very well..but what we gonna do 'bout him? [INV A disquiet]						

## A3-3.3 Emotional meaning in verbal motifs (Atonement)

st:ph	sp	realisations	prosodic realisations			motif		
			saturation	domination	intensifictn	semantic criteria	establishd	distributed
1:1	B	C...Why don't you talk to Robbie? [INV J - norm]						
1:2	C	I do. Just move in different circles, that's all. [INV J + norm]						
1:3	R	Dear Cecilia you'd be forgiven for thinking me <u>mad</u> [INS J - norm]. Truth is, I feel <u>rather light-headed and foolish</u> in your presence [INV A affection, INV J - norm] and I don't think I can blame the heat.	INV J - norm	INS J - norm	rep sv, gp	INS J -norm INV A affectn	romance	
1:4	R	Briony! D'you think you could do me a favour? Run ahead and give this to C?						
1:5	F	<u>Good heavens, you're blushing!</u> [INV A affection]			coment, infus	INV A affectn	affection	
2:6	B	Celia! [INV A disquiet, INV J - prop] [ B discovers R+C making love in library]						
2:7	L	You <u>ought</u> t'talk to police. [INS J + prop]		INS J + prop		INS J + prop	propriety	
2:8	In	You saw him?						
2:9	B	Yes, I <u>saw him</u> . I <u>know</u> it was him. [INV A confidence]			rep sv, gp	INV A confid	confidence	
2:10	In	<u>You know</u> it was him? [INV J - cap]						
2:11	B	<u>I saw him</u> with <u>my own eyes</u> . [INV A confidence, INV J + cap]			rep sv, gp, focus:sharp	INV A confid		confidence
3:12	C	<u>I love you!</u> [INS A affection] Come back to me! [INV J + ten]		INS A affectn		INS A affectn INV J + ten	loyal love	
3:13	R	They gave me a choice. [INV J - norm] <u>Stay in prison</u> or [INV V harm] join the army. [INV V harm]	INV harm		rep sv, gp	INV V harm	harm	
3:14	C	My darling, I <u>love you</u> . [INS A affection] I'll wait for you. [INV J + ten]		INS A affectn		INS A affectn INV J + ten		loyal love
3:15	B	No matter how hard I work I <u>can't escape</u> [INS A displeas] from <u>what I did</u> [INV J - prop] and <u>what it meant</u> . [INV displeasure, INV J - prop]	INS/INV A displeas INV J - prop	INS A displeas	rep sv, gp	INS A displeas INV J - prop	guilt	

st:ph	sp	realisations	prosodic realisations			motif		
			saturation	domination	intensifictn	semantic criteria	establishd	distributed
3:16	N	Your story...what's it about?						
3:17	B	A young girl who sees something that <u>she doesn't</u> understand [INV J – cap] but she thinks she does! [INV J + cap]			gp, opp const	INV J – cap INV J + cap	immaturity	
4:18	R	<u>I will return.</u> <u>I will find you</u> [INV A affection, INV J + ten]			rep sv, gp	INV A affectn INV J + ten		loyal love
4:19	B	I'm <u>very very</u> sorry [INS A misery] for the <u>terrible</u> distress [INS A misery] that I have caused. [INV A displeasure, INV J – prop]	INS A misery	INS A misery	rep grm, infus	INV A displeas INV J - prop		miserable guilt

## Appendix 4: The analysis of intonation

### A4-1 Methods to prepare for the analysis of intonation

#### A4-1.1 Example MSvoice .aiff speechfiles (Sweeney Todd), provided on DVD

A4-1.1.1a ST Narr 1 1a This is the tale of an ordinary man 1b who had everything.

A4-1.1.1b ST MsL 1 2a-b Barker his name was... Benjamin Barker.

A4-1.1.1c ST Narr 1 3a Until a man of power 3b stole his freedom 3c destroyed his family 3d and banished him

A4-1.1.1d ST JT 1 4 May the Lord have mercy on your soul.

A4-1.1.1e ST Narr 1 3e for life!

A4-1.1.1f ST Narr 1 5a And in his sorrow 5b a new man was born.

A4-1.1.1g ST ST 2 6a Fifteen years dreaming

A4-1.1.1h ST ST 2 6b I might come home to a wife and child.

A4-1.1.1i ST MsL 2 7 Benjamin Barker! ST 2 8a-b Not Barker! Sweeney Todd now!

A4-1.1.1j ST ST 2 8c And he will have his revenge!

A4-1.1.1k ST ST 2 9 Where's my wife?

A4-1.1.1l ST MsL 2 10a-b Shes gone! And he's got your daughter.

A4-1.1.1m ST ST 2 11 Judge Turpin!

A4-1.1.1n ST MsL 3 12 You've got to leave this all behind you now.

A4-1.1.1o ST ST 3 13a No! 13b These are desperate times 13c desperate measures are called for!

A4-1.1.1p ST ST 3 14a Alright! 14b You sir!

A4-1.1.1q ST ST 3 14c No-one's in the chair.

A4-1.1.1r ST ST 3 15a Come on Come on! 15b Sweeney's waiting!

A4-1.1.1s ST ST 3 15c I want you bleeders.

A4-1.1.1t ST AT 3 16a You sir! 16b Too sir! 16c Welcome to the grave!

A4-1.1.1u ST ST 3 17a I will have vengeance!

A4-1.1.1v ST ST 3 17b I will have salvation

A4-1.1.1w ST ST 3 18a I will guarantee 18b the closest shave you will ever know.

A4-1.1.1x ST Ital 3 19 May the good Lord smile on you.

A4-1.1.1y ST MsL 3 20 You're barkin' mad!

A4-1.1.1z ST ST 3 21 The years no doubt have changed me.

A4-1.1.1aa ST ST 3 22 How about a shave?

A4-1.1.1bb ST ST 4 23a At last! 23b My home is complete again.

A4-1.1.1cc ST MsL 4 4 24a That's all very well

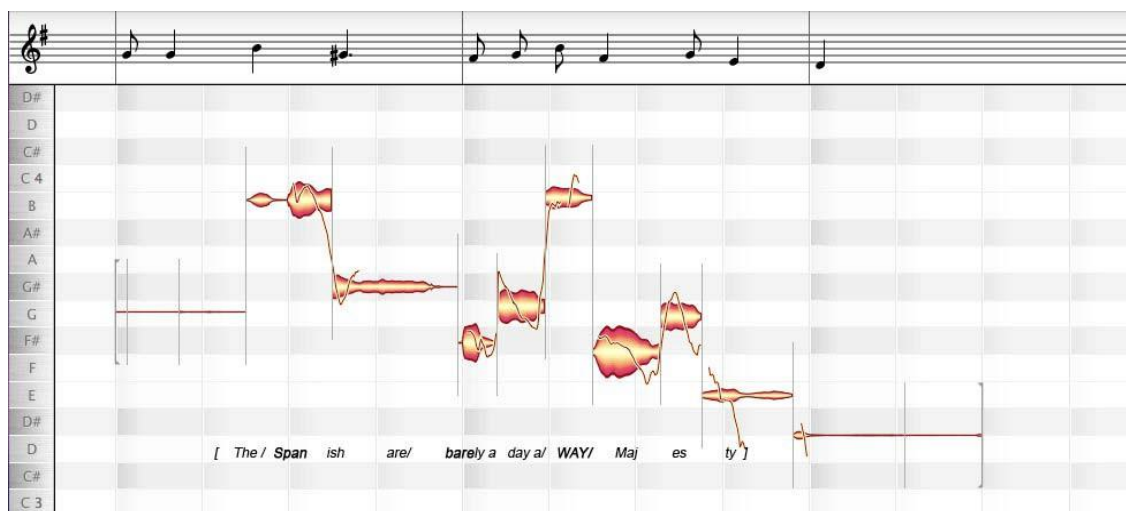
A4-1.1.1dd ST MsL 4 24b But what we gonna do 'bout him

## **A4-1.2 Using *Melodyne* digital pitch analysis software**

The instrument selected for intonation analysis in this study is *Melodyne demo 3.2* (Neubacker, 2007), hereafter referred to as *Melodyne*, a pitch analysis software produced primarily for the sound engineering of music, and available free to air for three months from [www.celemony.com](http://www.celemony.com). When *Sound Studio* MSvoice files are imported into *Melodyne*, a succession of pitch levels is plotted onscreen, each of which display the 'exact pitch center and amplitude envelopes' of each note (2007, p. 40). The pitch plots account for frequency variations that surround the production of a sound, but analyses an average pitch as heard by *Melodyne*, and positions its 'height' with reference to a musical scale, in tones and semitones, on the left hand side of the screen. The 'actual pitch' of recorded voiced sound over time (2007, p. 42), is displayed in the form of a pitch contour (movement). The pitch contour does not show formants or overtones (frequency fluctuations), but depicts the 'course of the pitch' as it approaches or departs from the average frequency of each pitch plot (Huettnner, 2008).

Each pitch plot represents parameters of volume, an amplitude envelope, which is helpful for distinguishing the strongest sound from other feet. The beginning and end of each voiced sound is indicated by thin black vertical lines either side of each pitch plot, giving a time value to the sound. Thus, *Melodyne* analysis of MSvoice speechfiles provides an exact description of pitch levels in pitch plots, pitch movement described by a contour, and pitch range in tones and semitones, enabling specification of high, midhigh, mid, midlow and low levels of tone unit contours.

The *Melodyne* display below shows the pitch plots, contour and range of tone unit 5 from *Elizabeth*, using MSvoice to portray the voice of Queen Elizabeth I, and *Photoshop* software to superimpose text. The example illustrates how Tonality and Tonicity criteria are used to define the boundary of each tone unit, and its Tonic and Pretonic elements. The Tonic syllable **WAY** is characterised by a relatively large amount of pitch movement, the rise of Tone 2.



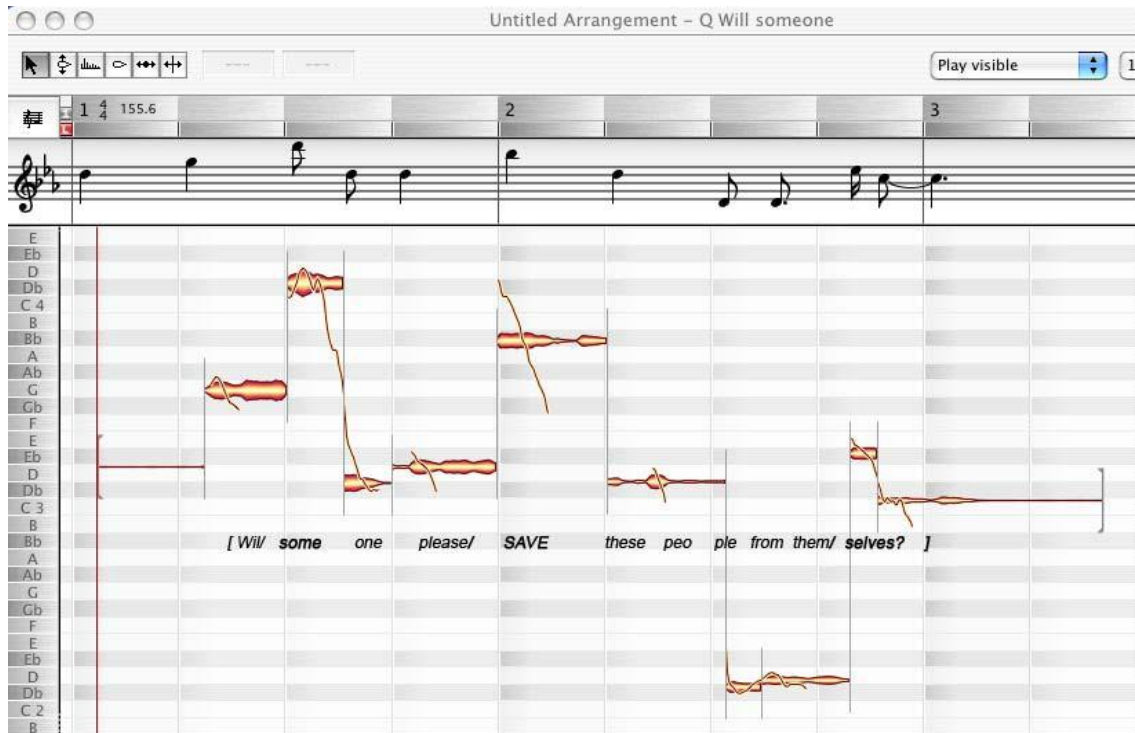
Dr Sharpe and myself evaluated the validity of *Melodyne* as an instrument for accurate pitch analysis. Dr Sharpe has expertise in the manual transcription of intonation, following methods developed by Pike (1945-1956), so one way of conducting the evaluation was to compare manual transcriptions of MSvoice with digital *Melodyne* displays. The evaluation confirmed that *Melodyne* provides an accurate and fine-grained analysis of pitch movement, enabling the pitch movement, levels and range of Primary and Secondary Tones to be described and calculated in semi/tones. One reason for selecting *Melodyne*, in fact, was that description of pitch features of intonation in semi/tones would be consistent with description of pitch features of music (see Chapter 6). Dr Sharpe also provided expert checking of pitch analysis decisions to enhance reliability, specifically, the location of Tonics and the coding of Tones.

#### **A4-1.3 New method to calculate the pitch level and range of individual speakers**

Because pitch level and range is a 'relative matter' (Tench, 1996, p. 74), an important step for the analysis of Tones was to identify the pitch levels and 'normal' pitch range of individual filmtrailer speakers using .pse speechfiles. The analysis of the *high*, *midhigh*, *mid*, *midlow* and *low* pitch levels and the 'normal' *midhigh-midlow* pitch range (Tench, 1996) for individual speakers is achieved in five steps, detailed below using Blair as an example (*The Queen*).



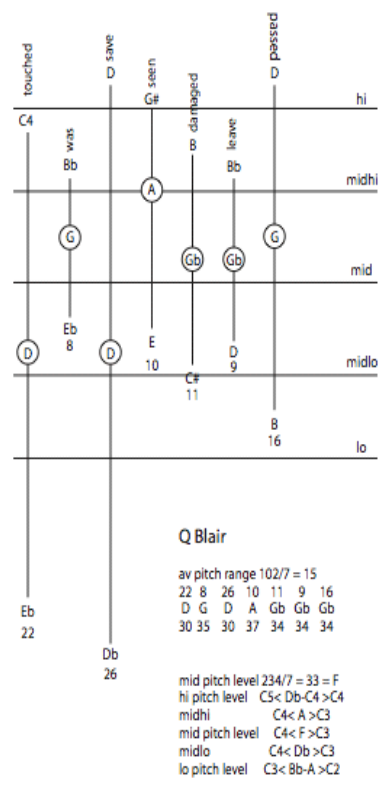
1. **the high and low pitch levels** of each tone unit produced by a speaker is determined from *Melodyne* displays, and measured in semitones (that is, a musical notation of semitones). An example is tone unit 9, where the highest pitch level is D between C5 and C4 (notated below as C5>D<C4), and the lowest pitch range is Db, between C3 and C2 (C3>Db<C2).



2. **the midpitch level and the pitch range** is calculated for each tone unit, by plotting the high and low pitch levels of each tone unit onto a grid, as displayed below. The vertical axis displays semitone values as either a sharp (slightly raised tone) or flat (slightly flattened tone). Each semitone is assigned a numerical value, in order to calculate an 'average' pitch level or range. Tone unit 9 is the third tone unit from the left.

For example, the range of tone unit 9 is calculated as 26 semitones. Where the pitch range is odd, the midpitchlevel is plotted as the midpoint of the tone unit. Where the pitch range is even, as in tone unit 9, the midpitchlevel is assigned to the semitone just higher than the midpoint of the tone unit. The midpitch level of tone unit 9 is calculated as D (C4>D<C3), plotted and circled.

- A 49
- Ab G# 48
- G 47
- Gb F# 46
- F 45
- E 44
- Eb D# 43
- D 42
- Db C# 41
- C4** 40
- B 39
- Bb A# 38
- A 37
- Ab G# 36
- G 35
- F# Gb 34
- F 33
- E 32
- Eb D# 31
- D 30
- Db C# 29
- C3** 28
- B 27
- Bb A# 26
- A 25
- Ab G# 24
- G 23
- Gb F# 22
- F 21
- E 20
- Eb D# 19
- D 18
- Db C# 17
- C2** 16
- B 15
- Bb A# 14
- A 13
- Ab G# 12
- G 11
- Gb F# 10
- F 9
- E 8
- Eb D# 7
- D 6
- Db C# 5



3. **the midpitchlevel** of a speaker is an 'average' of midpitchlevels of tone units:

- assign each midpitchlevel the numerical value indicated on the vertical axis

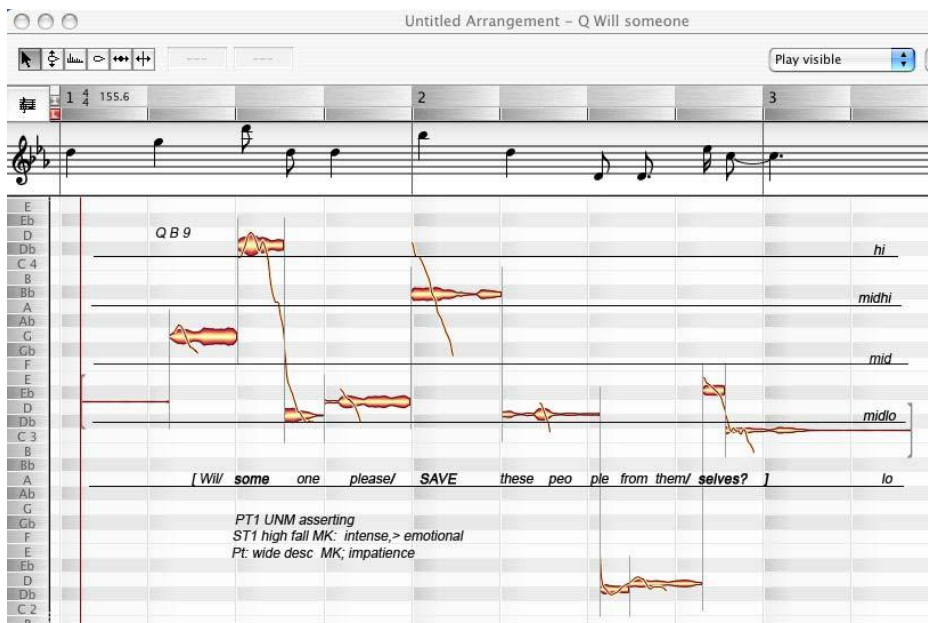
D	G	D	A	Gb	Gb	G
30	35	30	37	34	34	35

- add numerical values assigned, then divide by the number of tone units

$$30+35+30+37+34+34+35=234/7 =33$$

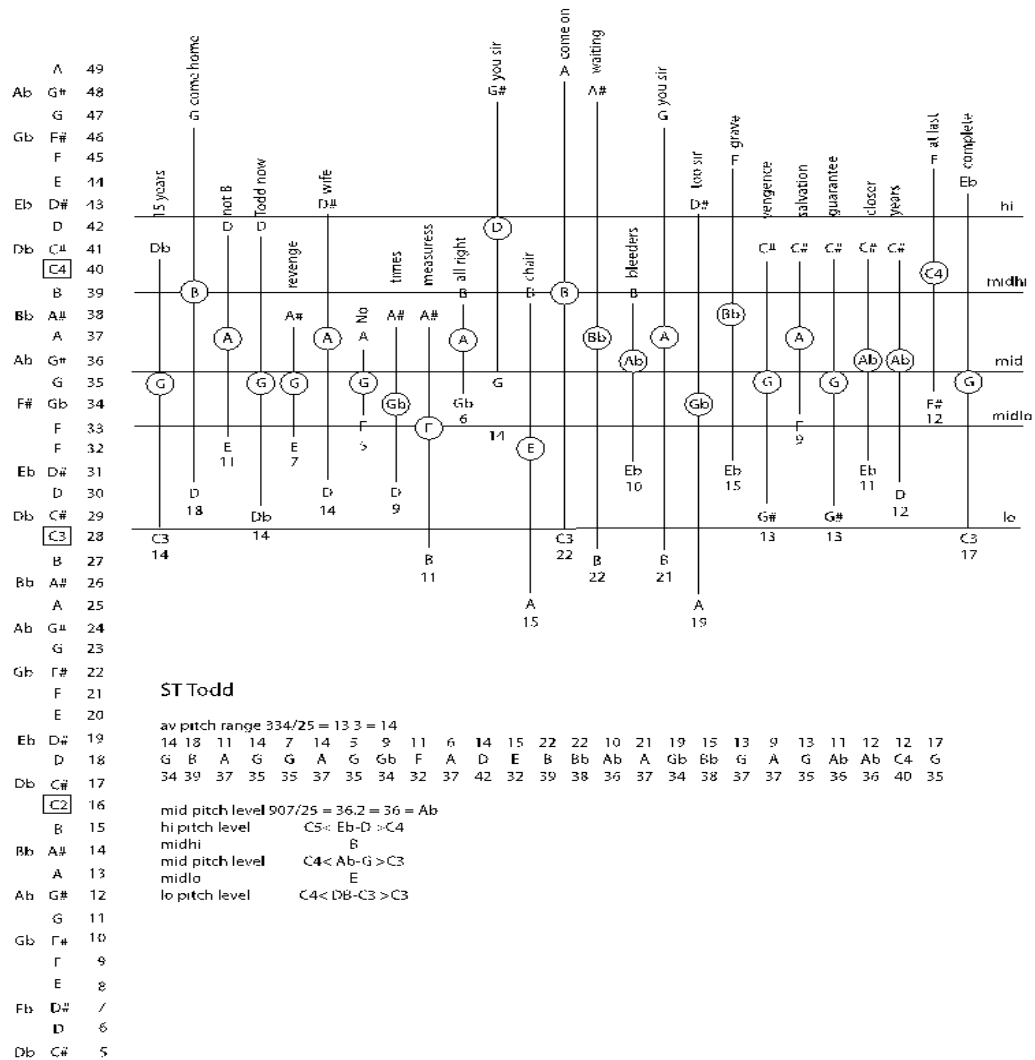
- match numerical value to semitone to determine the midpitchlevel. For example, Blair's midpitchlevel is determined by matching 33 to F (C4 > F < C3)

4. **the 'normal' range** of a speaker is an 'average' of the pitch ranges of tone units
  - add the pitch ranges, then divide by the number of tone units For example, Blair's average pitch range is 15 semitones:  $22+8+26+10+11+9+16= 102/7 = 15$
  
5. **the high, midhigh, mid, midlow and low pitch levels** of a speaker are annotated in Melodyne displays, using *Photoshop* software.
  - the midpitchlevel is ruled in eg F
  - the average pitch range is distributed around the midpitchlevel. Again if the range is odd, the range of semitones is equally distributed above and below the midpitchlevel. If the range is even, then the semitone above midpitchlevel is used as the midpoint for distributing the range. For example, F is Blair's midpitchlevel, so his average range of 15 semitones distributes equally above and below F.
  - the mid pitch level is F (C4 < F > C3)
  - the highest pitch level is between Db and C4 (C5 < Db-C4 > C3)
  - the lowest pitch level is between A and Ab (C3 < A-A > C2)
  - the midhigh pitch level is A (C4 < A > C3)
  - the midlow pitch level is Db (C4 < Db > C3)



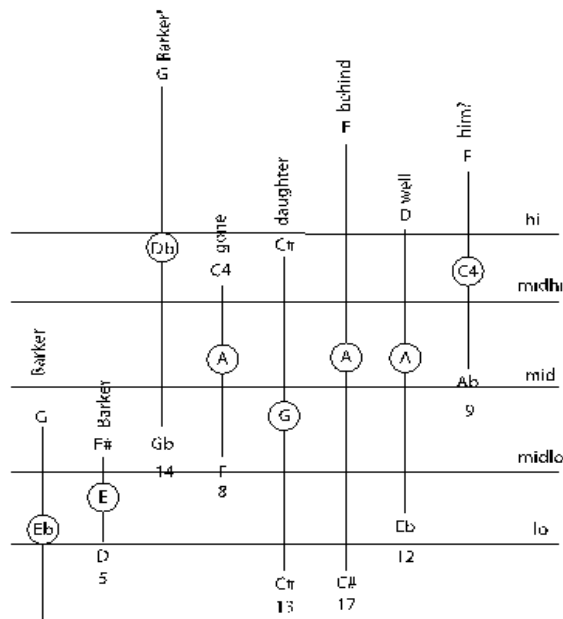
# A4-1.4 Example analysis of the pitch levels/range of *Sweeney Todd* speakers

## A4-1.4.1 Pitch levels/range of *Sweeney Todd*



### A4-1.4.2 Pitch levels/range of Ms Lovett, Judge Turpin and Italian

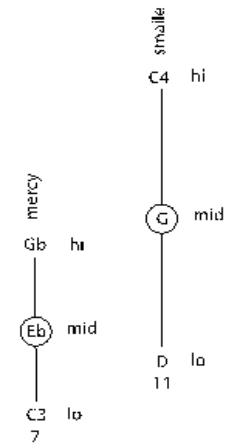
A	19
Ab	G# 48
G	47
Gb	F# 46
F	45
E	44
Eb	D# 43
D	42
Db	C# 41
<b>C4</b>	40
B	39
Bb	A# 38
A	37
Ab	G# 36
G	35
F#	Gb 34
F	33
E	32
Eb	D# 31
D	30
Db	C# 29
<b>C3</b>	28
B	27
Bb	A# 26
A	25
Ab	G# 24
G	23
Gb	F# 22
F	21
E	20
Eb	D# 19
D	18
Db	C# 17
<b>C2</b>	16
B	15
Bb	A# 14
A	13
Ab	G# 12
G	11
Gb	F# 10
F	9
E	8
Eb	D# 7
D	6
Db	C# 5



ST Ms Lovett

av pitch range 88/8 - 11  
 10 5 14 8 13 1/ 12 9  
 Eb E Db A G A A C1  
 31 32 41 3/ 35 3/ 3/ 40

mid pitch level  $290/8 = 36.2 = 36 = Ab$   
 hi pitch level C5 < D-Db > C1  
 midhi B  
 mid pitch level C1 < Ab > C3  
 midlo F  
 lo pitch level C4 < Eb-D > C3

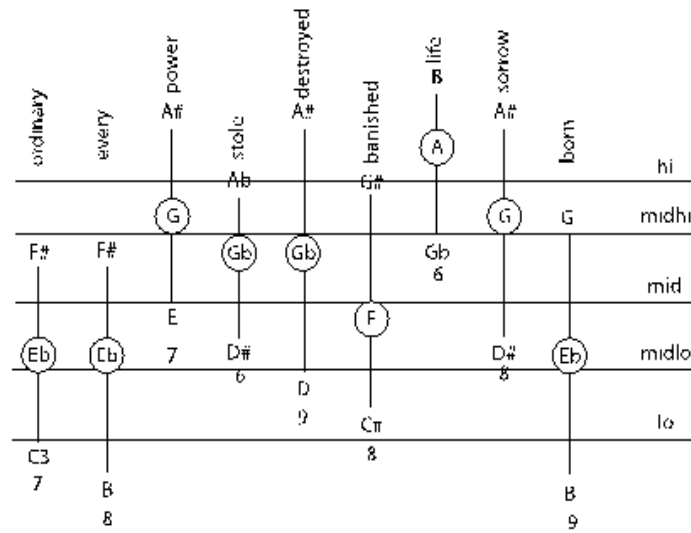


ST JT

ST Italian

### A4-1.4.3 Pitch levels/range of Narrator

A	49
Ab	G# 48
G	47
Gb	F# 46
F	45
E	44
Eb	D# 43
D	42
Db	C# 41
<b>C4</b>	40
B	39
Bb	A# 38
A	37
Ab	G# 36
G	35
F#	Gb 34
F	33
E	32
Eb	D# 31
D	30
Db	C# 29
<b>C3</b>	28
B	27
Bb	A# 26
A	25
Ab	G# 24
G	23
Gb	F# 22
F	21
E	20
Eb	D# 19
D	18
Db	C# 17
<b>C2</b>	16
B	15
Bb	A# 14
A	13
Ab	G# 12
G	11
Gb	F# 10
F	9
E	8
Eb	D# 7
D	6
Db	C# 5



#### ST Narrator

av pitch range 68/9 - 75 - 8

/	3	/	6	9	8	6	8	9
Eb	Eb	G	Gb	Gb	F	A	Gb	Eb
31	31	35	34	31	33	36	35	31

mid pitch level 300/9 + 33.3 - F

hi pitch level C1 < A-Ab > C3

midhi G-Gb

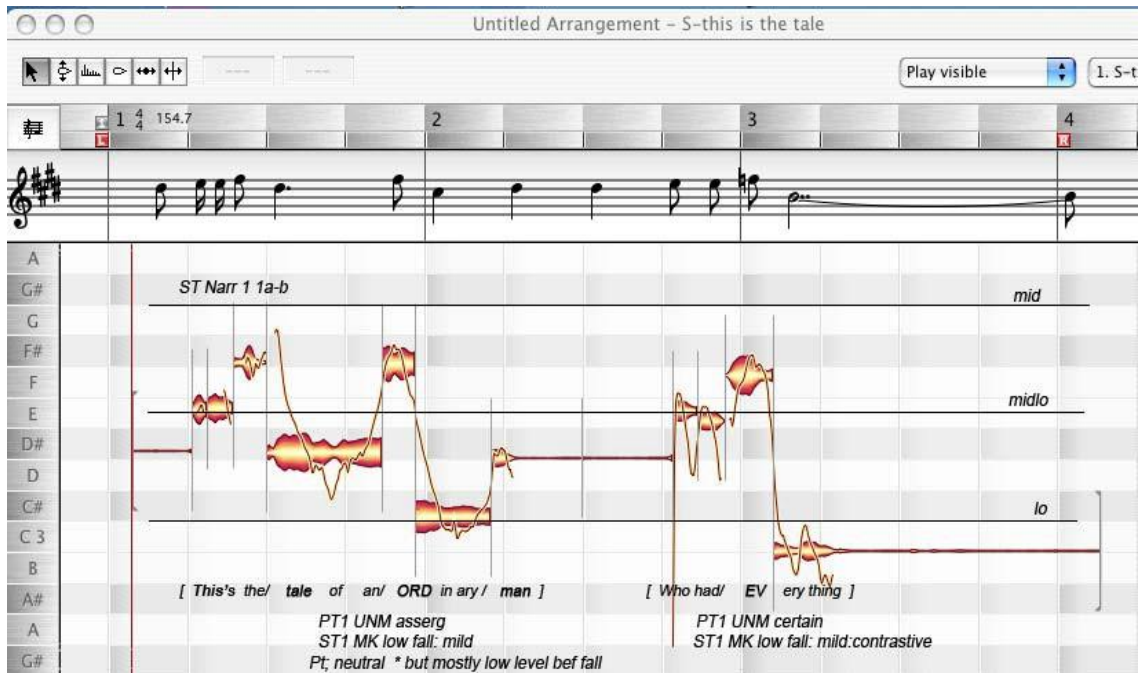
mid pitch level C1 < F-E > C3

midlo Eb-D

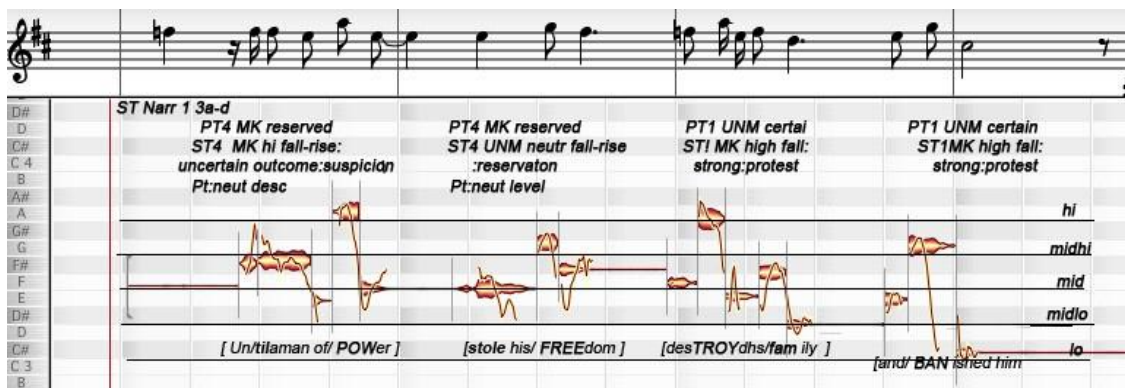
lo pitch level C1 < Db-C3 > C3

## A4-1.5 Example annotated *Melodyne* analysis of tone units (Sweeney Todd)

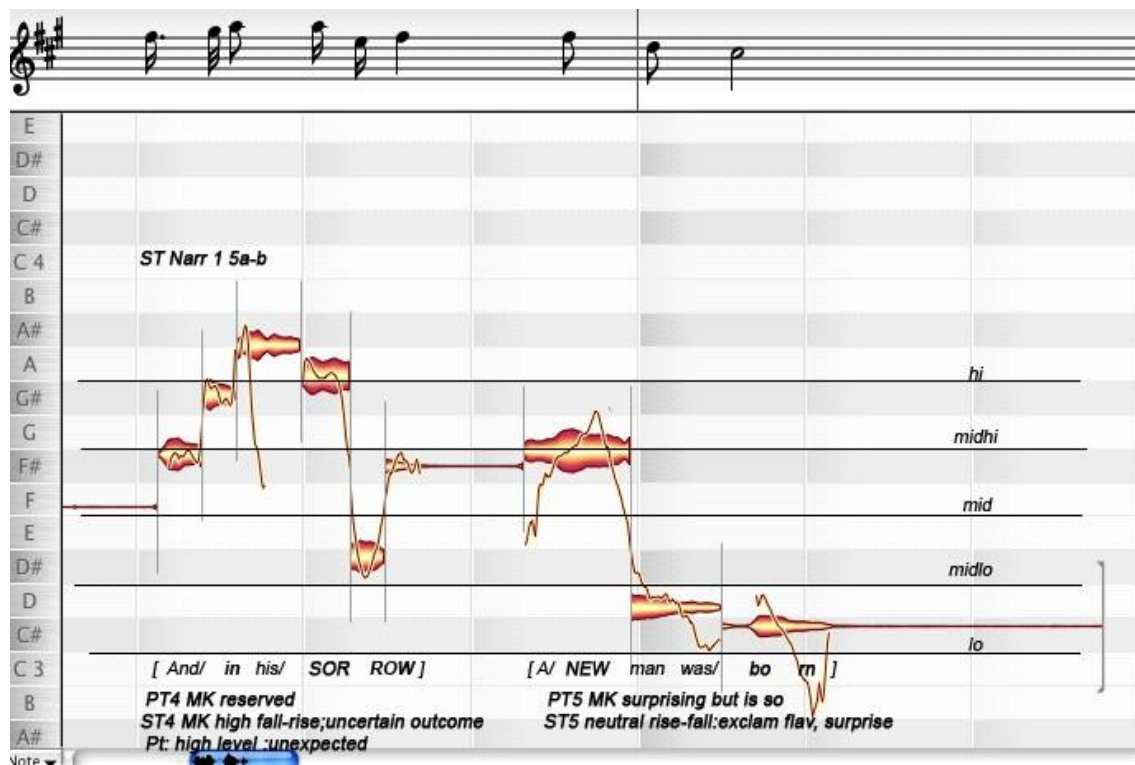
### A4-1.5.1 ST Narr 1 1a-b This is the tale of an ordinary man ..everything.psd



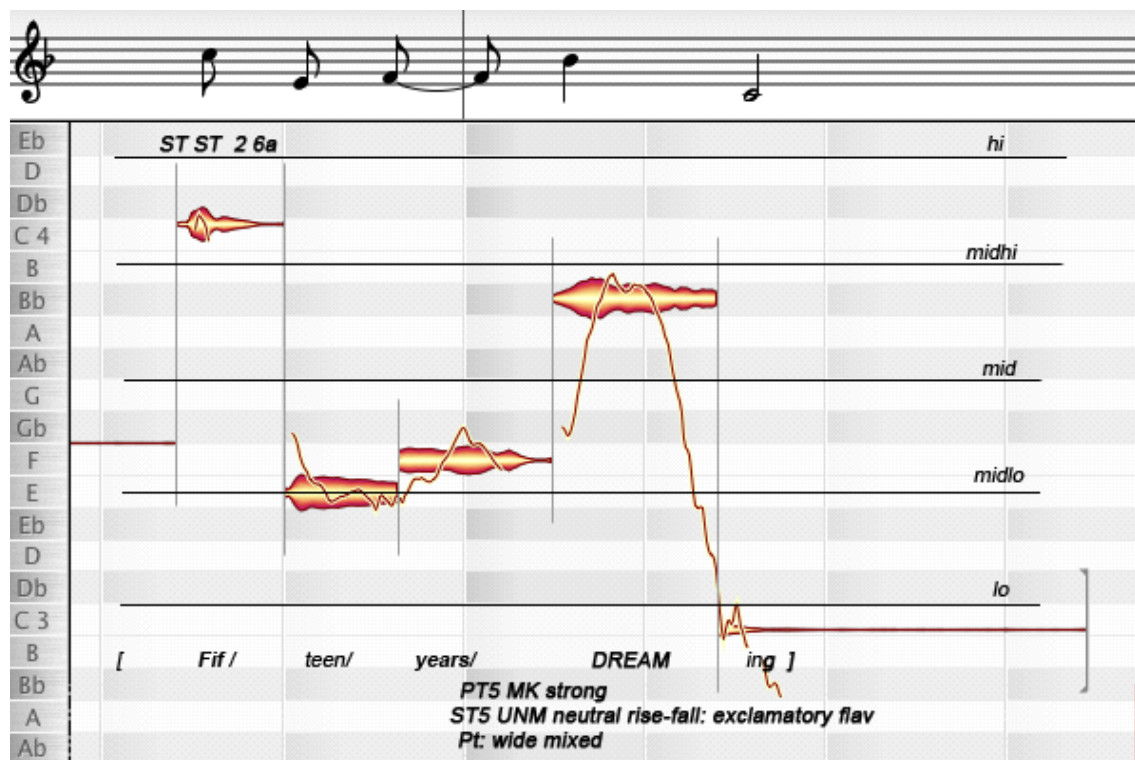
### A4-3.2 ST Narr 1 3a-d Until a man of power.. banished him.psd



### A4-1.5.3 ST Narr 1 5a-b And in his sorrow ...a new man was born.psd

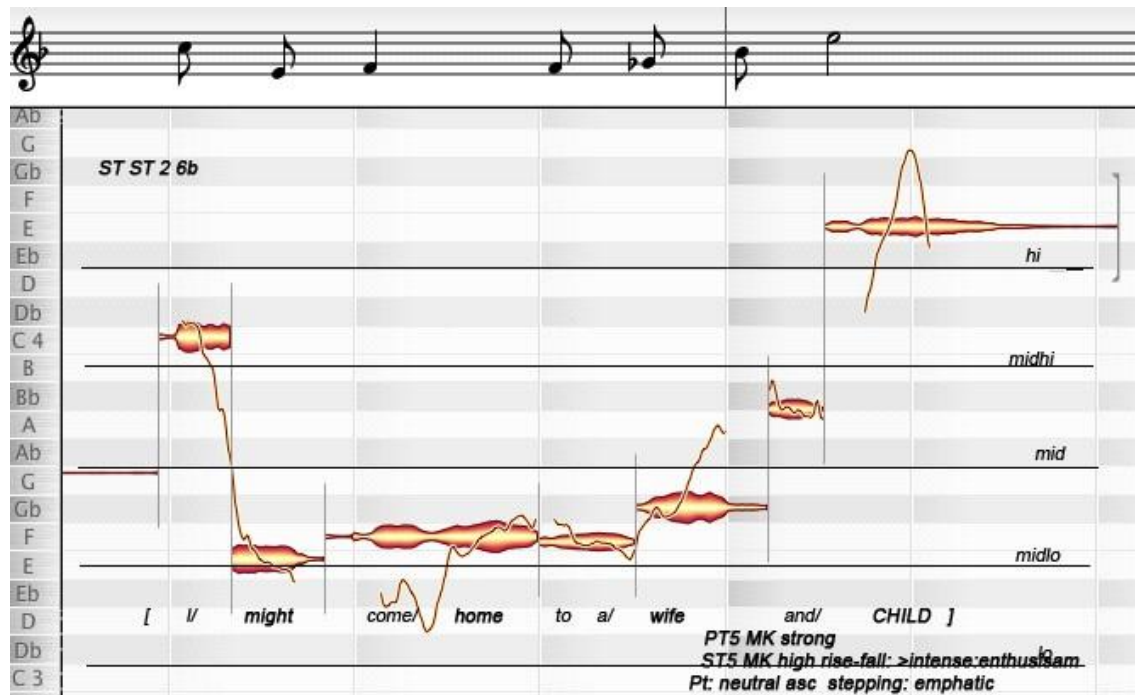


### A4-3.4 ST ST 2 6a Fifteen years dreaming.psd

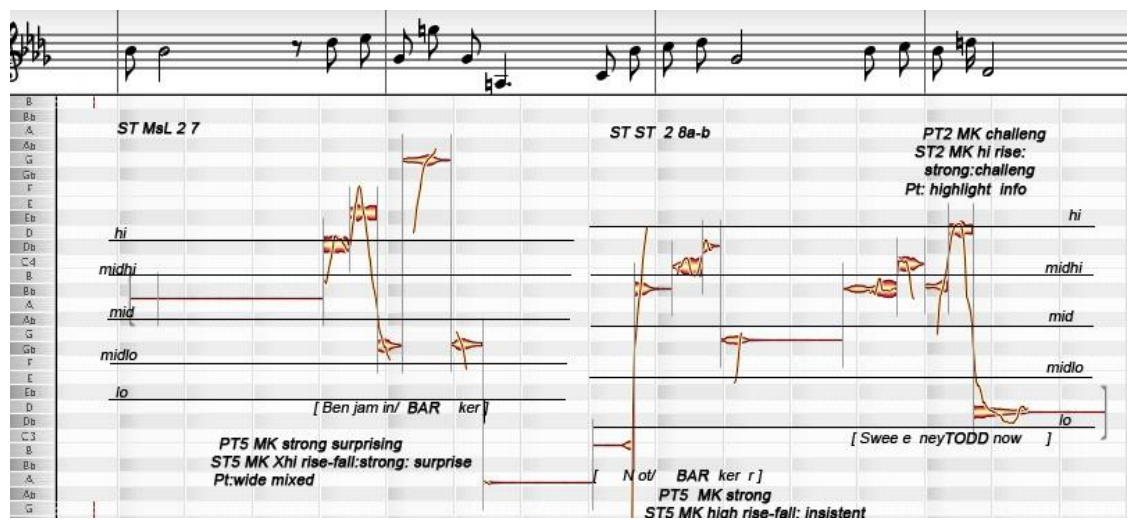




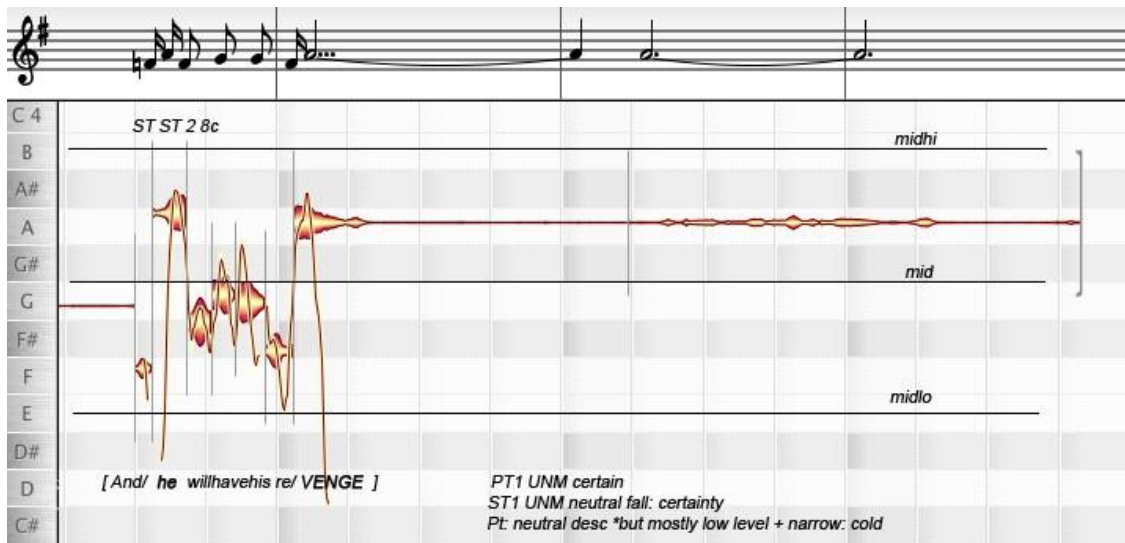
A4-3.5.ST ST 2 6b I might come home to a wife and child.psd



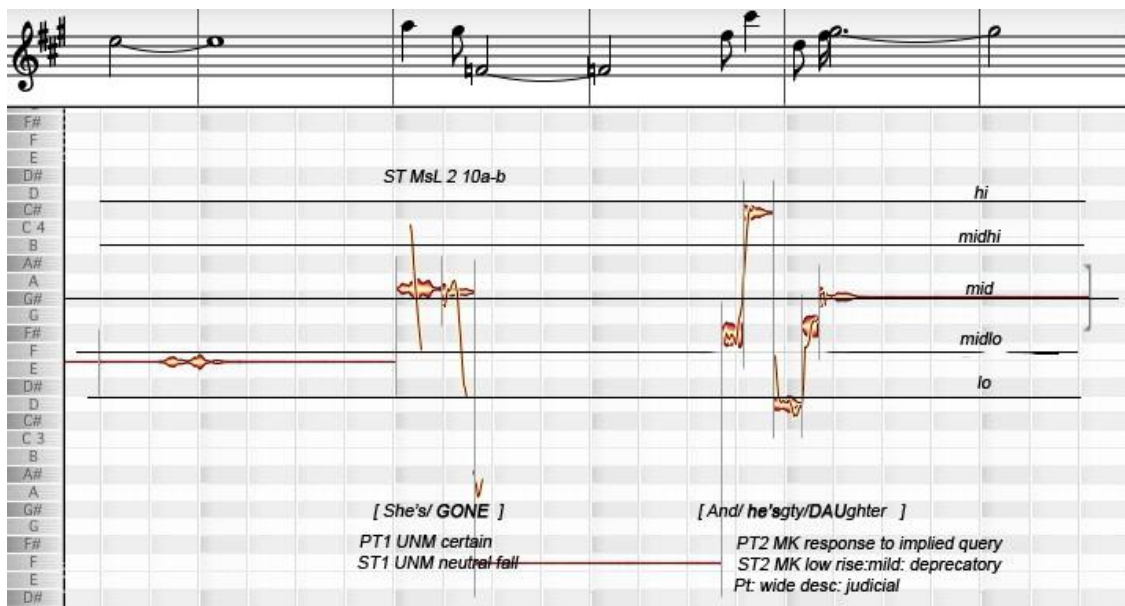
A4-3.6 ST MsL 2 7 Benjamin Barker! and ST ST 2 8a-b Not Barker! Sweeney Todd now!.psd



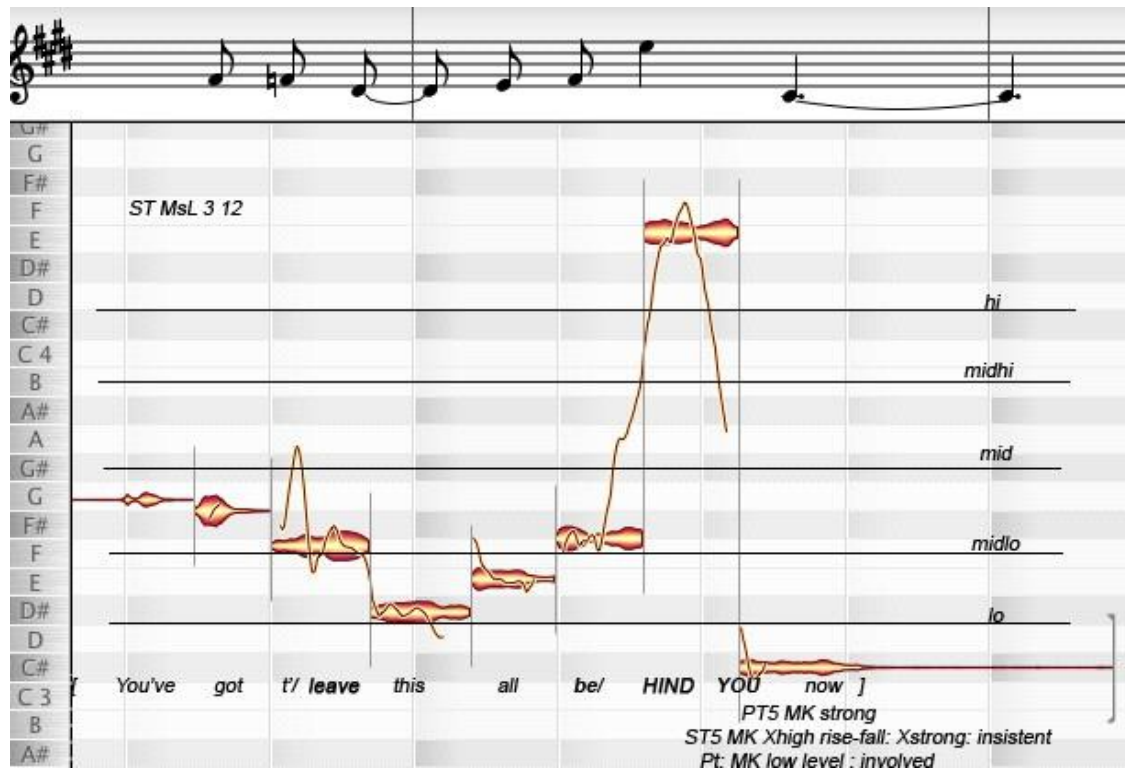
### A4-3.7 ST ST 2 8c and he will have his revenge .psd



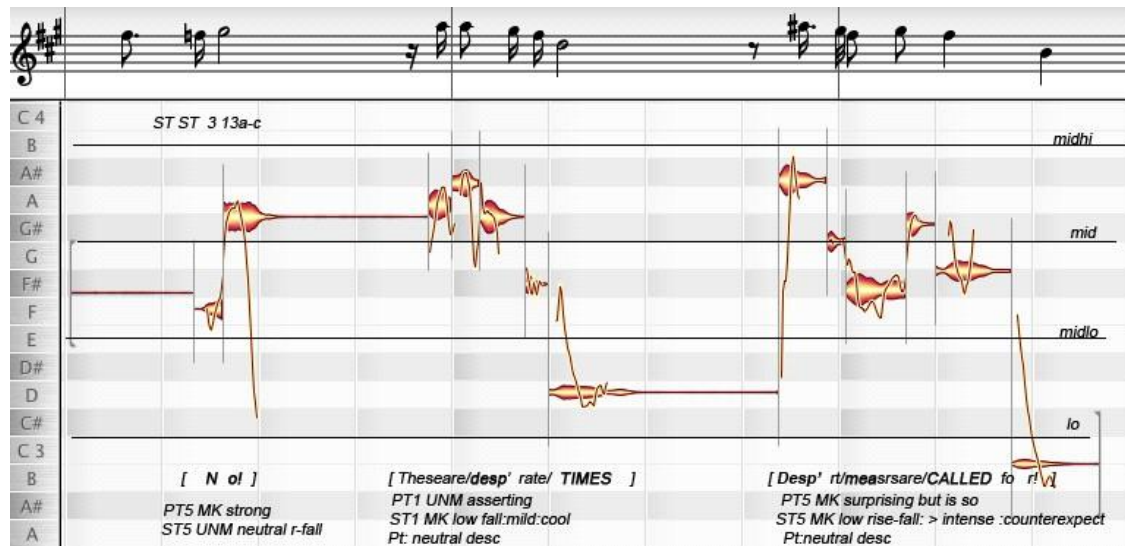
### A4-3.8 ST MsL 2 10a-b Shes gone! And he's got your daughter.psd



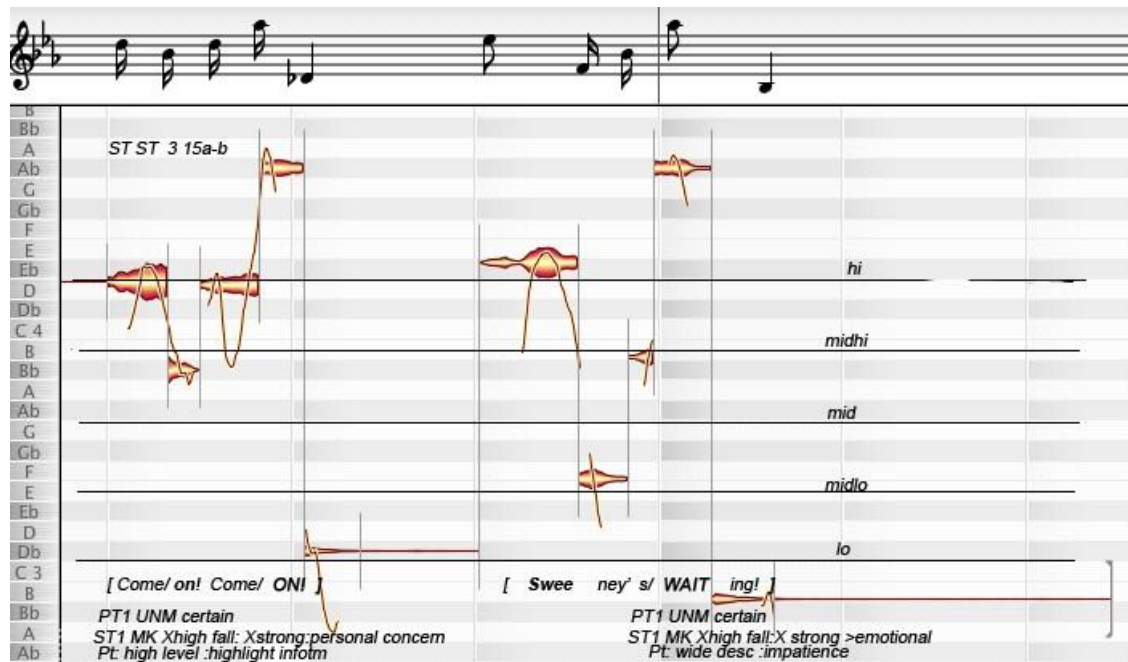
A4-3.9.ST MsL 3 12 You've got to leave this all behind you now .psd



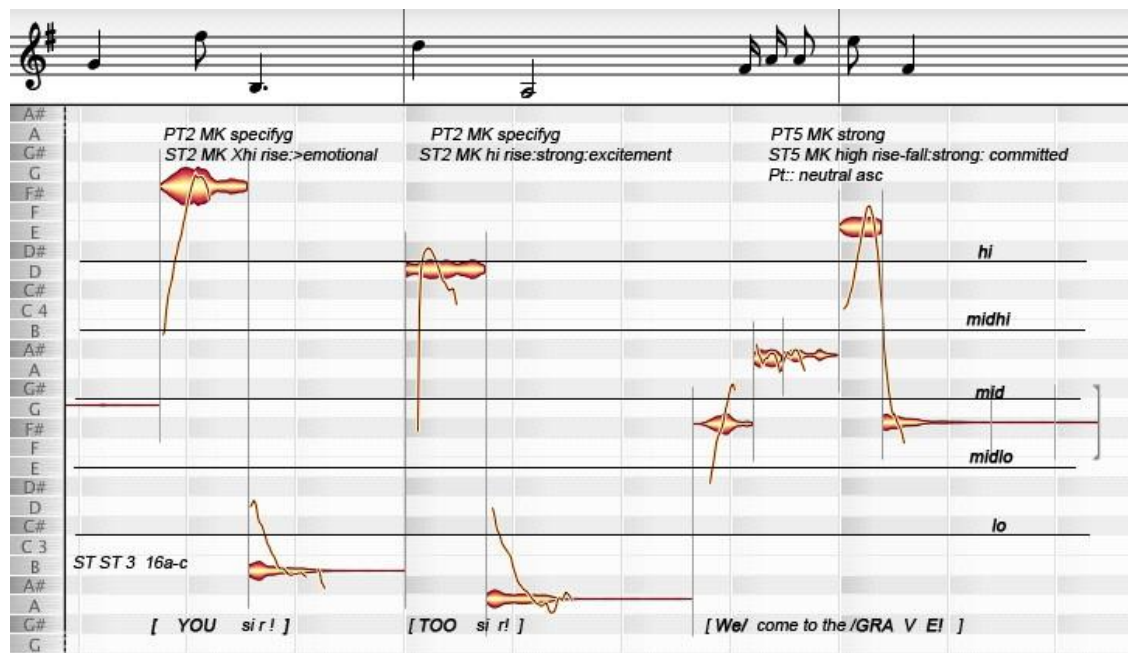
A4-3.10 ST ST 3 13a-c No! These are desperate times... called for! .psd



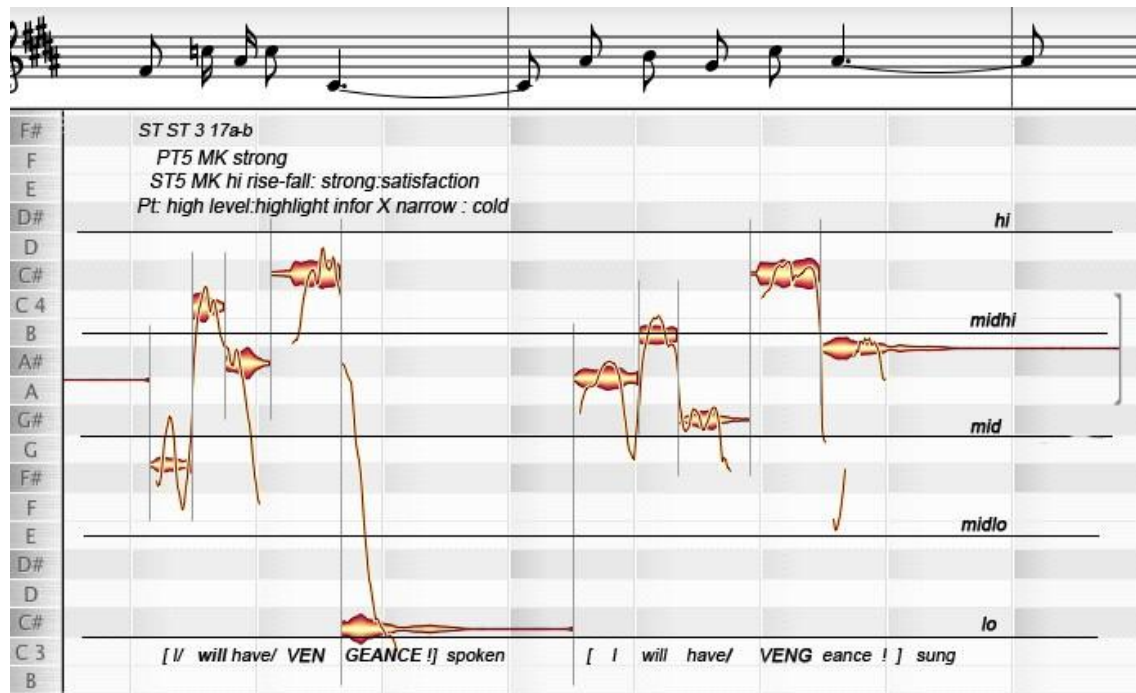
**A4-3.11 ST ST 3 15a-b Come on! Come on! Sweeney's waiting! .psd**



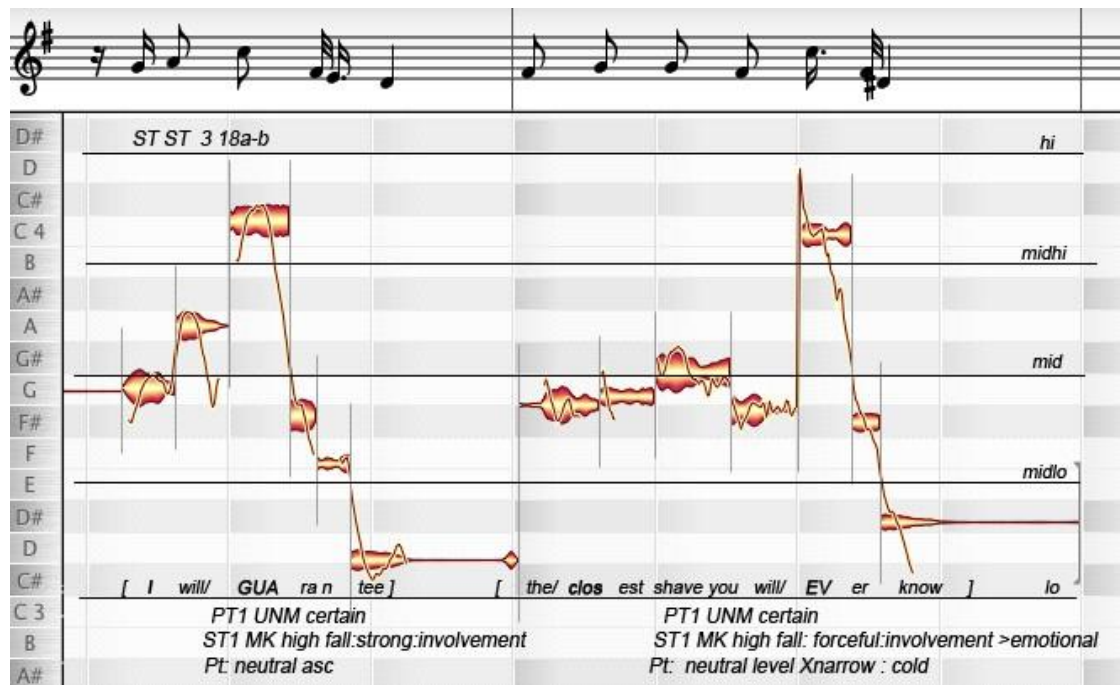
**A4-3.12 ST ST 3 16a-c You sir !Too sir! Welcome to the grave!.psd**



**A4-3.13 ST ST 3 17a I will have vengeance!.psd**

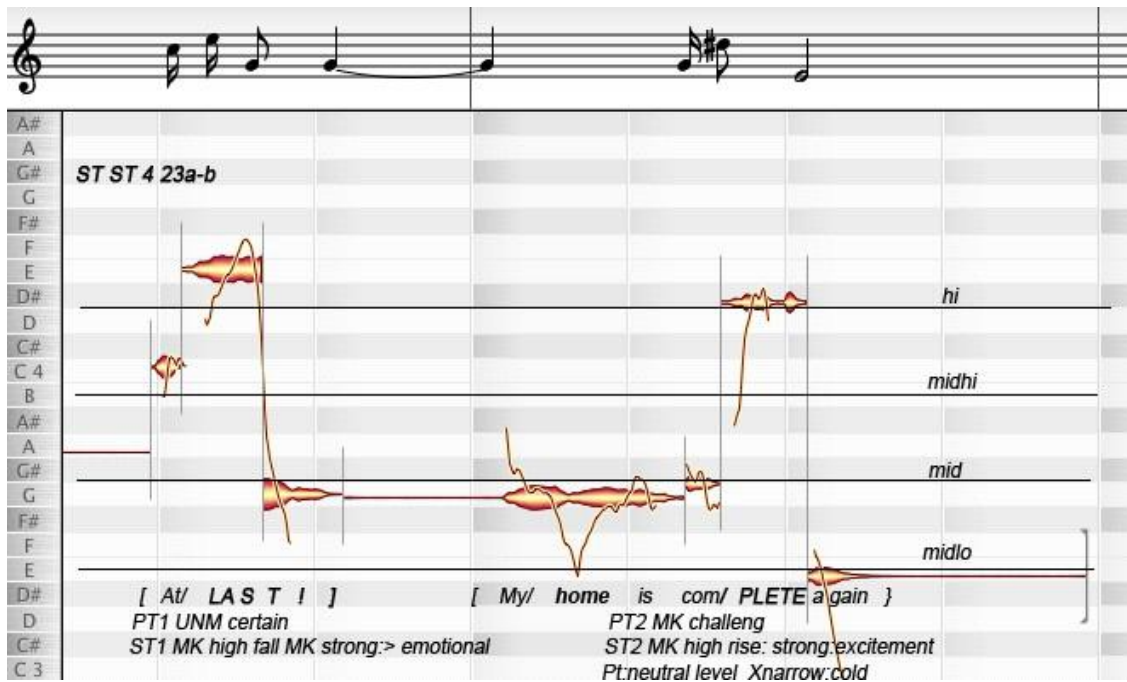


**A4-3.14 ST ST 3 18a-b I will guarantee...you will ever know.psd**

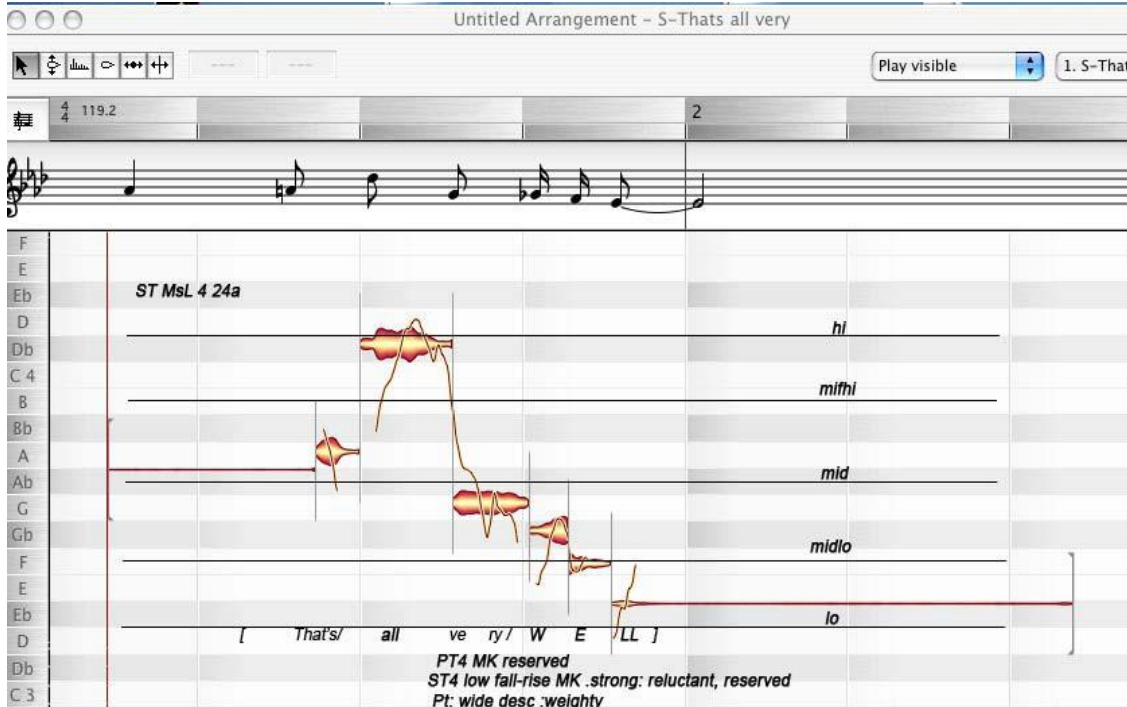




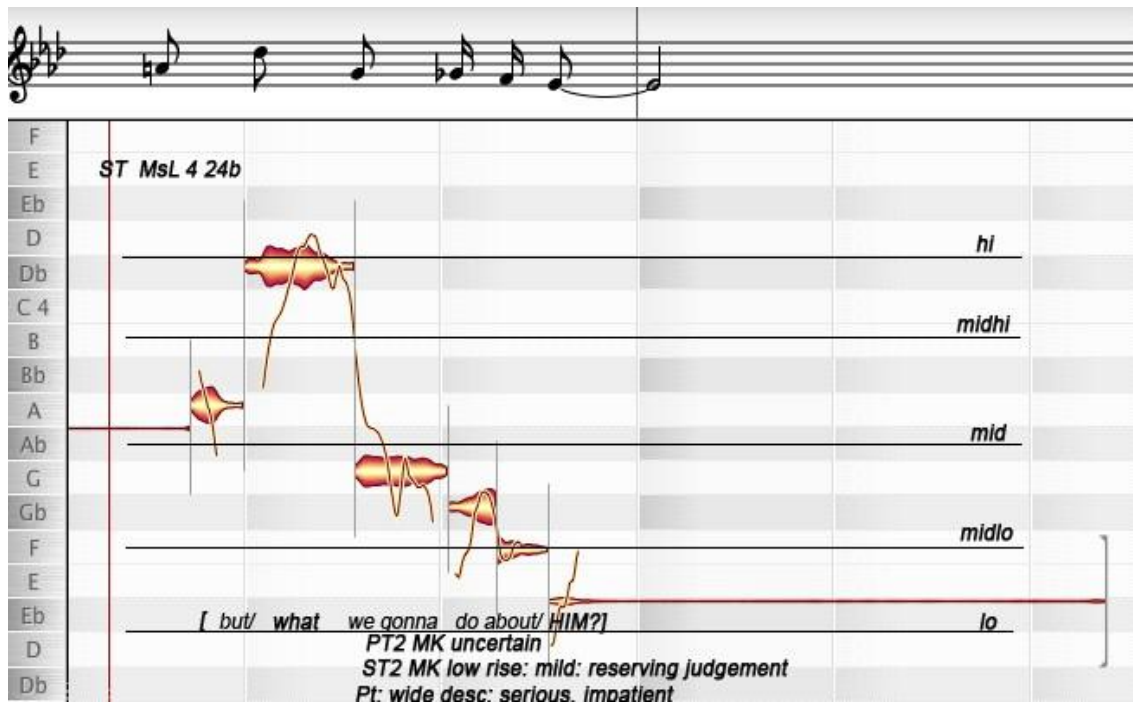
### A4-3.15 ST ST 4 23a-b At last! My home is complete again .psd



### A4-3.16 ST MsL 4 24a That's all very well.psd



### A4-3.17 ST MsL 4 24b but what we gonna do 'bout him?.psd



## A4-2 Results of the analysis of Tonality and Tonicity in the filmtrailers

### A4-2.1 Tonality and Tonicity choices (Sweeney Todd)

st:ph t unit		target	information unit	Tonality		Tonicity	
				UNM	MK	UNM	MK
1:1a	Na	ST char	This is the/ tale of an/ <b>ORD</b> inary man	UNM		UNM	
1:1b	Na	ST's char	who had/ <b>EV</b> erything		MK	UNM	
1:2a	MsL	BB	<b>BAR</b> ker his/ name was...	UNM			MK
1:2b	MsL	BB	Benjamin/ <b>BAR</b> ker	UNM		UNM	
1:3a	Na	JT bv/ch	Until a man of/ <b>POW</b> er		MK	UNM	
1:3b	Na	JT bv/ch	stole his/ <b>FREE</b> dom		MK	UNM	
1:3c	Na	JT bv/ch	des/ <b>TROYED</b> his/ family		MK		MK
1:3d	Na	JT bv/ch	and/ <b>BAN</b> ished him	UNM		UNM	
1:4	JT	ST's soul	may the/ <b>LORD</b> have/ <b>MERC</b> y on your/ <b>SOUL</b>	UNM			MK

st:ph t unit		target	information unit	Tonality		Tonicity	
				UNM	MK	UNM	MK
1:3e	Na	JT bv/ch	for/ <b>LIFE</b>		MK	UNM	
1:5a	Na	ST's feelings	And/ in his/ <b>SORROW</b>		MK	UNM	
1:5b	Na	ST's char	a/ <b>NEW</b> man was/ <b>born</b>	UNM			MK
2:6a	ST	home wife+ child	Fifteen years/ <b>DREAMing</b>		MK	UNM	
2:6b	ST	home wife+ child	I/ <b>might</b> come/ <b>home</b> to a/ <b>wife</b> and/ <b>CHILD</b>	UNM		UNM	
2:7	MsL	Barker =ST	<b>Benjamin/ BARKer!</b>	UNM *mc		UNM	
2:8a	ST	ST new identity	Not/ <b>BARKer!</b>	UNM		UNM	
2:8b	ST	ST new identity	Sweeney/ <b>TODD</b> now!	UNM		UNM	
2:8c	ST	ST char	And/ <b>he</b> will have his re/ <b>VENGE</b>	UNM		UNM	
2:9	ST	wife	Where's my/ <b>WIFE?</b>	UNM		UNM	
2:10a	MsL	wife	She's/ <b>GONE!</b>	UNM		UNM	
2:10b	MsL	JT's ch/bv	and/ he's got your/ <b>DAUGHter</b>	UNM		UNM	
2:11	ST	JT's ch/bv	Judge/ <b>TURpin!</b>	UNM		UNM	
3:12	MsL	ST's future ch/bv	You've got to/ <b>leave</b> this all be/ <b>HIND YOU</b> now	UNM		UNM	
3:13a	ST	ST's future ch/bv	<b>NO!</b>	UNM *mc		UNM	
3:13b	ST	times	These are/ <b>desperate/ TIMES</b>	UNM		UNM	
3:13c	ST	ST's future ch/bv	<b>Desperate/ measures</b> are/ <b>CALLED</b> for	UNM		UNM	
3:14a	ST	ST bhv revenge	Al/ <b>RIGHT!</b>	UNM *mc		UNM	
3:14b	ST	ST bhv revenge	You/ <b>SIR!</b>	UNM *mc		UNM	
3:14c	ST	ST bhv revenge	<b>No-one's</b> in the/ <b>CHAIR!</b>	UNM		UNM	
3:15a	ST	ST bhv revenge	Come on! Come/ <b>ON!</b>	UNM *mc		UNM	
3:15b	ST	ST bhv revenge	<b>Sweeney's/ WAITing</b>	UNM		UNM	
3:15c	ST	ST bhv revenge	I/ <b>want</b> you/ <b>BLEEDers</b>	UNM		UNM	
3:16a	ST	ST bhv revenge	<b>YOU</b> sir!	UNM *mc			MK
3:16b	ST	ST bhv revenge	<b>TOO</b> sir!	UNM *mc			MK
3:16c	ST	ST bhv revenge	<b>Welcome</b> to the/ <b>GRAVE</b>	UNM		UNM	
3:17a	ST	ST bhv revenge	I/ will have/ <b>VENGEANCE</b>	UNM		UNM	



st:ph t unit		target	information unit	Tonality		Tonicity	
				UNM	MK	UNM	MK
3:17b	ST	ST bhv revenge	I/ <b>will</b> have sal/ VATION	UNM		UNM	
3:18a	ST	ST bhv revenge	I will/ <b>GUAR</b> antee	UNM		UNM	
3:18b	ST	ST bhv revenge	the/ <b>closest</b> shave you will/ <b>EV</b> er know		MK	UNM	
3:19	Ital	ST future	May the/ <b>Good</b> Lord/ <b>SMILE</b> on you	UNM		UNM	
3:20	MsL	ST bhv/ch	You're/ <b>barkin'</b> / <b>MAD</b>	UNM		UNM	
3:21	ST	years	The/ <b>years</b> no doubt have/ <b>CHANGED</b> me	UNM		UNM	
4:22	ST	ST bhv revenge	How/ <b>'bout a/ SHAVE?</b>	UNM		UNM	
4:23a	ST	ST's home	At/ <b>LAST!</b>	UNM *mc		UNM	
4:23b	ST	ST's home	My/ <b>home</b> is com/ <b>PLETE</b> again	UNM		UNM	
4:24a	MsL	ST's home	That's/ <b>all</b> very/ <b>WELL</b>	UNM		UNM	
4:24b	MsL	ST+MsL future	But/ <b>what</b> we gonna do 'bout/ <b>HIM?</b>	UNM		UNM	

#### A4-2.2 Raw counts of UNM/MK Tonality and UNM/MK Tonicity realisations in the filmtrailers

	total clauses	total tone units	Tonality		Tonicity	
			UNM Tonality	MK Tonality	UNM Tonicity	MK Tonicity
Q	49	49	33	16	34	15
A	36	33	30	3	31	2
ST	46	47	39	8	41	6
KR	31	29	19	10	19	10
E	51	43	40	3	33	10
CM	43	45	34	11	36	9
total	256	246	195	51	194	52

### A4-2.3 Raw counts of Tonics located on verbal INS/INV Attitude in the filmtrailers

	Affect		Judgements		Valuations	
	INS	INV	INS	INV	INS	INV
Q	0	20	5	28		2
A	3	10	2	17		1
ST	4	9	1	12		8
KR	1	14	2	11	2	4
E	5	10	1	23		9
CM	3	16		7	2	12
total 246	16	79	11	98	4	36

### A4-3 Results of the analysis of UNM/MK grammatical Mood and Primary Tone relationships in the filmtrailers

#### A4-3.1 UNM/MK grammatical Mood and Primary Tone relations (Sweeney Todd)

st:ph t unit	spk	target	tone unit	Mood				Primary Tones					UNM/MK relationship		
				decl aratv	impe rativ	WH inter	pol int	PT 1	PT 2	PT 3	PT 4	PT 5	UNM	MK	
1:1a	Nar	ST char	This is the/ tale of an/ <b>ORD</b> inary man	decl				PT1						UNM	
1:1b	Nar	ST char	who had/ <b>E</b> Verything	decl				PT1						UNM	
1:2a	MsL	BB	<b>BAR</b> ker his/ name was...	decl				PT1						UNM	
1:2b	MsL	BB	Benjamin/ <b>BAR</b> ker	decl				PT1						UNM	
1:3a	Nar	JT bv/ch	Until a man of/ <b>P</b> OWer	decl								PT4			MK
1:3b	Nar	JT bv/ch	stole his/ <b>F</b> REEdom	decl								PT4			MK
1:3c	Nar	JT bv/ch	des/ <b>T</b> ROYED his/ family	decl				PT1						UNM	
1:3d	Nar	JT bv/ch	and/ <b>B</b> ANished him	decl				PT1						UNM	
1:4	JT	ST's soul	may the/ <b>L</b> ord have/ <b>M</b> ERcy on your/ soul	decl									PT5		MK
1:3e	Nar	JT bv/ch	for/ <b>L</b> IFE	decl				PT1						UNM	
1:5a	Nar	ST's feelings	And/ in his/ <b>S</b> ORROW	decl								PT4			MK
1:5b	Nar	ST's	a/ <b>N</b> EW	decl									PT5		MK

st:ph t unit	spk	target	tone unit	Mood				Primary Tones					UNM/MK relationship	
				decl aratv	impe rativ	WH inter	pol int	PT 1	PT 2	PT 3	PT 4	PT 5	UNM	MK
		char	man was/ <b>born</b>											
2:6a	ST	home wife+ ch	Fifteen years/ <b>DREAMing</b>	decl								PT5		MK
2:6b	ST	home wife+ ch	I/ <b>might</b> come/ <b>home</b> to a/ <b>wife</b> and/ <b>CHILD</b>	decl								PT5		MK
2:7	MsL	Barker = ST	<b>Benjamin/</b> <b>BAR</b> ker!	excl /decl								PT5		MK
2:8a	ST	ST new identity	Not/ <b>BAR</b> ker!	decl								PT5		MK
2:8b	ST	ST new identity	Sweeney/ <b>TODD</b> now!	decl					PT2					MK
2:8c	ST	ST char	And/ <b>he</b> will have his re/ <b>VENGE</b>	decl				PT1					UNM	
2:9	ST	wife	Where's my/ <b>WIFE</b> ?			WH int			PT2					MK
2:10a	MsL	wife	She's/ <b>GONE</b> !	decl				PT1					UNM	
2:10b	MsL	JT's ch/bv	and/ he's got your/ <b>DAUGH</b> ter	decl					PT2					MK
2:11	ST	JT's ch/bv	Judge/ <b>TUR</b> pin!	excl /decl				PT1					UNM	
3:12	MsL	ST's future ch/bhv	You've got to/ <b>leave</b> this all be/ <b>HIND YOU</b> now	mod decl (imp)								PT5		MK
3:13a	ST	ST's future ch/bhv	<b>NO</b> !	excl /decl								PT5	UNM	
3:13b	ST	times	These are/ <b>desperate/</b> <b>TIMES</b>	decl				PT1					UNM	
3:13c	ST	ST's future ch/bhv	<b>Desperate/</b> <b>measures</b> are/ <b>CALLED</b> for	decl								PT5		MK
3:14a	ST	STs bhv revenge	All/ <b>RIGHT</b> !	excl /decl								PT5	UNM	
3:14b	ST	STs bhv revenge	You/ <b>SIR</b> !	call/ decl					PT2					MK
3:14c	ST	STs bhv revenge	<b>No-one's</b> in the/ <b>CHAIR</b> !	decl				PT1					UNM	
3:15a	ST	STs bhv revenge	<b>Come</b> on! Come/ <b>ON</b> !		impe			PT1					UNM	
3:15b	ST	STs bhv revenge	<b>Sweeney's/</b> <b>WAITing</b>	decl				PT1					UNM	
3:15c	ST	STs bhv revenge	I/ <b>want</b> you/ <b>BLEEDers</b>	decl				PT1					UNM	

st:ph t unit	spk	target	tone unit	Mood				Primary Tones					UNM/MK relationship		
				decl aratv	impe rativ	WH inter	pol int	PT 1	PT 2	PT 3	PT 4	PT 5	UNM	MK	
3:16a	ST	STs bhv revenge	<b>YOU</b> sir!	call /decl					PT2						MK
3:16b	ST	STs bhv revenge	<b>TOO</b> sir!	call /decl					PT2						MK
3:16c	ST	STs bhv revenge	<b>Welcome</b> to the/ <b>GRAVE</b>	decl								PT5			MK
3:17a	ST	STs bhv revenge	I/ will have/ <b>VENGEANCE</b>	decl								PT5			MK
3:17b	ST	STs bhv revenge	I/ <b>will</b> have sal/ <b>VATION</b>	decl				PT1						UNM	
3:18a	ST	STs bhv revenge	I will/ <b>GUARantee</b>	decl				PT1						UNM	
3:18b	ST	STs bhv revenge	the/ <b>closest</b> shave you will/ <b>EVER</b> know	decl				PT1						UNM	
3:19	Ital	ST's future	May the/ <b>Good</b> Lord/ <b>SMILE</b> on you	decl				PT1						UNM	
3:20	MsL	ST's bhv/ch	You're/ <b>barkin'</b> / <b>MAD</b>	decl								PT5			MK
3:21	ST	years	The/ <b>years</b> no doubt have/ <b>CHANGED</b> me	decl								PT5			MK
4:22	ST	STs bhv revenge	How/ 'bout a/ <b>SHAVE?</b>				pol int					PT5			MK
4:23a	ST	ST's home	At/ <b>LAST!</b>	excl /decl				PT1						UNM	
4:23b	ST	ST's home	My/ <b>home</b> is com/ <b>PLETE</b> again	decl					PT2						MK
4:24a	MsL	ST's home	That's/ <b>all</b> very/ <b>WELL</b>	decl								PT4			MK
4:24b	MsL	ST+MsL future	But/ <b>what</b> we gonna do 'bout/ <b>HIM?</b>			WH int			PT2						MK

### A4-3.2 Raw counts of Mood and Primary Tone realisations in the filmtrailers

#### A4-3.2.1 Raw counts of grammatical Mood realisations in the filmtrailers

	declarative	imperative	WH interrog	polar interrog
Q	38	1	6	4
A	27	3	2	1
ST	43	1	2	1
KR	27		2	
E	39	2	1	1
CM	36	3	6	
total 246	210	10	19	7

#### A4-3.2.2 Raw counts of Primary Tone realisations in the filmtrailers

	PT1	PT2	PT3	PT4	PT5
Q	24	10	1	5	9
A	14	8	1	5	5
ST	20	8		4	15
KR	20	3		2	4
E	19	8	2	1	13
CM	25	9		2	9
total 246	122	46	4	19	55

#### A4-3.2.3 Raw counts of UNM/MK Mood/Primary Tone relations in the filmtrailers

	UNM Mood /Primary Tone relationships	MK Mood/Primary tone relationships
Q	23	26
A	15	18
ST	22	25
KR	21	8
E	21	22
CM	25	20
total	127	119

#### A4-3.2.4 Raw counts of Mood and Primary Tone realisations in the filmtrailers

	dec/PT1	decl/other	WH/PT1	WH/other	pol/PT2	pol/other	imp/PT1	imp/other
	UNM	MK	UNM	MK	UNM	MK	UNM	MK
Q	17	21	4	2	1	3	1	
A	12	15	1	1	1		1	2
ST	19	24		2		1	1	
KR	20	7		2				
E	18	21		1		1	1	1
CM	21	15	1	5			3	
total	107	103	6	13	2	5	7	3

## A4-4 Results of the analysis of Secondary Tone realisations in the filmtrailers

### A4-4.1 Secondary Tones on Tonics (Sweeney Todd)

st:ph t unit	spk	Targ	intonation	UNM/MK Secondary Tones on Tonics											potential attitudinal meanings  meaning	
				UNM neut	MK ST1-	MK ST1+	MK ST2-	MK ST2+	MK ST3-	MK ST3+	MK ST4-	MK ST4+	MK ST5-	MK ST5+		
1:1a	Na	ST Char	This is the/ tale of an/ <b>ORD</b> inary man		ST1-											unexcited Cruttenden 86
1:1b	Na	ST's Char	who had/ <b>EV</b> erything		ST1-											contrastive Pike 45 reserved grim OCA73
1:2a	MsL	BB	<b>BAR</b> ker his/ name was...		ST1-											grim, cool OCA73
1:2b	MsL	BB	Ben/ jamin <b>BAR</b> ker		ST1-											grim, cool
1:3a	Na	JT bv/ch	Until a man of/ <b>POW</b> er									ST4+				uncertain outcome, suspicion Crystal 75
1:3b	Na	JT bv/ch	stole his/ <b>FREE</b> dom	PT4.												doubt suspicion Crystal 75
1:3c	Na	JT bv/ch	des/ <b>TROYED</b> his/ family			ST1+										involvement OCA73 disappoint Halliday67
1:3d	Na	JT bv/ch	and/ <b>BAN</b> ished him			ST1+										involvement OCA73 disappoint Halliday67
1:4	JT	ST's Soul	may the/ <b>Lord</b> have/ <b>MER</b> cy on your/ <b>soul</b>												ST5+	sarcasm Gimson89
1:3e	Na	JT bv/ch	for/ <b>LIFE</b>			ST1+										involvement OCA73 disappoint Halliday67

st:ph t unit	spk	Targ	intonation	UNM/MK Secondary Tones on Tonics										potential attitudinal meanings	
				UNM neut	MK ST1-	MK ST1+	MK ST2-	MK ST2+	MK ST3-	MK ST3+	MK ST4-	MK ST4+	MK ST5-		MK ST5+
1:5a	Na	ST's Feeling	And/ in his/ <b>SORROW</b>									ST4+			uncertain outcome Crystal 75 reservation H&G 08
1:5b	Na	ST's Char	a/ <b>NEW</b> man was/ <b>born</b>	PT5.											exclamatory H& G 08 impressed Crystal 75 surprising but is so H&G08:112
2:6a	ST	home w + ch	Fifteen years/ <b>DREAMing</b>	PT5.											exclamat flavour insistent H&G08:120
2:6b	ST	home wife+ child	I/ <b>might</b> come/ <b>home</b> to a/ <b>wife</b> and/ <b>CHILD</b>											ST5 ++	satisfaction Crystal75 enthusiasm Gimson89
2:7	MsL	Barker =ST	<b>Benjamin</b> / <b>BAR</b> ker!											ST5+	surprising but is so H&G08:112
2:8a	ST	ST's new identity	Not/ <b>BAR</b> ker!											ST5+	insistent Halliday 67
2:8b	ST	ST new identity	Sweeney/ <b>TODD</b> now!					ST2+							denial, contradictn Halliday 67,70 excitement indignation Gimson89
2:8c	ST	ST Char	And/ <b>he</b> will have his re/ <b>VENGE</b>			ST1+									emotional commitmnt Crystal75 involvement OCA73
2:9	ST	Wife	Where's my/ <b>WIFE</b> ?	PT2.											puzzlement H&G08:117
2:10a	MsL	Wife	She's/ <b>GONE!</b>	PT1.											certainty
2:10b	MsL	JT's ch/bv	and/ he's got your/ <b>DAUGH</b> ter				ST2-								deprecatory OCA73 involvement Halliday67:44
2:11	ST	JT's ch/bv	Judge/ <b>TUR</b> pin!	PT1.											certainty (of blame)





st:ph t unit	spk	targ	intonation	UNM/MK Secondary Tones on Tonics										potential attitudinal meanings		
				UNM neut	MK ST1-	MK ST1+	MK ST2-	MK ST2+	MK ST3-	MK ST3+	MK ST4-	MK ST4+	MK ST5-	MK ST5+	Meaning	
		rev enge	BLEEDers													
3:16a	ST	ST's rev enge	YOU sir!					ST2 ++								excitement enthusiasm Gimson89
3:16b	ST	ST's rev enge	TOO sir!					ST2+								excitement, enthusiasm Gimson89
3:16c	ST	ST's rev enge	Welcome to the/ GRAVE											ST5+		satisfied Crystal 75
3:17a	ST	ST's rev enge	I/ will have/ VENGEANCE											ST5+		satisfaction Crystal75
3:17b	ST	ST's rev enge	I/ will have sal/ VATION			ST1+										emotional commitmentCrystal75 involvement OCA73
3:18a	ST	ST's rev enge	I will/ GUARantee			ST1+										emotional commitmnt Crystal75 involvement OCA73
3:18b	ST	ST's rev enge	the/ closest shave you will/ EVer know			ST1+										emotional commitmntCrystal75 involvement OCA73
3:19	Ital	ST's future	May the/ Good Lord/ SMILE on you	PT1.												
3:20	MsL	ST's bv/ch	You're/ barkin'/ MAD											ST5+		horror Gimson89 surprising but is so H&G08:112
3:21	ST	years	The/ years no doubt have/											ST5+		insistent exclamatry H&G08:169 sarcasm Gimson89

st:ph t unit	spk	targ	intonation	UNM/MK Secondary Tones on Tonics											potential attitudinal meanings	
				UNM neut	MK ST1-	MK ST1+	MK ST2-	MK ST2+	MK ST3-	MK ST3+	MK ST4-	MK ST4+	MK ST5-	MK ST5+		Meaning
			CHANGED me													
4:22	ST	ST's rev enge	How/ 'bout a/ SHAVE?											ST5-		emotional Tench96 threatening vLeeuwen 1999:108 satisfied Crystal75
4:23a	ST	ST's home	At/ LAST!			ST1+										emotional commitmntCrystal75 involvemnt OCA73
4:23b	ST	ST's home	My/ home is com/ PLETE again					ST2+								excitement Gimson89
4:24a	MsL	ST's home	That's/ all very/ WELL								ST4-					reluctant OCA73
4:24b	MsL	ST+ MsL's future	But/ what we gonna do 'bout/ HIM?				ST2-									puzzlement guarded OCA73 involvemnt Halliday 67:44

#### A4-4.2 Secondary Tones on Pretonics (Sweeney Todd)

st:ph t unit	spk	target	intonation	narrow level			wide	articulation		potential meanings
				neutral level	low level before fall/rise	high level before fall/rise	descend /ascend	stepping	gliding	
1:1a	Na	ST char	This is the/ tale of an/ ORDinary man		low level before fall					insistent , involved H&Greaves08:172-175 highlight infoTench96
1:5a	Na	ST's	And/ in his/			high level				insistent Pike45

st:ph t unit	spk	target	intonation	narrow level			wide	articulation		potential meanings
				neutral level	low level before fall/rise	high level before fall/rise	descend /ascend	stepping	gliding	
		feelings	<b>SORROW</b>			before fall				involved Tench96:128
2:6b	ST	home wife+ child	I/ <b>might</b> come/ <b>home</b> to a/ <b>wife</b> and/ <b>CHILD</b>					stepp asc		emphatic Crystal75
2:8b	ST	ST new identity	Sweeney/ <b>TODD</b> now!			high level before rise				heightened contrast Pike45:66 highlight info Tench96
2:8c	ST	ST char	And/ <b>he</b> will have his re/ <b>VENGE</b>		low level before fall					cold Tench96 insistent , involved H&Greaves08:172-175
2:10b	Msl	JT's ch/bv	and/ he's got your/ <b>DAUGH</b> ter				wide desc			insistent Pike 45 impatient, judicial OCA73
3:12	Msl	ST's future ch/bhv	You've got to/ <b>leave</b> this all be/ <b>HIND</b> <b>YOU</b> now		low level before rise					involved Halliday67:44
3:14c	ST	STs bhv revenge	<b>No</b> -one's in the/ <b>CHAIR!</b>				wide desc			impatient OCA73
3:15a	ST	STs bhv revenge	<b>Come</b> on! Come/ <b>ON!</b>			high level before rise				highlight inform Tench 96
3:15b	ST	STs bhv revenge	Sweeney's/ <b>WAIT</b> ing				wide desc			impatient OCA73
3:17a	ST	STs bhv revenge	I/ will have/ <b>VENGEANCE</b>			high level before rise				cold, highlight inform Tench 96 heightened contrast Pike45:66
3:18b	ST	STs bhv revenge	the/ <b>closest</b> shave you will/ <b>EV</b> er know	neut level						cold Tench96
3:20	Msl	ST's bv/ch	You're/ <b>barkin'</b> / <b>MAD</b>		low level before rise					involved Halliday67:44 disapproval OCA73
3:21	ST	years	The/ <b>years</b> no doubt have/ <b>CHANGED</b>				wide desc			insistent Pike45 impatient OCA73

st:ph t unit	spk	target	intonation	narrow level			wide	articulation		potential meanings
				neutral level	low level before fall/rise	high level before fall/rise	descend /ascend	stepping	gliding	
			me							
4:22	ST	STs bhv revenge	How/ 'bout a/ <b>SHAVE?</b>	neut level						cold Tench96
4:23b	ST	ST's home	My/ home is com/ <b>PLETE</b> again	neut level						cold Tench96
4:24a	Msl	ST's home	That's/ all very/ <b>WELL</b>				wide desc			insistent impatient OCA73
4:24b	Msl	ST+Msl future	But/ what we gonna do 'bout/ <b>HIM?</b>				wide desc			insistent, serious impatient OCA73

#### A4-5 Results of the analysis of Affect sub/categories realised by intonation in the filmtrailers

##### A4-5.1 Affect:unhappiness:misery realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
Q: 1:3a	TB	Di	I have some/ <b>VERY/ sad/ news</b> to bring you	decl	T1	UNM	assertion	neut level	confined	T1 high fall	MK	dismay Kingdon 1958 involvemnt OCA 1973	dismay (A misery)
A: 3:12a	C	R ch/b	I/ <b>LOVE</b> you	decl	T5	MK	strong assertion			T5 low rise-fall	MK	>emotional, disappointment Halliday1967:32	disappointment (A misery)
3A: :12b		R bhv/ch	Come/ <b>BACK</b> to me	impe r	T2	MK	command			T2 X high rise	MK	emotional appeal, pleading Tench 1996 Halliday 1967:43	pleading (A misery)
A: 4:19a	B	B self ch/bhv accusR	I'm/ very/ <b>very/ SORRY</b>	decl	T1	UNM	assertion	wide stepp desc	emphatic Tench96 impatienc	T1 high fall	MK	emotional commitnt involvemnt OCA 1973	remorse (A misery)

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
									OCA73			dismay Kingdon 1958	
ST: 1:2a	Ms Lov	BB	<b>BAR</b> ker his/ <b>name</b> was...	decl	PT1	UNM	assertion			T1 low fall	MK	grim, cool OCA 1973	longing (A misery)
ST: 1:2b	Ms Lov	BB	Benjamin/ <b>BAR</b> ker	decl	PT1	UNM	assertion			T1 low fall	MK	grim, cool	longing (A misery)
ST: 1:3c	Na	JT bv/ch	des/ <b>TROYED</b> his/ <b>family</b>	decl	PT1	UNM	assertion			T1high fall	MK	involvemnt OCA 1973 dismay Kingdon 1958	dismay (A misery)
ST: 1:3d	Na	JT bv/ch	and/ <b>BAN</b> ished him	decl	PT1	UNM	assertion			T1high fall	UNM	involvemnt OCA73 dismay Kingdon 1958	dismay (A misery)
ST: 1:3e	Na	JT bv/ch	for/ <b>LIFE</b>	decl	PT1	UNM	assertion			T1high fall	MK	involvemnt OCA 1973 dismay Kingdon 1958	dismay (A misery)
KR: 1:1e	Nar	A+H sep aratn	<b>CON</b> tinents a/ <b>part</b>	decl	PT1	UNM	assertion			T1high fall	MK	contrastive, involvemnt OCA 1973 dismay Kingdon 1958	dismay (A misery)
KR: 2:4b	RK	H's death	Ha/ <b>SAN</b> is/ <b>dead</b>	decl	PT1	UNM	assertion			T1high fall	MK	unexpected Pike 1945 dismay Kingdon 1958 involvemnt OCA 1973	dismay (A misery)
KR: 2:7	RK	Talibn bhv	The/ <b>Taliban</b> / <b>TOOK</b> him	decl	PT1	UNM	assertion			T1high fall	MK	dismay Kingdon 1958 involvemnt	dismay (A misery)

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
												OCA 1973	
E: 3:18a	E	Bess' life	Oh I/ <b>ENVY</b> you/ <b>Bess</b>	decl	T5	MK	strong assertion			T5 low rise-fall	MK	emotional Tench 1996:127 disappointment Halliday 1970	Longing (A misery)
E: 3:18b	E	Bess' life	You're/ <b>FREE</b> to/ <b>have</b> what/ I cannot have	decl	T5	MK	strong assertion	neut desc		T5 low rise-fall	MK	emotional Tench 1996:127 dismay Kindon 1958	Longing (A misery)
CM: 1:1a	Th	Th self feel ings	I/ <b>can't</b> really re/ <b>MEMber</b>	decl	T5	MK	strong assertion	wide desc	insistent Tench96	T5 low rise-fall	MK	emotional Tench 1996 dismay Kingdon 1958	Despair (A misery)
CM: 1:1b	Th	Th self feel ings	when I/ <b>last</b> had any/ <b>HOPE</b>	decl	T1	UNM	assertion	wide desc	insistent	T1 low fall	MK	grim OCA 1973 unexcited Cruttenden 1986 aloof Pike45	Despair (A misery)
CM: 1:1f	Th	human future	What's/ left to/ <b>HOPE</b> for?	WHi nt	T2	MK	need info H&G08:117	neut stepp desc	emphatc Tench 96	T2 high rise	MK	emotional inqiry <i>Crystal</i> 1975	despair (Amisery)
CM: 2:4a	Th	cause infert ility	<b>DOESn't</b> / matter	decl	T1	UNM	assertion			T1high fall	MK	disappointment Halliday 1970 involvement OCA 1973	Despair (A misery)
CM: 2:4c	Th	human future	It's too/ <b>LATE</b>	decl	T2	MK	challenge	high lev before rise	disappoi Halldy 67	T2high rise	MK	disappointment Halliday 1970	despair (A misery)
CM: 3:9a	Jul	Th father /child	It's/ <b>HARD</b> for me to look at you	decl	T1	UNM	assertion			T1high fall	MK	involvemnt OCA 1973 disappointment Halliday 1970	Disappointment (A misery)

#### A4-5.2 Affect:insecurity:disquiet realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
Q: 4:20 a	Q	Brit vals	<b>Some</b> things/ <b>HAPP</b> ened	decl	T1	UNM	assertion	high level bef fall	unexpect Pike45 weighty Crutten86	T1 high fall	MK	unexpected Pike 1945 disappointment Halliday 1967 involvement OCA 1973 worried Crystal 1969 Brown 1977	Worry (A disquiet)
Q: 4:21 b	Q	Q char underst	<b>What/ if my/</b> <b>actions are/</b> <b>DAM</b> aging the/ <b>Crown?</b>	WH int	T5	MK	need explanatn	wide desc	weighty serious OCA 73	T5 high rise-fall	MK	surprise OCA 1973 doubt, horror Gimson1989 puzzlemnt, surprise H&Greaves 08:117 worried Crystal 1969 Brown 1977	Worry (A disquiet)
Q: 4:22 b	Q	Q char underst	<b>Fool</b> ishly I be/ <b>lieved</b> that was what the people/ <b>WANTED</b> from their/ <b>Queen</b>	decl	T5	MK	strong assertion	wide mix *low lev bef hi rise	*incredult disbelief H&G:171 OCA73 mixinvolv warousal Tench96	T5 high rise-fall	MK	surprising but is so H&Greaves 08:112 doubt,horror Gimson 1989 worried Crystal 1969 Brown 1977	Worry (A disquiet)
Q: 4:23 b	Q	Q char underst	<b>may</b> be it/ <b>IS TIME</b> to hand over to the/ <b>next</b> generation	decl	T5	MK	strong assertion			T5 X high rise-fall	MK	definite outcome Crystal 1975 doubt horror Gimson 1989 surprising but is so H&Greaves 08:112 worried Crystal 1969 Brown 1977	Worry (A disquiet)

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
ST: 3:20	Ms Lov	ST's bv/ch	You're/ <b>barkin'</b> / <b>MAD</b>	decl	PT5	MK	strong assertion	low lev bef rise	involved disbelief H&G08 OCA73	T5high rise-fall	MK	horror Gimson89 surprising but is so H&G08:112	horror (A disquiet)
KR: 4:12 b	Far	Talibn bhv	If they/ <b>see</b> your clean/ <b>SHAV</b> ing	decl	PT4	MK	reservatio n	neut level	confined vLeeu 99	T4neut fall-rise	UN M	suspicion of threat Crystal 1975 warning OCA 1973	wariness (A disquiet)
E: 1:2	E	reason	Have I/ <b>REASON</b> to/ <b>fear</b> ?	pol i	T5	MK	question, demand explanat H&G:116	neut level		T5 low rise-fall	MK	counterexpectant H&Greaves 08:182 threatening vLeeuwen 99:108	wariness (disquiet)
E: 4:23 b	Mus	soldie bv/ch	Some are/ dumb with/ <b>TERROR</b>	decl	T5	MK	strong: assertg	wide gliss desc	forceful	T5high rise-fall	MK	insistent H&Greaves 2008 horror, indignation Gimson 1989	fear (disquiet)
CM: 2:4b	Th	human future	It's all/ <b>OVER</b> in/ fifty years	decl	T5	MK	strong assertion			T5high rise-fall	MK	insistent Halliday 1967:46 horror Gimson 1989	horror (disquiet)

#### A4-5.3 Affect:dissatisfaction:displeasure realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
Q: 1:2a	DE	D bhv	<b>WHY?</b>	WH int	T1	UNM	decl/query needinfo			T1 low fall	MK	hostile OCA 1973	hostility (A displeasure)
Q: 1:2b	DE	D bhv	<b>/What's</b> she done/ <b>NOW?</b>	WH int	T1	UNM	decl/query need info	wide desc	impatient irritated OCA 1973	T1 low fall	MK	expected Halliday 1967,1970 hostile OCA 1973	hostility (A displeasure)



ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
Q: 2:5b	Q	RF bhv silence	Di/ <b>ana</b> 's no longer a/ <b>MEM</b> ber of the/ <b>Royal</b> / <b>Family</b>	decl	T5	MK	strong assertion	wide mixed		T5 high rise-fall	MK	surprising but is so H&Greaves 08:112 insistent Halliday 1967 indignation Gimson 1989	indignation (A displeasure)
Q: 2:8c	Q	Brit bhv	with/ <b>DIGN</b> ity	decl	T1	UNM	assertion			T1 low fall	MK	grim, hostile OCA 1973	hostility (A displeasure)
Q: 2:9	TB	RF bhv silence	Will/ <b>some</b> one please/ <b>SAVE</b> these people from/ <b>them</b> selves?	pol int	T1	MK	question/ demand for answer H&Greav 08:116	wide desc	impatient OCA 73	T1 Xhigh fall	MK	contradiction disappointment Halliday 1970 more emotional OCA 1973 involvement OCA 1973	exasperation (A displeasure)
Q: 3:10b	Nws	Q bhv silence	about/ <b>WHY</b> the Queen hasn't addressed her/ <b>subjects</b>	decl	T5	MK	strong assertion			T5 high rise-fall	MK	surprising but is so H&Greaves 08:112 antagonistic OCA7 193 indignation Gimson8 199	indignation (A displeasure)
Q: 3:12b	TB	Q bhv silence	<b>Sev</b> enty percent of/ people believe that/ <b>YOUR</b> actions	decl	T5	MK	strong assertion	wide gliss desc	forceful irritated Crystal75	T5 high rise- fall	MK	surprising but is so H&Greaves 08:112 indignation Gimson 1989	indignation (A displeasure)
Q: 3:13	DE	TB char address	<b>Who</b> does he/ <b>think</b> he's/ <b>TALK</b> ing to?	WHi nt	T1	UNM	decl/ query need explanatn	wide desc	impatient irritable OCA 73	T1 low fall	MK	hostile OCA 1973	hostility (A displeasure)
Q:	Q	TB bhv	If you im	decl	T1	UNM	assertion	wide	forceful,	T1 high	MK	contradiction	Anger

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
3:14a		request	<b>agine</b> I'm going to/ <b>drop</b> everything and/ <b>come</b> down to/ Lon don be/ <b>FORE</b> I attend to my/ <b>grand</b> children					gliss desc	irritated Crystal75	fall		Halliday 1967 1970 involvement OCA 1973 anger F&Magdics 1972	(A displeasure)
Q: 3:15a	QS	Q bhv silence	Try and see it from/ <b>HER</b> perspective	imper	T1	UNM	command: preemptor H&G :119	wide desc	insistent impatient OCA73	T1 low fall	MK	controlled OCA1973	impatience (A displeasure)
Q: 3:15b	QS	Q bhv silence	She's been brought up to believe/ <b>it's/ God's/ WILL</b>	decl	T5	MK	strong assertion	neut but *lo level bef rise H&G08	*involved MKH&G0 8	T5 high rise-fall	MK	surprising but is so H&Greaves 08:112 indignation Gimson 1989	Indignation (A displeasure)
Q: 3:16	TB	Q bhv silence	I/ <b>think</b> we should/ <b>leave</b> God/ <b>OUT</b> of it	decl	T2	MK	challenge	wide stepp desc	emphatic <i>Tench96</i> impatience OCA73	T2 neut rise	UN M	challenging	Impatience (A displeasure)
Q: 4:18	TB	Q bhv underst	The/ <b>mo</b> ment for/ <b>state</b> ments has/ <b>PASS</b> ed	decl	T5	MK	strong assertion	wide gilss desc	forceful <i>Tench96</i> impatience OCA73	T5 high rise-fall	MK	surprising but is so H&Greaves 08:112 indignation Gimson 1998	Impatience (A displeasure)
A: 2:9b	B	B self char under standg	I/ <b>KNOW</b> it was him	decl	T2	MK	challenge			T2 high rise	MK	indignation Gimson 1989 protesting H&G08:112	Indignation (A displeasure)

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
A: 3:15b		B self bhv accusR	I/ <b>can't</b> es/ <b>cape</b> from/ what/ <b>I DID</b>	decl	T5	MK	strong assertion	wide desc	weighty impatient OCA73	T5 neut rise-fall	UN M	counterexpectancy H&Greaves 08 surprising but is so H&Greaves 08:112	impatience (A displeasure)
A: 3:17b		B self ch/b under standg	but she/ <b>thinks</b> she/ <b>DOES</b>	decl	T5	MK	strong: surprisg but is so	high level bef rise	highlight inform <i>Tench96</i>	T5 Xhigh rise-fall	MK	doubt indignation Gimson 1989 surprising H&Greaves 08:112	indignation (A displeasure)
ST: 3:14c	ST	STs bhv reveng	<b>No-one's</b> in the/ <b>CHAIR!</b>	decl	PT1	UNM	assertion	wide desc	impatient OCA73	T1neut fall	UN M	certainty	impatience (A displeasure)
ST: 3:15b	ST	STs bhv reveng	<b>Sweeney's/</b> <b>WAITing</b>	decl	PT1	UNM	assertion	wide desc	impatient OCA73	T1 Xhigh fall	MK	emotional commitnt Crystal 1975 involvement OCA1973	impatience (A displeasure)
E: 2:11a	E	Span bhv	Spain in/ <b>tends</b> to place/ <b>Mary/</b> <b>Stuart</b> on our country <b>/THRONE</b>	decl	T2	MK	challenge			T2high rise	MK	protesting H&Greaves 08 indignation Halliday 1970:25 Gimson 1989	indignation (A displeasure)
E: 3:12b	E	E self char	I/ <b>fear</b> neither/ <b>HIM</b> nor his/ <b>armies</b>	decl	T2	MK	challenge	wide desc	insistent Pike45 impatienO CA73	T2high rise	MK	indignation Halliday 1970:25 Gimson1989 contradiction	indignation (A displeasure)
E: 3:13	Sp	Span Arm	There is a/ <b>wind/</b> <b>coming</b> that will/ <b>SWEEP</b> away your/ <b>pride</b>	decl	T1	UNM	assertion	wide stepp desc	emphatc <i>Tench96</i> certainty Pike45 impatient OCA73	T1neut fall	UN M		impatience (A displeasure)
E: 3:14a	E	E self ch/b	I/ <b>TOO</b>	decl	T5	MK	strong assertion			T5high rise-fall	MK	indignation Gimson 1998	indignation (A displeasure)
E:	E	E self	can	decl	T2	MK	challenge	high asc	protestg	T2	MK	unexpcted	Indignation

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
3:14b		ch/b	com/ <b>MAND</b> the wind/ <b>sir!</b>						Pike45	Xhigh rise		:contradicion Halliday 1967:41 indignation Halliday 1970:25	(A displeasure)
E: 3:14c		E self ch/bv	I have a/ <b>hurricane</b> in me that will/ <b>strip</b> / <b>Spain</b> / <b>BARE</b> if you/ <b>dare</b> to try me	decl	T1	UNM	assertion	wide desc	insistent Pike45 impatien OCA73	T1 XX high fall	MK	emotional comitmnt involvement OCA 1973 contradiction Halliday 1970 anger F&Magdics 1972	anger (A displeasure)
E: 4:24a	E	Span army bhv	<b>Let</b> them/ <b>come</b> with the/ <b>ARMIES</b> of/ <b>Hell</b>	decl	T5	MK	strong assertion	wide desc	insistent Pike45 impatient OCA73	T5 Xhigh rise-fall	MK	indignation Gimson 1989	defiance (A displeasure)
E: 4:24b	E	Span army bhv	They/ <b>WILL NOT</b> / pass	decl	T5	MK	strong assertion			T5 Xhigh rise-fall	MK	insistent Halliday 1967:46 committed Halliday 1967:59 indignation Gimson 1989	defiance (A displeasure)
E: 4:26	E	E self ch/bv	My/ <b>God</b> England will/ <b>not</b> fall while/ <b>I AM</b> / <b>Queen</b>	decl	T5	MK	strong assertion	low level before rise	involvedur gency H&G:175  cold Tench96	T5 low rise-fall	MK	repudiation Pike 1945 emotional Tench 1996:127 threatening vLeeuwen 1999:108	cold defiance (A displeasure)
CM: 3:6b	Jul	police bhv	The pol/ <b>ice</b> have been a/ <b>PAIN</b> lately	decl	T1	UNM	assertion	wide desc	judicial impatien OCA73	T1neut fall	UN M		impatience (A displeasure)

#### A4-5.4 Affect:satisfaction:pleasure realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
A: 3:14b		C self bhv	I'll/ <b>WAIT</b> for you	decl	T2	MK	resp to impl stmt			T2 low rise	MK	deliberative Pike 1945 guarded OCA 1973 involvement OCA73	Hope (A pleasure)
A: 4:18b		R self bhv-C	I/ will/ <b>FIND</b> you	decl	T1	UNM	assertion	high level bef fall	insistent Pike45 Tench96	T1 high fall	MK	emotional commitment involvement OCA 1973	Hope (A pleasure)
ST: 2:6b	ST	home wife+ child	I/ <b>might</b> come/ <b>home</b> to a/ <b>wife</b> and/ <b>CHILD</b>	decl	PT5	MK	strong assertion	stepp asc	emphatc	T5 X high rise-fall	MK	satisfaction Crystal 1975 enthusiasm Gimson 1989	Hope (A pleasure)
ST: 2:8a	ST	ST new identity	Not/ <b>BAR</b> ker!	decl	PT5	MK	strong assertion			T5high rise-fall	MK	insistent Halliday 1967, 1970 enthusiasm Gimson 1989	Enthusiasm (A pleasure)
ST: 2:8b	ST	ST new identity	Sweeney/ <b>TODD</b> now!	decl	PT2	MK	challenge	hi level before rise	highlight inform Tench96	T2 high rise	MK	denial, contradiction Halliday 1967, 1970 excitement indignation Gimson 1989	Excitement (A pleasure)
ST: 3:12	Ms Lov	ST's future ch/bhv	You've got to/ <b>leave</b> this all be/ <b>HIND YOU</b> now	mod decl (imp)	PT5	MK	strong assertion	low lev bef rise	involved H&G:175	T5 X high rise-fall	MK	insistent H&G08:120 enthusiastic Gimson 1989 satisfied Crystal 1975	Hope (A pleasure)
ST: 3:14b	ST	STs bhv reveng	You/ <b>SIR!</b>	call/ decl	PT2	MK	challenge			T2 X high rise	MK	enthusiasm excitement Gimson 1989	excitement (A pleasure)

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
ST: 3:16a	ST	STs bhv reveng	<b>YOU</b> sir!	call /decl	PT2	MK	challenge			T2 Xhigh rise	MK	excitement enthusiasm Gimson 1989	excitement (A pleasure)
ST; 3:16b	ST	STs bhv reveng	<b>TOO</b> sir!	call /decl	PT2	MK	challenge			T2 high rise	MK	excitement, enthusiasm Gimson 1989	excitement (A pleasure)
ST: 3:16c	ST	STs bhv reveng	<b>Welcome</b> to the/ <b>GRAVE</b>	decl	PT5	MK	strong assertion			T5high rise-fall	MK	satisfied Crystal 1975	satisf (A pleasure)
ST; 3:17a	ST	STs bhv reveng	I/ will have/ <b>VENGEAN CE</b>	decl	PT5	MK	strong: asserting	hi level bef rise	highlight inform Tench 96 cold	T5high rise-fall	MK	satisfaction Crystal 1975	cold satisfaction (A pleasure)
ST: 4:23b	ST	ST's hom	My/ <b>home</b> is com/ <b>PLETE</b> again	decl	PT2	MK	challenge	neutral level	cold	T2high rise	MK	excitement Gimson 1989	cold excitement (A pleasure)
KR: 3:10b	A	A bhv reason	His/ <b>father</b> meant a/ <b>LOT</b> to me	decl	PT5	UNM	strong assertion	wide desc	insistent Pike45	T5 low rise-fall	MK	more emotional Halliday 1967 1970 satisfaction Crystal 1975	satisfaction (A pleasure)
KR: 4:13c	H	A's ch/bv	I/ <b>dream</b> that some/ <b>day</b> you will re/ <b>TURN</b>	decl	PT1	UNM	assertion	wide desc	insistent Pike45 warmth Tench96	T1neut fall	UN M		hope (A pleasure)
KR: 4:13e	H	Afgh' future	I/ <b>dream</b> that/ <b>FLOW</b> ers will/ <b>bloom</b> inthe streets again	decl	PT1	UNM	assertion			T1 low fall	MK	serious OCA 1973 expected H&G 2008 weighty Cruttenden 1986	hope (A pleasure)
KR: 4:13f	H	Afgh' future	and/ <b>KITES</b> will/ <b>fly</b> in the skies	decl	PT5	MK	strong assertion			T5 low rise-fall	MK	emotional Tench 1996:127 satisfaction Crystal 1975	hope (A pleasure)

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones Tonic	UNM /MK	meaning	
CM: 4:18a	Jas	K's baby	Your/ baby is the/ <b>MIRACLE</b>	decl	T5	MK	strong assertion	wide desc	insistent	T5high rise-fall	MK	impressed, satisfied Crystal 1975 enthusiasm Gimson 1989	Hope (A pleasure)

#### A4-5.5 Affect:satisfaction:interest realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonic	UNM /MK	meaning	
Q: 2:6	Ch	RF bhv silence	What are you/ <b>TALK</b> ing about?	WHi nt	T1	UNM	decl/query need info H&G:116			T1 high fall	MK	contradiction Halliday 1970 interest OCA 1973 involvement OCA73	A interest
A: 1:1	B	C bhv	C.../ <b>WHY</b> don't you talk to/ <b>Robbie</b> ?	WHi nt	T5	MK	decl/ query need info			T5 Xhigh rise-fall	MK	puzzlement H&Greaves 08	A interest
A: 1:3c	R	R self bhv	I/ <b>feel</b> rather light/ <b>headed</b> and/ <b>FOOL</b> ish in your/ <b>presence</b>	decl	T1	UNM	assertion	wide gliss desc	forceful	T1 high fall	MK	involvement emotional commitment Crystal 1975, OCA 1973	A interest
A: 3:16	Nur	story	Your/ <b>story</b> ...what' s it a/ <b>BOUT</b> ?	WH int	T1	UNM	decl/ query need info	high level bef fall	involved Tench 96	T1 high fall	MK	interested involvement OCA 1973	A interest
E: 2:8b		E safety	The more/ <b>gold</b> I/ <b>take</b> Majesty the/ <b>SAF</b> er you	decl	T1	UNM	assertion	neut mixed		T1high fall	MK	contrastive H&Greaves 08:169 involvement OCA 1973	A interest

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonic	UNM /MK	meaning	
			will/ <b>be</b>									emotionalcommitmnt Crystal 1975	
E: 2:9a	E	WR ch/bv	He/ <b>INT</b> erests me	decl	T1	UNM	assertion			T1high fall	MK	involvement OCA 1973 emotional commitmnt Crystal 1975	A interest
E: 3:15	Sp sold	Span bhv	Our/ <b>mission</b> is to/ <b>KILL</b> the/ <b>Queen</b>	decl	T1	UNM	assertion	n. level	cold Tench96	T1high fall	MK	involvement OCA 1973 emotional commitmt Crystal 1975	A cold interest
CM: 3:8a	Jul	Th ch/bv	Need your/ <b>HELP</b>	decl	T1	UNM	preemptor y comman H&G 08	wide stepp desc	emphatc Tench96	T1high fall	MK	involvement OCA 1973 emotional commitmt Crystal 1975	hope (A interest)
CM: 3:11	Jul	Th ch/bv	I/ <b>TRUST</b> you	decl	T1	UNM	assertion			T1 Xhigh fall	MK	involvement OCA 1973 emotional commitmnt Crystal 1975	hope (A interest)
CM: 3:15	HPf	HP bhv boat	The/ <b>HU</b> man Project has sent a/ <b>boat</b>	decl	T1	UNM	assertion			T1high fall	MK	warmth Crystal 1975 involvement OCA 1973	hope (A interest)

#### A4-5.6 Affect:negative surprise realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonic	UNM /MK	meaning	
Q: 1:1c	But	Di	but/ it's the/ <b>PRIN</b> cess of/ <b>Wales</b>	decl	T1	UNM	assertion			T1 high fall	MK	involvement OCA 1973 disappointment	A -ve surprise



ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonic	UNM /MK	meaning	
												Halliday 1967 surprise Gimson 1989	
Q: 3:12a	TB	Q bhv silence	Have you/ <b>seen</b> today's/ <b>PAP</b> ers?	pol int	T1	MK	question/ demand for answer H&G08:11 6			T1 high fall	MK	unexpected Pike 1945 surprise OCA 1973 Gimson 1989 involvement OCA 73	A -ve surprise
E: 2:5	Wal	Span Arma	The/ <b>Spanish</b> are/ <b>barely</b> a day a/ <b>WAY</b> Majesty	decl	T2	MK	challenge			T2 Xhigh rise	MK	surprise Halliday 1967:29 indignation Hallday 1970:25	A -ve surprise
E: 2:8a	WR	Span bhv	<b>Spain</b> is no friend of/ <b>ENG</b> land	decl	T5	MK	strong assertion	neutral gliss desc	forceful	T5neut rise-fall	UN M	surprising but is so H&Greaves 08:112	A -ve surprise
E: 2:10b		Span bhv	The/ <b>threats</b> to your/ <b>person</b> are/ <b>REAL</b>	decl	T5	MK	strong: surprisg but is so	wide stepp desc	emphatc Tench96 certainty Pike45	T5neut rise-fall	UN M	exclamatory insistent counterexp H&Greaves 2008 surprising but is so H&Greaves 08:112	A -ve surprise
CM: 2:2a	Nws	death DR	The/ <b>world</b> was/ <b>STUNNED</b> today by the/ <b>death</b> of Diego Ri/ <b>cardo</b>	decl	T1	UNM	assertion	wide desc	insistent Pike45	T1high fall	MK	unexpected Pike 1945 involvement OCA 1973 disappointment Halliday 1967 1970 surprise Crystal 75	A -ve surprise
CM: 2:2b	Nws	young death	The/ <b>YOUNG</b> est	decl	T5	MK	strong assertion			T5neut rise-fall	UN M	surprise F & Magdics 1972	A -ve surprise

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonic	UNM /MK	meaning	
			person on the/ <b>planet</b>										
CM: 2:2c	Nws	young death	the/young est person on/ <b>EARTH</b>	decl	T4	MK	reservatn			T4 low fall-rise	MK	implicational Tench 1996 astonishd OCA1973	A -ve surprise

#### A4-5.7 Affect:positive surprise realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
A: 1:5	F	R+C bhv	Good/ <b>heavens</b> you're/ <b>BLUSHing</b>	decl	T5	MK	strong assertion	wide desc	insistent	T5 neutral rise-fall	UNM	exclamatory flavour: surprise Halliday 1967,1970	A +ve surprise
ST: 1:5b	Na	ST's char	a/ <b>NEW</b> man was/ <b>born</b>	decl	PT5	MK	strong assertion			T5neut rise- fall	UNM	exclamatory H& Greaves 2008 surprising but is so H&Greaves 08:112	A +ve surprise
ST: 2:7	MsL ov	BB =ST	<b>Benjamin/ BARKer!</b>	excl /decl	PT5	MK	strong assertion			T5high rise-fall	MK	surprising but is so H&Greaves 08:112	A +ve surprise
KR: 3:9	Far	A reason in Afgh	So/ <b>WHAT</b> brings you/ <b>back</b> to Af/ <b>ghanistn?</b>	WH int	PT2	MK	decl/ need info			T2high rise	MK	puzzlement H&Greaves 2008 element of surprise Halliday 1967:29	A +ve surprise
E: 4:23c		soldier bhv /char	And/ <b>some/ spread</b> their/ <b>wings</b> and/ <b>SOAR</b>	decl	T1	UNM	certain	wide gliss desc	forceful	T1high fall	MK	contradictn (of terror) Halliday 1967 1970 involvement	A +ve surprise

ft:st ph tu	spk	target	realisations in context	UNM/MK Mood/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					emotion subcategory
				Mood	PT	UNM/ MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM/ MK	meaning	
												OCA 1973 surprise Crystal75	
CM: 3:7	Th	Jul	I haven't/ <b>SEEN</b> you for nearly twenty/ <b>years</b>	decl	T5	MK	strong assertion			T5 Xhigh rise-fall	MK	exclamatory surprise Halliday 1967,1970	A +ve surprise
CM: 3:16	Th	HP	The/ <b>HUMAN</b> project?	WHi nt	T5	MK	decl/ need info			T5 Xhigh rise-fall	MK	challenge OCA 1973 puzzlement surprise H&Greaves 08:117	A +ve surprise

## A4-6 Results of the analysis of polarised tonal attitudes realised by intonation in the filmtrailers

### A4-6.1 Negative tonal attitudes realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitudes
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
Q: 1:1b	But	Di	I'm/ <b>sorry</b> to dis/ <b>TURB</b>	decl	T4	MK	reservation	wide desc	insistent	T4 low fall-rise	MK	implicational Tench 96:128	Reservation
Q: 1:3f	Nws	TB bhv	[Prime Minister Tony Blair is about] to make a/ <b>STATE</b> ment	decl	T1	UNM	assertion			T1 low fall	MK	grim OCA 1973 expected Halliday 1967	Gravity
Q: 1:4a	TB		<b>Prin</b> cess Diana/ <b>TOUCHED</b> the/ lives	decl	T3	MK	continuing H&G08:114			T3 high level-rise	UNM	tentative, hesitation H&Greaves 08:114	Tentative
Q: 2:5a	Q	RF bhv	<b>No</b> member of the/ <b>Roy</b> al Family will speak/ <b>PUB</b> licly a/ <b>bout</b> this	decl	T1	UNM	assertion	wide gliss desc	forceful	T1 low fall	MK	cool grim OCA 1973 insistent Crystal 1975	Gravity
Q: 2:7	Q	RF silence	<b>Charles</b> this is a/ <b>PRIV</b> ate/ <b>matter</b>	decl	T1	UNM	assertion	neut *but mostly lo level bef fall	cold *highlight inf Tench96 argumntativ H&Gp172	T1 Xhigh fall	MK	denial, contradiction Halliday 1970 involvement OCA 1973	cold resistance
Q 2:8a	Q	Brit bhv mm	We/ <b>DO</b> things in/ <b>this</b> country	decl	T2	MK	challenge			T2 neut rise	UNM	challenge, protest H&G 2008:113	Protest
Q 3:10a	Nws	Q bhv silence	Questions are being/ <b>ASKED</b>	decl	T2	MK	challenge	wide desc	impatient	T2 neut rise	UNM	challenge, protest H&G 2008:113	Protest

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
Q: 3:12c	TB	Q bhv silence	have/ <b>DAM</b> aged the Monarchy	decl	T1	UNM	assertion			T1 low fall	MK	grim OCA 1973 irritated (MKTonicity) Crystal 1975	Gravity
Q: 3:14b	Q	TB char underst	then you're mis/ <b>TAKEN</b>	decl	T1	UNM	assertion			T1 Xlow fall	MK	grim hostile OCA 1973	Gravity
Q: 3:15c	QS	Q bhv silence	She is who she/ <b>IS</b>	decl	T2	MK	challenge			T2 Xhigh rise	MK	protesting H&G 2008:112 indignation Gimson 1989	Protest
Q: 4:17a	Q	TB bhv request	<b>What</b> would you sug// <b>gest</b> Prime/ <b>MIN</b> ister?	WH int	T2	MK	decl/query need explanatn	neut desc *mostly low bef hi rise	Cold *involved disbelief H&G:175 disapprvl OCA73	T2 X high rise	MK	disapproval OCA 1973 indignation Gimson 1989	Cold Disapproval
Q: 4:17b	Q	publ stmt	Some/ <b>kind</b> of a <b>/STATE</b> ment?	pol qu	T2	UNM	question	neut narrow *low lev before hi rise H&G08	cold *involved disbelief H&G:175 disapprvl OCA73	T2 X high rise	MK	disapproval OCA 1973 indignation Gimson 1989	Cold Disapproval
Q: 4:19	DE	Q welf	Are you al/ <b>RIGHT?</b>	pol qu	T4	MK	question/ demand for answer			T4 high fall-rise	MK	reservation doubt Crystal 1975	Doubt
Q: 4:20b	Q	Brit vals	There's been a/ <b>CHANGE</b>	decl	T4	MK	reservation	neut level		T4 high fall-rise	MK	implicational doubt Crystal 1975	Doubt
Q: 4:20c	Q	Brit vals	Some/ shift in/ VALUES	decl	T4	MK	reservation	wide desc	insistent Pike45	T4 neut fall-rise	UNM	contrastive H&G 2008:112 doubt,suspicion > threat	Doubt

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
												Crystal 1975	
Q: 4:21a	Q	TB char underst	May be he's got a/ <b>POINT</b>	decl	T2	MK	challenge H&G08:113	wide desc	insistent Pike 45 weighty serious OCA73	T2 low rise	MK	guarded OCA 1973 deliberative Pike 1945	Doubt
Q: 4:22a	Q	Q char silence	I pre/ <b>fer</b> to keep my/ <b>FEEL</b> ings to myself	decl	T1	UNM	assertion			T1 low fall	MK	grim, aloof Pike 1945 cool, irritated Crystal 1975	Gravity
Q: 4:23a	Q	Q char underst	When you no/ <b>long</b> er understand your/ <b>PEOPLE</b>	decl	T4	MK	reservation	wide desc	serious OCA73	T4 neut fall-rise	UNM	reserved, implicational doubt Crystal 1975	Doubt
A: 1:3a	R	R self bhv	Dear/ <b>C</b> ... You'd be for/ <b>given</b> for/ <b>thinking</b> me/ <b>MAD</b>	decl	T4	MK	reservation	wide desc	judicial OCA73	T4 low fall-rise	MK	implicational Tench 1996 reservation H&G 2008	Reservation
A: 1:3d	R	R self bhv	and I/ <b>don't</b> think I can blame the/ <b>HEAT</b>	dec	T1	UNM	assertion	wide desc	insistent weighty OCA73	T1 low fall	MK	serious, phlegmatic OCA 1973	Gravity
A: 2:6	B	C+Rbhv	<b>CELIA!</b>	excl /dec	T2	MK	challenge			T2 Xhi rise	MK	protesting H&G 2008	Protest
A: 2:7	Lo	B bhv	You/ <b>ought</b> t'talk t' pol/ <b>LICE</b>	decl	T1	UNM	assertion			T1 low fall	MK	grim, serious OCA 1973	Gravity
A: 2:8	Insp	B char under standg	You/ <b>SAW</b> him?	decl	T4	MK	reservation			T4 low fall-rise	MK	reservation, implicational Tench 1996	Reservation

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
A: 2:10	Ins	B char under standg	You/ <b>KNOW</b> it was him?	decl	T2	MK	challenge			T 2 low rise	MK	involvement Halliday 1967:44 doubt Crystal, 1975	Doubt
A: 2:11	B	B self under standg	I/ <b>saw</b> him with my own/ <b>EYES</b>	decl	T4	MK	reservation	wide desc	insistent	T4 low fall- rise	MK	implicational Tench 1996 reproachful OCA 1973	Reproach
A: 3:13b		prison army	Stay in/ <b>prison</b> or/ <b>join</b> the/ <b>ARmy</b>	imper	T1	UNM	reportng commnd	neut stepp desc	emphatic	T1 low fall	MK	cold, grim OCA 1973	Gravity
A: 3:15a	B	B self bhv	No/ <b>matter</b> how/ <b>hard</b> I/ <b>WORK</b>	decl	T4	MK	reservation	Xnarro neut level	confind	T4 low fall- rise	MK	reservation implicational Tench 1996	Reservation
A: 3:15c		B self R+C separtn	and/ <b>what</b> it/ <b>MEANT</b>	decl	T1	UNM	assertion			T1 low fall	MK	grim OCA 1973	Gravity
A: 3:17a	B	B self bhv under standg	A young/ <b>girl...who/</b> <b>sees</b> something that she/ <b>doesn't/</b> <b>UNDER</b> <b>STAND</b>	decl	T4	MK	reservation	wide gliss desc	forceful impatienc OCA73	T4 neutral fall-rise	UNM	doubt Crystal 1975	Doubt
A: 4:19b		B self R+C separtn	for the/ <b>terrible</b> dis/ <b>tress</b> that I have/ <b>CAUSED</b>	decl	T2	MK	challenge	w mixd *mostly low bef rise	*disap proval Halli67,70	T2 X high rise	MK	disapproval Halliday 1967 (with herself)	Disapproval
ST: 1:1b	Na	ST's char	who had/ <b>EVERything</b>	decl	PT1	UNM	assertion			T1 low fall	MK	reserved grim OCA 1973	Gravity
ST: 1:3a	Na	JT bv/ch	Until a man of/ <b>POWer</b>	decl	PT4	MK	reservatn			T4 high fall-rise	MK	suspicion Crystal 1975	Suspicion

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
ST: 1:3b	Na	JT bv/ch	stole his/ <b>FREE</b> dom	decl	PT4	MK	reservatn	neut level	confined vL99	T4 neut fall-rise	UNM	doubt suspicion Crystal 1975	Suspicion
ST: 1:4	JT	ST's soul	may the/ <b>Lord</b> have/ <b>MERC</b> y on your/ <b>soul</b>	decl	PT5	MK	strong assertion			T5 high rise-fall	MK	sarcasm Gimson 1989	Sarcasm
ST: 1:5a	Na	ST's feel ings	And/ <b>in</b> his/ <b>SORROW</b>	decl	PT4	MK	reserved	hi level bef fall	unexpt Pike45 insistent Tench 96	T4 high fall-rise	MK	reservation H&G 2008	Reservation
ST: 2:9	ST	wife	Where's my/ <b>WIFE</b> ?	WHint	PT2	MK	decl/ need info			T2 neut rise	UNM	puzzlemnt H&G08:117	Puzzlement
ST: 2:10b	Ms Lov	JT's ch/bv	and/ he's got your/ <b>DAUGH</b> ter	decl	PT2	MK	challenge	wide desc	insistent Pike 45 judicial, impatient OCA73	T2 low rise	MK	deprecatory OCA 1973 involvemnt Halliday 1967:44	Disapproval
ST: 3:13b	ST	times	These are/ <b>desperate</b> / <b>TIMES</b>	decl	PT1	UNM	assertion			T1 low fall	MK	cool, grim OCA 1973	Menace
ST: 3:13c	ST	ST's future ch/bv	<b>Desperate</b> / <b>measures</b> are/ <b>CALLED</b> for	decl	PT5	MK	strong assertion			T5 low rise-fall	MK	emotional Halliday 1967 threatening vLeeuwen 1999:108	Menace
ST: 3:14a	ST	STs bhv reveng	All/ <b>RIGHT!</b>	excl /decl	PT5	UNM	exclam			T5 low rise-fall	MK	reproach Halliday 1970:61 threatening vLeeuwen 1999:108	Menace
ST: 3:21	ST	years	The/ <b>years</b> no doubt have/ <b>CHANGED</b> me	decl	PT5	MK	strong assertion	wide desc	insistent Pike45	T5 high rise-fall	MK	insistent exclamatry H&G 2008:169 sarcasm Gimson 1989	Sarcasm



ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
ST: 4:22	ST	STs bhv revenge e	How/ 'bout a/ <b>SHAVE?</b>	pol int	PT5	MK	query demand answer	neut level	cold	T5 low rise-fall	MK	emotional Tench 1996 threatening vLeeuwen 1999:108	Menace
ST: 4:24a	Ms Lov	ST's home	That's/ all very/ <b>WELL</b>	decl	PT4	MK	reservatn	wide desc	insistent impatient	T4 low fall-rise	MK	reluctant OCA 1973	Caution
ST: 4:24b	Ms Lov	STMsL future	But/ <b>what</b> we gonna do 'bout/ <b>HIM?</b>	WHint	PT2	MK	challenge	wide desc	serious impatient OCA73	T2 low rise	MK	disapprovg guarded OCA 1973 involvemnt Halliday 1967:44	Caution
KR: 1:1a	Nar	A+H frnd shp	Two/ FRIENDS	decl	PT1	UNM	assertion			T1 low fall	MK	expected Pike 1945 grim OCA 1973	Gravity
KR: KR: 2:4a	RK	news	For/ <b>give</b> me for/ <b>what</b> I have to/ <b>TELL</b> you	decl	PT4	MK	reservation			T4high fall- rise	MK	reservation H&G 2008 hesitation Crystal 1975	Reservation
KR; 2:4c	RK	H's letter	The/ <b>week</b> before he/ <b>died</b> he sent you a/ <b>LET</b> ter	decl	PT1	UNM	assertion			T1 low fall	MK	expected Pike 1945 grim OCA 1973	Gravity
KR; 2:6	A	Soh rab	What/ <b>HAP</b> pened to the/ <b>boy?</b>	WH int	PT2	MK	decl/ need info	lo level bf rise	urgency disbelief H&G175	T2neut rise	UNM	uncertain, disbelief Halliday 1970:30	Disbelief
2: 8	Far	A+F to Kabul	We/ <b>need</b> to go/ <b>back</b> to Ka/ <b>BUL</b>	decl	PT1	UNM	assertion	stepp desc	emphatc Tench96	T1 low fall	MK	grim OCA 1973	Gravity
KR: 3:10a	A	A bhv reason	I'm/ <b>gonna</b> go/ <b>find</b> a/ <b>BOY</b>	decl	PT1	UNM	assertion	stepp desc	emphatc	T1 low fall	MK	expected Pike 1945 grim OCA 1973	Gravity
KR:	Far	Talibn	You/ <b>know</b>	decl	PT2	MK	challenge			T2neut	UNM	warning, grim	Warning

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
4:12a		bhv	what they wil/ <b>do</b> to/ <b>YOU</b>							rise		Crystal 1975	
E: 1:1	Mu	E's char	You/ <b>will</b> need/ <b>ALL</b> your/ <b>strength</b> in the/ <b>days</b> to come	decl	T2	MK	challenge	hi level before rise	highlight inform Tench96	T2neut rise	UNM	challenge H&G 2008:113	Challenge
E: 1:3a	Mu	future time	There are/ <b>hard/ DAYS</b> coming	decl	T5	MK	strong assertion			T5high rise-fall	MK	insistent Hallday 1970 surprising but is so H&G 2008:112	Warning
E: 1:3b		M self ch/bv	but I/ <b>AM</b> no prophet	decl	T2	MK	challenge			T2high rise	MK	guarded tentative OCA 1973 contradict H&G 2008:113	Caution
E: 1:3c		M self ch/bh	I/ <b>see</b> no/ <b>more</b> than the/ <b>shadows</b> of/ <b>GHOSTS</b>	decl	T1	UNM	assertion			T1 low fall	MK	grim OCA 1973	Gravity
E: 2:4	E	Span Arma	This/ <b>Spanish</b> Ar/ <b>mada</b> is at/ <b>sea</b> with an/ army of ten/ <b>THOUS</b> and men?	decl	T3	MK	tentative noncomitl	wide gliss desc	forceful Tench96	T3high level-rise	MK	tentative H&G 2008:114	Tentative

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
E: 2:7	Cou rtier	WR's char	This/ <b>man</b> is a/ <b>PIR</b> ate	decl	T1	UNM	assertion	low lev bef fall narrow	highlight inform, cold Tench96	T1 low fall	MK	grim, hostile OCA 1973	Gravity
E: 2:11b	E	Span bhv	and/ I'm to be ass/ <b>ASS</b> inated	decl	T1	UNM	assertion	high asc bef fall	protesting Pike45	T1 Xhigh fall	MK	involvement OCA 1973	Protest
E: 3:12a	E	Span king	Tell your/ <b>KING</b>	imp	T2	MK	challenge H&G08:120			T2 low rise	MK	challenge H&G 2008:120 warning OCA 1973 involvement Halliday 1967:44	Warning
E: 3:16	Eng sold	death in war	We will/ <b>not</b> fear the/ <b>coming</b> of the/ <b>SHAD</b> ow of/ <b>death</b>	decl	T1	UNM	assertion	wide gliss desc	forceful Tench96	T1 low fall	MK	grim OCA 1973	Gravity
E: 3:17a	WR	hum an char	<b>We/</b> mortals have/ <b>MANY</b> weaknesses	decl	T5	MK	strong assertion	wide desc	insistent	T5high rise-fall	MK	insistent H&G 2008 doubt Gimson 1989	Doubt
E: 3:17c	WR	hum an char	All too/ <b>soon</b> we/ <b>DIE</b>	decl	T1	UNM	assertion			T1 low fall	MK	grim, reserved phlegmatic OCA 1973	Reservation
E: 3:17d	WR	hum an char	But we/ <b>do</b> have the/ <b>chance</b> of/ <b>LOVE</b>	decl	T4	UNM	reservatn	high stepp desc	emphatic Tench96	T4neut fall-rise	MK	reserved contrastive H&G 2008:112 doubt Crystal 1975	Doubt
E: 4:20a	E	Span Arm/ Inquis	This Ar/ <b>mada</b> that/ <b>sails</b> a/ <b>gainst</b> us/	decl	T1	UNM	assertion	neut gliss desc	forceful Tench96	T1 low fall	MK	grim OCA 1973	Gravity

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
			carries the/ <b>IN</b> quisition										
E: 4:20b	E	Engl bhv	We/ <b>CANNOT</b> be de/ <b>feated</b>	decl	T5	MK	strong assertion			T5 low rise-fall	MK	repudiation Pike 1945 reproach Halliday 1967:61 danger vLeeuwen 1999:108	Reproach
E: 4:21	Wal	Engl bhv	The/ <b>Spanish</b> will over/ <b>WHELM</b> us	decl	T1	UNM	assertion			T1 low fall	MK	grim OCA 1973	Gravity
E: 4:22	WR	E's char	Since/ <b>when</b> were you so a/ <b>FRAID?</b>	WH	T2	MK	mod decl puzzlmt H&G:116			T2neut rise	UNM	puzzlemnt H&G 2008:117 trace of challenge	Challenge
E: 4:25	Cou rtier	E's safety	Eliza/ <b>BETH!</b>	alarm H&G 08:121	T3	UNM	tentative noncomitt			T3high level-rise	MK	vocative as warning H&G 2008:122	Warning
CM: 1:1c	Th	other' feel ings	and I/ <b>certainly</b> can't re/ <b>member</b> when anyone/ <b>ELSE</b> did either	decl	T2	MK	challenge	neut gliss desc	forceful Tench96	T2 low rise	MK	noncomtlal Tench 1996 guarded, OCA 1973 deliberatve Pike 1945	Challenge
CM: 1:1e	Th	wome infert ility	since/ <b>women/</b> <b>stopped</b> being able to have/ <b>BABIES</b>	decl	T4	MK	reservatn	wide desc	weighty OCA73	T4neut fall-rise	UNM	reservation H&G 2008 doubt, suspicion of threat Crystal 1975	Reservation
CM: 2:2d	Nws	young death	was/ <b>eighteen</b> years/	decl	T1	UNM	assertion	wide gliss	forceful	T1 low fall	MK	grim OCA 1973	Gravity

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
			<b>four</b> months/ <b>twenty</b> days/ <b>sixteen</b> hours and/ <b>EIGHT</b> minutes old					desc					
CM: 2:3b	Jas	cause of infert ility	<b>Why</b> are/ <b>women</b> in/ <b>FER</b> tile?	WHint	T1	UNM	decl/ need info H&G08:116	neut stepp desc	emphatc	T1 X low fall	MK	grim, serious OCA 1973	Gravity
CM: 2:3c	Jas	cause of infert ility	Some say/ <b>it's</b> genetic ex/ <b>PER</b> iments	decl	T2	MK	challenge	low lev before hi rise H&G08	involved urgency, disbelief H&G175 disapproval Halliday 70	T2high rise	MK	puzzlemnt Crystal 1975 aggressive Halliday 1970:25	Puzzlement
CM: 2:3d	Jas	cause infert ility	pol/ <b>LU</b> tion	decl	T2	MK	challenge			T2high rise	MK	puzzlement Crystal 1975	Puzzlement
CM: 2:3e	Jas	cause infert ility	Why/ <b>DO YOU</b> think we/ <b>can't</b> make/ <b>babies</b> any/ <b>more</b> ?	WHint	T2*	MK	specify query H&G08:174			T2 high rise	MK	emotional puzzlement Crystal 1975 surprise Halliday 1967:29 disbelief Halliday 1967:43 H&G 2008:117 involvement Halliday 1967:44	Puzzlement
CM: 3:8d	Jul	Th bhv	Need to/ <b>get</b> her to the/ <b>COAST</b>	decl	T1	UNM	assertion	wide desc	insistentimp ation OCA73	T1 low fall	MK	grim	Gravity

ft:st ph tu	spk	target	realisations in context	UNM/MK Modd/Primary Tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	P T	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
CM: 3:10	Th	Jul bhv	So/ <b>WHY</b> did you come to/ <b>me</b> ?	WHint	T2*	MK	specified query H&G08:174			T2 Xhigh rise	MK	puzzlement Crystal 1975 H&G 08:117 disbelief H&G 2008:117 involvemnt Halliday 1967:44	Puzzlement
CM: 3:12b	HP m	Kee	Now you/ <b>know</b> what's at/ <b>STAKE</b>	decl	T1	UNM	assertion	high level bef fall	involved Tench96 weighty Crutte 86	T1 low fall	MK	grim OCA 1973	Gravity
CM: 3:13	HPf	Th bhv	You/ <b>have</b> to meet the/ <b>BOAT</b>	decl	T1	UNM	assertion			T1 low fall	MK	expected Halliday 1967 Tench 96:120 grim OCA 1973	Gravity
CM: 3:14	Th	boat	What/ <b>IS</b> this boat?	WHint	T2*	MK	decl/ need info			T2high *sharp fall- rise	MK	surprise Halliday 1967:29 puzzlemnt OCA 1973	Puzzlement

#### A4-6.2 Positive tonal attitudes realised by intonation in the filmtrailers

ft:st ph tu	spk	target	realisations in context	UNM/Mk Mood/Primary tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
Q: 1:4c	TB	D char	She/ <b>was</b> the/ <b>PEOPLES</b> Princess	decl	T5	MK	strong assertion H&G08	neut level		T5 high rise-fall	MK	impressed Crystal 1975	Admiration
A: 1:2a	C	C self bhv	I/ <b>DO</b>	decl	T1	UNM	assertion			T1 high fall	MK	contradiction Halliday 1067 involvement, airy OCA 1973	+ve airy involvement

ft:st ph tu	spk	target	realisations in context	UNM/Mk Mood/Primary tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
A: 1:3b	R	R self bhv	The/ <b>TRUTH</b> is	decl	T1	UNM	assertion			T1 Xhigh fall	MK	unexpected Pike 1945 involvement OCA 1973	+ve involvement
A: 1:4a	R	B	Do you/ <b>think</b> you could do me a/ <b>FAVOUR?</b>	pol qu	T2	UNM	query specify	wide desc	insistent	T2 low sharp fall- rise	MK	involved Halliday1967:44	+ve involvement
A: 4:18a	R	R self bhv	I/ will re/ <b>TURN</b>	decl	T1	UNM	assertion	Xnarro neut level	confined	T1 high fall	MK	emotional commitment involvement OCA 1973	+ve involvement
ST: 2:8c	ST	ST char	And/ <b>he</b> will have his re/ <b>VENGE</b>	decl	PT1	UNM	assertion	lo level bef fall	cold, highlight inform Tench96	T1 high fall	MK	emotional commitmnt Crystal 1975 involvemnt OCA 1973	+ve cold involvement
ST: 3:15a	ST	STs bhv reveng	<b>Come</b> on! Come/ <b>ON!</b>	imp	PT1	UNM	certain	hi level bef rise	highlight inform Tench 96	T1 Xhigh fall	MK	emotional commitment Crystal 1975 involvemnt OCA 1973	+ve involvement
ST: 3:17b	ST	STs bhv reveng	I/ <b>will</b> have sal/ VATION	decl	PT1	UNM	asserting			T1high fall	MK	emotional commitment Crystal 1975 involvement OCA 1973	+ve involvement
ST: 3:18a	ST	STs bhv reveng	I will/ <b>GUAR</b> antee	decl	PT1	UNM	assertion			T1high fall	MK	emotional commitmnt Crystal75 involvemnt OCA73	+ve involvement
ST: 3:18b	ST	STs bhv reveng	the/ <b>closest</b> shave you will/	decl	PT1	UNM	assertion	neut level		T1high fall	MK	emotional commitmnt	+ve cold involvement

ft:st ph tu	spk	target	realisations in context	UNM/Mk Mood/Primary tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
			EVer know						cold			Crystal 1975 involvement OCA 1973	
ST: 4:23a	ST	ST's home	At/ LAST!	excl /decl	PT1	UNM	certainty			T1high fall	MK	emotional commitmnt Crystal75 involvemnt OCA 1973	+ve involvement
KR: 2:2a	Ba	A's ch/bv	My/ <b>SON</b>	decl	PT1	UNM	assertion			T1high fall	MK	involvement OCA 1973 emotional commitment warmth Crystal 1975	Approval
KR: 2:5b	Nar	A's bhv	to/ <b>RES</b> cue his/ friend's/ son	decl	PT5	MK	strong assertion			T5high rise-fall	MK	committed Halliday 1967 impressed Crystal 1975	Approval
KR: 2:5c	Nar	A's bhv	he must/ <b>journey</b> to a/ <b>land</b> he/ <b>NOLONG</b> er/ <b>knows</b>	decl	PT5	MK	strong assertion	gliss desc	forceful Tnch96	T5high rise-fall	MK	committed Hallid 67 70 impressed Crystal 1975	Approval
KR: 3:11	RK	A's ch/bv	<b>Now</b> there is a/ <b>way</b> to be/ <b>GOOD</b> again	decl	PT1	UNM	assertion	stepp desc	emphatc Tench96	T1high fall	MK	involvemnt OCA 1973 em commitmnt warmth Crystal 1975	Approval
CM: 3:17a	HPf	HP char	<b>Yes</b> the/ <b>greatest</b> minds in the/ <b>WORLD</b> /	decl	T5	MK	strong assertion	wide stepp desc	emphatc	T5high rise-fall	MK	impressed Crystal75 enthusiasm Gimson89	Admiration
CM: 4:20a	Th	Th/K /baby	We're/ <b>ALMOST</b> there	decl	T5	MK	strong assertion			T5high rise-fall	MK	enthusiasm Gimson 1989	Reassurance



ft:st ph tu	spk	target	realisations in context	UNM/Mk Mood/Primary tone relationship meanings				UNM/MK Secondary Tone meanings					tonal attitude
				Mood	PT	UNM /MK	meaning	S Tones Pretonic	meaning	S Tones on Tonics	UNM /MK	meaning	
		to safety	Kee									definite outcome Crystal 1975 assurance H&G 2008:182	
CM: 4:20b	Th	Th/K /baby to safety	We're/ <b>AL</b> most there	decl	T1	UNM	assertion			T1high fall	MK	emotional commitmnt Crystal 1975 involvemnt OCA 1973	Reassurance

## A4-7 Results of the analysis of mild or strong intensity of attitudes realised by intonation in the filmtrailers

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
Q:Bt:1:1a	Good/ <b>EVENing</b> Ma'm				T1.						
Q:Bt:1:1b	I'm/ <b>sorry</b> to dis/ <b>TURB</b>		wide desc				T4 low		<b>strong</b>		Reservation
Q:Bt:1:1c	but/ <b>it's</b> the/ <b>PRIN</b> cess of/ <b>Wales</b>						T1 high		<b>strong</b>	- surprise	
Q:DE:1:2a	<b>WHY?</b>					T1 low		<b>mild</b>		displeasur	
Q:DE:1:2b	<b>What's</b> she done/ <b>NOW?</b>		wide desc			T1 low			<b>strong</b>	displeasur	
Q:Nw:1:3a	I have some/ <b>VERY/ sad/ news</b> to bring you						T1 high		<b>strong</b>	misery	
Q:Nw:1:3b	Princess of/ <b>Wales</b> has/ <b>DIED</b>				T2.						
Q:Nw:1:3c	after a/ <b>CAR</b> crash in/ <b>Paris</b>				T1.						
Q:Nw:1:3d	The Prime/ <b>Minister</b> Tony/ <b>BLAIR</b>				T2.						
Q:Nw:1:3e	is a/ <b>BOUT</b>				T2.						
Q:Nw:1:3f	to make a/ <b>STATE</b> ment					T1 low		<b>mild</b>			Gravity
Q:TB:1:4a	<b>Princess</b> Diana/ <b>TOUCHED</b> the/ <b>lives</b>						T3 high		<b>strong</b>		Tentative
Q:TB:1:4b	of/ <b>SO</b> many others				T1.						
Q:TB:1:4c	She/ <b>was</b> the/ <b>PEOPLES</b> Princess						T5 high		<b>strong</b>		Admiration
Q:Q:2:5a	<b>No</b> member of the/ <b>Royal</b> Family will speak/ <b>PUBLICly</b> a/ <b>bout</b> this		wide desc	gliss wide		T1 low			<b>strong</b>		Gravity
Q:Q:2:5b	Di/ <b>ana's</b> no longer a/ <b>MEM</b> ber of the/ <b>Royal/</b> <b>Family</b>						T5 high		<b>strong</b>	displeasur	
Q:Ch:2:6	What are you/ <b>TALK</b> ing about?						T1 high		<b>strong</b>	interest	
Q:Q:2:7	<b>Charles</b> this is a/ <b>PRIV</b> ate/	lo level					T1 Xhigh		<b>X strong</b>		cold resistance

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
	<b>matter</b>	bef fall									
Q:Q:2:8a	We/ <b>DO</b> things in/ <b>this</b> country				T2.						protest
Q:Q:2:8b	<b>QUI</b> etly				T1.						
Q:Q:2:8c	with/ <b>DIG</b> nity					T1 low fall		<b>mild</b>		displeasur	
Q:TB:2:9	Will/ <b>some</b> one please/ <b>SAVE</b> these people from/ <b>them</b> selves?		wide desc				T1 Xhigh		<b>X strong</b>	displeasur	
Q:Nw:3:10a	Questions are being/ <b>ASKED</b>		wide desc		T2.				<b>strong</b>		protest
Q:Nw:3:10b	about/ <b>WHY</b> the Queen hasn't addressed her/ <b>subjects</b>						T5 high		<b>strong strong</b>	displeasur	
Q:Nw:3:10c	at this/ <b>TIME</b> of/ <b>national</b> grief				T1.						
Q:Bt:3:11	The Prime/ <b>MIN</b> ister for you Ma'm				T1.						
Q:TB:3:12a	Have you/ <b>seen</b> today's/ <b>PAP</b> ers?						T1 high		<b>strong</b>	- surprise	
Q:TB:3:12b	<b>Seventy</b> percent of/ people believe that/ <b>YOUR</b> actions		wide desc	gliss wide			T5 high		<b>strong</b>	displeasur	
Q:TB:3:12c	have/ <b>DAM</b> aged the Monarchy					T1 low		<b>mild</b>			gravity
Q:DE:3:13	<b>Who</b> does he/ <b>think</b> he's/ <b>TALK</b> ing to?		wide desc			T1 low			<b>strong</b>	displeasur	
Q:Q:3:14a	If you <b>imagine</b> I'm going to/ <b>drop</b> everything and/ <b>come</b> down to/ Lon don be/ <b>FORE</b> I attend to my/ <b>grandchildren</b>		wide desc	gliss wide			T1 high		<b>strong</b>	displeasur	
Q:Q:3:14b	then you're mis/ <b>TAKEN</b>					T1 Xlow		<b>mild</b>			gravity
Q:QS:3:15a	Try and see it from/ <b>HER</b> perspective		wide desc			T1 low			<b>strong</b>	displeasur	
Q:QS:3:15b	She's been brought up to believe/ <b>it's/ God's/ WILL</b>	low level bef rise					T5 high		<b>strong</b>	displeasur	
Q:QS:3:15c	She is who she/ <b>IS</b>						T2 Xhigh		<b>X strong</b>		protest
Q:TB:3:16	I/ <b>think</b> we should/ <b>leave</b> God/ <b>OUT</b> of it		wide desc	stepp wide	T2.				<b>strong</b>	displeasur	

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
Q:Q:4:17a	What would you sug/gest Prime/ <b>MIN</b> ister?	low level bef rise					T2 Xhigh		<b>X strong</b>		cold disapproval
Q:Q:4:17b	Some/ kind of a /STATEment?	low level bef rise					T2 Xhigh		<b>X strong</b>		cold disapproval
Q:TB:4:18	The/ moment for/ statements has/ <b>PAS</b> sed		wide desc	gliss wide			T5 high		<b>strong</b>	displeasur	
Q:DE:4:19	Are you al/ <b>RIGHT</b> ?						T4 high		<b>strong</b>		doubt
Q:Q:4:20a	<b>Some</b> things/ <b>HAPP</b> ened	hi level bef fall					T1 high		<b>strong</b>	disquiet	
Q:Q:4:20b	There's been a/ <b>CHANGE</b>						T4 high		<b>strong</b>		doubt
Q:Q:4:20c	Some/ <b>shift</b> in/ <b>VALUES</b>		wide desc		T4.				<b>strong</b>		doubt
Q:Q:4:21a	<b>May</b> be he's got a/ <b>POINT</b>		wide desc			T2 low			<b>strong</b>		doubt
Q:Q:4:21b	<b>What/ if</b> my/ actions are/ <b>DAM</b> aging the/ <b>Crown</b> ?		wide desc				T5 high		<b>strong</b>	disquiet	
Q:Q:4:22a	I pre/fer to keep my/ <b>FEEL</b> ings to myself					T1 low		<b>mild</b>			gravity
Q:Q:4:22b	<b>Fool</b> ishly I be/ieved that was what the people/ <b>WANT</b> ed from their/ <b>Queen</b>	low level bef rise					T5 high rise-fall		<b>strong</b>	disquiet	
Q:Q:4:23a	When you no/ <b>longer</b> understand your/ <b>PEOPLE</b>		wide desc		T4. fall- rise				<b>strong</b>		doubt
Q:Q:4:23b	<b>maybe</b> it/ <b>IS TIME</b> to hand over to the/ <b>next</b> generation						T5 Xhigh		<b>strong</b>	disquiet	
A:B:1:1	C.../ <b>WHY</b> don't you talk to/ <b>Robbie</b> ?						T5 Xhigh		<b>X strong</b>	interest	
A:C:1:2a	I/ <b>DO</b>						T1 high		<b>strong</b>		+ airy involvemnt
A:C:1:2b	Just/ <b>move</b> in different/ <b>CIRCLES</b> that's all		wide desc				T3 high				
A:R:1:3a	Dear/ C...You'd be for/given for/ <b>thinking</b> me/ <b>MAD</b>		wide desc				T4 low		<b>strong</b>		reservation
A:R:1:3b	The/ <b>TRUTH</b> is						T1 Xhigh		<b>X strong</b>		+ involmnt
A:R:1:3c	I/ <b>feel</b> rather light/headed and/ <b>FOOL</b> ish in your/ <b>presence</b>		wide desc	gliss wide			T1 high		<b>strong</b>	interest	

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
A:R:1:3d	and I/ <b>don't</b> think I can blame the/ <b>HEAT</b>		wide desc			T1 low			<b>strong</b>		gravity
A:R:1:4a	Do you/ <b>think</b> you could do me a/ <b>FAVOUR</b> ?		wide desc			T2 low			<b>strong</b>		+ involmmt
A:R:1:4b	<b>Run</b> ahead and/ <b>give</b> this to/ <b>C</b> ?		wide desc		T2.				<b>strong</b>		
A:Fa:1:5	Good/ <b>heavens</b> you're/ <b>BLUSH</b> ing		wide desc		T5.				<b>strong</b>	+ surprise	
A:B:2:6	<b>CELIA!</b>						T2 Xhigh		<b>X strong</b>		protest
A:Lo:2:7	You/ <b>ought</b> t'talk t' pol/ <b>LICE</b>					T1 low fall		<b>mild</b>			gravity
A:Insp:2:8	You/ <b>SAW</b> him?						T4 low		<b>strong</b>		reservation
A:B:2:9a	Yes I/ <b>SAW</b> him				T1.						
A:B:2:9b	I/ <b>KNOW</b> it was him						T2 high		<b>strong</b>	displeasur	
A:Insp:2:10	You/ <b>KNOW</b> it was him?					T 2 low		<b>mild</b>			doubt
A:B:2:11	I/ <b>saw</b> him with my own/ <b>EYES</b>		wide desc				T4 low		<b>strong</b>		reproach
A:C:3:12a	I/ <b>LOVE</b> you						T5 low		<b>strong</b>	misery	
A:C:3:12b	Come/ <b>BACK</b> to me						T2 Xhigh		<b>X strong</b>	misery	
A:R:3:13a	They/ <b>gave</b> me a/ <b>CHOICE</b>	low level bef fall			T1.						
A:R:3:13b	Stay in/ <b>prison</b> or/ <b>join</b> the/ <b>ARmy</b>			stepp neut		T1 low			<b>strong</b>		gravity
A:C:3:14a	My/ <b>darling</b> I/ <b>LOVE</b> you				T1.						
A:C:3:14b	I'll/ <b>WAIT</b> for you					T2 low		<b>mild</b>		pleasure	
A:B:3:15a	No/ <b>matter</b> how/ <b>hard</b> I/ <b>WORK</b>						T4 low		<b>strong</b>		reservation
A:B:3:15b	I/ <b>can't</b> es/cape from/ what/ I <b>DID</b>		wide desc		T5.				<b>strong</b>	displeasur	
A:B:3:15c	and/ <b>what</b> it/ <b>MEANT</b>					T1 low		<b>mild</b>			gravity
A:Nu:3:16	Your/ <b>story</b> ...what's it a/ <b>BOUT</b> ?	hi level bef fall					T1 high		<b>strong</b>	interest	
A:B:3:17a	A young/ <b>girl</b> ...who/ <b>sees</b>		wide	gliss wide	T4.				<b>strong</b>		doubt

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
	something that she/ <b>doesn't/ UNDERSTAND</b>		desc								
A:B:3:17b	but she/ <b>thinks</b> she/ <b>DOES</b>	high level bef rise					T5 Xhigh		<b>X strong</b>	displeasur	
A:R:4:18a	I/ <b>will</b> re/ <b>TURN</b>						T1 high		<b>strong</b>		+ involmmt
A:R:4:18b	I/ <b>will/ FIND</b> you	hi level bef fall					T1 high		<b>strong</b>	pleasure	
A:B:4:19a	I'm/ <b>very/ very/ SORRY</b>		wide desc	stepp wide			T1 high		<b>strong</b>	misery	
A:B:4:19b	for the/ <b>terrible</b> dis/ <b>tress</b> that I have/ <b>CAUSED</b>	low level bef rise					T2 X high		<b>X strong</b>		disapproval
ST:Ns:1:1a	<b>This</b> is the/ <b>tale</b> of an/ <b>ORDinary</b> man	low level befor fall					T1 low		<b>strong</b>		
ST:Na:1:1b	who had/ <b>EVERything</b>						T1 low		<b>mild</b>		gravity
ST:MsL:1:2a	<b>BARKer</b> his/ <b>name</b> was...						T1 low		<b>mild</b>	misery	
ST:MsL:1:2b	Benjamin/ <b>BARKer</b>						T1 low		<b>mild</b>	misery	
ST:Na:1:3a	Until a man of/ <b>POWER</b>							T4high	<b>strong</b>		suspicion
ST:Na:1:3b	stole his/ <b>FREE</b> dom				T4.						suspicion
ST:Na:1:3c	des/ <b>TROYED</b> his/ <b>family</b>							T1high	<b>strong</b>	misery	
ST:Na:1:3d	and/ <b>BAN</b> ished him							T1high	<b>strong</b>	misery	
ST:Na:1:3e	for/ <b>LIFE</b>							T1high	<b>strong</b>	misery	
ST:JT:1:4	May the/ <b>Lord</b> have/ <b>MERCy</b> on your/ <b>soul</b>							T5high	<b>strong</b>		sarcasm
ST:Na:1:5a	And/ <b>in</b> his/ <b>SORROW</b>	hi level befor fall						T4high	<b>strong</b>		reservation
ST:Na:1:5b	a/ <b>NEW</b> man was/ <b>born</b>				T5.				<b>strong</b>	+ surprise	
ST:ST:2:6a	Fifteen years/ <b>DREAM</b> ing				T5.						
ST:ST:2:6b	I/ <b>might</b> come/ <b>home</b> to a/ <b>wife</b> and/ <b>CHILD</b>			stepp asc				T5 X hi	<b>strong</b>	pleasure	
ST:MsL:2:7	<b>Benjamin/ BARKer!</b>							T5high	<b>strong</b>	+ surprise	
ST:ST:2:8a	Not/ <b>BARKer!</b>							T5high	<b>strong</b>	pleasure	
ST:ST:2:8b	Sweeney/ <b>TODD</b> now!	high level bef rise						T2high	<b>strong</b>	pleasure	

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
ST:ST:2:8c	And/ <b>he</b> will have his re/ <b>VENGE</b>	low level befur fall					T1high		<b>strong</b>		+ cold involmmt
ST:ST:2:9	Where's my/ <b>WIFE</b> ?				T2. rise						puzzlement
ST:MsL:2:10a	She's/ <b>GONE!</b>				T1. fall						
ST:MsL:2:10b	and/ he's got your/ <b>DAUGH</b> ter		wide desc			T2 low			<b>strong</b>		disapproval
ST:ST:2:11	Judge/ <b>TUR</b> pin!				T1.						
ST:MsL:3:12	You've got to/ <b>leave</b> this all be/ <b>HIND YOU</b> now	low level befur rise					T5 X hi		<b>Xstrong</b>	pleasure	
ST:ST:3:13a	<b>NO!</b>				T5.				<b>strong</b>		
ST:ST:3:13b	These are/ <b>desperate/ TIMES</b>					T1 low		<b>mild</b>			menace
ST:ST:3:13c	<b>Desperate/ measures are/ CALLED</b> for						T5 low		<b>strong</b>		menace
ST:ST:3:14a	All/ <b>RIGHT!</b>						T5 low		<b>strong</b>		menace
ST:ST:3:14b	You/ <b>SIR!</b>						T2 Xhigh		<b>Xstrong</b>	pleasure	
ST:ST:3:14c	<b>No</b> -one's in the/ <b>CHAIR!</b>		wide desc		T1.				<b>strong</b>	displeasur	
ST:ST:3:15a	<b>Come</b> on! Come/ <b>ON!</b>	high level befur rise					T1 Xhigh		<b>Xstrong</b>		+ involmmt
ST:ST:3:15b	<b>Sweeney's/ WAIT</b> ing		wide desc				T1 Xhigh		<b>Xstrong</b>	displeasur	
ST:ST:3:15c	I/ <b>want</b> you/ <b>BLEED</b> ers				T1.						
ST:ST:3:16a	<b>YOU</b> sir!						T2 Xhigh		<b>Xstrong</b>	pleasure	
ST:ST:3:16b	<b>TOO</b> sir!						T2 high		<b>strong</b>	pleasure	
ST:ST:3:16c	<b>Welcome</b> to the/ <b>GRAVE</b>						T5high		<b>strong</b>	pleasure	
ST:ST:3:17a	I/ <b>will</b> have/ <b>VENGEANCE</b>	high level befur rise					T5high		<b>strong</b>	pleasure	
ST:ST:3:17b	I/ <b>will</b> have sal/ <b>VATION</b>						T1high		<b>strong</b>		+ involmmt
ST:ST:3:18a	I will/ <b>GUAR</b> antee						T1high		<b>strong</b>		+ involmmt
ST:ST:3:18b	the/ <b>closest</b> shave you will/ <b>EV</b> er know						T1high		<b>strong</b>		+ cold involmmt
ST:It:3:19	May the/ <b>Good</b> Lord/ <b>SMILE</b> on you				T1.						
ST:MsL:3:20	You're/ <b>barkin'/ MAD</b>	low level befur rise					T5high		<b>strong</b>	disquiet	

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
ST:ST:3:21	The/ <b>years</b> no doubt have/ <b>CHANGED</b> me		wide desc				T5high				sarcasm
ST:ST:4:22	How/ 'bout a/ <b>SHAVE?</b>						T5 low		<b>strong</b>		menace
ST:ST:4:23a	At/ <b>LAST!</b>						T1high		<b>strong</b>		+ involmmt
ST:ST:4:23b	My/ <b>home</b> is com/PLETE again						T2high		<b>strong</b>	pleasure	
ST:MsL:4:2a	That's/ <b>all</b> very/ <b>WELL</b>		wide desc				T4 low		<b>strong</b>		caution
ST:MsL:4:24b	But/ <b>what</b> we gonna do 'bout/ <b>HIM?</b>		wide desc			T2 low			<b>strong</b>		caution
KR:Na:1:1a	Two/ <b>FRIENDS</b>					T1 low		<b>mild</b>			gravity
KR:Na:1:1b	as/ <b>CLOSE</b> as/ <b>brothers</b>				T1.						
KR:Na:1:1c	until/ <b>WAR</b>				T1.						
KR:Na:1:1d	<b>FORCED</b> them				T1.						
KR:Na:1:1e	<b>CONTinents</b> a/ <b>part</b>						T1high l		<b>strong</b>	misery	
KR:Ba:2:2a	My/ <b>SON</b>						T1high		<b>strong</b>		approval
KR:Ba:2:2b	the college/ <b>GRAD</b> uate				T1.						
KR:RK:2:3	You come/ <b>HOME</b>				T1.						
KR:RK:2:4a	For/ <b>give</b> me for/ <b>what</b> I have to/ <b>TELL</b> you	high level bef fall					T4high		<b>strong</b>		reservation
KR:RK:2:4b	Ha/ <b>SAN</b> is/ <b>dead</b>						T1high		<b>strong</b>	misery	
KR:RK:2:4c	The/ <b>week</b> before he/ <b>died</b> he sent you a/ <b>LET</b> ter					T1 low		<b>mild</b>			gravity
KR:Na:2:5a	<b>NOW</b>				T1.						
KR:Na:2:5b	to/ <b>RESC</b> ue his/ <b>friend</b> 's/ <b>son</b>						T5high		<b>strong</b>		approval
KR:A:2:6	What/ <b>HAP</b> pened to the/ <b>boy?</b>				T2.						
KR:RK:2:7	The/ <b>Taliban</b> / <b>TOOK</b> him						T1high		<b>strong</b>	misery	
KR:Fa:2: 8	We/ <b>need</b> to go/ <b>back</b> to Ka/ <b>BUL</b>			stepp desc		T1 low			<b>strong</b>		
KR:Fa:3:9	So/ <b>WHAT</b> brings you/ <b>back</b> to Af/ <b>ghanistn?</b>						T2high		<b>strong</b>	+ surprise	
KR:A:3:10a	I'm/ <b>gonna</b> go/ <b>find</b> a/ <b>BOY</b>			stepp desc		T1 low			<b>strong</b>		gravity



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		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
KR:A:3:10b	His/ <b>father</b> meant a/ <b>LOT</b> to me		wide desc				T5 low		<b>strong</b>	pleasure	
KR:RK:3:11	<b>Now</b> there is a/ <b>way</b> to be/ <b>GOOD</b> again			stepp desc			T1high		<b>strong</b>		
KR:Fa:4:12a	You/ <b>know</b> what they will/ <b>do</b> to/ <b>YOU</b>				T2.					disquiet	warning
KR:Fa:4:12b	If they/ <b>see</b> your clean/ <b>SHAV</b> ing				T4.						
KR:Ha:4:13a	I/ <b>dream</b> that my/ <b>son</b> will grow up to be a/ <b>GOOD</b> person			stepp desc	T1. f				<b>strong</b>		
KR:Ha:4:13b	a/ <b>FREE</b> person				T1.						
KR:Ha:4:13c	I/ <b>dream</b> that some/ <b>day</b> you will re/ <b>TURN</b>		wide desc		T1.				<b>strong</b>	pleasure	
KR:Ha:4:13d	to re/ <b>VIS</b> it the/ <b>land</b> of our childhood				T1.						
KR:Ha:4:13e	I/ <b>dream</b> that/ <b>FLOW</b> ers will/ <b>bloom</b> in the streets again					T1 low		<b>mild</b>		pleasure	
KR:Ha:4:13f	and/ <b>KITES</b> will/ <b>fly</b> in the skies						T5 low		<b>strong</b>	pleasure	
E:Mu:1:1	You/ <b>will</b> need/ <b>ALL</b> your/ <b>strength</b> in the/ <b>days</b> to come	high level bef rise			T2.						challenge
E:E:1:2	Have I/ <b>REASON</b> to/ <b>fear</b> ?						T5 low		<b>strong</b>	disquiet	
E:Mu:1:3a	There are/ <b>hard</b> / <b>DAYS</b> coming						T5high		<b>strong</b>		warning
E:Mu:1:3b	but I/ <b>AM</b> no prophet						T2high		<b>strong</b>		caution
E:Mu:1:3c	I/ <b>see</b> no/ <b>more</b> than the/ <b>shadows</b> of/ <b>GHOSTS</b>					T1 low		<b>mild</b>			gravity
E:E:2:4	This/ <b>Spanish</b> Ar/mada is at/ <b>sea</b> with an/ <b>army</b> of ten/ <b>THOUS</b> and men?			gliss desc wide			T3high		<b>strong</b>		wariness
E:Wal:2:5	The/ <b>Spanish</b> are/ <b>barely</b> a day a/ <b>WAY</b> Majesty						T2 Xhigh		<b>X strong</b>	- surprise	
E:C:2:6	<b>Walter</b> / <b>RA</b> leigh/ <b>Majesty</b>						T1 high				
E:C:2:7	This/ <b>man</b> is a/ <b>PIR</b> ate	low lev				T1 low		<b>mild</b>			gravity

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		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
		bef fall									
E:WR:2:8a	<b>Spain</b> is no friend of/ <b>ENGL</b> and			gliss desc n	T5.				<b>strong</b>	- surprise	
E:WR:2:8b	The more/ <b>gold</b> I/ <b>take</b> the/ <b>SAF</b> er you will/ <b>be</b>						T1high		<b>strong</b>	interest	
E:E:2:9a	He/ <b>INT</b> erests me						T1high		<b>strong</b>	interest	
E:E:2:9b	<b>TALK</b> to him				T1.						
E:Wal:2:10a	I/ <b>care</b> for your/ <b>SAFE</b> ty				T1.						
E:Wal:2:10b	The/ <b>threats</b> to your/ <b>person</b> are/ <b>REAL</b>			stepp desc wide	T5.				<b>strong</b>	- surprise	
E:E:2:11a	<b>Spain</b> in/ <b>tends</b> to place/ <b>Mary/ Stuart</b> on our country's/ <b>THRONE</b>						T2high		<b>2:11a</b>	displeasur	
E:E:2:11b	and/ I'm to be ass/ <b>ASS</b> inated	high asc bef fall					T1 Xhigh		<b>X strong</b>		protest
E:E:3:12a	Tell your/ <b>KING</b>					T2 low		<b>mild</b>			warning
E:E:3:12b	I/ <b>fear</b> neither/ <b>HIM</b> nor his/ <b>armies</b>		wide desc				T2high		<b>strong</b>	displeasur	
E:Sp:3:13	There is a/ <b>wind/ coming</b> that will/ <b>SWEEP</b> away your/ <b>pride</b>			stepp desc wide	T1. fall				<b>strong</b>	displeasur	
E:E:3:14a	I/ <b>TOO</b>						T5 high		<b>strong</b>	displeasur	
E:E:3:14b	can com/ <b>MAND</b> the wind <b>sir!</b>	high asc bef rise					T2 Xhigh		<b>X strong</b>	displeasur	
E:E:3:14c	I have a/ <b>hurricane</b> in me that will/ <b>strip/ Spain/ BARE</b> if you/ <b>dare</b> to try me		wide desc				T1 XXhigh		<b>XX strong</b>	displeasur	
E:Sp:3:15	Our/ <b>mission</b> is to/ <b>KILL</b> the/ <b>Queen</b>						T1high		<b>strong</b>	interest	
E:Eng:3:16	We will/ <b>not</b> fear the/ <b>coming</b> of the/ <b>SHAD</b> ow of/ <b>death</b>			gliss desc wide		T1 low			<b>strong</b>		gravity
E:WR:3:17a	<b>We/ mortals</b> have/ <b>MANY</b> weaknesses		wide desc				T5high		<b>strong</b>		doubt
E:WR:3:17b	We/ <b>FEEL</b> too much/ <b>hurt</b> too much				T1.						
E:WR:3:17c	All too/ <b>soon</b> we/ <b>DIE</b>					T1 low		<b>mild</b>			reservation

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		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
E:WR:3:17d	But we/ <b>do</b> have the/ <b>chance</b> of/ <b>LOVE</b>			stepp desc	T4.				<b>strong</b>		doubt
E:E:3:18a	Oh I/ <b>ENVY</b> you/ <b>Bess</b>						T5 low		<b>strong</b>	misery	
E:E:3:18b	You're/ <b>FREE</b> to/ <b>have</b> what/ I cannot have						T5 low		<b>strong</b>	misery	
E:Wal:4:19	For/ <b>give</b> me/ <b>Majesty</b> I have/ <b>FAILED</b> you				T1.						
E:E:4:20a	This Ar/ <b>mada</b> that/ <b>sails</b> a/ <b>gainst</b> us/ carries the/ <b>IN</b> quisition			gliss desc n		T1 low			<b>strong</b>		gravity
E:E:4:20b	We/ <b>CANNOT</b> be de/ <b>feated</b>						T5 low		<b>strong</b>		reproach
E:Wal:4:21	The/ <b>Spanish</b> will over/ <b>WHELM</b> us					T1 low		<b>mild</b>			gravity
E:WR:4:22	Since/ <b>when</b> were you so a/ <b>FRAID</b> ?				T2.						challenge
E:Mu:4:23a	The/ <b>storm</b> / <b>BREAKS</b>						T1 high		<b>strong</b>		
E:Mu:4:23b	<b>Some</b> are/ <b>dumb</b> with/ <b>TERROR</b>			gliss desc wide			T5 high		<b>strong</b>	disquiet	
E:Mu:4:23c	And/ <b>some</b> / <b>spread</b> their/ <b>wings</b> and/ <b>SOAR</b>			gliss desc wide			T1 high		<b>strong</b>	+ surprise	
E:E:4:24a	<b>Let</b> them/ <b>come</b> with the/ <b>ARMIES</b> of/ <b>Hell</b>		wide desc				T5 Xhigh		<b>X strong</b>	displeasur	
E:E:4:24b	They/ <b>WILL NOT</b> / <b>pass</b>						T5 Xhigh		<b>X strong</b>	displeasur	
E:E:4:25	Eliza/ <b>BETH</b> !						T3high		<b>strong</b>		warning
E:E:4:26	My/ <b>God</b> England will/ <b>not</b> fall while/ <b>I AM</b> / <b>Queen</b>	low level bef rise					T5 low		<b>strong</b>	displeasur	
CM:Th:1:1a	I/ <b>can't</b> really re/ <b>MEMber</b>		wide desc				T5low		<b>strong</b>	misery	
CM:Th:1:1b	when I/ <b>last</b> had any/ <b>HOPE</b>		wide desc			T1 low			<b>strong</b>	misery	
CM:Th:1:1c	and I/ <b>certainly</b> can't re/ <b>member</b> when anyone/ <b>ELSE</b> did either			gliss desc n		T2 low			<b>strong</b>		
CM:Th:1:1d	because/ <b>REALLY</b>						T5high		<b>strong</b>	disquiet	
CM:Th:1:1e	since/ <b>women</b> / <b>stopped</b> being able to have/ <b>BABIES</b>		wide desc		T4.				<b>strong</b>		reservation
CM:Th:1:1f	<b>What's</b> / <b>left</b> to/ <b>HOPE</b> for?			step desc			T2 high		<b>strong</b>	misery	

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
				n							
CM:Nw:2:2a	The/ <b>w</b> orld was/ <b>S</b> TUNNED today by the/ <b>d</b> eath of Diego R/ <b>c</b> ardo		wide desc				T1 high		<b>strong</b>	- surprise	
CM:Nw:2:2b	The/ <b>Y</b> OUNGest person on the/ <b>p</b> lanet				T5. rise-				<b>strong</b>	- surprise	
CM:Nw:2:2c	the/ <b>y</b> oungest person on/ <b>E</b> ARTH						T4 low		<b>strong</b>	- surprise	
CM:2:2d	was/ <b>e</b> ighteen years/ <b>f</b> our months/ <b>t</b> wenty days/ <b>s</b> ixteen hours and/ <b>E</b> IGHT minutes old			gliss desc wide		T1 low			<b>strong</b>		gravity
CM:Ja:2:3a	The/ <b>u</b> ltimate/ <b>M</b> YStery	high lev befor fall			T1.				<b>strong</b>		
CM:Ja:2:3b	<b>W</b> hy are/ <b>w</b> omen in/ <b>F</b> ERtile?			step desc n		T1 X low			<b>strong</b>		gravity
CM:Ja:2:3c	Some say/ <b>i</b> t's genetic ex/ <b>P</b> ERiments	low level befor rise					T2 high		<b>strong</b>		puzzlement
CM:Ja:2:3d	pol/ <b>L</b> Ution						T2 high		<b>strong</b>		puzzlement
CM:Ja:2:3e	Why/ <b>D</b> O <b>Y</b> OU think we/ <b>c</b> an't make/ <b>b</b> abies any/ <b>m</b> ore?						T2 high		<b>strong</b>		puzzlement
CM:Th:2:4a	<b>D</b> OESn't/ matter						T1 high		<b>strong</b>	misery	
CM:Th:2:4b	It's all/ <b>O</b> VER in/ <b>f</b> ifty years						T5 high		<b>strong</b>	disquiet	
CM:Th:2:4c	It's/ <b>t</b> oo/ <b>L</b> A <b>T</b> E	high level befor rise					T2 high		<b>strong</b>	misery	
CM:Po:2:5a	Move a/ <b>L</b> ONG!				T1.						
CM:Po: 2:5b	Move a/ <b>L</b> ONG!						T1high		<b>strong</b>		
CM:Ju:3:6a	I'm/ <b>S</b> ORRY about the the/ <b>a</b> trics				T1.						
CM:Ju:3:6b	The pol/ <b>i</b> ce have been a/ <b>P</b> A <b>I</b> N lately		wide desc		T1.				<b>strong</b>	displeasur	
CM:Th:3:7	I haven't/ <b>S</b> EEN you for nearly twenty/ <b>y</b> ears						T5 X high		<b>strong</b>	+ surprise	
CM:Ju:3:8a	<b>N</b> eed your/ <b>H</b> ELP			stepp			T1 high		<b>strong</b>	interest	

ft:spk: st:ph:tu	tone units	Secondary Tone variation of Pretonics		PT. neutral		Secondary Tone variation of Tonics		intensity		emotion	tonal attitude
		insistent level	insistent wide desc	forcfl/em ph gliss/step		mild	strong	mild	strong		
				wide							
CM:Ju:3:8b	Not for/ <b>ME</b>						T2 high		<b>strong</b>		
CM:Ju:3:8c	a/ <b>GIRL</b>				T1.						
CN:Ju:3:8d	Need to/ <b>get</b> her to the/ <b>COAST</b>		wide desc			T1 low			<b>strong</b>		gravity
CM:Ju:3:8e	past security/ <b>CHECK</b> points				T1.						
CM:Ju:3:9a	It's/ <b>HARD</b> for me to look at you						T1 high		<b>strong</b>	misery	
CM:Ju:3:9b	He/ <b>HAD</b> your eyes				T1.						
CM:Th:3:10	So/ <b>WHY</b> did you come to/ <b>me?</b>						T2 X high		<b>X strong</b>		
CM:Ju:3:11	I/ <b>TRUST</b> you						T1X high		<b>X strong</b>	interest	
CM:Pm:3:12a	<b>SHOW</b> him				T1.						
CM:Pm:3:12b	Now you/ <b>know</b> what's at/ <b>STAKE</b>	high lev bef fall				T1 low			<b>strong</b>		
CMHPf:3:13	You/ <b>have</b> to meet the/ <b>BOAT</b>					T1 low		<b>mild</b>			gravity
CM:Th:3:14	What/ <b>IS</b> this boat?						T2 high		<b>strong</b>		puzzlement
CM:HPf:3:15	The/ <b>HU</b> man Project has sent a/ <b>boat</b>						T1 high		<b>strong</b>	interest	
CM:Th:3:16	The/ <b>HUMAN</b> project?						T5 X high		<b>X strong</b>	+ surprise	
CM:Pf:3:17a	<b>Yes</b> the/ <b>greatest</b> minds in the/ <b>WORLD!</b>			stepp desc wide			T5 high		<b>strong</b>		admiration
CM:Pf:3:17b	<b>working</b> for a/ <b>new</b> so/Clety				T1.						
CM:Ja:4:18a	Your/ <b>baby</b> is the/ <b>MIRACLE</b>		wide desc				T5 high		<b>strong</b>	pleasure	
CM:Ja:4:18b	the/ <b>whole</b> world's been/ <b>WAIT</b> ing for				T1.						
CM:Pm:4:19	We will/ <b>find</b> a way to/ <b>get</b> you to the/ <b>Human/ Project</b> I/ <b>PROM</b> ise you			gliss desc n	T1.				<b>strong</b>		reassurance
CM:Th:4:20a	We're/ <b>ALMOST</b> there Kee						T5 high		<b>strong</b>		reassurance
CM:Th:4:20b	We're/ <b>AL</b> most there						T1 high		<b>strong</b>		

## A4-8 Raw counts of Secondary Tone realisations in the filmtrailers

### A4-8.1 Raw counts of Primary Tones and Secondary Tones on Tonics in the filmtrailers

	neutral Primary Tones on Tonics in tone units	Secondary Tones on Tonics in tone units
Q	14	35
A	7	26
ST	10	37
KR	13	16
E	10	33
CM	13	32
total 246 tone units	67	179

### A4-8.2 Raw counts of Secondary Tones on Tonics and Pretonics in the filmtrailers

	total Secondary Tones	Secondary Tones on Tonics	Secondary Tones on Pretonics
Q	65	35	30
A	48	26	22
ST	56	37	19
KR	25	16	9
E	51	33	18
CM	51	32	19
total	296	179	117

### A4-8.3 Raw counts of high and low Secondary Tones on Tonics in the filmtrailers

	high Secondary Tones on Tonics					low Secondary Tones on Tonics				
	1+	2+	3+	4+	5+	1-	2-	3-	4-	5-
Q	8	3	1	2	9	10	1		1	
A	7	4	1		2	4	3		4	1
ST	10	5		2	9	5	2		1	3
KR	5	1		1	2	5				2
E	8	5	2		6	6	1			5
CM	8	8			7	6	1		1	1
total 179	46	26	4	5	35	36	8		7	12

#### A4-8.4 Raw counts of Pretonic types in the filmtrailers

	narrow, level			wide	articulation	
	neutral level	low level before fall/rise	high level before fall/rise	descend /ascend	stepping	gliding
Q	4	5	1	15	1	4
A	2	2	3	11	2	2
ST	4	4	4	6	1	
KR	1	1		2	4	1
E	2	2	1	4	3	6
CM	1	1	3	7	4	3
total 117	14	15	12	45	15	16

#### A4-8.5 Raw counts Affect sub/category instances in the filmtrailers

	misery	disquiet	displeasure	pleasure /interest	-ve surprise	+ve surprise
Q	1	4	13	1	2	
A	3		3	5		1
ST	5	1	2	10		2
KR	3	1		4		1
E	2	2	9	3	3	1
CM	6	1	1	4	3	2
total 99	20	9	28	27	8	7

#### A4-8.6 Raw counts of polarised tonal attitude instances in each filmtrailer

	negative tonal attitude	positive tonal attitude
Q	18	1
A	12	4
ST	14	6
KR	7	4
E	17	
CM	12	3
total 98	80	18

#### A4-8-7 Raw counts of Secondary Tone realisations of mild and strong intensity in the filmtrailers

	strong Pretonics			mild/strong STones		intensity	
	insistent pitch contrast	insistent wide/des	forceful /emphatic	mild	strong	mild	strong
Q	2	15	5	11	24	7	34
A	3	11	4	7	19	4	25
ST	3	6	1	7	30	4	35
KR		2	5	5	11	3	15
E	1	4	9	7	26	5	31
CM	2	7	6	7	25	1	36
total	11	45	30	44	135	24	176

## A4-9 Results of the analysis of tonal motifs in the filmtrailers

### A4-9.1 Emotional meaning in tonal motifs (The Queen)

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominence emotion	Tonic prominence tonal attitude	repeated pitch movements	various inten sifications	semantic criteria	established	extended
1:1a	But		Good/ <b>EVENing</b> Ma'm		decl/PT1.					A -ve surprise	-ve surprise	
1:1b	But	Di	I'm/ <b>sorry</b> to dis/ <b>TURB</b>	wide desc	decl/ST4-		reservation		wide desc ST4-			
1:1c	But	Di	but/ <b>it's</b> the/ <b>PRIN</b> cess of/ <b>Wales</b>		decl/ST1+	A -ve surprise			ST1+			
1:2a	DE	D bhv	<b>WHY?</b>		WHint/ST1-	hostility (A displeas)		ST1-	ST1-	A displeas	hostility	
1:2b	DE	D bhv	/ <b>What's</b> she done/ <b>NOW?</b>	wide desc	WHint/ ST1-	hostility (A displeas)		wide desc ST1-	wide desc ST1-			
1:3a	TB	Di	I have some/ <b>VERY</b> / sad/ news to bring you	neut level	decl/ST1+	disappoint ment (A misery)		ST1+		A misery	sadness	
1:3b	Nw	Di	Di/ <b>ana</b> Princess of/ <b>Wales</b> has/ <b>DIED</b>	neut mixd	decl/PT2.							
1:3c	Nw	Di	after a/ <b>CAR</b> crash in/ <b>Paris</b> .		decl/PT1.			T1.				
1:3d	Nw	TB bhv	The Prime/ <b>Minister</b> Tony/ <b>BLAIR</b>	neut level	decl/PT2.							
1:3e	Nw	TB bhv	is a/ <b>BOUT</b>		decl/PT2.							
1:3f	Nw	TB bhv	to make a/		decl/ST1-		gravity	ST1-				



st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominence emotion	Tonic prominence tonal attitude	repeated pitch movements	various inten sifications	semantic criteria	established	extended
			<b>STATE</b> ment									
1:4a	TB	D ch/bhv	<b>Prin</b> cess Diana/ <b>TOUCHED</b> the/ lives	neut mixd	decl/ST3+		tentative		ST3+	admiration	admiration	
1:4b	TB	D ch/bhv	of/ <b>SO</b> many others		decl/PT1.							
1:4c	TB	D char	She/ <b>was</b> the/ <b>PEOPLES</b> Princess	neut level	decl/ST5+		admiration		ST5+			
2:5a	Q	RF bhv silence	<b>No</b> member of the/ <b>Roy</b> al Family will speak/ <b>PUB</b> licly a/ <b>bout</b> this	wide gliss desc	decl/ST1-		gravity	gliss desc ST1-	wide desc	A displeas	indignation	
2:5b	Q	RF bhv silence	Di/ <b>ana</b> 's no longer a/ <b>MEM</b> ber of the/ <b>Royal</b> / <b>Family</b>	wide mixed	decl/ST5+	indignation (A displeas)			ST5+			
2:6	Ch	RF bhv silence	What are you/ <b>TALK</b> ing about?		WHint/ ST1+	A interest				A interest	interest	
2:7	Q	RF silence	<b>Charles</b> this is a/ <b>PR</b> ivate/ <b>matter</b>	narrow neut *most low lev bef hifall argumentiv	decl/ ST1++ contradict Halli 67 70 anger Brown77		cold resistance			cold resistance	cold resistance	
2:8a	Q	Brit bhv mourn	We/ <b>DO</b> things in/ <b>this</b> country		decl/PT2.		protest					
2:8b	Q	Brit bhv	<b>QUI</b> etly		decl/PT1.			T1.				

st t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominence emotion	Tonic prominence tonal attitude	repeated pitch movements	various inten sifications	semantic criteria	established	extended
										A displeas		indignation
2:8c	Q	Brit bhv	with/ <b>DIGN</b> ity		decl/ST1- hostile OCA73 irritated Crystal75	hostility (A displeas)		ST1-				
2:9	TB	RF bhv silence	Will/ <b>some</b> one please/ <b>SAVE</b> these people from/ <b>thems</b> lvs?	wide desc	pol int/ ST1++ anger Brown77	exasperatr (A displeas)			wide desc ST1++	A displeas		indignation
3:10a	Nw	Q bhv silence	Questions are being/ <b>ASKED</b>	wide desc	decl/PT2.		protest		wide desc			
3:10b	Nw	Q bhv silence	about/ <b>WHY</b> the Queen hasn't addressed her/ <b>subjects</b>		decl/ST5+	indignation (A displeas)			ST5+	A displeas		indignation
3:10c	Nw	time	at this/ <b>TIME</b> of/ <b>national</b> grief		decl/PT1.							
3:11	QS	TB	The Prime/ <b>MIN</b> ister for you Ma'm		decl/PT1.							
3:12a	TB	Q bhv silence	Have you/ <b>seen</b> today's/ <b>PAP</b> ers?	neut desc	pol int/ ST1+	A -ve surprise		ST1+	ST1+			
3:12b	TB	Q bhv silence	<b>Sev</b> enty percent of/ people believe that/ <b>YOUR</b> actions	wide gliss desc	decl/ST5+	indignation (A displeas)		gliss desc	wide desc ST5+	A displeas		indignation
3:12c	TB	Q bhv	have/ <b>DAM</b>		decl/ST1-		gravity	ST1-				

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominence emotion	Tonic prominence tonal attitude	repeated pitch movements	various inten sifications	semantic criteria	established	extended
		silence	aged the Monarchy									
3:13	DE	TB char	<b>Who</b> does he/ <b>think</b> he's/ <b>TALK</b> ing to?	wide desc	WHint/ST1-	hostility (A displeas)				A displeas		hostility
3:14a	Q	TB bhv request	If you im <b>agine</b> I'm going to/ <b>drop</b> everything and/ <b>come</b> down to/ Lon don be/ <b>FORE</b> I attend to my/ <b>grand</b> children	wide gliss desc	decl/ST1+	anger (A displeas)		gliss desc  ST1+	wide gliss desc  ST1+	A displeas		indignation
3:14b	Q	TB char under standg	then you're mis/ <b>TAKEN</b>		decl/ST1- -		gravity	ST1 - -				
3:15a	QS	Q bhv silence	Try and see it from/ <b>HER</b> perspective	wide desc	imper/ST1-	impatience (A displeas)			wide desc			
3:15b	QS	Q bhv silence	She's been brought up to believe/ <b>it's</b> / <b>God's</b> / <b>WILL</b>	neut but *lo lev before rise	decl/ST5+	indignation (A displeas)			ST5+	A displeas		indignation
3:15c	QS	Q bhv silence	She is who she/ <b>IS</b>	neut mixed	decl/ST2++	indignation (A displeas)	protest		ST2++			
3:16	TB	Q bhv silence	I/ <b>think</b> we should/ <b>leave</b> God/ <b>OUT</b> of it	wide stepp desc	decl/PT2. indignation Hall70:25	impatience (A displeas)				A displeas		indignation
4:17a	Q	TB bhv request	<b>What</b> would you sug/ <b>gest</b> Prime/ <b>MIN</b>	* low level befor high rise	WH int/ ST2++		cold disapproval	ST2++	ST2++	cold	cold	

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs			
				Pretonic	Mood/ P S Tones	Tonic prominence emotion	Tonic prominence tonal attitude	repeated pitch movements	various inten sifications	semantic criteria	established	extended	
			ister?								dispproval	diapproval	
4:17b	Q		Some/ kind of a / <b>STATE</b> ment?	*low level befor high rise	pol int/ ST2++		cold disapproval	ST2++	ST2++				
4:18	TB	Q bhv under standg	The/ <b>mo</b> ment for/ <b>state</b> ments has/ <b>PASS</b> ed	wide gilss desc	decl/ST5+	impatience indignation (A displeas)			wide desc ST5+	A displeas			impatience
4:19	DE	Q welf	Are you al/ <b>RIGHT?</b>		pol qu/ ST4+		doubt					doubt	
4:20a	Q	Brit vals	<b>Some</b> things/ <b>HAPP</b> ened	high level befor fall	decl/ST1+	worry (A disquiet)			ST1+				
4:20b	Q	Brit vals	There's been a/ <b>CHANGE</b>	neut level	decl/ST4+ doubt Crystal75		doubt	ST4+	ST4+	A disquiet doubt		worry	
4:20c	Q	Brit vals	Some/ shift in/ VALUES	wide desc	decl/PT4.		doubt	PT4.	wide desc				
4:21a	Q	TB char under standg	<b>May</b> be he's got a/ <b>POINT</b>	wide desc	decl/ST2- uncertainty Cruttend86	worry (A disquiet)			wide desc				
4:21b	Q	Q char under standg	<b>What/ if</b> my/ <b>actions</b> are/ <b>DAM</b> aging the/ <b>Crown?</b>	wide desc	WH int/ ST5+ doubt Gimson89		doubt		wide desc ST5+	A disquiet doubt			worry
4:22a	Q	Q char silence	I pre/ <b>fer</b> to keep my/ <b>FEEL</b> ings to myself	neut desc	decl/ST1-		gravity						
4:22b	Q	Q char under standg	<b>Fool</b> ishly I be/ <b>lieved</b> that was what the	wide mix *low lev befor hi rise	decl/ST5+	worry (A disquiet)				A disquiet doubt			worry

st t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominence emotion	Tonic prominence tonal attitude	repeated pitch movements	various intensifications	semantic criteria	established	extended
			people/ <b>WANT</b> ed from their/ <b>Queen</b>									
4:23a	Q	Q char under standg	When you no/ <b>long</b> er understand your/ <b>PEOPLE</b>	wide desc	decl/PT4.		doubt		wide desc	A disquiet doubt		worry
4:23b	Q	Q char under standg	<b>may</b> be it/ <b>IS TIME</b> to hand over to the/ <b>next</b> generation	neut high desc	decl/ ST5++	worry (disquiet)			ST5++			

#### A4-9.2 Emotional meaning in tonal motifs (Elizabeth)

st t unit	spk	targ	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominenc emotion	Tonic prominenc attitude	repeated pitch movement	various intensifications	semantic criteria	established	extended
1:1	Mu	E's char	You/ <b>will</b> need/ <b>ALL</b> your/ <b>strength</b> in the/ <b>days</b> to come	n.hi level before rise	decl/PT2.		challenge					
1:2	E	reas on	Have I/ <b>REASON</b> to/ <b>fear</b> ?	neut level	pol int/ ST5- danger vL99:108	wariness (A disquiet)				A disquiet	danger	
1:3a	Mu	future	There are/		decl/ST5+		warning	ST5+	ST5+			

st ph t unit	spk	targ	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominenc emotion	Tonic prominenc attitude	repeated pitch movement	various intens ifications	semantic criteria	established	extended
		time	<b>hard/ DAYS</b> coming									
1:3b		M self ch/bv	but I/ <b>AM</b> no prophet		decl/ST2+		caution		ST2+	caution	caution	
1:3c		M's self ch/bh	I/ <b>see</b> no/ <b>more</b> than the/ <b>shadows of/</b> <b>GHOSTS</b>	neut mixed	decl/ST1- grim urgent serious OCA73		gravity	ST1-				
2:4	E	Span Arma	This/ <b>Spanish</b> Ar/ <b>mada</b> at/ <b>sea</b> with an/ <b>army</b> of ten/ <b>THOUS</b> and men?	wide gliss desc	declST3+		tentative			tentative	wariness	
2:5	Wal	Span Arma	The/ <b>Spanish</b> are/ <b>barely</b> a day a/ <b>WAY</b> Majesty	wide mixd	decl/ ST2++ tentative OCA73 surprise Crystal75	A -ve surprise				A -ve surprise	-ve surprise	
2:6	Co	WR	<b>Walter/</b> <b>RA</b> leigh/ <b>Majesty</b>		announc/de cl/ST1+							
2:7	Co	WR's char	This/ <b>man</b> is a/ <b>PI</b> Rate	n. but low level before fall	declST1-		gravity			gravity	gravity	
2:8a	WR	Span bhv	<b>Spain</b> is no friend of/ <b>EN</b> GIand	neutral gliss desc	decl/PT5.	A -ve surprise		gliss desc	gliss desc	A interest	interest	
2:8b		E's safety	The more/ <b>gold</b> I/ <b>take</b>	neut mixed	decl/ST1+ *involvem	A interest		ST1+	ST1+			

st ph t unit	spk	targ	tone units	realisations		prosodic realisations				motifs			
				Pretonic	Mood/ P S Tones	Tonic prominenc emotion	Tonic prominenc attitude	repeated pitch movement	various intens ifications	semantic criteria	established	extended	
			Majesty the/ <b>SAF</b> er you will/ <b>be</b>										
2:9a	E	WR	He/ <b>INT</b> erests me		decl/ST1+	A interest		ST1+			A interest		interest
2:9b		WR	<b>TALK</b> to him		imper/PT1.			PT1.					
2:10 a	Wal	E's safety	I/ <b>care</b> for your/ <b>SAF</b> Ety	neut desc	decl/PT1.			PT1.			A -ve surprise	-ve surprise	
2:10 b		Span bhv	The/ <b>threats</b> to your/ <b>person</b> are/ <b>REAL</b>	wide step desc	declPT5.	A -ve surprise		PT5.					
2:11 a	E	Span bhv	<b>Spain</b> in/ <b>tends</b> to place/ <b>Mary</b> / <b>Stuart</b> on our country's/ <b>THRONE</b>	wide mixed	decl/ST2+	indignation (A displeas)		ST2+	ST2+		A displeas /protest	protesting displeasure	
2:11 b	E	Span bhv	and/ I'm to be ass/ <b>ASS</b> inated	high asc before fall	decl/ ST1++		protest	ascend	ST1++				
3:12 a	E	Span king	Tell your/ <b>KING</b>		imper/ ST2-		warning	ST2-					
3:12 b	E	E self char	I/ <b>fear</b> neither/ <b>HIM</b> nor his/ <b>armies</b>	wide desc	decl/ST2+ protest H&G08:112 denial H 70:25	indignation (A displeas)		ST2+	wide desc ST2++		A displeas	defiance	
3:13	Sp	Span	There is	wide	decl/PT1.	impatien							

st ph t unit	spk	targ	tone units	realisations		prosodic realisations				motifs			
				Pretonic	Mood/ P S Tones	Tonic prominenc emotion	Tonic prominenc attitude	repeated pitch movement	various intens ifications	semantic criteria	established	extended	
		Arm	a/wind/ coming that will/ <b>SWEEP</b> away your/ <b>pride</b>	step desc		(A displeas)					A displeas	impatience	
3:14 a	E	E self ch /bv	I/ <b>TOO</b>		decl/ST5+	indignation (A displeas)		ST5+	ST5+				
3:14b	E	E self ch /bv	can com/ <b>MAND</b> the wind/ <b>sir!</b>	high asc	decl/ ST2++	indignation (A displeas)			ST2++				
3:14c		E self char /bhv	I have a/ <b>hurricane</b> in me that will/ <b>strip/</b> <b>Spain/</b> <b>BARE</b> if you/ <b>dare</b> to try me	wide desc	decl/ ST1+++	anger (A displeas)		ST1+++	wide desc ST1+++		A displeas		defiance
3:15	Sp sol dier	Span bhv	Our/ <b>mission</b> is to/ <b>KILL</b> the/ <b>Queen</b>	n. level Xnarro	decl/ST1+	A cold interest					A interest		cold interest
3:16	Eng sol dier	death in war	We will/ <b>not</b> fear the/ coming of the/ <b>SHAD</b> ow of/ <b>death</b>	wide gliss desc	decl/ST1- anger Brown77		gravity		gliss desc ST1-		gravity		gravity
3:17 a	WR	human char	<b>We/</b> mortals have/ <b>MANY</b> weaknesses	wide desc	decl/ST5+		doubt		wide desc ST5+				
3:17	WR	human	We/ <b>FEEL</b>		decl/PT1.			PT1.					



st ph t unit	spk	targ	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominenc emotion	Tonic prominenc attitude	repeated pitch movement	various intens ifications	semantic criteria	established	extended
b		char	too much/ <b>hurt</b> too much							doubt	doubt	
3:17c	WR	human char	All too/ <b>soon</b> we/ <b>DIE</b>	neut desc	decl//ST1-		reservation	ST1-				
3:17 d	WR	human char	But we/ <b>do</b> have the/ <b>chance</b> of/ <b>LOVE</b>	high stepp desc	decl//PT4.		doubt		step desc			
3:18 a	E	Bess' life	Oh I/ <b>ENVY</b> you/ <b>Bess</b>		decl//ST5-	longing (A misery)		ST5-	ST5-			
3:18 b	E	Bess' life	You're/ <b>FREE</b> to/ <b>have</b> what/ I cannot have	neut desc	decl//ST5-	longing (A misery)		ST5-	ST5-	A misery	longing	
4:19	Wal	Wal self bv/ch	For/ <b>give</b> me/ <b>Majesty</b> I have/ <b>FAILED</b> you	neut mixed	decl//PT1.							
4:20 a	E	Span Arm/ Inquis	This Ar/ <b>mada</b> that/ <b>sails</b> a/ <b>gainst</b> us/ carries the/ <b>IN</b> quisition	neut gliss desc	decl//ST1-		gravity		gliss desc			
4:20 b	E	Engl bhv	We/ <b>CANNOT</b> be de/ <b>feated</b>		decl//ST5- repudiatn Pike 45		reproach		ST5-			
4:21	Wal	Engl	The/	neut desc	decl//ST1-		gravity					

st ph t unit	spk	targ	tone units	realisations		prosodic realisations				motifs			
				Pretonic	Mood/ P S Tones	Tonic prominenc emotion	Tonic prominenc attitude	repeated pitch movement	various intens ifications	semantic criteria	established	extended	
		bhv	Spanish will over/ <b>WHEL</b> <b>M</b> us								gravity		gravity
4:22	WR	E's char	Since/ <b>when</b> were you so a/ <b>FRAID</b> ?	wide mixed	WHint/ PT2.		challenge				challenge	challenge	
4:23 a	Mu se	war	The/ storm/ <b>BREAKS</b>	neut desc	decl/ST1+			ST1+	ST1+				
4:23 b	Mu	soldierb v/ch	Some are/ dumb with/ <b>TERROR</b>	wide gliss desc	decl/ST5+	fear (A disquiet)		gliss desc			A +ve surprise	+ve surprise	
4:23c		soldier bv/ch	And/ <b>some</b> / <b>spread</b> their/ <b>wings</b> and/ <b>SOAR</b>	wide gliss desc	decl/ST1+	A +ve surprise		gliss desc ST1+	gliss desc ST1+				
4:24 a	E	Span army bhv	<b>Let</b> them/ <b>come</b> with the/ <b>ARMIES</b> of/ <b>Hell</b>	wide desc	decl/ ST5++	defiance (A displeas)		wide desc ST5++	wide desc ST5+		A displeas		defiance
4:24 b	E	Span army bhv	They/ <b>WILL NOT</b> / pass		decl/ ST5++	defiance (A displeas)		ST5++	ST5+				
4:25	Co	E's safety	Eliza/ <b>BETH!</b>		alarm/ ST3+		warning						
4:26	E	E self ch/bv	My/ <b>God</b> England	low lev befor rise	decl/ST5-	cold defiance					A displeas		defiance

st ph t unit	spk	targ	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominenc emotion	Tonic prominenc attitude	repeated pitch movement	various intens ifications	semantic criteria	established	extended
			will/ not fall while/ I AM/ Queen			(A displeas)						

#### A4-9.3 Emotional meaning in tonal motifs (Atonement)

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P S Tones	Tonic prominenc	Tonic prominenc	repeated pitch movemnt	various intens ifications	semantic criteria	established	extended
1:1	B	C bhv	C.../ <b>WHY</b> don't you talk to/ <b>Robbie?</b>		WHint/ ST5++	A interest				A interest	interest	
1:2a	C	C self bhv	I/ <b>DO</b>		decl/ ST1+		+ve airy involve ment	ST1+	ST1+	+ve airy involve ement	+ve airy involve ment	
1:2b	C	C self bhv	Just/ <b>move</b> in different/ <b>CIRCLES</b> that's all	wide desc	decl/ ST3+		warmth	wide desc	ST3+			
1:3a	R	R self bhv	Dear/ <b>C...</b> You'd be for/ <b>given</b> for/ <b>thinking</b> me/ <b>MAD</b>	wide desc	decl/ST4-		reservation		ST4-	+ve involve ment		+ve involve ment
1:3b	R	R self bhv	The/ <b>TRUTH</b> is		decl/ ST1++		+ve involve ment	ST1++	ST1++			
1:3c	R	R self	I/ <b>feel</b> rather	wide	decl/	A interest		gliss desc	ST1+			

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P STones	Tonic prominenc	Tonic prominenc	repeated pitch movemnt	various intens ifications	semantic criteria	established	extended
		bhv	light/ <b>headed</b> and/ <b>FOOL</b> ish in your/ <b>presence</b>	gliss desc	ST1+			ST1+				
1:3d	R	R self bhv	and I/ <b>don't</b> think I can blame the/ <b>HEAT</b>	wide desc	decl/ ST1-		gravity	wide desc ST1-				
1:4a	R	B	Do you/ <b>think</b> you could do me a/ <b>FAVOUR?</b>	wide desc	pol qu/ ST2-		+ve involve ment	ST2-		+ve involve ment		+ve involve ment
1:4b		B	<b>Run</b> ahead and/ <b>give</b> this to/ <b>C?</b>	wide desc	imper/ PT2.			PT2.				
1:5	F	R+C bhv	Good/ <b>heavens</b> you're/ <b>BLUSH</b> ing	wide desc	decl/PT5.	A +ve suprise				A +ve surprise	+ve surprise	
2:6	B	C+R bhv	CELIA!		excl/decl/ ST2++ indignant Hall70:25 disapprvl Hall67 70		protest			protest	protest	
2:7	Lo	B bhv	You/ <b>ought</b> t'talk t' pol/ <b>LICE</b>		decl/ST1- hostile OCA73		gravity			A displeas	hostility	
2:8	Insp	B char	You/ <b>SAW</b>		decl/ST4-		reservation			doubt	doubt	

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P STones	Tonic prominenc	Tonic prominenc	repeated pitch movemnt	various intens ifications	semantic criteria	established	extended
		under standg	him?									
2:9a	B	B self under standg	Yes I/ <b>SAW</b> him		decl/PT1.					A displeas	anger	
2:9b	B	B self under standg	I/ <b>KNOW</b> it was him		decl/ ST2+ indignant Hall70:25 disapprvl Hall67 70	indignation (A displeas)						
2:10	Insp	B char under standg	You/ <b>KNOW</b> it was him?		decl/ST2-		doubt			doubt		doubt
2:11	B	B self under standg	I/ <b>saw</b> him with my own/ <b>EYES</b>	wide desc	decl/ST4- reproach OCA73		reproach		wide desc ST4-	reproach	reproach	
3:12a	C	R ch/bhv	I/ <b>LOVE</b> you		decl/ST5- emotional involvmt Tench96	disappointm ent (A misery)			ST5-	A misery	disappoint ment	
3:12b		R bhv/ch	Come/ <b>BACK</b> to me		imper/ ST2++	pleading (A misery)			ST2++			
3:13a	R	army author	They/ <b>gave</b> me a/ <b>CHOICE</b>	neut desc	decl/PT1.			PT1-		gravity	gravity	
3:13b		army/ prison	Stay in/ <b>pris</b> on or/ <b>join</b> the/ AR my	neut step desc	imper/ ST1-		gravity	ST1-				

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P STones	Tonic prominenc	Tonic prominenc	repeated pitch movemnt	various intens ifications	semantic criteria	established	extended
3:14a	C	R ch/bhv	My/ <b>darling</b> I/ <b>LOVE</b> you		decl/PT1.							
3:14b		C self bhv	I'll/ <b>WAIT</b> for you		decl/ST2- involvmt H&Gp175	hope (A pleasur)					+involve ment/ A pleas	hope
3:15a	B	B self bhv	No/ <b>matter</b> how/ <b>hard</b> I/ <b>WORK</b>	neut level	decl/ST4-		reserv ation		ST4-			
3:15b		B self bhv accus	I/ <b>can't</b> es/ <b>cape</b> from/ what/ I DID	wide desc	decl/PT5.	impatience (A displeas)		wide desc PT5.	wide desc	A displeas		anger
3:15c		R+C separ ation	and/ <b>what</b> it/ <b>MEANT</b>	low asc	decl/ST1-		gravity	ST1-				
3:16	N	B's story	Your/ <b>story</b> ...what' s it a/ <b>BOUT?</b>	high level before fall	WH int/ ST1+	A interest			hi level Pretonic ST1+	A interest	interest	
3:17a	B	B self under standg	A young/ <b>girl</b> ...who/ <b>sees</b> something that she/ <b>doesn't</b> / <b>UNDERSTA</b> <b>ND</b>	wide gliss desc	decl/PT4.		doubt		gliss desc	A displeas		anger
3:17b			but she/ <b>thinks</b> she/ <b>DOES</b>	high level befor rise	decl/ ST5++	indignation (A displeas)			ST5++			

st ph t unit	spk	target	tone units	realisations		prosodic realisations				motifs		
				Pretonic	Mood/ P STones	Tonic prominenc	Tonic prominenc	repeated pitch movemnt	various intens ifications	semantic criteria	established	extended
4:18a	R	R self bhv	I/ will re/ <b>TURN</b>	Xnarrow neut level	decl/ ST1+ involvmt OCA73		+ve involve ment	ST1+	ST1+	+involve ment/ A pleas		hope
4:18b		R self bhv	I/ will/ FIND you	high level before fall	decl/ ST1+	hope (A pleasure)		ST1+	high level ST1+			
4:19a	B	B self ch/bhv accus	I'm/ <b>very</b> / <b>very</b> / SORRY	wide stepp desc	decl/ ST1+ anger Brown77	remorse (A misery)		step desc  ST1+	wide desc  ST1+	A misery/ disap proval		remorse
4:19b			for the/ <b>terrible dis</b> / <b>tr</b> ess that I have/ <b>CAUSED</b>	w mixd *mostly lo befor rise	decl/ ST2++		disapp roval		ST2++			

# Appendix 5: Results of the analysis of filmtrailer music

## A5-1 Methods to prepare filmtrailer music for analysis

### A5-1.1 The music transcriptions prepared for analysis

#### A5-1.1.1 *The Queen* music transcriptions.pdf

The Queen Introduction (0:10)

The Queen Melody 1 (0:41)

The first section, 'The Queen Introduction (0:10)', is in 3/4 time. The vocal line consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment has a right-hand part labeled 'Photography, etc.' with eighth notes and a left-hand part labeled 'Drone' with a sustained low note. A drum part is shown with 'x' marks for hits. The key signature changes to three flats (Bb, Eb, Ab) and the time signature changes to 3/4. The second section, 'The Queen Melody 1 (0:41)', is in 3/4 time. The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment has a right-hand part with eighth notes and a left-hand part with a sustained low note. A drum part is shown with 'x' marks for hits. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4.



The Queen Melody 2 (1:10)

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with dotted half notes in the left hand.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with the same eighth-note pattern in the right hand and dotted half notes in the left hand.

Third system of musical notation. The vocal line features a long, sweeping melodic line with a slur. The piano accompaniment has a few notes in the right hand, with the text "etc..." written below the staff, and rests in the left hand.

Fourth system of musical notation. The vocal line continues with a long melodic line. The piano accompaniment has rests in both hands, with a double bar line and repeat sign at the end of the system.

Fifth system of musical notation. The vocal line continues with a long melodic line. The piano accompaniment has rests in both hands. A time signature change to 4/4 is indicated at the end of the system.

Sixth system of musical notation. The vocal line continues with a long melodic line. The piano accompaniment has rests in both hands. A time signature change to 4/4 is indicated at the end of the system. The text "Horns (2:11)" is written above the vocal staff.

# A5-1.1.2 Atonement music transcriptions.pdf

## Atonement Melody 1 (0:10)

Piano

*pp* vi (no 3rd)

(0:18)

*mp* V (no 3rd)

Bass (pizz.)

(Violin pedal)

Atonement Melody 1 cont.

The score is written for piano and features a complex, atonal melody. It consists of six systems of music, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is E-flat major (three flats). The piano accompaniment in the right hand consists of a steady eighth-note pattern, while the left hand has sparse, rhythmic accompaniment. The melody is characterized by long, sweeping lines with various accidentals and dynamic markings. The first system includes the instruction 'I (no 3rd)'. The second system has a dynamic marking of *mf*. The third system has a dynamic marking of *mf*. The fourth system has a dynamic marking of *mf*. The fifth system has a dynamic marking of *mf*. The sixth system has a dynamic marking of *mf*. The score concludes with a double bar line and a key signature change to E-flat major.

Atonement Melody 2 (0:53)

Typewriter  
key stroke 2  
space

Atonement Melody 3 (1:04)

Strings

Atonement Melody 4 (1:20)

5

Piano *mf* *f* *sf*

Atonement Melody 4a (1:23)

(1:31) *f sf*

Dmin etc...

Bass line

(s)

6

Atonement Melody 5 (1:53)

Atonement Melody 5a (2.11)

Violin

Dmin G Dmin G

Amin Dmin C Emin Amin

This musical score is for 'Atonement Melody 5a (2.11)'. It consists of two systems. The first system features a Violin part with a melodic line and a piano accompaniment with chords labeled Dmin, G, Dmin, and G. The second system continues the violin melody with a more complex rhythmic pattern and the piano accompaniment with chords labeled Amin, Dmin, C, Emin, and Amin.

A5-1.1.3 Sweeney Todd music transcriptions .pdf

STodd Melody 1 (0:07)

Strings Violin

Cmin pp + Brass (Horn)

pp sim

mf fff

Cmin pedal chord (+ cluster)

This musical score is for 'STodd Melody 1 (0:07)'. It features a violin melody and a piano accompaniment. The piano part includes a 'Cmin pedal chord (+ cluster)' and dynamic markings of *mf* and *fff*. The violin part has dynamic markings of *pp* and *sim*. The score is in 2/4 time and includes a key signature of two flats.

STodd Melody 2 (0:38)

Chime  
String ostinato  
Basses

sim  
etc...  
etc...

+ Tutti orchestra  
(b)  
(b)

Brass  
ff  
ff

SToddMelody 3 (1:00)

(1:21)

Musical score for SToddMelody 3 (1:00). The score is in 4/4 time and features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I will have" and continues with "ven - geance, I will have sal - va - tion." The piano accompaniment includes a "Tutti orchestra" part with a "ff" dynamic and a "Tutti orchestra melody" part with a "+ Trumpet" annotation. The piano part also includes an "Fmin" chord.

Vocal and piano accompaniment for SToddMelody 3. The vocal line continues with the lyrics "ven - geance, I will have sal - va - tion." The piano accompaniment features a "fff" dynamic and a melodic line in the right hand.

SToddMelody 4 (1:33)

(1:37)

Musical score for SToddMelody 4 (1:33). The score is in 6/8 time and features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I will have sal - va - tion." The piano accompaniment includes an "Amin" chord, "Woodwind & Xylophone" parts, and "Basses" parts. The piano part also includes an "ff" dynamic and an "A<sup>b</sup>min" chord.

Vocal and piano accompaniment for SToddMelody 4. The vocal line continues with the lyrics "I will have sal - va - tion." The piano accompaniment features a "ff" dynamic and a melodic line in the right hand. The score includes annotations for "(Trumpet)" and "Horns" parts.

Vocal and piano accompaniment for SToddMelody 4. The vocal line continues with the lyrics "I will have sal - va - tion." The piano accompaniment features a "ff" dynamic and a melodic line in the right hand. The score includes annotations for "(Trumpet)" and "Horns" parts.



SToddMelody 5 (1:52)

Musical score for SToddMelody 5 (1:52). The score is in 3/4 time with a key signature of two sharps (F# and C#). The top staff is for the Trumpet, starting with a forte (f) dynamic. The middle staff is for the Bell, with a forte (f) dynamic and a 'D' chord indicated. The bottom staff is for the Tonal cluster, with a piano (p) dynamic and a 'D' chord indicated. The score includes various musical notations such as notes, rests, and dynamic markings.

STodd Melody 6 (2:24)

Musical score for STodd Melody 6 (2:24). The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The top staff is for the Woodwind & Xylophone. The middle staff is for the Bell, with a forte (f) dynamic. The bottom staff is for the Tonal cluster, with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

A5-1.1.4 *Kite Runner* music transcriptions .pdf

KRunner Melody 1 (0:05)

First system of the musical score for KRunner Melody 1 (0:05). The score is in 12/8 time with a key signature of three flats (Bb, Eb, Ab). The top staff is for the Guitar. The middle staff is for the Bell, with a forte (f) dynamic. The bottom staff is for the Tonal cluster, with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Second system of the musical score for KRunner Melody 1 (0:05). The score is in 12/8 time with a key signature of three flats (Bb, Eb, Ab). The top staff is for the Guitar. The middle staff is for the Bell, with a forte (f) dynamic. The bottom staff is for the Tonal cluster, with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Third system of the musical score for KRunner Melody 1 (0:05). The score is in 12/8 time with a key signature of three flats (Bb, Eb, Ab). The top staff is for the Guitar. The middle staff is for the Bell, with a forte (f) dynamic. The bottom staff is for the Tonal cluster, with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

KR Melody 2 (0:25) Guitar

Musical score for KR Melody 2 (0:25). The score is written for guitar, piano, and voice. The guitar part is in the treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature and time signature. The piano part includes a shaker in the right hand and pedals in the left hand. The vocal part is in the treble clef. The score is divided into two systems. The first system shows the beginning of the piece, with the guitar playing a melody, the piano providing accompaniment with a shaker, and the voice entering with a choral line. The second system continues the piece, with the guitar and piano accompaniment playing together, and the voice part continuing. The score ends with a double bar line.

KRunnerMelody 3 (0:58)

Musical score for KRunnerMelody 3 (0:58). The score is written for piano. The key signature is two sharps (D major) and the time signature is 3/4. The score is divided into two systems. The first system shows the beginning of the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The second system continues the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The score ends with a double bar line.

Musical score for KRunnerMelody 3 (0:58). The score is written for piano. The key signature is two sharps (D major) and the time signature is 3/4. The score is divided into two systems. The first system shows the beginning of the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The second system continues the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The score ends with a double bar line.

KRunnerMelody 3a (1:17)

Musical score for KRunnerMelody 3a (1:17). The score is written for piano. The key signature is two sharps (D major) and the time signature is 3/4. The score is divided into two systems. The first system shows the beginning of the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The second system continues the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The score ends with a double bar line.

Musical score for KRunnerMelody 3a (1:17). The score is written for piano. The key signature is two sharps (D major) and the time signature is 3/4. The score is divided into two systems. The first system shows the beginning of the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The second system continues the piece, with the piano playing a rhythmic accompaniment in the right hand and a bass line in the left hand. The score ends with a double bar line.

# A5-1.1.5 Elizabeth music transcriptions .pdf

Elizabeth Melody 1 (0:05)

Choral

Piano

Dmin

Elizabeth Melody 1a (0:18)

Low strings

sc... etc... ..l

Low brass

Strings

Elizabeth Melody 1b (1:03)

Choral

Eliz Melody 2 (1:15)

Musical score for 'Eliz Melody 2 (1:15)'. It consists of two systems. The first system has a vocal line in the treble clef and a piano accompaniment in the grand staff. The piano part includes a rhythmic pattern in the right hand labeled 'Rhythmic feel' and 'etc...'. The second system continues the vocal line with a melodic phrase and a double bar line. The piano accompaniment is mostly rests.

Elizabeth Melody 2a (1:32)

Musical score for 'Elizabeth Melody 2a (1:32)'. It consists of four systems. The first system shows a vocal line in 2/2 time and a piano accompaniment with Roman numerals: V, iii, IV, vi, V (IV). The second system continues the vocal line with a melodic phrase and a double bar line. The piano accompaniment includes Roman numerals: II (#3) (D maj I), IV, I, V. The third system continues the vocal line with a melodic phrase and a double bar line. The piano accompaniment is mostly rests. The fourth system continues the vocal line with a melodic phrase and a double bar line. The piano accompaniment is mostly rests.

# A5-1.1.6 Children Of Men music transcriptions .pdf

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## Children of Men Introduction 1 (0:05)

Musical score for Children of Men Introduction 1 (0:05). The score is in 4/4 time and features a key signature of two flats. The right hand part consists of a whole note chord, followed by a half note chord, and then a half note chord with a fermata. The left hand part consists of a whole note chord labeled 'Cmin', followed by rests. The piece ends with a double bar line and a key signature change to three sharps.

## Children of Men Introduction 2 (0:22)

Musical score for Children of Men Introduction 2 (0:22). The score is in 4/4 time and features a key signature of three sharps. The right hand part consists of a whole note chord, followed by a half note chord, and then a half note chord with a fermata. The left hand part consists of a whole note chord, followed by rests. The piece ends with a double bar line and a key signature change to three sharps.

Musical score for Children of Men Introduction 2 (0:22). The score is in 4/4 time and features a key signature of three sharps. The right hand part consists of a whole note chord, followed by a half note chord, and then a half note chord with a fermata. The left hand part consists of a whole note chord, followed by rests. The piece ends with a double bar line and a key signature change to three sharps.

Musical score for Children of Men Introduction 2 (0:22). The score is in 4/4 time and features a key signature of three sharps. The right hand part consists of a whole note chord, followed by a half note chord, and then a half note chord with a fermata. The left hand part consists of a whole note chord, followed by rests. The piece ends with a double bar line and a key signature change to three sharps.

Children of Men Melody 1 (1:39)

Musical score for Children of Men Melody 1 (1:39). The score is in 4/4 time and consists of five measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has four sharps (F#, C#, G#, D#).

Musical score for Children of Men Melody 1 (2:04). The score is in 4/4 time and consists of five measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has four sharps (F#, C#, G#, D#). The time signature changes from 4/4 to 2/4 at the second measure and back to 4/4 at the fourth measure. The score ends with "etc...".

Musical score for Children of Men Melody 1 (2:18). The score is in 4/4 time and consists of five measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has four sharps (F#, C#, G#, D#). The score ends with a double bar line.

**A5-1.2 Piano recordings (Winton, 2008) of main melodies and accompaniments  
(Atonement), provided on DVD**

**A5-1.2.1 *Atonement* 0.18s M1 main melody**

**A5-1.2.2 *Atonement* 0.10s M1 accomp treble**

**A5-1.2.3 *Atonement* 0.53s M2 accomp bass then main melody**

**A5-1.2.4 *Atonement* 1.04s M3 main melody**

**A5-1.2.5 *Atonement* 1.20s M4 main melody**

**A5-1.2.6 *Atonement* 1.31s M4a main melody**

**A5-1.2.7 *Atonement* 1.23s M4a accomp bass**

**A5-1.2.8 *Atonement* 1.23s M4a main melody + accomp bass**

**A5-1.2.9 *Atonement* 1.53s M5 main melody + accomp bass**

**A5-1.2.10 *Atonement* 1.53s M5 accomp bass**

**A5-1.2.11 *Atonement* 1.53s M5 accomp treble broken chord + accomp bass**

**A5-1.2.12 *Atonement* 2.11s M5a main melody**

**A5-1.2.13 *Atonement* 2.11s M5a melody + accomp treble/bass chords**

**A5-1.2.14 *Atonement* 2.11s M5a main melody + accomp bass**

**A5-1.2.15 *Atonement* 2.11s entire main melodies**

### A5-1.3 The placement of filmtrailer music pieces/sections in relation to narrative phases and stages

film trailer	music piece	section	time starts	sectioning criteria	bars	placement stage:phase	coordination with narrative action
Q	Introduction		0.10s			Stage 1 set up :phases 1-4	death of Diana
	Melody 1		0.41s			Stage 2 comp act :phases 5-8	Queen decides on silence
					silence	phase 9	
	Melody 2	M2.i	1.00s	accomp solo	bars 1-10	Stage 3 plot dev :phases 10-14	TV news + Tony Blair challenge Q's silence; Q refuses to speak
		M2.ii	1.23s	main melody foregrounded	bars 11-31	Stage 3 :phases 15-16	Queen's silence is defended by her Secretary:
						Stage 4 climax :phases 17-23	Q considers statement, too late says TB; Q acknowledges that her silence may be damaging the Crown
		M2.iii	2.11s	main melody instrument change	bars 31-35	end credits	Q in full regalia, looking at herself in a mirror
A	Melody 1	M1.i	0.10s	accomp solo	bars 1-9	Stage 1 set-up :phases 1-2	Briony inquires about Celia and Robbie's relationship
		M1.ii	0.18s	main melody foregrounded	bars 10-34	Stage 1 :phase 3	Robbie declares his love for Celia
		M1.iii	0.40s	main mel up one octave	bars 35-52	Stage 1 :phases 4-5	Robbie's letter read by Briony; family notice R+C's relationship
	Melody 2		0.53s			Stage 2 comp act :phase 6	R+C make love, discovered by a young Briony, who interprets it as Robbie 'attacking' Celia
	Melody 3		1.04s			Stage 2 :phases 7-11	young Briony is questioned by police; B claims to witness Robbie 'attacking' Celia + Lola
	Melody 4		1.20s			Stage 3 plot dev :phase 12	Robbie taken by police; C declares her love, asks R to come back to C
	Melody 4a		1.23s			Stage 3 :phases 13-17	R in France trying to escape WW1 back to England; C writes that she will wait for R; B admits her misunderstanding, her guilt
	Melody 5		1.53s			Stage 4 climax :phase 18	R at Dunkirk awaiting evacuation
	Melody 5a		2.11s			Stage 4	B apologies to R+C; R+ C reunion depicted onscreen



film trailer	music piece	section	time starts	sectioning criteria	bars	placement stage:phase	coordination with narrative action
						:phase 19	
ST	Melody 1	M1.i	0.07s	accomp solo	bars 1-3	Stage 1 set-up :scenes of young BB with family + phase 1	BBarker is attacked, separated from family, wrongfully sentenced to prison by Judge Turpin
		M1.ii	0.09s	main melody foregrounded	bars 2-17	Stage 1 :phases 2-5	BB taken to prison; Narrator observes that a new man is born ie ST
	Melody 2	M2.i	0.38s	accomp ostinato	bars 1-8	Stage 2 comp act :phases 6-7	BBarker returns from prison as STodd; ST declares intention for revenge; finds JT responsible for disappearance of his family;
		M2.ii	0.50s	accomp chords	bars 9-20	Stage 2 :phases 8-11	Ms Lovett advises ST to leave the past; ST refuses
					silence 13c	Stage 3 plot dev :phases 12-13	ST claims need for desperate measures
	Melody 3	M3.i	1.11s	accomp solo	bars 1-4	Stage 3 :phases 14-16	ST calls victims to his barber's shop
		M3.ii	1.22s	change to singing, with main m+acc	bars 5-8	Stage 3 :phase 17	close-up of ST singing for revenge + salvation; brandishes razor to public
	Melody 4	M4.i	1.33s	accomp solo	bars 1-6	Stage 3 :phase 18	scenes of mad dancing party; ST guarantees 'close shave' to JT
		M4.ii	1.37s	main melody foregrounded h/t call/answ	bars 6-17	Stage 3 :phase 19	ST +Italian in barber's competition; scenes of Todd murdering + disposing of victims
					silence	phases 20-21	MsL claims ST madness
	Melody 5		1.52s			Stage 4 climax :phase 22	scenes of ST + MsL dancing; ST murders JT
					silence	phases 23-24	ST claims a home complete; MsL questions body disposal
	Melody 6		2.24s			Stage 4 :end credits	zoom out from ST+MsL's shop to long shots over London
KR	Melody 1	M1.i	0.05s	accomp solo const tempo	bars 1-6	Stage 1 set-up :phase 1a-b	Arim+Hasan introduces as childhood friends in Afghanistan
		M1.ii	0.16s	accomp solo ritardando	bars 7-9	Stage 1 :phase 1c-d	war comes to Afghan; separates A+H
	Melody 2		0.25s			Stage 2 comp act :phases 2-8	A graduates in USA; A called back to Afghan by Rahim Khan; RK tells A of Hasan's death, Sohrab's capture by Taliban; Narrator tells of A's intended rescue of S, A+Farid to go to

film trailer	music piece	section	time starts	sectioning criteria	bars	placement stage:phase	coordination with narrative action
							Kabul
	Melody 3		0.58s			Stage 3 plot dev :phases 9-11	A+F travel to Kabul to rescue S
	Melody 3a		1.17s			Stage 4 climax :phases 12-13	A rescues S; H speaks to A via a letter about his dreams for S, for A, for Afgh
E	Melody 1		0.05s			Stage 1 set-up :phases 1-3	Muse warns Elizabeth of hard days coming
	Melody 1a	M1a.i	0.18s	accomp solo	bars 1-23	Stage 2 comp acc :phases 4-11	Spain intend to invade England, place Mary Stuart on throne, assassinate E; Walter Raleigh offers safety
		M1a.ii	0.48s	main melody solo	bars 24-35	Stage 3 plot dev :phases 12-14	E challenges Spanish power
	Melody 1b		1.03s			Stage 3 :phases 15-16	Sp assassins plan to kill E; SAmada sails into view
	Melody 2		1.15s			Stage 3 :phases 17-18	WR laments human weakness; E envies B's normal life, with love
	Melody 2a	M2a.i	1.32s	main melody foregrounded countermelod	bars 1-16	Stage 4 climax :phases 19-23	E, Walsingham, WR, Muse all debate fear and courage
		M2a.ii	2.00s	mm change in volume	bars 17-24	Stage 4 :phases 24-26	E leads English into battle; survives assassination attempt; vows to keep England free
		M2a.iii	2.16s	mm change in tempo		end credits	shots of E in full regalia
CM	Introduction 1		0.05s			Stage 1 set-up :phase 1	Theo laments world without hope [of a human future], because women are infertile
	Introduction 2	Intro2.i	0.22s	accomp solo	bars 1-4	Stage 2 comp act :phase 2	youngest person on Earth dies
		Intro2.ii	0.30s	main melody foregrounded	bars 4-13	Stage 2 :phases 3-5	Jasper considers cause of women's infertility; Theo argues that solutions will be too late
		n/a	0.53s	drumming solo		Stage 3 plot dev :phases 6-11	Th captured; meets ex-wife Julia with Human Project; J recruits Th's help to get girl to coast, to safety of HP
		n/a	1.27s	drums stop, reverb chime		Stage 3 :phase 12	Kee shows Th her pregnancy
			1.36s	silence		Stage 3 :phase 12	HPmale confirms a birth at stake

film trailer	music piece	section	time starts	sectioning criteria	bars	placement stage:phase	coordination with narrative action
	Melody 1	M1.i	1.37s	accomp solo	bars 1-8	Stage 3 :phases 13-17	Th leads escape to coast with Kee/HPfemale; Th learns of HP operations; shots of Theo escorting Kee away from train wreck + armed demonstrators
						Stage 4 climax :phases 18-19	Jasp talks of Kee's miracle baby; Th searches for way thru checkpoints: HPm assures Kee of safety: Th/K/HPf pursued by violent mob
		M1.ii	2.04s	main melody foregrounded	bars 9-13	Stage 4 :phase 20	Theo leads Kee/baby to safety
		M1.iii		accomp foregrounded	bars 13-14	end credits	

## A5-2 Results of the analysis of emotions contributed by separate pitch, tempo and volume features of filmtrailer music

### A5-2.1 Emotions contributed by high and low pitch level (Atonement)

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	pitch level high	pitch level low	meaning contributed	variation
A:M1.i bars 1-9  str tender/love	1:1-2	Briony inquires about C+R relationship	accomp treble <i>piano</i> <i>ostinato</i>	high		tenderness F&M72 dreamy Gu35 happiness joy Hev37 Ri40a Kl68 We72c	
A:M1.ii bars 10-34  str tender/love	1:3	R declares love for C	foreground main melody <i>piano</i>  *violin pedal *5 phrases	high		tenderness F&M72 dreamy Gu35 happiness joy Hev37 Ri40a Kl68 We72c	*high (in phr 1-5) tenderness

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	pitch level high	pitch level low	meaning contributed	variation
			background accomp treble <i>piano ostinato</i>	high (bars 10-21)	low (bars 22-34)	tenderness F&M72 >>> exciting He37	*change hi > lo hi tenderness low excitement
A:M1.iii bars 35-52  str excitement	1:4-5	B reads letter, family notice R+C relshp	foreground main melody <i>piano</i>  *violin pedal *4 phrases	X high		exciting Wa42 happiness gaiety joy Hev37 Ri40a Kl68 We72c	*up one octave *intervallic leap up 8st (in bar 50) excitement *high (in phr 6-9) joy Ri40a
			background accomp treble <i>piano ostinato</i>		low	exciting He37	
A:M2 mild fear	2:6	B sees R+C make love	foreground accomp bass <i>violin ens</i>		low	agitation Ri40a serious Wa42	
*final bars 9-10			background main melody violin		low	agitation Ri40a serious Wa42	
A:M3  str anger	2:7-11	B implicates R in 'attacks' to police	foreground accomp bass <i>violin ens</i>		low	agitation Ri40a serious Wa42	*chorale final bars 16-18
A:M4  mild sadness	3:12	police take R, C declares love for R	main melody <i>piano</i> *violin pedal	high		pleading Wa42 tenderness F&M72	
A:M4a	3:13-17	R in WW1, C will wait for R, B admits guilt	foreground main melody <i>violins</i> *3 long phrases		low	solemn Ri40a sadness We72c agitation Ri40b	*low ea long phrase 1-3 solemn
			background accomp bass cellos		low	solemn Ri40a sadness We72c	
A:M5  str sadness	4:18	R in Dunkirk	foreground accomp treble <i>piano ostinato</i>		low	sadness He37 Gu35 Wa42 solemn Ri40a serious	

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	pitch level high	pitch level low	meaning contributed	variation
						Wa42 Kl68	
			foreground accomp bass cellos		low	sadness He37 Gu35 Wa42 solemn Ri40a serious Wa42 Kl68	
			background main melody violin ens *2 long phrases	high		pleading Wa42 happiness Ri40a Kl68	
A:M5a str solemnity	4:19	B apology to R+C, onscreen depiction of R+C reunion	foreground main melody <i>violins</i> + full orchestra	high		happiness Ri40a Kl68 pleading Wa42 triumph Ri39	*ends on tonic note A
			background accomp bass dbass/cellos		low	solemn Ri40a serious Wa42 Kl68	*ends on tonic note A

### A5-2.2 Emotions contributed by ascending and descending pitch movement (Atonement)

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	ascending pitch movement (begin-end note)	descending pitch movement (begin-end note)	meaning contributed	variation (within phrases, bars, ostinato figures)
A:M1.i bars 1-9	1:1-2	Briony inquires about C+R relationship	accomp treble <i>piano</i>  *ostinato		level (ost first note) Eb > Eb = 0s/t		*desc 8s/t (within figures) Eb Eb = 8s/t tenderness Fo/Ma72 exciting Hev36
A:M1.ii bars 10-34	1:3	R declares love for C	foreground main melody <i>piano</i>		descend slight F Db = 3s/t	tenderness F&M72 exciting Hev36	*rep asc 3s/t (within

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	ascending pitch movement (begin-end note)	descending pitch movement (begin-end note)	meaning contributed	variation (within phrases, bars, ostinato figures)
			*violin pedal *5 phrases				phr 1 3 5) tenderness Ba/Th96 happiness Ge/Ge95
			background accomp treble <i>piano</i>  *ostinato		descend slight (ost first note) D b G b = 5s/t	tenderness F&M72 exciting Hev36	*desc 8s/t (within figures) Db Db = 8s/t Gb Gb = 8s/t tenderness Fo/Ma72 exciting Hev36
			backgrnd acc t + b dbl bass /cellos	asc slight 3 s/t		tension Ni83 Kr96 happiness Ge/Ge95	
A:M1.iii bars 35-52	1:4-5	B reads letter, family notice R+C relshp	foreground main melody <i>piano</i>  *violin pedal *4 phrases		level Db > Db = 0 s/t		*intervallic leap asc 8s/t (in phr 9 bar 50) happiness Ge/Ge95 tension Ni83 Kr96 *desc 2s/t (within phr 7) exciting Hev36 tenderness Fo/Ma72 *rep asc 3s/t (in phr 6 8 9) tendernessBa96 happiness Ge/Ge95
			background accomp treble <i>piano</i>  *ostinato		level (ost first note) Gb = Gb		*desc 8s/t (within figures) Gb Gb = 8s/t exciting He36 tenderness Fo/Ma72
A:M2	2:6	B sees R+C make	foreground accomp	ascend slight		fear Sc/Os77	

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	ascending pitch movement (begin-end note)	descending pitch movement (begin-end note)	meaning contributed	variation (within phrases, bars, ostinato figures)
		love	bass <i>violin ens</i>	Ab Db = 4s/t		tension Ni83 Kr96	
*final bars 9-10			background main melody <i>violin</i>	ascend slight Fb Ab = 3s/t		fear Sc/Os77 tension Ni83 Kr96	
A:M3	2:7-11	B implicates R in 'attacks' to police	foreground accomp bass <i>violin ens</i>	ascend signif F F = 8 s/t		anger Sc77 tension Ni83 Kr96	*vibrato treble w anger? vL99:134 *chorale final bars 16-18
A:M4	3:12	police take R, C declares love for R	main melody <i>piano</i>		descend slight Db Ab = 4s/t	sadness Ge95 tenderness F&M72	
A:M4a	3:13-17	R in WW1, C will wait for R, B admits guilt	foreground main melody <i>violins</i>  *3 phrases	ascend slight F G = 2 s/t		tension Ni83 Kr96	*rep asc 2-3s/t (within phr 2 3 ) F G = 2s/t D G = 3s/t tension Ni83 Kr96
			background accomp bass cellos		descend slight D A = 2s/t	sadness Ge95 tenderness F&M72	
A:M5	4:18	R in Dunkirk	foreground accomp treble <i>piano</i>  *ostinato		level (ost first note) A > A = 0 s/t		* rep desc 8s/t (within figures) A A = 8s/t G G = 8s/t sadness Ge9
			foreground accomp bass cellos		level A > A		
			background main melody <i>violin ens</i>		level A > A		*rep asc 2s/t (within phr 1 2) A B = 2s/t

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	ascending pitch movement (begin-end note)	descending pitch movement (begin-end note)	meaning contributed	variation (within phrases, bars, ostinato figures)
			*2 phrases				tension Ni83 Kr96
A:M5a	4:19	B apology to R+C, onscreen depiction of R+C reunion	foreground main melody <i>violins</i> + full orchestra	ascend slight E A = 4s/t		tension Ni83 Kr96 happiness Ge/Ge95	*rep asc 2-3s/t (in most bars) tension Ni83 Kr96 happiness Ge/Ge95
			background accomp bass dbass/cellos	ascend slight F A = 3 s/t		tension Ni83 Kr96 happiness Ge/Ge95	

### A5-2.3 Emotions contributed by wide and narrow pitch range (Atonement)

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	wide pitch range (whole piece/section)	narrow pitch range (whole piece/section)	meaning contributed	variation pitch range (within phrases or ost figures)
A:M1.i bars 1-9	1:1-2	Briony inquires about C+R relationship	accomp treble <i>piano</i>  *ostinato	wide Eb Eb = 8st		joy Ba/Th99 glad Gu35	*wide (in ost figs) Eb Eb = 8st joy Ba/Th99
A:M1.ii bars 10-34	1:3	R declares love for C	foreground main melody <i>piano</i>  *violin pedal *5 phrases	wide Ab Ab = 8st		joy Ba/Th99 glad Gu35	*narrow 3-5s/t (in phr 1-5) tenderness Fo/Ma72
			background accomp treble <i>piano</i>  *ostinato	wide Gb Db=12s/t		joy Ba/Th99 glad Gu35	*wide 8s/t (in ost figs) Db Db = 8st Gb Gb = 8st joy Ba/Th99
A:M1.iii bars 35-52	1:4-5	B reads letter, family notice R+C relshp	foreground main melody <i>piano</i>	wide Ab Ab = 8s/t		joy Ba/Th99 glad Gu35	*narrow 3-5s/t (in phr 6 7 8) tenderness



ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	wide pitch range (whole piece/section)	narrow pitch range (whole piece/section)	meaning contributed	variation pitch range (within phrases or ost figures)
			*violin pedal *4 phrases				Fo/Ma72 *wide 8 s/t (in phr 9 leap bar 50) excitement Th/Ro99
			background accomp treble <i>piano ostinato</i>	wide Gb Gb = 8st		joy Ba/Th99 glad Gu35	*wide 8s/t (within figs) Gb Gb= 8s/t joy Ba/Th99
A:M2	2:6	B sees R+C make love	foreground accomp bass <i>violin ens</i>		narrow Ab Ab =4s/t	fear vL99:111	
bars 9-10			background main melody violin		narrow Eb Ab =4s/t	fear vL99:111	
A:M3	2:7-11	B implicates R in 'attacks' to police	foreground accomp bass <i>violin ens</i>	wide F F = 8 st		anger vL99:105 Fo/Ma72:309	
A:M4	3:12	police take R, C declares love for R	main melody <i>piano</i> *violin pedal		narrow Ab Db = 4st	sadness Ba/Th99 tenderness Fo/Ma72	
A:M4a	3:13-17	R in WW1, C will wait for R, B admits guilt	foreground main melody <i>violins</i>  *3 long phrases		narrow D A = 7 s/t	anger Sc/Os77 sadness Ba/Th99	
			background accomp bass cellos		narrow Bb A = 7 s/t	sadness Ba/Th99	
A:M5	4:18	R in Dunkirk	foreground accomp treble <i>piano</i>  *ostinato	wide G A = 9s/t		unease Gu35	*wide 8s/t (within figs) A A = 8s/t G G = 8s/t

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	wide pitch range (whole piece/section)	narrow pitch range (whole piece/section)	meaning contributed	variation pitch range (within phrases or ost figures)
							unease Gu35
			foreground accomp bass cellos		narrow E C = 6s/t	sadness Ba/Th99 tenderness F&M72	
			background main melody violin ens *2long phrases		narrow A C = 3 s/t	sadness Ba/Th99 tenderness F&M72	
A:M5a	4:19	B apology to R+C, onscreen depiction of R+C reunion	foreground main melody <i>violins</i> + full orchestra	wide B C= 9 s/t		unease Gu35 joy Ba/Th99	
			background accomps treb + bass dbass/cellos		narrow F D = 6s/t	sadness Ba/Th99	

#### A5-2.4 Emotions contributed by major and minor key (Atonement)

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	major key arrangement	minor key arrangement	meaning contributed	Variation
A:M1.i bars 1-9	1:1-2	Briony inquires about C+R relationship	accomp treble <i>piano ostinato</i>		E b minor	dreamy Hev36	
A:M1.ii bars 10-34	1:3	R declares love for C	foreground main melody <i>piano</i> *violin pedal		E b minor	dreamy Hev36 tension Ni82	
			background accomp treble <i>piano ostinato</i>				
A:M1.iii bars 35-52	1:4-5	B reads letter, family notice R+C	foreground main melody <i>piano</i>		E b minor	dreamy Hev36 tension Ni82	

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	major key arrangement	minor key arrangement	meaning contributed	Variation
		relshp	*violin pedal				
			background accomp treble <i>piano ostinato</i>				
A:M2	2:6	B sees R+C make love	foreground accomp bass <i>violin ens</i>		A b minor	agitation Ri39 tension Ni82 anger Sc77	
final bars 9-10			background main melody violin				
A:M3	2:7-11	B implicates R in 'attacks' to police	foreground accomp bass <i>violin ens</i>		F minor	anger Sc77 agitation Ri39 tension Ni82	
A:M4	3:12	police take R, C declares love for R	main melody <i>piano</i> *violin pedal	high	A b minor	sadness Kl68 We72c Cr85 Kr97 Pe98	
A:M4a	3:13-17	R in WW1, C will wait for R, B admits guilt	foreground main melody <i>violins</i>		D minor	sadness Kl68 We72c Cr85 agitation Ri39 tension Ni82 anger Sc77	
			background accomp bass cellos				
A:M5	4:18	R in Dunkirk	foreground accomp treble <i>piano ostinato</i>		A minor	sadness Kl68 We72c Cr85 Kr97 Pe98	
			background main melody violin ens				
A:M5a	4:19	B apology to R+C, onscreen depiction	foreground main melody <i>violins</i> +		A minor	tension Ni/Ce82 sadness Kl68	*ends on tonic note A

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	major key arrangement	minor key arrangement	meaning contributed	Variation
		of R+C reunion	full orchestra			We72c Cr85 Kr97 Pe98	
			background accomp bass dbass/cellos			sadness Kl68 We72c Cr85 agitation Ri39 tension Ni82 anger Sc77	*acc bass chords in different minor arrangements eg D A E minor

### A5-2.5 Emotions contributed by fast and slow tempo + staccato or legato articulation (Atonement)

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	fast tempo	slow tempo	meaning contributed	Variation
A:M1.i bars 1-9	1:1-2	Briony inquires about C+R relationship	accomp treble <i>piano ostinato</i>	allegro fast		happiness/joy Hev37 Gu35 Ri40b Kl68 We72c Ga73 Ni82 Sc77 Ju97 Th92 Kr97 Pe98 Ba99	*incr n density *legato articulation tenderness Ju97 *rhythm regular happiness Wa42 Gu35
A:M1.ii bars 10-34	1:3	R declares love for C	foreground main melody <i>piano</i> *violin pedal	allegro fast		happiness/joy Hev37 Gu35 Ri40b Kl68 We72c Ga73 Ni/Ce82 Sc/Os77 Ju97 Th/Ro92 Kr97 Pe98 Ba/Th99	*rhythm complex main mel slow acc t ost fast joyful Th/Ro99 *legato articulation tenderness Ju97
			background accomp treble <i>piano ostinato</i>	allegro fast		happiness/joy Hev37 Gu35 Ri40b etc	*incr n density
			backgrnd acc bass dbl bass /cellos		largo v slow	tenderness Ju97 excitement Gu35	*rhythm regular happiness Wa42
A:M1.iii	1:4-5	B reads letter, family	foreground main	allegro		excitement	*rhythm complex

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	fast tempo	slow tempo	meaning contributed	Variation
bars 35-52		notice R+C relshp	melody <i>piano</i> *violin pedal	fast		Hev37 Wa42 Th/Ro92 happiness/joy Gu35 Ri40b Kl68 We72c Ga73 Ni82 Sc77 Ju97 Th92 Kr97 Pe98 Ba99	main mel slow acc t ost fast joyful Th/Ro99
			background accomp treble <i>piano ostinato</i>	allegro fast		excitement Hev37 Th92 happiness/joy Hev37 Gu35 Ri40b etc	*incr n density
A:M2	2:6	B sees R+C make love	foreground accomp bass <i>violin ens</i>	allegro > presto v fast		fear Sc77 uneaseGu35 agitation Ri40b	
			background main melody violin	presto v fast fear			*incr n density (in bars 9-10) fear Sc/Os77
A:M3	2:7-11	B implicates R in 'attacks' to police	foreground accomp bass <i>violin ens</i>		adagio slow	serious Wa42 disgust Sc77 solemn We72c	*vibrato fear vL99:135
A:M4	3:12	police take R, C declares love for R	main melody <i>piano</i> *violin pedal		adagio slow	longing Ri40b sadness Hev37 Wa42 Kl68 Be72 We72 Ni82	
A:M4a	3:13-17	R in WW1, C will wait for R, B admits guilt	foreground main melody <i>violins</i>  *3 phrases		adagio slow	solemn Ri40b We72c serious Wa42 dignified Hev37 Gu35	*legato articulation solemn Ri39 sadness Ju97
			background accomp bass cellos		adagio slow	solemn We72c serious Wa42	*rhythm regular accom treble drums serious Wa42
A:M5	4:18	R in Dunkirk	foreground accomp treble <i>piano</i>		adagio slow	longing Ri40b sadness	*rhythm regular serious Wa42

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	fast tempo	slow tempo	meaning contributed	Variation
			<i>ostinato</i>			Hev37 Wa42 Kl68 Be72 We72 Ni82	
			foreground accomp bass <i>cellos</i>		largo v slow	longing Ri40b sadness Hev37 etc	
			background main melody violin ens		largo v slow	longing Ri40b sadness Hev37 etc	
A:M5a	4:19	B apology to R+C, onscreen depiction of R+C reunion	foreground main melody <i>violins</i> + full orchestra		adagio slow	solemn Ri40b We72c serious Wa42 longing Ri40b dignified Hev37 Gu35	*rhythm regular serious happiness *incr n density *legato articulation solemn Ri39
			background accomp bass dbass/cellos		largo v slow	solemn Ri40b We72c serious Wa42	*rhythm regular serious Wa42 happiness Wa42 Gu35

### A5-2.6 Emotions contributed by loud and soft volume (Atonement)

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	loud volume	soft volume	meaning contributed	Variation
A:M1.i bars 1-9	1:1-2	Briony inquires about C+R relationship	accomp treble <i>piano</i> <i>ostinato</i>		p soft	tenderness F&M72 Kl68n Ju97	
A:M1.ii bars 10-34 *5 long lush phrases	1:3	R declares love for C	foreground main melody <i>piano</i> *violin pedal		mp mod soft	tenderness F&M72 Kl68n Ju97	*small var (in phr 2 3) mp>mf>mp happiness Sc/Os77

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	loud volume	soft volume	meaning contributed	Variation
			background accomp treble <i>piano ostinato</i>		p soft	tenderness F&M72 Kl68n Ju97	
A:M1.iii bars 35-52 *4 long lush phrases	1:4-5	B reads letter, family notice R+C relshp	foreground main melody <i>piano</i> *violin pedal	mf mod loud		excitement Wa42 joy Ri39 Ni/Ce82	
			background accomp treble <i>piano ostinato</i>		p soft	tenderness F&M72 Kl68n Ju97	
A:M2 mild fear	2:6	B sees R+C make love	foreground accomp bass <i>violin ens</i>	mostly loud		tension Ni83 Kr96 anger Ju97	*crescendo fear Sc/Os77
			background main melody violin		mp mod soft	fear Sc77	
A:M3 str anger	2:7-11	B implicates R in 'attacks' to police	foreground accomp bass <i>violin ens</i>	p > f > fff mostly very loud		anger Ju97	*crescendo fear Sc/Os77
A:M4 mild sadness	3:12	police take R, C declares love for R	main melody <i>piano</i> *violin pedal	f loud		solemn We72c tension Ni83 Kr96	
A:M4a mild solemnity	3:13-17	R in WW1, C will wait for R, B admits guilt	foreground main melody <i>violins</i>	f loud		solemn We72c tension Ni83 Kr96	
			background accomp bass cellos	mf mod loud		solemn We72c tension Ni83 Kr96	
A:M5 str sadness	4:18	R in Dunkirk	foreground accomp treble <i>piano ostinato</i>	ff very loud		solemn We72c tension Ni83 Kr96	
			foreground accomp bass cellos	ff very loud		solemn We72c tension Ni83 Kr96	
			background main melody violin ens	f loud		solemn We72c tension Ni83 Kr96	

ft: music piece/ section	stage:phase	context events	foreg/backg mmel/accomp instrument	loud volume	soft volume	meaning contributed	Variation
A:M5a str solemnity	4:19	B apology to R+C, onscreen depiction of R+C reunion	foreground main melody <i>violins</i> + full orchestra	ff > fff very loud		solemn We72c tension Ni83 Kr96 triumph Gu35 joy Ri39	*small var happiness Sc/Os77
			background accomp bass dbass/cellos	f loud		solemn We72c tension Ni83 Kr96	

### A5-3 Results of the analysis of Affect sub/categories realised by combined music resources in the filmtrailers

#### A5-3.1 Affect:happiness:affection realised by combined music resources in the filmtrailers

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
A:M1.i bars 1-9	1:1-2	accomp treble piano  *ostinato	high tendemss	level (ost first n)  *desc 8s/t (in figs) tendemss	wide 8s/t joy  *wide 8s/t (in figs) joy	Eb minor dreamy tension	allegro fast happiness joy  *incr n d *rhythm regular happiness	p soft tendemss	tendemss /love = happ: affection	R+ Celia
A:M1.ii bars 10-34	1:3	foregrnd main melody piano  *violin pedal *5 long phrases	high tendemss  *high (phr 1-5) tendemss	desc 3s/t tendemss  *rep asc 3s/t (in phr 1 3 5)	wide 8s/t joy  *narrow 3-5s/t (in phr 1-5)	Eb minor dreamy tension	allegro fast happiness joy  *legato tendemss *rhythm complex joy	mp mod soft tendemss  *small var happiness	tendemss /love = happ: affection	Robbie



ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
				tendemss	tendemss					
		backgrnd accom treble <i>piano</i>  *ostinato	high (bar10-21) tendemss >> low (bar22-34) excitemnt	desc 5s/t (ost first n) tendemss  *desc 8s/t (in figs) tendemss	wide 12s/t joy  *wide 8s/t (in figs) joy		allegro fast happiness joy  *incr n d	p soft tendemss		
		backgrnd accomp/s treb bass dbl bass /cellos  *chords	low excitemnt	asc 3 s/t tendemss tension	narrow 6s/t tendemss	* chords in different minor arrangements eg D A E	largo v slow tendemssexcitemnt *rhythm regular happinsss	f loud solemn tension		
ST : M1.i	1:1	foregrnd accom treble strings  *ostinato	high tendemss  *high top notes exciting	level (ost first n) *counter movemnt (in figs) desc 5s/t top notes tendemss asc 5s/t bott notes happiness	wide 12s/t joy  *narrow 6 s/t (in figs + top+bott notes) tendemss	C minor dreamy	allegro fast happiness joy  *incr n density *rhythm regular happiness	pp v soft tendemss  *top notes are louder excitemnt	tendemss /love = happ: affection	STfamily
KR: M1.i bars 1-6	1:1a-b	accomp treble guitar  *ostinato	high tendemss	desc 2s/t (ost first n) tendemss	narrow 6s/t tendemss  *narrow	C minor dreamy tension	allegro fast happiness joy  *incr n d	mf mod loud joy gaiety	tendemss /love = happ:	Arim +Hasan

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
				*asc 5-7s/t (in figs) happiness	4-7s/t (in figs) tendemss		*rhythm regular happiness		affection	
CM:M1.iii bars 13-14	end credits	foregrnd main melody strings + orchestra + chorale	high tendemss	level *long tied note		B major serene happiness joy		mp mod soft tendemss		
		foregrnd accom treble piano	low tranquil	asc 7 s/t tendemss	narrow 7s/t tendemss	B major serene happiness joy	adagio slow tendemss  *legato tendemss	mp mod soft tendemss	tendemss /love = happ: affection	Kee + baby

### A5-3.2 Affect:unhappiness:misery realised by combined music resources in the filmtrailers

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
Q:Intro	1:1-4	foregrnd main melody pipes	low sadness	desc 5s/t sadness	narrow 6s/t sadness	C minor sadness	largo v slow sadness	p soft sadness	Sadness = unhap: misery	Diana
		backgrnd acc treble <i>chimes</i> acc bass <i>w'wind</i>	low sadness	level						

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
A:M4	3:12	main melody piano	high pleading tenderness	desc 4s/t sadness	narrow 4s/t sadness	Ab minor sadness	adagio slow longing sadness	f loud solemn tension	sadness = unhapp: misery	C
A:M5	4:18	foregrnd acc treble piano  *ostinato	low sadness solemn	level (ost first n)  *desc 8s/t (in figs) sadness	wide 9s/t unease  *wide 8s/t (in figs) unease	A minor sadness	adagio slow longing sadness  *rhythm regular serious	ff v loud solemn tension  <b>*solemn</b>	sadness = unhapp: misery	R+C
		foregrnd acc bass cellos	low sadness	level	narrow 6s/t sadness tenderness		largo v slow sadness	ff v loud solemn tension <b>*solemn</b>		
		backgrnd main mel violin ens *2 long phrases	high pleading	level  *rep asc 2s/t (in phr1 2) tension	narrow 3s/t sadness tenderness		largo v slow sadness	f loud solemn tension <b>*solemn</b>		
KR: M1.ii bars 7-9	1:1c-d	acc treble guitar  *ostinato	low sadness	desc 3 s/t (ost first n) sadness  *asc 8-9s/t (in figs) tension	wide 10s/t fear  *wide 8-9s/t (in figs) fear	C minor sadness	largo v slow sadness  *ritar dando unease	mp mod soft sadness  *decrecendo fear	sadness = unhapp: misery	Arim+Hasan's village
E: M1	1:1-3	foregrnd main mel <i>piano</i>	mostly low sadness	level G>G=0s/t	narrow 6s/t sadness	D minor sadness	largo v slow	p soft sadness	gloom =	future/ Elizabeth

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
		+ chorale	melanchly	*desc4 s/t piano desc 3 s/t chorale sadness			sadness		unhapp: misery	
		backgrnd acc t + b strings	high fear	level *reverb D min chord		*D minor chord drone sadness		mp mod soft sadness		
E: M2	3:17-18	foregrnd main mel strings + orchestra	low sadness melanchly *high notes bars 7-8 coinc w love	asc 5s/t tension  *asc 6 s/t bars 5-8 tension	wide 9s/t unease	C major solemn happiness joy	adagio slow sadness  *legato longing	mf mod loud solemn tension	sadness = unhapp: misery	Elizabeth
		backgrnd acc treble <i>guitar/ drums</i>	low melancholy solemn				allegro fast excitemnt *rhyregular serious	mf mostly mod loud tension		
CM: Intro 1	1:1	foregrnd acc t + b reverb chime	low sadness	level		C minor other worldly		pp v soft sadness	sadness /gloom =unhapp: misery	Theo
bars 2-4		foregrnd main mel piano	high fear	level	narrow 2s/t sadness	C minor sadness	largo v slow sadness	pp v soft sadness		

### A5-3.3 Affect:security:confidence realised by combined music resources in the filmtrailers

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
KR: M3a	4:12-13	foregrnd main mel <i>strings</i> + orchestra + chorale	high triumph joy  *up one octave *highest notes are long	asc 2s/t happines  *rep asc 3-5s/t (acrssbars 1-2 3-5 7-9 10-11 12-16) happiness	narrow 6s/t triumph	D major happiness joy	adagio slow peace excitment  *rhythm regular happiness *legato solemn	f loud triumph joy  *soft (final chord) peace	triumphant joy = sat: pleasure	Arim + Afghanistn
		backgrnd acc treble drums					adagio slow peace *rhythm regular peace happiness	mf mod loud triumph joy		
E: 2a.ii bars 17-24	4:24-26	foregrnd main mel <i>string orchest</i> + chorale	high triumph joy  *highest long notes coinc w Hell, pass!	desc 3 s/t excitemnt pleasant *rep asc 3-4 s/t (in bars 17-20) happiness	narrow 4s/t triumph	C major happiness joy	adagio slow excitemnt  *legato solemn	fff v v loud triumph joy  *small var happiness	triumphant joy = sec: confidenc	Elizabeth
		backgrnd acc treble <i>guitar/ drums</i>					allegro fast triumph joy excitemnt  *rhythm regular	f f v loud triumph joy		

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of emotion
							happiness			
CM: M1.ii bars 9-13	4:20	foregrnd main mel strings + chorale	high triumph joy	desc 2 s/t excitemnt  *rep asc 2-4s/t (in bars 9-11) happiness	narrow 7s/t triumph	B major happiness joy	adagio slow excitemnt	fff v v loud triumph joy excitemnt  *small var happiness	triumphant joy = sec: confidenc	Theo
		backgrnd acc treble piano + orchestra	mostly high triumph joy	asc 3s/t happiness  *saw-tooth mvmnts tension	wide10s/t joy		adagio slow excitemnt  *rhythm regular happinss	ff v loud triumph joy excitemnt		

#### A5-3.4 Affect:insecurity:disquiet realised by combined music resources in the filmtrailers

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
Q:M2.ii bars11-31	3:15-16 4:17-23	foregrnd main mel strings + full orchestra	high fear *highest long notes phr 1-5	desc 3s/t excitemnt  *rep asc 3 s/t (in phr1-5)	narrow 5s/t fear  *narrow 3-5s/t (in phr1-5)	B minor agitation tension	adagio slow serious solemn  *rhythm	mf mod loud tension  *small var	fear = insec: disquiet	Queen

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
		*5 long phrases	coincide w wordgs change, actions, wanted, is time	fear *rep desc 5 s/t (in phr1-5) excitemnt	fear		regular serious *legato solemn	(in phr4 5) mf > f > ff		
A:M2	2:6	foregrnd acc bass violin ens	low agitation	asc 4 s/t fear	narrow 4s/t fear	Ab minor agitation tension anger	presto v fast fear	mostly loud tension  *crescndo fear	fear = insec: disquiet	Briony
bars 9-10		backgrnd main mel violin	low agitation	asc 3s/t fear	narrow 4s/t fear		presto v fast fear *incr n d (in bars 9-10) fear	mp mod soft fear		
ST: M1.ii bars 2-17	1:2-5	foregrnd main mel violins + brass  *3 long phrases phr1violin phr2brass phr3brass *counter melody	mostly high fear serious  *large p variation phr1 lo>hi phr2 low phr3 high surprise	asc 10s/t fear  *rep asc 3-10 s/t (phr 1-3) fear	wide 10s/t fear  *wide 8- 10s/t (phr 1-2) fear *narrow 3s/t (phr 3) fear	C minor agitation tension	adagio slow serious	pp > fff mostly loud fear tension  *crescndo fear	fear = insec: disquiet	ST
		backgrnd acc treble	high fear	level ostinato > drone	wide 12st	*C minor pedal	adagio slow solemn	pp > fff mostly loud		

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
		strings *ostinato overtaken by acc bass C minor pedal chord	(ostinato) >> *low agitation acc bass		*narrow 5s/t (in figs: top notes+ bott notes) fear vL99 *level acc bass ch drone	chord	*incr n d	fear tension *crescendo fear		
	1:5b	Silence								
ST: M2.i bars 1-8	2:6-7	foregrnd acc bass strings *ostinato	low agitation serious	level (ost first n) *sawtooth movemnt (in figs) tension asc 3s/t fear desc 4s/t excitement	narrow 6s/t fear *narrow 3-4s/t (in figs) fear	D minor agitation tension	allegro fast fear *incr n d	mf mod loud tension anger	fear = insec: disquiet	ST
		foregrnd acc treble chime	low agitation serious	level *repeated D minor chime	- *repeated D minor chime		adagio slow serious	mf mod loud tension anger		
KR: M2	2:2-8	foregrnd main mel guitar	low agitation serious	asc 5 s/t fear	narrow 7s/t fear	D minor agitation tension	largo v slow serious solemn	mp mod soft fear	fear = insec:disquiet	Arim



ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp : <i>instrumnt</i>	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
		backgrnd acc treble chorale chords	X low agitation serious	desc 9 s/t sadness	wide 11s/t fear		largo v slow serious solemn	p soft fear		
E: M1a.i bars 1-4	2:4-11	foregrnd acc treble <i>strings</i> /drums  *ostinato	low agitation	level (ost first n)  *sawtooth movemnt (in figs) asc 6s/t -desc 6s/t tension	narrow 6s/t fear  *narrow 6s/t (in figs) fear	D minor agitation tension	allegro fast fear  *incr n d *rhythm regular serious	mf mod loud tension anger	fear = insec: disquiet	Elizabeth
bars 4-23		foregrnd acc bass <i>brass</i> *2 long phrases	low agitation	desc 3s/t excitement *desc 3s/t (in phr1-2) Excitement	narrow 3s/t fear *narrow 3s/t (in phrses) fear	D minor agitation tension	largo v slow serious	mf mod loud tension anger		
E: M1b	3:15-16	main mel chorale	mostly high fear	asc 5s/t fear	narrow 5s/t fear	D minor agitation tension	largo v slow serious  *legato solemn	mp mod soft fear  *crescndo (in bar 8) fear *rapid var fear	fear = insec: disquiet	soldiers

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
CM: Intro 2.i bars 1-4	2:2	acc treble strings	mostly high fear	desc 2s/t sadness *repeated asc/desc 7 s/t tension excitemnt	wide 9s/t fear unease	C# minor agitation tension	allegro fast fear  *incr n d *staccato fear	mf mod loud tension	fear = insec: disquiet	Theo, public
CM: Intro 2.ii bars 4-13	2:3-5	foregrnd main mel strings	high fear	asc 2 s/t fear	narrow 6s/t fear unease	C# minor agitation tension	adagio slow serious *legato solemn	mf mod loud tension	fear = insec: disquiet	Jasper +Theo
		backgrnd acctreble strings	high fear	desc 2 s/t sadness  *repeated asc/desc 7s/t tension excitemnt	wide 9s/t fear unease		allegro fast fear	f loud tension		

### A5-3.5 Affect:satisfaction:pleasure realised by combined music resources in the filmtrailers

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel/accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
A:M1.iii bars 35-52	1:4-5	foregrnd main mel piano	Xhigh excitemnt  *up one	level  *intervallic leap asc 8s/t	wide 8st joy  *narrow 3-5s/t	Eb minor dreamy tension	allegro fast excitemnt  *rhythm	mf mod loud excitemnt tendernss	excitemnt = satis: pleasure	R+Celia

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel/accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
		*violin pedal *4 phrases	octave	(in bar 50) happines *desc 2s/t (in phr 7) excitemnt *rep asc 3s/t (in phr 6 8 9) happiness	(in phr 6 8 9) tendernss *wide 8s/t (in bar 50) joy		complex joy			
		backgrnd acc treble <i>piano</i> *ostinato	low excitemnt	level (ost first n) *desc 8s/t (in figs) excitemnt	wide 8s/t joy *wide 8s/t (in figs) joy		allegro fast excitemnt *incr n d	p soft tendernss		
ST: M4.i bars 1-6  *M4.i same as M6	3:18	foregrnd acc treble woodwind + xylophone  *ostinato	low excitemnt	level (ost first n)  *asc 2 s/t (in figs) tension happiness	narrow 4s/t triumph  *narrow 4s/t (in figs) triumph	A minor tension anger  *diss onance anger	presto v fast excitemnt anger  *incr n d	ff v loud excitemnt tension anger	excitemnt = sat: pleasure	ST
		backgrnd acco bass <i>tuba</i>	low excitemnt	desc 16 s/t excitemnt >> asc 12s/t tension	wide 16s/t joy  >> wide 12s/t joy	Ab minor tension anger  *diss onance anger	allegro fast excitemnt anger	mf loud excitemnt tension anger		
ST: M6	end credits	foregrnd acc treble woodwind + xylophone  *ostinato	low excitemnt	level (ost first n)  *asc 2s/t (in figs) happiness tension	narrow 4s/t triumph  *narrow 4s/t (in figs) triumph	G# minor agitation tension	presto v fast excitemnt *incr n d *regular rhythm happiness Wa42	ff v loud excitemnt Wa42	excitemnt = sat: pleasure	MsL+ST

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel/accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
		backgrnd acc bass <i>tuba</i>	low excitemnt	desc 14s/t excitemnt	wide 14s/t joy Ba/Th99	G# minor agitation tension	allegro fast excitemnt	f loud excitemnt		
CM: M1.i bars 1-8	3:13-17 4:18-19	acc treble piano + orchestra	high excitemnt	asc 3s/t happiness  *saw-tooth movmnts tension	wide 10s/t joy	B major happiness joy	adagio slow excitemnt *rhythm regular happinss	f loud excitemnt triumph joy tension	excitemnt = sat: pleasure	HProject persons

#### A5-3.6 Affect:dissatisfaction:displeasure (musical anger) realised by combined music resources in the filmtrailers

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
Q:M1	2:5-8	foregrnd acc treble strings	low agitation	asc 3s/t anger  *rep asc 3s/t most bars anger	narrow 4s/t anger confined	Bb minor anger	allegro fast anger  *incr n d *staccato anger	f loud anger	anger = dissat: displeasure	Queen
		backgrnd main mel strings	low agitation	desc 2s/t excitemnt	narrow 7s/t anger confined		adagio slow serious solemn	mf mod loud anger		
	2:9	silence								
Q:M2.i bars 1-10	3:10-14	foregrnd acc treble	mostly low agitation	asc 11s/t anger	wide 11s/t avnger	B minor anger	largo slow serious	f loud anger	anger =	Queen + Blair

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
		strings	*high final bars 7-10 anger				solemn *incr n d *legato solemn		dissat: dis pleasure	
		backgrnd acco bass cellos	low agitation	desc 3s/t excitemnt	narrow 3s/t anger		adagio slow serious solemn	mf mod loud anger		
A:M3	2:7-11	acc bass violin ens  *chorale final bars 16-18	low agitation tension	asc 8 s/t anger  *vibrato anger	wide 8s/t anger	F minor anger agitation tension	adagio slow serious solemn	p > f > fff mostly loud anger  *crescndo fear	anger = dissat: dis pleasure	Briony
ST: M2.ii bars 9-20	2:8-11 3:12-13	foregrnd acc bass <i>tutti orchestra</i>  *chord bursts punctuate ostinato	low agitation serious	asc 1 s/t anger	wide 9s/t (chords) anger  narrow 6s/t (ostinato) fear	D minor anger	allegro fast anger  *rhythm complex anger *staccato anger	f loud ostinato ff v loud chords anger  *small var	anger = dissat: dis pleasure	ST
ST: M3.i bars 1-4	3:14-16	foregrnd acc bass tutti orchestra	low agitation exciting	asc 2 s/t anger	narrow 3s/t anger	D minor <i>cont</i> anger *chromatic transition D minor > F minor	adagio slow excitemnt  *staccato anger *M3.i + M3.ii rhy complex anger	ff v loud anger excitemnt	anger = dissat: dis pleasure	ST
ST: M3.ii bars 5-8	3:17	foregrnd main mel	low agitation	asc 4s/t anger	narrow 3s/t anger	F minor anger	adagio slow excitemnt	fff v v loud	anger =	ST

ft:music piece/section: bars	mapped onto stage: phase	foregrnd/backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/narrow	key major/minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
		ST sings with tutti orchestra	exciting				*legato solemn	anger excitemnt	dissat: dis pleasure	
		foregrnd acc treble <i>tutti orchest</i>	low agitation exciting	level *motif 3.ii accom treble rep desc 4s/t bars 6 7 8 =excitement	narrow 4s/t triumph		adagio slow serious	fff v v loud anger excitemnt		
ST: M4.ii bars 6-17	3:19	foregrnd main mel trumpets + horns  *call-answer response sequence	mostly low (horns) agitation excitemnt  *high (trumpet) (bars 10-11 16-17) anger	asc 9s/t anger	wide 9st anger	Eb minor anger  *diss onance anger	allegro fast anger  *rhythm complex anger *staccato anger	ff v loud anger excitemnt tension	anger = dissat: dis pleasure	ST
		foregrnd acc treble woodwind + xylophone  *ostinato	low agitation excitemnt	level (ost first n)  *asc 2 s/t (in figs) tension	narrow 4st triumph	A minor anger  *diss onance anger	presto v fast anger	ff v loud anger excitemnt tension		
		backgrnd acc bass <i>tuba</i>	low agitation excitemnt	desc 16 s/t excitemnt >> asc 12s/t tension	wide 8st anger	Ab minor anger  *diss onance anger	allegro fast anger	mf mod loud anger excitemnt tension		

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp :instrumnt	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
ST: M5 bars 1-5	4:22	foregrnd main mel strings + orchestra  *ostinato (bars 1-5) >> tonal cluster trumpet (bars 6-7)	mostly high anger triumph	level (ost first n)  *desc 4s/t (in figs) excitemnt  *motif M5 melody rep desc 4st bars 1-5 =excitement	narrow 4s/t anger  *narrow 4s/t (in figs) triumph	D major happiness joy  *diss onance (tonal cluster) anger	largo v slow serious solemn  *legato solemn *rhythm complex anger	f loud anger excitemnt  *cres cendo (tonal cluster)	anger = dissat: dis pleasure	ST
		foregrnd acc treble bell chime  *chimes (bars 1-5) >> tonal cluster chords (bars 6-7)	low agitation	level chime > level tonal cluster  *asc 3s/t main mel trumpet (bars6-7) anger	wide 8s/t (cluster1) anger narrow 5s/t (cluster2) triumph	*diss onance (tonal cluster) anger	largo v slow serious solemn  *rhythm regular serious	f loud chime > p > ff tonal cluster anger *crescendo (t cluster) fear Sc/Os77 *rapid var fear Kr97		
E: M1a .ii bars 24-35	3:12-14	foregrnd main mel strings	mostly high anger	asc 6s/t anger	narrow 6s/t anger	D minor anger	largo v slow excitemnt serious	mf mod loud anger *small var mf > ff (bar30-35)	anger = dissat: dis pleasure	Elizabeth

### A5-3.7 Affect:dissatisfaction:displeasure (musical solemnity) realised by combined music resources in the filmtrailers

ft:music piece/section: bars	mapped onto stage: phase	foregrnd/backgrnd:main mel /accomp : <i>instrumnt</i>	pitch level high/low	pitch movement desc/asc	pitch range wide/narrow	key major/minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
Q:M2.iii bars31-35	end credits	foregrnd main mel strings + full orchestra	low solemn	desc 2s/t graceful	narrow 5s/t dignity	B minor dignified agitation tension	adagio slow solemn *rhythm regular serious *legato solemn	mf mod loud solemn	solemnity = dissat: displeasure	Queen
A:M4a	3:13-17	foregrnd main mel violins  *3 phrases	low solemn sadness  *low (in phr1-3) solemn	asc 2s/t tension  *rep asc 2-3s/t (in phr2 3) tension	narrow 7s/t anger sadness	D minor sadness	adagio slow solemn serious  *legato solemn	f loud solemn tension	solemnity = disat: displeasure	R+C+B
		backgrnd acc bass cellos	low solemn	desc 2s/t sadness	narrow 7s/t sadness		adagio slow solemn serious *rhythm regular serious	mf mod loud solemn tension		
A:M5a	4:19	foregrnd main mel violins + orchestra	high happiness joy	asc 3 s/t tension happiness  *rep asc 2-3s/t (in most bars) tension	wide 9s/t unease joy	A minor sadness	adagio slow solemn serious  *rhythm regular serious happiness	ff > fff v loud solemn tension  *sm vol v happiness	solemnity = disat: displeasure	B+R+C



ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp : <i>instrumnt</i>	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
				happiness			*incr n d *legato Solemn			
		backgrnd acc t + b dbl bass /cellos  *chords	low solemn serious	asc 3 s/t tension happines	narrow 6s/t sadness	* chords in different minor arrangements eg D A E	largo v slow solemn serious  *rhythm regular serious	f loud solemn tension		
KR: M3	3:9-11	foregrnd main mel <i>strings</i> + orchestra	low solemn serious	level *motif? *rep asc 5-7s/t (bars 2 4 7-8) tension	narrow 7st fear triumph	D major solemn happiness joy	adagio slow solemn serious  *legato solemn	mf mod loud solemn excitemnt tension	solemnity = dissat: dis pleasure	Arim
		backgrnd acc treble drums					adagio slow serious *rhythm regular serious	f loud solemn excitemnt tension		
E: M2a.i bars 1-16	4:19-23	foregrnd main mel <i>strings</i> + orchestra  *counter melody (bars 6-15)	mostly high triumph joy *low counter melody agitation 'tones down' trium/joy	asc 9 s/t fear tension  *counter melody asc 2s/t fear	wide 9s/t anger unease  *narrow 5s/t counter melody	C major solemn happiness joy	adagio slow solemn  *legato solemn	mf mod loud solemn *small var f (bar1-5) > mf (bar 6-15)	solemnity = dissat: dis pleasure	Elizabeth + Wal + muse

ft:music piece/ section: bars	mapped onto stage: phase	foregrnd/ backgrnd:main mel /accomp : <i>instrumnt</i>	pitch level high/low	pitch movement desc/asc	pitch range wide/ narrow	key major/ minor	tempo fast/slow	volume loud/soft	musical emotion (G&J 2003) Affect sub/categ (M&W 2005)	target of musical emotion
				desc 5s/t excitemnt	fear triumph			> ff (bar 16 ) happiness		
		backgrnd acc treble <i>guitar/ drums</i>					allegro fast excitemnt happinss *rhythm regular Serious	mf mod loud solemn tension		
		background accom treble <i>guitar/ drums</i>					allegro fast excitemnt happiness *rhythm regular happiness	ff v loud triumph joy		
E: 2a.iii bars 25-29	end credits	foregrnd main melody horns + full orch + chorale	low solemn serious	level	narrow 4s/t triumph dignified	C major solemn serene happiness joy	largo v slow solemn *legato solemn	ff v loud solemn triumph joy	solemnity = disssat: dis pleasure	Elizabeth

### A5-4 Results of the analysis the strong or mild intensity of Affect sub/categories realised by music in the filmtrailers

ft:music piece/sectn foregrnded	wide / narrow pitch range		fast / slow tempo		loud / soft volume		strong intensity	mild intensity
	strong	mild	strong	mild	strong	mild	strong	mild
Q: Intro main mel		narrow 6s/t		slow		soft		mild misery
Q: M1 i acc treble		narrow 4s/t	fast		loud		strong displeasure	
Q: M2 i acc treble	wide 11s/t			slow	loud		strong displeasure	
Q: M2 ii main mel		narrow 5s/t		slow	loud			mild disquiet
Q: M2 iii main mel		narrow 5s/t		slow	mod loud			mild displeasure
A: M1 i acc treble	wide 8s/t		fast			soft	strong affection	
A: M1 ii main mel	wide 8s/t		fast			mod soft	strong affection	
A: M1 iii main mel	wide 8s/t		fast		mod loud		strong pleasure	
A: M2 acc bass		narrow 4s/t	v fast		mod loud		strong disquiet	
A: M3 acc bass	wide 8s/t			slow	mostly loud		strong displeasure	
A: M4 main mel		narrow 4s/t		slow	loud			mild misery
A: M4a main mel		narrow 7s/t		slow	loud			mild displeasure
A: M5 acc treble	wide 9s/t			slow	v loud		strong misery	
A: M5a main mel	wide 9s/t			slow	v v loud		strong displeasure	

ft:music piece/sectn foregrnded	wide / narrow pitch range		fast / slow tempo		loud / soft volume		strong intensity	mild intensity
	strong	mild	strong	mild	strong	mild	strong	mild
ST: M1 i acc treble	wide 12s/t		fast			v soft	strong affection	
ST: M1 ii main mel	wide 10s/t			slow	mostly loud		strong disquiet	
ST: M 2 I main mel		narrow 6s/t	fast		mod loud		strong disquiet	
ST: M2 ii acc bass	wide 9s/t		fast		v loud		strong displeasure	
ST: M3 i acc bass		narrow 3s/t		slow	v loud			mild displeasure
ST: M3 ii main mel		narrow 3s/t		slow	v v loud			mild displeasure
ST: M4 I acc treble		narrow 4s/t	v fast		v loud		strong pleasure	
ST: M4 ii main mel + acc treble	wide 9s/t		fast		v loud		strong displeasure	
ST: M5 main mel + acc bass		narrow 4s/t		v slow	loud			mild displeasure
ST: M6 acc treble		narrow 4s/t	v fast		v loud		mild pleasure	
KR: M1 i acc treble		narrow 6s/t	fast		mod loud		strong affection	
KR: M1 ii acc treble	wide 10s/t			v slow		mod soft		mild misery
KR: M2 main mel		narrow 7s/t		v slow		mod soft		mild disquiet
KR: M3 main mel		narrow 7s/t		slow	mod loud			mild displeasure
KR: M3a main mel		narrow 6s/t		slow	loud			mild confidence

ft:music piece/sectn foregrnded	wide / narrow pitch range		fast / slow tempo		loud / soft volume		strong intensity	mild intensity
	strong	mild	strong	mild	strong	mild	strong	mild
E: M1 main mel		narrow 6s/t		v slow		soft		mild misery
E: M1a i acc treble + acc bass		narrow 3-6s/t	fast		mod loud		strong disquiet	
E: M1a ii main mel		narrow 6s/t		v slow	mod loud			mild displeasure
E: M1b main mel		narrow 5s/t		v slow		mod soft		mild disquiet
E: M2 main mel	wide 9s/t			slow	mod loud		strong misery	
E: M2a i main mel	wide 9s/t			slow	mod loud		strong displeasure	
E: M2a ii main mel		narrow 4s/t		slow	v v loud			mild confidence
E: M2a iii main mel		narrow 4s/t		v slow	v loud			mild displeasure
CM: Intro 1 main mel + acc t/b		narrow 2s/t		v slow		v soft		mild misery
CM: Intro2.i acc treble	wide 9s/t		fast		mod loud		strong disquiet	
CM: Intro2.ii main mel		narrow 6s/t		slow	mod loud			mild disquiet
CM: M1 i acc treble	wide 10s/t			slow	loud		strong pleasure	
CM: M1 ii main mel		narrow 7s/t		slow	v v loud			mild confidence
CM: M1 iii main mel + acc treble		narrow 7s/t		slow		soft		mild affection

### A5-5 Changing strong/mild emotions realised by music across filmtrailer stages

	Stage 1		Stage 2		Stage 3				Stage 4		
Q	Intro mild misery <i>sadness</i>		M1 mild displeasure <i>anger</i>		M2 i strong displeasure <i>anger</i>		M2 ii mild disquiet <i>fear</i>		M2 iii mild displeasure <i>solemnity</i>		
A	M1 i M1 ii strong affection <i>tenderness</i> <i>/love</i>	M1 iii strong pleasure <i>excitement</i>	M2 mild disquiet <i>fear</i>	M3 strong displeasure <i>anger</i>	M4 mild misery <i>sadness</i>		M4a mild displeasure <i>solemnity</i>		M5 strong misery <i>sadness</i>	M5a strong displeasure <i>solemnity</i>	
ST	M1 i strong affection <i>tenderness</i> <i>/love</i>	M1 ii strong disquiet <i>fear</i>	M2 i mild disquiet <i>fear</i>	M2 ii strong displeasure <i>anger</i>	M3 i mild displeas <i>anger</i>	M3 ii mild displeas <i>anger</i>	M4 i mild pleasure <i>excitement</i>	M4 ii strong displeas <i>anger</i>	M5 strong displeasure <i>anger</i>	M6 mild pleasure <i>excitement</i>	
KR	M1 i mild affection <i>tenderness</i> <i>/love</i>	M1 ii strong misery <i>sadness</i>	M2 mild disquiet <i>fear</i>		M3 mild displeasure <i>solemnity</i>				M3a mild confidence <i>triumphant joy</i>		
E	M1 mild misery <i>gloom</i>		M1a i strong disquiet <i>fear</i>		M1a ii mild displeasure <i>anger</i>	M1b mild disquiet <i>fear</i>	M2 strong misery <i>sadness</i>		M2a.i strong displeasure <i>solemnity</i>	M2a ii mild confidence <i>triumphant joy</i>	M2a iii mild displeasure <i>solemnity</i>
CM	Intro 1 mild misery <i>sadness</i>		Intro2 i strong disquiet <i>fear</i>	Intro2 ii mild disquiet <i>fear</i>	drumming		M1 i strong pleasure <i>excitement</i>		M1 ii mild confidence <i>triumphant joy</i>	M1 iii mild affection <i>tenderness/love</i>	

## A5-6 Raw counts of separate pitch, tempo and volume instances in the filmtrailer music

### A5-6.1 Raw counts of high and low pitch level instances in the filmtrailer music

	high pitch level	low pitch level
Q	1	4
A	5	4
ST	3	7
KR	2	3
E	4	4
CM	5	1

### A5-6.2 Raw counts of ascending, descending and level pitch movement instances in the filmtrailer music

	ascending	descending	level
Q	2	3	
A	4	2	3
ST	5		5
KR	1	3	1
E	4	2	2
CM	2	2	2

### A5-6.3 Raw counts of wide and narrow pitch range instances in the filmtrailer music

	wide	narrow
Q	1	4
A	6	3
ST	4	6
KR	1	4
E	2	6
CM	2	4

### A5-6.4 Raw counts of major and minor key instances in the filmtrailer music

	major	minor
Q		5
A		9
ST	1	9
KR	2	3
E	4	4
CM	3	3

**A5-6.5 Raw counts of fast and slow tempo instances in the filmtrailer music**

	fast	slow
Q	1	4
A	4	5
ST	6	4
KR	1	4
E	1	7
CM	1	5

**A5-6.6 Raw counts of loud and soft volume instances in the filmtrailer music**

	loud	soft
Q	4	1
A	7	2
ST	9	1
KR	3	2
E	6	2
CM	4	2

**A5-6.7 Raw counts Affect sub/categories realised by music in the filmtrailers**

	happ: affection	unhap: misery	sec: confidence	insec: disquiet	satisf: pleasure	dissatisf: displeasure anger	dissatisf: displeasure solemnity
Q		1		1		2	1
A	2	2		1	1	1	2
ST	1	1		2	2	5	
KR	1	2	1	1			1
E		1	1	2		1	2
CM	1		1	2	1		

**A5-6.8 Raw counts of the strong or mild intensity of emotions realised by music in the filmtrailers**

	strong	mild
Q	2	3
A	7	2
ST	7	3
KR	1	4
E	3	5
CM	2	4



## A5-7 Results of the analysis of motifs created by music in the filmtrailers

ft:music piece/ section: bars	mapped onto stage:phase	Affect sub/category repeated	melodic- rhythmic unit repeated	motif
Q: Intro	1:1	unhap:misery		<b>sadness</b>
	1:2	unhap:misery		
	1:3	unhap:misery		
	1:4	unhap:misery		
Q:M1	2:5	dis:displeasure		<b>anger</b>  .....  <b>fear</b>
	2:6	dis:displeasure		
	2:7	dis:displeasure		
	2:8	dis:displeasure		
Q:M2.i bars 1-10	3:10	dis:displeasure		
	3:11	dis:displeasure		
	3:12	dis:displeasure		
	3:13	dis:displeasure		
	3:14	dis:displeasure		
Q:M2.ii bars 11-31	3:15	insec:disquiet		
	3:16	insec:disquiet	fear unit introduced	
	4:17	insec:disquiet		
	4:18	insec:disquiet	fear unit repeated	
	4:19	insec:disquiet		
	4:20	insec:disquiet		
	4:21	insec:disquiet		
	4:22	insec:disquiet	fear unit repeated	
	4:23	insec:disquiet	fear unit repeated	
Q:M2.iii bars 32-35	end credits	dis:displeasure		
A:M1.i bars 1-9	1:1	hap:affection		<b>romance</b>
	1:2	hap:affection	romance unit introduced	
A:M1.ii bars 10-34	1:3	hap:affection	romance unit repeated	
A:M1.iii bars 35-52	1:4	sat:pleasure	romance unit repeated	
	1:5	sat:pleasure	romance unit repeated	
A:M2	2:6	insec:disquiet		<b>anger</b>  .....  <b>solemnity</b>
A:M3	2:7	dis:displeasure		
	2:8	dis:displeasure		
	2:9	dis:displeasure		
	2:10	dis:displeasure		
	2:11	dis:displeasure		
A:M4	3:12	unhap:misery		
A:M4a	3:13	dis:displeasure		
	3:14	dis:displeasure		
	3:15	dis:displeasure		
	3:16	dis:displeasure		
	3:17	dis:displeasure		
A:M5	4:18	unhap:misery		
A:M5a	4:19	dis:displeasure		
ST : M1.i	1:1	hap:affection		

<b>ft:music piece/ section: bars</b>	<b>mapped onto stage:phase</b>	<b>Affect sub/category repeated</b>	<b>melodic- rhythmic unit repeated</b>	<b>motif</b>
ST: M1.ii bars 2-17	1:2	insec:disquiet		<b>fear</b>
	1:3	insec:disquiet		
	1:4	insec:disquiet		
	1:5	insec:disquiet		
ST: M2.i bars 1-8	2:6	insec:disquiet		
	2:7	insec:disquiet		<b>anger</b>
ST: M2.ii bars 9-20	2:8	dis:displeasure		
	2:9	dis:displeasure		
	2:10	dis:displeasure		
	2:11	dis:displeasure		
	3:12	dis:displeasure		
	3:13	dis:displeasure		
ST: M3.i bars 1-4	3:14	dis:displeasure		
	3:15	dis:displeasure		
	3:16	dis:displeasure		
ST: M3.ii bars 5-8	3:17	dis:displeasure	anger unit introduced and repeated	
ST: M4.i bars 1-6	3:18	sat:pleasure		.....
ST: M4.ii bars 6-17	3:19	dis:displeasure		<b>excitement</b>
ST: M5 bars 1-5	4:22	dis:displeasure	anger unit repeated	
ST: M6	end credits	sat:pleasure		
KR: M1.i bars 1-6	1:1a-b	hap:affection		
KR: M1.ii bars 7-9	1:1c-d	unhap:misery		
KR: M2	2:2	insec:disquiet		<b>fear</b>
	2:3	insec:disquiet		
	2:4	insec:disquiet		
	2:5 a-b	insec:disquiet		
	2:6	insec:disquiet		
	2:7	insec:disquiet		
	2:5 b	insec:disquiet		
	2:8	insec:disquiet		
KR: M3	3:9	dis:displeasure		<b>solemnity</b>
	3:10	dis:displeasure		
	3:11	dis:displeasure		
KR: M3a	4:12	sec:confidence		<b>triumph</b>
	4:13	sec:confidence		
E: M1	1:1-3	unhap:misery		<b>gloom</b>
	1:2	unhap:misery		
	1:3	unhap:misery		
E: M1a.i bars 1-4	2:4	insec:disquiet		
	2:5	insec:disquiet		

ft:music piece/ section: bars	mapped onto stage:phase	Affect sub/category repeated	melodic- rhythmic unit repeated	motif
	2:6	insec:disquiet		<b>fear</b>
	2:7	insec:disquiet		
	2:8	insec:disquiet		
	2:9	insec:disquiet		
	2:10	insec:disquiet		
	2:11	insec:disquiet		
E: M1a .ii bars 24-35	3:12-14	dis:displeasure		.....
	3:13	dis:displeasure		<b>anger</b>
	3:14	dis:displeasure		
E: M1b	3:15	insec:disquiet		.....
	3:16	insec:disquiet		
E: M2	3:17	unhap:misery	triumph unit introduced	<b>sadness</b>
	3:18	unhap:misery		
E: M2a.i bars 1-16	4:19	dis:displeasure		.....
	4:20	dis:displeasure		<b>solemnity</b>
	4:21	dis:displeasure		
	4:22	dis:displeasure	triumph unit repeated	.....
	4:23	dis:displeasure	triumph unit repeated	
E: 2a.ii bars 17-24	4:24	sec:confidence	triumph unit repeated	<b>triumph</b>
	4:25	sec:confidence	triumph unit repeated	
	4:26	sec:confidence	triumph unit repeated	
E: 2a.iii bars 25-29	end credits	dis:displeasure		
CM: Intro 1	1:1	unhap:misery		
CM:Intro 2.i bars 1-4	2:2	insec:disquiet		<b>fear</b>
CM:Intro 2.ii bars 4-13	2:3	insec:disquiet		
	2:4	insec:disquiet		
	2:5	insec:disquiet		
CM: M1.i bars 1-8	3:13	sat:pleasure	excitement motif introduced	<b>excitement</b>
	3:14	sat:pleasure	excitement motif repeated	
	3:15	sat:pleasure	excitement motif repeated	
	3:16	sat:pleasure	excitement motif repeated	
	3:17	sat:pleasure	excitement motif repeated	
	4:18	sat:pleasure	excitement motif repeated	
	4:19	sat:pleasure	excitement motif repeated	
CM: M1.ii bars 9-13	4:20	sec:confidence		
CM:M1.iii bars 13-14	end credits	hap:affection affection		

## Appendix 6: Results of the analysis of wordings, intonation and music in concert

### A6-1 Collated graduated verbal, tonal and musical Attitude (The Queen)

ft:st: ph:tu	speech	speaker :target	verbal Affect	tonal Affect	music :target	musical Affect	speaker :target	verbal Judgement	verbal Valuation	tonal attitude
Q:1: 1a-c	Good <b>EV</b> ening Ma'm. I'm <b>so</b> rry to dis <b>TURB</b> but <b>it's</b> the <b>PRIN</b> cess of <b>Wales</b> .	But: Diana		1c strong – surprise	Intro: Diana	Xmild misery	But: Diana	J - norm		strong reservation
Q:1: 2a-b	<b>WHY?</b> <b>What's</b> she done <b>NOW?</b>	DE: D bhv		2a mild displeasure 2b strong displeasure	Intro: Diana	Xmild misery	DE: D bhv	J - norm		
Q:1: 3a-f	I have some <b>VERY</b> <b>sad news</b> to bring you. <b>Diana</b> Princess of <b>Wales</b> has <b>DIED</b> after a <b>CAR</b> crash in <b>Paris</b> The Prime/ <b>Minister</b> Tony <b>BLAIR</b> is <b>aBOUT</b> to make a <b>STATE</b> ment.	Nws: D death	upscaled misery misery	3a strong misery	Intro: Diana	Xmild misery	Nws: D death			mild gravity
Q:1: 4a-c	<b>Princess</b> Diana <b>TOUCHED</b> the <b>lives</b> of <b>SO</b> many others. She <b>was</b> the <b>PEOPLES</b> Princess.	TB: Dch/bhv	upscaled affection		Intro: Diana	Xmild misery	TB: D ch/bhv	upscaled J + cap upscaled J + norm		strong tentative strong admiration
Q:2: 5a-b	<b>No</b> member of the <b>Royal</b> Family will speak <b>PUBLICly</b> <b>about</b> this. Diana's no longer a <b>MEM</b> ber of the	Q: RF bhv silence		5b strong displeasure	M1: Queen	mild displeasure	Q: RF bhv silence	upscaled J + prop upscaled J + prop		strong gravity

ft:st: ph:tu	speech	speaker :target	verbal Affect	tonal Affect	music :target	musical Affect	speaker :target	verbal Judgement	verbal Valuation	tonal attitude
	<b>Royal/Family.</b>									
Q:2:6	What are you <b>TALK</b> ing about?	Ch: RF bhv silence	displeasure	strong interest	M1: Queen	M1 mild displeasure	Ch: RF bhv silence	J - prop		
Q:2:7	Charles this is a <b>PR</b> ivate <b>mat</b> ter.	Q; RF bhv silence			M1: Queen	M1 mild displeasure	Q: RF bhv silence	J + prop		Xstrong cold resistance
Q:2: 8a-c	We <b>DO</b> things in <b>this</b> country <b>QUI</b> etly with <b>DIGN</b> ity.	Q: Brit bhv mourng		8c mild displeasure	M1: Queen	M1 mild displeasure	Q: Brit bhv mourng	upscaled J + prop		protest
Q:2:9	Will <b>some</b> one please <b>SAVE</b> these people from them <b>sel</b> ves?	TB: RF bhv silence	upscaled displeasure	Xstrong displeasure		silence	TB: RF bhv silence	upscaled J - prop		
Q:3: 10a-c	Questions are being <b>ASKED</b> about <b>WHY</b> the Queen hasn't addressed her <b>sub</b> jects at this <b>TIME</b> of <b>na</b> tional grief.	Nws: Q bhv silence, time	upscaled displeasure misery	10c strong displeasure	M2i: Queen + Blair	strong displeasure	Nws: Q bhv silence, time	J – prop		strong protest
Q:3: 11	The Prime <b>MIN</b> ister for you Ma'm.				M2i: Queen + Blair	strong displeasure				
Q:3: 12a-c	Have you <b>seen</b> today's <b>PAP</b> ers? <b>Se</b> venty percent of people believe that <b>YOUR</b> actions have <b>DAM</b> aged the Monarchy.	TB: Q bhv silence	upscaled displeasure	12a strong –ve surprise 12b strong displeasure	M2i: Queen + Blair	strong displeasure	TB: Q bhv silence, Monarchy	upscaled J - prop	V harm	mild gravity
Q:3: 13	<b>Who</b> does he <b>think</b> he's <b>TALK</b> ing to?	DE: TB bhv advice	displeasure	strong displeasure	M2i: Queen + Blair	strong displeasure	DE: TB bhvadvice	J - prop		
Q:3:	If you <b>imag</b> ine	Q:	upscaled	14a strong	M2i:	strong	Q:	upscaled		mild gravity

ft:st: ph:tu	speech	speaker :target	verbal Affect	tonal Affect	music :target	musical Affect	speaker :target	verbal Judgement	verbal Valuation	tonal attitude
14a-b	I'm going to <b>drop</b> everything and <b>come</b> down to London be <b>FORE</b> I attend to my <b>grandchildren</b> then you're mis <b>TAKEN</b> .	TB bhv request	displeasure	displeasure	Queen + Blair	displeasure	TB bhv request	J - prop J - cap		
Q:3: 15a-c	Try and see it from <b>HER</b> perspective. She's been brought up to believe <b>it's God's WILL</b> . She <b>is</b> who she <b>IS</b> .	QS: Q bhv silence		15a strong displeasure 15b strong displeasure	M2ii: Queen	mild disquiet	QS: Q bhv silence	J + prop J + prop upscaled J + norm		Xstrong protest
Q:3: 16	I <b>think</b> we should <b>leave</b> God <b>OUT</b> of it.	TB: Q bhv silence	upscaled displeasure	strong displeasure	M2ii: Queen	mild disquiet	TB: Q bhv silence	upscaled J - prop		
Q:4: 17a-b	<b>What</b> would you <b>suggest</b> Prime/ <b>MIN</b> ister? Some <b>kind</b> of a <b>STATE</b> ment?	Q: TB bhv request Q to speak	downscaled displeasure		M2ii: Queen	mild disquiet	Q: TB bhv request Q to speak	downscaled J - prop		Xstrong cold disapproval Xstrong cold disapproval
Q:4: 18	The <b>moment</b> for <b>statements</b> has <b>PASS</b> ed.	TB: Q bhv timing	displeasure	strong displeasure	M2ii: Queen	mild disquiet	TB: Q bhv timing	J - cap		
Q:4: 19	Are you a <b>RIGHT</b> ?	DE: Q's welfare	disquiet			mild disquiet	DE: Q welfare			strong doubt
Q:4: 20a-c	<b>Something's</b> <b>HAPP</b> ened. There's been a <b>CHANGE</b> some <b>shift</b> in <b>VALUES</b> .	Q: change values	disquiet	20a strong disquiet	M2ii: Queen	mild disquiet	Q: change values	upscaled J - norm		strong doubt strong doubt
Q:4: 21a-b	<b>May</b> be he's got a <b>POINT</b> . <b>What</b> if my actions	Q: TBunder standng,	upscaled disquiet	21b strong disquiet	M2ii: Queen	mild disquiet	Q: TB under standing,	J + cap upscaled J - prop	V harm	strong doubt

ft:st: ph:tu	speech	speaker :target	verbal Affect	tonal Affect	music :target	musical Affect	speaker :target	verbal Judgement	verbal Valuation	tonal attitude
	are <b>DAM</b> aging the/ <b>Crown</b> ?	self under standing					self under standing			
Q:4: 22a-b	I prefer to keep my <b>FEEL</b> ings to myself. <b>Fool</b> ishly I <b>believed</b> that was what the people <b>WANT</b> ed from their <b>Queen</b> .	Q: self ch silence, under standing	interest disquiet	22b strong disquiet	M2ii: Queen	mild disquiet mild disquiet	Q: self ch silence, under standing	J + prop upscaled J - cap		mild gravity
Q:4: 23a-b	When you <b>no longer</b> understand your <b>PEOPLE</b> <b>maybe</b> it <b>IS TIME</b> to hand over to the <b>next</b> generation.	Q: self ch under standing, hand over	23a disquiet	23b strong disquiet	M2ii: Queen	mild disquiet	Q: self ch under standing, hand over	J - cap J + prop		strong doubt
end credit					M2iii: Queen	mild displeasure				

## A6-2 Results of the analysis of intermodality and intramodality in the filmtrailers

### A6-2.1 Motifs characterised by intermodal and intramodal resonance or divergence (The Queen) A6-2.1.1

#### Intermodal resonance of tonal-musical *displeasure*, with accompaniment (The Queen)

st:ph:t unit	speech	intermodal				intramodal coupling		
		speaker :target	tonal Affect	music :target	musical	speaker :target	verbal Judgement	tonal attitude
2: 5 a-b	<b>No</b> member of the <b>Royal</b> Family will speak <b>PUBLIC</b> ly about this. <b>Diana</b> 's no longer a	Queen: RFamily silence	strong displeasure 5b	M1 Queen	mild displeasure	Queen: RFamily silence	upscaled J + propriety upscaled	strong gravity

st:ph t unit	speech	intermodal resonance				intramodal coupling		
		speaker :target	tonal Affect	music :target	musical Affect	speaker :target	verbal Judgement:	tonal attitude
	of the <b>Royal/ Family</b> .						+ prop	
2: 8a-c	We <b>DO</b> things in <b>this</b> country <b>QUIetly</b> ...with <b>DIGNity</b> .	Queen: mourning	mild displeasure 8c	M1 Queen	mild displeasure	Queen: mourning	upscaled + propriety	J protest

### A6-2.1.2 Intermodal resonance of verbal-musical *displeasure* (The Queen)

st:ph t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
2:6	What are you <b>TALKing</b> about?	Charles: RFamily silence	displeasure	M1: Queen	mild displeasure
3:10 a-c	Questions are being <b>ASKED</b> about <b>WHY</b> the Queen hasn't addressed her <b>subjects</b> at this <b>TIME</b> of <b>national</b> grief.	Newsreader: Queen's silence, time	upscaled displeasure	M2i: Queen + Blair	strong displeasure
3:12 a-c	Have you <b>seen</b> today's <b>PAPers</b> ? <b>Seventy</b> percent of people believe that <b>YOUR</b> actions have <b>DAMaged</b> the Monarchy.	TBlair: Queen's silence	upscaled displeasure	M2i: Queen + Blair	strong displeasure
3:13	<b>Who</b> does he <b>think</b> he's <b>TALKing</b> to?	DEdinburgh: TBlair's advice	displeasure	M2i: Queen + Blair	strong displeasure
3:14 a-b	If you <b>imagine</b> I'm going to <b>drop</b> everything and <b>come</b> down to London be <b>FORE</b> I attend to my <b>grandchildren</b> then you're mis <b>TAKEN</b>	Queen: TBlair's request, his understanding	upscaled displeasure	M2i: Queen + Blair	strong displeasure



### A6-2.1.3 Intermodal resonance of tonal-musical *displeasure* (The Queen)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
2:5 a-b	No member of the <b>Royal Family</b> will speak <b>PUBLICly</b> about this. Diana's no longer a <b>MEMber</b> of the <b>Royal Family</b> .	Queen: RFamily silence	strong displeasure 5b	M1: Queen	mild displeasure
2:8 a-c	We <b>DO</b> things in <b>this</b> country <b>QUIetly</b> ...with <b>DIG</b> nity.	Queen: British private mourning	mild displeasure 8c	M1: Queen	mild displeasure
3:10 a-c	Questions are being <b>ASKED</b> about <b>WHY</b> the Queen hasn't addressed her <b>subjects</b> at this <b>TIME</b> of <b>national</b> grief.	Newsreader: Queen's silence, time	strong displeasure 10b	M2i: Queen + Blair	strong displeasure
3:12 a-c	Have you <b>seen</b> today's <b>PAPers</b> ? <b>Seventy</b> percent of people believe that <b>YOUR</b> actions have <b>DAM</b> aged the Monarchy.	TBlair: Queen's silence	strong displeasure 12b	M2i: Queen + Blair	strong displeasure
3:13	<b>Who</b> does he <b>think</b> he's <b>TALK</b> ing to?	DEdinburgh: TBlair's advice	strong displeasure	M2i: Queen + Blair	strong displeasure
3:14 a-b	If you <b>imagine</b> I'm going to <b>drop</b> everything and <b>come</b> down to London be <b>FORE</b> I attend to my <b>grand</b> children then you're mis <b>TAKEN</b> .	Queen: TBlair's request, his understanding	strong displeasure 14a	M2i: Queen + Blair	strong displeasure

### A6-2.1.4 Intramodal resonance of verbal-tonal *displeasure* (The Queen)

st:ph: t unit	speech	speaker :target	verbal Affect	tonal Affect
2:9	Will <b>someone</b> please <b>SAVE</b> these people from <b>themselves</b> ?	TBlair: RFamily silence	upscaled displeasure	Xstrong displeasure
3:10 a-c	Questions are being <b>ASKED</b> about <b>WHY</b> the Queen hasn't addressed her <b>subjects</b> at this <b>TIME</b> of <b>national</b> grief.	Newsreader: Queen's silence, time	upscaled displeasure	strong displeasure 10b

st:ph: t unit	speech	speaker :target	verbal Affect	tonal Affect
3:12 a-c	Have you <b>seen</b> today's <b>PAP</b> ers? <b>Se</b> venty percent of people believe that <b>YOUR</b> actions have <b>DAM</b> aged the Monarchy.	TBlair: Queen's silence	upscaled displeasure	strong displeasure 12b
3:13	<b>Who</b> does he <b>think</b> he's <b>TALK</b> ing to?	DEdinburgh: TBlair's advice	displeasure	strong displeasure
3:14 a-b	If you <b>imagine</b> I'm going to <b>drop</b> everything and <b>come</b> down to London <b>beFORE</b> I attend to my <b>grand</b> children/ then you're <b>misTAKEN</b> .	Queen: TBlair's request, his understanding	upscaled displeasure	strong displeasure 14a
3:16	I <b>think</b> we should <b>leave</b> God <b>OUT</b> of it.	TBlair: Queen's silence	upscaled displeasure	strong displeasure
4:18	The <b>moment</b> for <b>statements</b> has <b>PASS</b> ed.	TBlair: Queen's timing	displeasure	strong displeasure

#### A6-2.1.5 Resonance of *displeasure* from three complementary Affect systems (The Queen)

st:ph: t unit	speech	speaker :target	verbal Affect	tonal Affect	music :target	musical Affect
3:10 a-c	Questions are being <b>ASKED</b> about <b>WHY</b> the Queen hasn't addressed her <b>subjects</b> at this <b>TIME</b> of <b>national</b> grief.	Newsreader: Queen's silence, time	upscaled displeasure	strong displeasure 10b	M2i: Queen + Blair	strong displeasure
3:12 a-c	Have you <b>seen</b> today's <b>PAP</b> ers? <b>Se</b> venty percent of people believe that <b>YOUR</b> action have <b>DAM</b> aged the Monarchy.	TBlair: Queen's silence	upscaled displeasure	strong displeasure 12b	M2i: Queen + Blair	strong displeasure
3:13	<b>Who</b> does he <b>think</b> he's <b>TALK</b> ing to?	DEdinburgh: TBlair's advice	displeasure	strong displeasure	M2i: Queen + Blair	strong displeasure
3:14 a-b	If you <b>imagine</b> I'm going to <b>drop</b> everything and <b>come</b> down to London <b>beFORE</b> I attend to my <b>grand</b> children then you're <b>misTAKEN</b> .	Queen: TBlair's request, his understanding	upscaled displeasure	strong displeasure 14a	M2i: Queen + Blair	strong displeasure

**A6-2.1.6 Intermodal resonance of tonal-musical *displeasure*, with accompaniment (The Queen)**

st:ph: t unit	speech	intermodal resonance				intramodal co-occurrence		
		speaker :target	tonal Affect	music :target	musical Affect	speaker :target	verbal Judgement	tonal attitude
3: 10a-c	Questions are being <b>ASKED</b> about <b>WHY</b> the Queen hasn't addressed her <b>subjects</b> at this <b>TIME</b> of national grief.	Newsrdr: Queen's silence, time	strong displeasure 10c	M2i: Queen + Blair	strong displeasure	Newsrdr: Queen's silence, time	J – propriety	strong protest
3: 12a-c	Have you <b>seen</b> today's/ <b>PAP</b> ers? <b>Seventy</b> percent of people believe that <b>YOUR</b> actions have <b>DAM</b> aged the Monarchy.	TBlair: Queen's silence	strong displeasure 12b	M2i: Queen + Blair	strong displeasure	TBlair: Q's silence, Monarchy	upscaled J - propriety	mild gravity
3: 14a-b	If you <b>imagine</b> I'm going to <b>drop</b> everything and <b>come</b> down to London <b>beFORE</b> I attend to my <b>grandchildren</b> then you're <b>misTAKEN</b> .	Queen: TBlair's request	strong displeasure 14a	M2i: Queen + Blair	strong displeasure	Queen: TBlair's request	upscaled J - propriety	mild gravity

**A6-2.1.7 Intermodal divergence between tonal *displeasure* and musical *disquiet* (The Queen)**

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
3: 15a-c	<b>Try</b> and <b>see</b> it from <b>HER</b> perspective. <b>She's</b> been brought up to believe it's <b>God's WILL</b> . She <b>is</b> who she <b>IS</b> .// She's b to beli	Queen's Secretary: Queen's silence	strong displeasure 15a strong displeasure 15b	M2ii: Queen	mild disquiet

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
3:16	I <b>think</b> we should <b>leave</b> God <b>OUT</b> of it.	TBlair: Queen's silence	strong displeasure	M2ii: Queen	mild disquiet
4:18	The <b>moment</b> for <b>statements</b> has <b>PASSed</b> .	TBlair: Queen's timing	strong displeasure	M2ii: Queen	mild disquiet

#### A6-2.1.8 Intermodal divergence between verbal *displeasure* and musical *disquiet* (The Queen)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
3:16	I <b>think</b> we should <b>leave</b> God <b>OUT</b> of it.	TBlair: Queen's silence	upscaled displeasure	M2ii: Queen	mild disquiet
4: 17a-b	<b>What</b> would you suggest Prime <b>MIN</b> ister? Some <b>kind</b> of a <b>STATE</b> ment?	Queen: TBlair's request	downscaled displeasure	M2ii: Queen	mild disquiet
4:18	The <b>moment</b> for <b>statements</b> has <b>PASSed</b> .	TBlair: Queen's timing	displeasure	M2ii: Queen	mild disquiet

#### A6-2.1.9 Intermodal resonance of tonal-musical *disquiet* (The Queen)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
4: 20a-c	<b>Something's HAPPE</b> ned. There's been a <b>CHANGE</b> some <b>shift</b> in <b>VALUES</b> .	Queen: change in values	strong disquiet 20a	M2ii: Queen	mild disquiet
4:	<b>Maybe</b> he's got a <b>POINT</b> .	Queen:	strong disquiet 21b	M2ii:	mild disquiet

st:ph t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
21a-b	What if my actions are <b>DAM</b> aging the <b>Crown</b> ?	TBlair's understanding, self understanding		Queen	
4: 22a-b	I prefer to keep my <b>FEE</b> lings to myself. <b>Fool</b> ishly I <b>believed</b> that was what the people <b>WANT</b> ed from their <b>Queen</b> .	Queen: self silence, self understanding	strong disquiet 22b	M2ii: Queen	mild disquiet mild disquiet
4: 23a-b	When you no <b>longer</b> understand your <b>PEOPLE</b> <b>may</b> be it/ <b>IS TIME</b> to hand over to the/ <b>next</b> generation.	Queen: self understanding, Crown handover	strong disquiet 23a	M2ii: Queen	mild disquiet

#### A6-2.1.10 Intermodal resonance of verbal-musical *disquiet* (The Queen)

st:ph t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
4:19	Are you a <b>RIGHT</b> ?	DEdinburgh: Queen's welfare	disquiet	M2ii: Queen	mild disquiet
4:20 a-c	<b>Something's HAP</b> Pened. There's been a <b>CHANGE</b> some <b>shift</b> in <b>VALUES</b> .	Queen: change in values	disquiet	M2ii: Queen	mild disquiet
4:21 a-b	<b>Maybe</b> he's got a <b>POINT</b> . What if my actions are <b>DAM</b> aging the <b>Crown</b> ?	Queen: TBlair's understanding, self understanding	upscaled disquiet	M2ii: Queen	mild disquiet
4:22 a-b	I prefer to keep my <b>FEE</b> lings to myself. <b>Fool</b> ishly I <b>believed</b> that was what the people <b>WANT</b> ed from their <b>Queen</b> .	Queen: self silence	disquiet	M2ii: Queen	mild disquiet
4:23 a-b	When you no <b>longer</b> understand your <b>PEOPLE</b> <b>may</b> be it/ <b>IS TIME</b> to hand over to the/ <b>next</b> generation	Queen: self understanding, Crown handover	23a disquiet	M2ii: Queen	mild disquiet

### A6-2.1.11 Intramodal resonance of verbal-tonal *disquiet* (The Queen)

st:ph t unit	speech	speaker :target	verbal Affect	tonal Affect
4:20 a-c	Something's <b>HAPP</b> ened. There's been a <b>CHANGE</b> some <b>shift</b> in <b>VALUES</b> .	Queen: change in values	disquiet	strong disquiet 20a
4:21 a-b	Maybe he's got a <b>POINT</b> . <b>What</b> if my actions are <b>DAM</b> aging the <b>Crown</b> ?	Queen: TBlair's understanding, self understanding	upscaled disquiet	strong disquiet 21b
4:22 a-b	I <b>prefer</b> to keep my <b>FEE</b> lings to myself. <b>Fool</b> ishly I <b>believed</b> that was what the people <b>WANT</b> ed from their <b>Queen</b> .	Queen: self silence	disquiet	strong disquiet 22b
4:23 a-b	When you no <b>longer</b> understand your <b>PEOPLE</b> <b>may</b> be it/ <b>IS TIME</b> to hand over to the/ <b>next</b> generation.	Queen: self understanding, Crown handover	disquiet 23a	strong disquiet 23b

### A6-2.1.12 Resonance of *disquiet* from three complementary Affect systems (The Queen)

st:ph t unit	speech	speaker :target	verbal Affect	tonal Affect	music :target	musical Affect
4:19	Are you al <b>RIGHT</b> ?	DEdinburgh: Queen's welfare	disquiet		M2ii: Queen	mild disquiet
4:20 a-c	Something's <b>HAPP</b> ened. There's been a <b>CHANGE</b> some <b>shift</b> in <b>VALUES</b> .	Queen: change in values	disquiet	strong disquiet 20a	M2ii: Queen	mild disquiet
4:21 a-b	Maybe he's got a <b>POINT</b> . <b>What</b> if my actions are <b>DAM</b> aging the <b>Crown</b> ?	Queen: TBlair's understanding, self understanding	upscaled disquiet	strong disquiet 21b	M2ii: Queen	mild disquiet

**A6-2.1.13 Intermodal resonance of tonal-musical *disquiet* (The Queen)**

st:ph t unit	speech	speaker :target	verbal Affect	tonal Affect	music :target	musical Affect
4:22 a-b	I prefer to keep my <b>FEE</b> lings to myself. <b>Fool</b> ishly I <b>believed</b> that was what the people <b>WANT</b> ed from their <b>Queen</b> .	Queen: self silence	disquiet	strong disquiet 22b	M2ii: Queen	mild disquiet
4:23 a-b	When you no <b>longer</b> understand your <b>PEOPLE</b> <b>may</b> be it/ <b>IS TIME</b> to hand over to the/ <b>next</b> generation.	Queen: self understanding, Crown handover	disquiet 23a	strong disquiet 23b	M2ii: Queen	mild disquiet

### A6-3 Motifs characterised by intermodal and intramodal resonance or divergence (Sweeney Todd)

#### A6-3.1 Intermodal divergence between tonal *misery* and musical *disquiet* (Sweeney Todd)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
1: 2a-b	<b>BARKer</b> his <b>name</b> was... Benjamin <b>BARKer</b> .	Ms Lovett: BBarker character	mild misery mild misery	M1ii: STodd	strong disquiet
1: 3a-e	Until a man of <b>POWER</b> <b>stole</b> his <b>FREE</b> dom des <b>TROYED</b> his <b>family</b> and <b>BAN</b> ished him for <b>LIFE</b> .	Narrator: JTurpin's behavior/character	strong misery strong misery strong misery	M1ii: STodd	strong disquiet

#### A6-3.2 Intermodal divergence between tonal *positive surprise* and musical *disquiet* (Sweeney Todd)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
1: 5a-b	And in his <b>SORROW</b> a <b>NEW</b> man was <b>born</b> .	Narrator: BBarker's char, new STodd	strong + surprise	M1ii: STodd	strong disquiet silence
2:7	<b>Benjamin BARKer!</b>	Ms Lovett: BB =STodd	strong + surprise	M2i: STodd	mild disquiet



### A6-3.3 Intermodal resonance of verbal-musical *displeasure* (Sweeney Todd)

st:ph: t unit	speech	speaker :target	intonation	music :target	music
			Affect		Affect
3: 14a-c	Al <b>RIGHT!</b> You <b>SIR!</b> <b>No</b> -one's in the <b>CHAIR!</b>	STodd: self behavior revenge	displeasure	M3i: STodd	mild displeasure
3: 15a-c	<b>Come</b> on! Come/ <b>ON!</b> <b>Sweeney's WAITing!</b> I <b>want</b> you <b>BLEEDers.</b>	STodd: self behavior revenge	Xstrong displeasure	M3i: STodd	mild displeasure

### A6-3.4 Intermodal resonance of tonal-musical *displeasure* (Sweeney Todd)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
3: 14a-c	Al <b>RIGHT!</b> You <b>SIR!</b> <b>No</b> -one's in the <b>CHAIR!</b>	STodd: self behavior revenge	displeasure	M3i: STodd	mild displeasure
3: 15a-c	<b>Come</b> on! Come/ <b>ON!</b> <b>Sweeney's WAITing!</b> I <b>want</b> you <b>BLEEDers.</b>	STodd: self behavior revenge	Xstrong displeasure	M3i: STodd	mild displeasure

### A6-3.5 Intramodal resonance of verbal-tonal *displeasure* (Sweeney Todd)

st:ph: t unit	speech	speaker :target	verbal Affect	tonal Affect
3: 16a-c	<b>YOU</b> sir! <b>TOO</b> sir! Welcome to the <b>GRAVE!</b>	STodd: self behaviour revenge	upscaled pleasure	Xstrong pleasure strong pleasure strong pleasure
3: 17a-b	I will have <b>VENGEANCE.</b> I <b>will</b> have sa <b>LVATION.</b>	STodd: JTurpin's behavior/char, self behavior revenge	upscaled pleasure	strong cold pleasure

st:ph: t unit	speech	speaker :target	verbal Affect	tonal Affect
4: 23a-b	At <b>LAST!</b> My <b>home</b> is com <b>PLETE</b> again.	STodd: home	pleasure	strong cold pleasure

### A6-3.6 Intermodal divergence between tonal *pleasure* and musical *displeasure* (Sweeney Todd)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
2: 8a-c	Not <b>BARKer</b> . Sweeney <b>TODD</b> now. And <b>he</b> will have his re <b>VENGE</b> .	STodd: new identity, false imprisonment	strong pleasure strong pleasure	M2ii: STodd	Xstrong displeasure
3:12	You've got to <b>leave</b> this all be <b>HIND YOU</b> now.	Ms Lovett: STodd's future bhv/ch	Xstrong pleasure	M2ii: STodd	Xstrong displeasure
3: 14a-c	Al <b>RIGHT!</b> You <b>SIR!</b> <b>No</b> -one's in the <b>CHAIR!</b>	STodd: self behaviour revenge	Xstrong pleasure	M3i: STodd	mild displeasure
3: 16a-c	<b>YOU</b> sir! <b>TOO</b> sir! Welcome to the <b>GRAVE!</b>	STodd: self behaviour revenge	Xstrong pleasure strong pleasure strong pleasure	M3i: STodd	mild displeasure
3: 17a-b	I will have <b>VENGEANCE</b> . I <b>will</b> have sa <b>LVATION</b> .	STodd: JTurpin's behavior/char, self behaviour revenge	strong cold pleasure	M3ii: STodd	mild displeasure

### A6-3.7 Intermodal divergence between verbal *pleasure* and musical *displeasure* (Sweeney Todd)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
3: 15a-c	<b>Come</b> on! <b>Come/ ON!</b> <b>Sweeney's WAITing!</b> I <b>want</b> you <b>BLEEDers</b> .	STodd: self behaviour revenge	upscaled pleasure	M3i: STodd	mild displeasure
3: 16a-c	<b>YOU</b> sir! <b>TOO</b> sir! Welcome to the <b>GRAVE!</b>	STodd: self behaviour revenge	upscaled pleasure	M3i: STodd	mild displeasure
3:	I will have <b>VENGEANCE</b> .	STodd:	upscaled pleasure	M3ii:	mild displeasure

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
17a-b	I <b>will</b> have sa <b>l</b> VATION.	JTurpin's behaviour, self behaviour revenge		STodd	
4:22	How 'bout a <b>SHAVE</b> ?	STodd: self behaviour revenge	pleasure	M5: STodd	strong displeasure silence

## A6-4 Motifs characterised by intermodal and intramodal resonance or divergence (Elizabeth)

### A6-4.1 Intramodal resonance of verbal-tonal *disquiet* (Elizabeth)

st:ph: t unit	speech	speaker :target	verbal Affect	tonal Affect
1:2	Have I <b>REASON</b> to <b>fear</b> ?	Elizabeth: reason	disquiet	strong disquiet
4: 23b-c	The storm <b>BREAKS</b> . Some are <b>dumb</b> with <b>TERROR</b> and <b>some spread</b> their <b>wings</b> and <b>SOAR</b> .	Muse: war, soldiers' behavior/character	upscaled disquiet	strong disquiet

### A6-4.2 Intermodal divergence between tonal *negative surprise* and musical *disquiet* (Elizabeth)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
2:5	The <b>Spanish</b> are <b>barely</b> a day a <b>W</b> AY Majesty.	Walsingham: Spanish	Xstrong -surprise	M1a.i: Elizabeth	mild disquiet
2: 8a-b	<b>Spain</b> is no friend of <b>EN</b> GLand. The more <b>gold</b> I <b>take</b> Majesty the <b>SAF</b> er you will/ <b>be</b> .	WRaleigh: Spain behaviour, Elizabeth's safety	strong -surprise	M1a.i: Elizabeth	mild disquiet
2: 10a-b	I <b>care</b> for your <b>SAF</b> Ety. The <b>threats</b> to your <b>person</b> are <b>REAL</b> .	Walsingham: Elizabeth's safety	strong -surprise	M1a.i: Elizabeth	mild disquiet

### A6-4.3 Intermodal divergence between tonal *interest* and musical *disquiet* (Elizabeth)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
2: 8a-b	Spain is no friend of <b>EN</b> GLand. The more <b>gold</b> I <b>take</b> Majesty the <b>SA</b> Fer you will/ <b>be</b> .	WRaleigh: Spain behav, Eliz's safety	strong interest	M1a.i: Elizabeth	mild disquiet
2: 9a-b	He <b>INT</b> erests me. <b>TALK</b> to him.	WRaleigh: WRaleigh bhv/char	strong interest	M1a.i: Elizabeth	mild disquiet
3:15	Our <b>mission</b> is to <b>KILL</b> the/ <b>Queen</b> .	Spanish soldier: kill Elizabeth	strong cold interest	M1b: Spanish soldiers	Xmild disquiet

### A6-4.4 Intermodal divergence between verbal *confidence* and musical *disquiet* (Elizabeth)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
2: 8a-b	Spain is no friend of <b>EN</b> GLand. The more <b>gold</b> I <b>take</b> Majesty the <b>SA</b> Fer you will/ <b>be</b> .	WRaleigh: Spain behaviour, Elizabeth's safety	upscaled confidence	M1a.i: Elizabeth	mild disquiet
3:16	We will <b>not</b> fear the <b>coming</b> of the <b>SHAD</b> ow of <b>death</b> .	English soldier: death in war	upscaled confidence	M1b: English soldiers	Xmild disquiet

### A6-4.5 Intermodal divergence between verbal *disquiet* and musical *displeasure* (Elizabeth)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
4:21	The <b>Spanish</b> will over <b>WHELM</b> us.	Walsingham: English defence	upscaled disquiet	M2a i: Elizabeth + Walsingham	strong displeasure
4: 23a-c	The storm <b>BREAKS</b> . Some are <b>dumb</b> with <b>TERROR</b> and <b>some</b> spread their <b>wings</b> and <b>SOAR</b> .	Muse: war, soldiers' behavior/character	upscaled disquiet	M2a i: Elizabeth + Muse	strong displeasure

#### A6-4.6 Intermodal resonance of tonal-musical *displeasure* (Elizabeth)

st:ph: t unit	speech	speaker :target	tonal Affect	music :target	musical Affect
3: 12a-b	Tell your <b>KING</b> I <b>fear</b> neither <b>HIM</b> nor his <b>armies</b> .	Elizabeth: self character	12b strong displeasure	M1a.ii: Elizabeth	mild displeasure <i>anger</i>
3:13	There is a <b>wind coming</b> that will <b>SWEEP</b> away your <b>pride</b> .	Spanish envoy: Spanish Armada	strong displeasure	M1a.ii: Elizabeth	mild displeasure

#### A6-4.7 Intramodal divergence between verbal *confidence* and tonal *displeasure* (Elizabeth)

st:ph: t unit	speech	speaker :target	verbal Affect	tonal Affect
4:24	Let them come with the <b>ARMIES</b> of Hell. They <b>WILL NOT</b> pass.	Elizabeth: Spanish army	upscaled confidence	Xstrong displeasure Xstrong displeasure
4:26	My <b>God</b> England will <b>not</b> fall while I <b>AM Queen</b> .	Elizabeth: self character/behaviour	upscaled confidence	strong cold displeasure

#### A6-4.8 Intermodal divergence between verbal *confidence* and musical *displeasure* (Elizabeth)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
3: 12a-b	Tell your <b>KING</b> I <b>fear</b> neither <b>HIM</b> nor his <b>armies</b> .	Elizabeth: self character	upscaled confidence	M1a.ii: Elizabeth	mild displeasure
3:13	There is a <b>wind coming</b> that will <b>SWEEP</b> away your <b>pride</b> .	Spanish envoy: Spanish Armada	upscaled confidence	M1a.ii: Elizabeth	mild displeasure
4:22	Since <b>when</b> were you so a <b>FRAID</b> ?	WRaleigh: Elizabeth's character	upscaled confidence	M2a ii: Elizabeth	strong displeasure
4: 23a-c	The storm <b>BREAKS</b> . Some are <b>dumb</b> with <b>TERROR</b> and <b>some</b> spread their <b>wings</b> and <b>SOAR</b> .	Muse: war, soldiers' behavior/character	upscaled confidence	M2a i: Elizabeth + Muse	strong displeasure

#### A6-4.9 Divergent verbal *confidence* and musical *displeasure* (Elizabeth)

st:ph: t unit	speech	intermodal divergence			
		speaker :target	verbal Affect	music :target	musical Affect
3: 12a-b	Tell your <b>KING</b> I <b>fear</b> neither <b>HIM</b> nor his <b>armies</b> .	Elizabeth: self character	upscaled confidence	M1a.ii: Eliza beth	mild displeasure
4:22	Since <b>when</b> were you so a <b>FRAID</b> ?	WRaleigh: Eliza's character	upscaled confidence	M2a ii: Eliza beth	strong displeasure

#### A6-4.10 Intermodal divergence between tonal *displeasure* and musical *confidence* (Elizabeth)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
4:24	Let them come with the <b>ARMIES</b> of Hell. They <b>WILL NOT</b> pass.	Elizabeth: Spanish army	upscaled confidence	M2a i : Elizabeth	mild confidence <i>triumphant/joy</i>
4:26	My <b>God</b> England will <b>not</b> fall while I <b>AM Queen</b> .	Elizabeth: self character/behaviour	upscaled confidence	M2a i : Elizabeth	mild confidence

#### A6-4.11 Intermodal resonance of verbal-musical *confidence* (Elizabeth)

st:ph: t unit	speech	speaker :target	verbal Affect	music :target	musical Affect
4:24	Let them come with the <b>ARMIES</b> of Hell. They <b>WILL NOT</b> pass.	Elizabeth: Spanish army	upscaled confidence	M2a i : Elizabeth	mild confidence <i>triumphant/joy</i>
4:26	My <b>God</b> England will <b>not</b> fall while I <b>AM Queen</b> .	Elizabeth: self character/behaviour	upscaled confidence	M2a i : Elizabeth	mild confidence

## Appendix 7 Summary description of emotion types and polarised tonal attitudes analysed

### A7-1 Summary of key resources used to construct emotion types in the filmtrailers

**Misery** tends to be realised by worded inscriptions, high Secondary variations of Tone 1, and the conventional sounds of slow, low and soft music, as Figure 7.1 shows. *Misery* is inscribed by wordings more than other emotions across the trailers, and the intensifying effect of non-figurative infusions and isolated grammatical items tends to flag the inference of *misery*.

*Misery* is mostly realised by ST1+ but low Secondary variations of Tone 5 also intone the disappointment of *misery*. Musical sounds of *misery* always involve slow tempo, mostly combined with low pitch level, the narrow range of descending pitch movements and minor key. Pitch and volume departures from these patterns disrupt conventional descriptions of *misery* but are nonetheless consistent with the contexts of loss. A very high Secondary variation of Tone 2 (A:2:12) and high pitch levels in music (A:M4, A:M5) are ‘pleading’ (Tench, 1996; Watson, 1942), and sound Robbie and Celia’s longing for each other. In M2 of *Elizabeth*, an ascending movement and loud volume are used to mark out (Raleigh’s) love that Elizabeth cannot have. The wide range contribution of ‘unease’ (Gundlach 1935) is consistent with the low and slow musical sadness relevant to Raleigh’s linguistic lament of lost human strength - required for English victory (E:3:17). Major mode and loud volume infer the ‘solemnity’ (Wedin, 1972c; Rigg, 1939) of a possible English defeat.

	Wordings	Intonation	Music
<b><i>misery</i></b>	mostly INS (eg. sad, grief, sorrow, sorry, distress, envy, what’s left to hope for?); INV by non-figurative infusions (eg. forgive me, hard to look at you) and isolated grammatical items (eg. all over in 50 years, it’s too late, feel too much)	Pretonics high level before rise; ST1+ and ST5- (intoning <i>disappointment</i> ), ST1- (eg. <i>grim</i> ) ST2++ (eg. <i>pleading</i> )	slow tempo; mostly low pitch level, descending or level pitch movement, narrow pitch range, minor mode, soft+loud volume; NB two instances of high pitch level are <i>pleading</i> ; wide pitch range contributes <i>unease</i> , major mode and loud volume inflect <i>solemnity</i>

**Displeasure** tends to be inferred by worded non/figurative infusions, wide descending Pretonics accompanying high Secondary variations of Tones 5 and 2 and low Secondary

variations of Tone 1, loud music that combines with mostly low, ascending narrow-range pitch and minor mode. Of interest was the finding that music and intonation resources distinguish the ‘hot’ or ‘cold’ anger of protagonists in three trailers. Musical *displeasure* expressions include musical anger and solemnity, distinguished by specific resources.

	Wordings	Intonation	Music
<i>displeasure</i>	mostly INV, flagged by non-figurative infusions (eg. dare to try me, if you imagine, the moment has passed), a few provoked by metaphor (eg. save these people, we should leave God out of it) ; few INS (eg. can't escape, revenge, vengeance)	wide descending Pretonics (eg. <i>irritation, impatience</i> ), low level Pretonics before Tonic rises (eg. <i>cold, urgency</i> ); ST5+, ST2+ ST1+, ST1- (eg. indignation, anger, hostility)	loud volume, mostly low pitch level, ascending pitch movement, minor mode (musical anger and solemnity); mostly minor mode, narrow and wide pitch range, slow + fast tempo; *variations of dissonance, tremolo, staccato, legato, rhythm complex (musical anger); minor + major mode, narrow pitch range, slow tempo, *variations of countermelody, rep ascending movement, regular rhythm, legato (musical solemnity)

Lexical metaphor is a key resource often used to ‘disguise’ the invoked and inscribed *displeasures* (Goatly, 2000) expressed about behaviours that offend social-order expectations in the filmtrailers (eg. save these people). Otherwise, non-figurative infusions of emotion into verbs are important in worded inferences of *displeasure* (eg. if you imagine). Realisations of *displeasure* in tone units often involve the wide descending Pretonics intoning ‘impatience’ and ‘irritation’ (O’Connor & Arnold, 1973), and some low level Pretonics before Tonic rises that make *displeasures* sound ‘cold’ (Tench, 1996 p. 126) or signal the ‘urgency’ (Halliday & Greaves, 2008, p. 175) of overcoming social disruptions. High Secondary variations of Tones 5 and 2 mostly intone ‘indignation’ (Gimson, 1989; Halliday, 1967, p. 25) as antagonists are challenged, but low Secondary Tone 1 choices also infer the ‘hostility’ (O’Connor & Arnold, 1973) in tone unit meanings.

Musical expressions of *displeasure* were found to involve a wider range of resources than any other emotion type, because of quite different variations of pitch, volume or timing. Apart from the combination of loud volume with mostly low, ascending narrow-range pitch and minor mode, each instance of musical *displeasure* involves the use of either vibrato, dissonance, staccato or legato articulations or small volume variations, and repeated ascending movements within a number of pieces/sections reinforce the anger of protagonists. Although some combinations include choices of low pitch and slow tempo which depart from Gabrielsson and Juslin’s (2003) description of musical anger, low pitch



contributions of ‘agitation’ (Rigg 1940a) and the ‘serious’ sound of slow tempo (Watson, 1942) in these cases are relevant to offended, displeased characters.

The ‘hot’ and ‘cold’ *displeasures* realised by intonation and music choices in three trailers are consistent with research describing the ‘spiky’ pattern typical of anger in European languages and musics (Fonagy & Magdics, 1972, p. 302), the high or low ‘arousals’ of anger indexed by the strong or mild intensity of intoned expressions (, 2003) and the resources that ‘tone up’ or ‘tone down’ meanings (Halliday & Greaves, 2008, p. 112, p. 171). The ‘cold’ *displeasure* of the Queen and other key characters is described by the repeatedly wide down-gliding Pretonic movements that mimic the high falls of Tones 5 and 1, and that are ‘toned down’ by repeated shifts from neutral>low Tonic falls and narrow level Pretonics.

Intonation and music choices distinguish the ‘hot’ and ‘cold’ *displeasure* characterising *Elizabeth* and *Sweeney Todd*. Elizabeth’s ‘hot’ spiky anger is ‘toned up’ by extremely high and repeated Tone 5 falls and Tone 2 rises on Tonics, accompanied by repeatedly ‘protesting’ ascending movements in Pretonics. Todd’s markedly strong and ‘hot’ *displeasure* is inflected by the complex rhythms of a low fast dissonant ostinato punctuated by fast loud staccato chord bursts (M2.ii) and loud high horns and trumpets playing fast ascending dissonant notes (M4.ii), but is most evident when high pitched, narrow range and loud ostinato figures and a low bell chime change to a loud complex dissonant tonal cluster (M5) as Todd murders Turpin. Todd’s ‘cold’ *displeasure* is evident in the low, slow, slightly ascending staccato chords (M3.i) and a chromatic transition to F minor that changes the tone of Todd’s extremely loud, slow deliberate legato singing of vengeance (M3.ii).

**Disquiet** tends to be inferred by worded non-figurative infusions, almost exclusively by Secondary variations of Tone 5, and by high, slow and loud music resources. Figure 7.3 indicates the *disquiet* inferred by lexical infusions (eg. overwhelm, what they will do to you) and inscribed by wordings (eg. terror, fear). *Disquiet* is realised mostly by the ‘worried’ and ‘horrified’ sounds of high Tone 5 (Brown, 1977; Crystal, 1969; Gimson, 1989) variously accompanied by low level Pretonics before Tonic rises intoning ‘disbelief’ (O’Connor & Arnold, 1973; Halliday & Greaves, 2008, p. 171) and wide descending Pretonics inflecting the ‘weighty’ and ‘serious’ dimension (O’Connor & Arnold, 1973) of responses to threatening events.

	Wordings	Intonation	Music
<b>disquiet</b>	mostly INV by non-figurative infusions (eg. overwhelm, damaging, hard days, foolishly I believed, you know what they will do to you);	Pretonics low level before rises (eg. <i>disbelief</i> ), wide descending (eg. <i>weighty, serious</i> ); ST5+ (eg. worried, horror)	minor mode; mostly high pitch level, ascending pitch movement, narrow pitch range, slow tempo, mod loud volume;

	Wordings	Intonation	Music
	few INS (eg. fear, terror, stunned)		*variations of crescendo, repeated ascending movements NB low pitch levels contribute <i>agitation</i> , low pitch-soft volume interactions contribute <i>danger</i> , some repeated descending or saw-tooth movements contribute <i>excitement</i> and <i>tension</i>

Combinations of resources used for the musical expression of *disquiet* always include minor mode, and, mostly, high ascending and narrow-range pitch movements, slow tempo and moderately loud volume. Variations contributing *disquiet* within pieces/sections include crescendo and repeated ascending movements. The nine instances of musical *disquiet* analysed are reasonably consistent with Gabrielsson and Juslin's description of musical fear (2003). A number of low pitch levels and movements depart from this. Low pitch contributions of 'agitation' (Rigg, 1940a), saw-tooth movement contributions of tension, descending sounds of 'excitement' (Hevner, 1936) and the 'danger' of low pitch-soft volume interactions (van Leeuwen, 1999, p. 111) are entirely relevant to the fears around threatening events.

**Surprise** is realised the least, and only by intonation in the filmtrailers. Their interpretation as negative or positive is determined by the context, where events either preclude or progress the achievement of protagonists' goals. The rise elements of Tones tend to realise negative and positive *surprise* in the sample. This includes neutral and high Secondary variations of Tone 5 intoning *surprise* (Fonagy & Magdics, 1972; Halliday & Greaves, 2008, p. 112), a sharp-fall-rise in Tone 2 intoning 'surprise' (Halliday, 1967, p. 29), and low Secondary variations of Tone 4 that mean 'astonished' (O'Connor & Arnold, 1973). *Surprise* intoned by high falling Tone 1 is consistent with the literature (eg. Crystal, 1975; Glmson, 1989; O'Connor & Arnold, 1973) and appears to trace the 'unexpected' (Pike, 1945) and 'contrastive' function of high falls (Halliday, 1967) to worded oppositional contrasts (eg E:4:23).

	wordings	intonation	music
<b>negative surprise</b>		realised more by ST5. and ST1+, one instance of ST4-, one instance of ST2+	
<b>positive surprise</b>		realised more by ST5+, one instance of ST2+, one instance of ST1+	

**Affection** tends to be inscribed or inferred by the intensifying effect of worded non/figurative infusions and repetitions, and by the music resources of high pitch combined with mostly

descending narrow-range movements, fast tempo and soft volume. In these filmtrailers, *affections* are expressed about valued friends, family and lovers. The music combinations realising *affection* in the sample are mostly consistent Gabrielsson and Juslins' model of tenderness/love (2003). Departures from this model occur in three trailers, but the minor mode 'dreamy' sound (Hevner 1936) and the fast tempo 'joy' (Rigg, 1940b; Thompson & Robitaille 1992) and regular rhythms signifying 'happiness' (Gundlach, 1935; Watson, 1942) add weight to interpretations of the tenderness/love in musical *affections*.

	Wordings	Intonation	Music
<b>affection</b>	INS (eg. <i>love, meant a lot</i> ); INV flagged by non-figurative infusions (eg <i>blushing</i> ), repetition (eg. <i>light-headed and foolish</i> ) or provoked by metaphor (eg. <i>People's Princess, as close as brothers</i> )		high pitch level, mostly descend pitch movement, narrow pitch range (in ostinato figures), fast tempo, soft volume; variation of increased note density, regular rhythm, legato NB minor mode contributes <i>dreamy</i> sounds, fast tempo contributes <i>happiness</i> and <i>joy</i>

**Pleasure** and **interest** tend to be explicitly inscribed by wordings. *Pleasure* tends to be inferred by high Secondary variations of Tones 5 and 2, whereas *interest* is almost always inferred by high Secondary variations of Tone 1. Musical sounds of excitement infer *pleasure*, involving combinations of loud volume with mostly fast tempo and descending pitch movements in minor mode arrangements. Figure 7.6 shows the range of resources used for semiotic constructions of *pleasure* and *interest*.

	Wordings	Intonation	Music
<b>pleasure</b>	mostly INS (eg. <i>dream, dreaming, want</i> ); INV provoked by metaphor (eg. <i>salvation, welcome to the grave, the closest shave, miracle, flowers will bloom in the streets again</i> )	ST5+, ST2+ (eg. <i>satisfaction, enthusiasm, excitement, emotional commitment</i> )	loud volume; mostly level pitch movement, low+high pitch level, wide pitch range, fast tempo; variations of narrow pitch range (in phrases + ostinato figures), intervallic leap, incr note density NB minor mode, repeated ascending/saw-tooth movements in phrases/bars contribute <i>tension</i>
<b>interest</b>	INS prefer, interests	ST1+ (eg. on WH questions, intonation of satisfaction, involvement)	

*Pleasure* and *interest* expressions in the filmtrailers reveal the hopes, dreams and interests of characters in futures that are agreeable to them. Apart from inscriptions of *pleasure* and *interest*, wordings tend to infer *pleasure* via metaphor (eg. *Welcome to the grave*). *Pleasure* realised by high Secondary variations of Tones 5 and Tone 2 intone the 'satisfaction' (Crystal, 1975) 'enthusiasm' and 'excitement' (Gimson, 1989) of characters; a few low

Secondary variations of Tone 5 reveal their ‘emotional commitment’ (Halliday, 1970) and ‘satisfaction’ (Crystal, 1975). Pretonics, though, were found to nuance characters’ *pleasures* (Tench, 1996), to the extent that wide descending Pretonics distinguish ‘warm’ satisfactions (eg. in *Kite Runner*), but neutral/ high level Pretonics before Tonic rises distinguish ‘cold’ satisfactions (eg. in *Sweeney Todd*). *Interest* tends to be inferred by the high falls of Tone 1 (Crystal, 1975; Halliday & Greaves, 2008, p. 116; O’Connor & Arnold, 1973), where characters’ WH questions demand more information, and high falls infer characters’ ‘involvement’ and ‘emotional commitment’ in storyworld events.

Musical realisations of *pleasure* come from the use of resources that are generally consistent with Gabrielsson and Juslin’s model of musical excitement (2003). This always includes loud volume contributions of ‘excitement’ (Watson, 1942) or ‘triumph’ (Gundlach, 1935), and, mostly, the ‘excitement’ of descending pitch movements (Hevner, 1936), the ‘excitement’ of pitch levels low (Watson, 1942) and high (Hevner, 1937), wide pitch range contributions of ‘excitement’ (Scherer & Oshinsky, 1977), the culturally-familiar ‘excitement’ of fast tempo reported by many musicologists (see Gabrielsson & Lindstrom, 2001, p. 238), the ‘excitement’ of an intervallic leap (Balkwill & Thompson, 1999). Minor mode and ascending pitch movements further contribute to musical sounds of *pleasure*, insofar as the ‘tensions’ felt as protagonists approach their goals are heard in minor mode arrangements (Nielzen & Cesarac, 1992), repeated ascending and saw-tooth movements within pieces/sections (Krumhansl, 1996.)

**Confidence** tends to be inferred by lexical metaphor and the intensifying effect of specificity and repetitions, although some inscriptions of negated *disquiet* are evident. *Confidence* is not inferred at all by intonation. **Trust** is realised twice by wordings, not at all by intonation or music. *Confidence* is realised by musical expressions of triumphant joy, involving major mode, high, slow and loud resources.

	Wordings	Music
<b>confidence</b>	mostly INV, provoked by metaphor (eg. the more gold I take the safer you will be, a wind that will sweep away your pride, spread their wings and soar), flagged by specificity (eg. I saw him with my own eyes) and repetition (eg. I saw/I saw, will not fall/will not fall, we’re almost there/almost there); few INS (eg. fear neither, not fear, since when so afraid?)	high pitch level, major mode, slow tempo, loud volume, narrow pitch range; mostly descend pitch movement; variations of rep ascend movmnts, regular rhythm
<b>trust</b>	INS trust INV need your help	

Three instances of musical *confidence* are related to protagonists' 'heroic' efforts to protect from the threats of social violence and war. In line with the musical happiness/joy modelled by Gabrielsson and Juslin (2033) musical sounds of *confidence* always involve major mode (see Gabrielsson & Lindstrom, 2001, p. 237). Contributions of 'joy' (Geradi, 1995; Rapoport, 1996) also come from repeated ascending pitch movements in each. The 'triumph' (Gundlach, 1935) in musical sounds of *confidence* comes from high pitch levels, narrow pitch movements and loud volume. The major mode-high-pitch-loud volume interaction (Heinlein, 1928) appears to overrule the always slow tempo not considered important by Gabrielsson and Juslin. Additionally, the slow tempo 'excitement' (Gundlach, 1935) and 'happiness' of regular, firm rhythms (Watson, 1942) are relevant and familiar in filmic contexts where very loud full orchestras and chorales in 'unison' (van Leeuwen, 1999, p. 79) voice heroic triumphs and joys in the highest longest notes of ascending narrow movements.

From the key resources described above, it is also important to point out that musical and phonological sound in three trailers separately present different 'interpretive possibilities' (Barton & Unsworth, 2014) to cinematic audiences. In *Atonement*, Briony's *displeasure* with Robbie and with herself is amplified by music across multiple phases (7, 8, 9, 19, 11, 15, 17, 19) whereas wordings repeat her *confidence* (9, 11), wordings and intonation emphasise her *misery* (19), and few of her linguistic *displeasures* are heard (15, 17). In *Sweeney Todd*, music constantly inflects Todd's *displeasure* across phases (8, 9, 10, 11, 12, 13, 14, 15, 16, 16, 18, 19, 22), whereas his *pleasure* in revenge is amplified by intonation (6, 8, 12, 14, 16, 17, 23) and wordings (6, 16, 17, 22, 23), not by music (18). In *Kite Runner*, musical sounds of *disquiet* (3, 4, 5, 6, 7, 8) interpret fears about a dangerous rescue in Kabul, whereas intonation and wordings have more to say about the *misery* of loss (1, 4, 7) rather than *disquiet* (12).