

PULLING OUT ALL THE STOPS: ORGANALOGICAL SEMIOLOGY
AND THE JAPANESE REGIONALIZATION
OF THE PIPE ORGAN

by

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ABSTRACT

Multimedia works since eighteenth-century opera have employed the pipe organ¹ to evoke a range of indexical signs. In Western culture, various pipe organ timbres attribute to the church, marriage, death, and white male megalomania. Through globalization, these tropes have been transferred to non-Western cultures, but not necessarily with the same intertextual baggage. This research focuses on the adoption and transformation of the pipe organ in recent Japanese animation, anime henceforth, from 1972–2019. Given the Western origins of the instrument and its Western tonality, the pipe organ in Japanese culture acts as a signifier for a gothic view of the past world from which the pipe organ came—the colonizing West. Through a study of 182 anime series and their soundtracks, this thesis demonstrates how the pipe organ has come to represent violent change, including signifying antagonists, corrupt institutions, and catastrophe while simultaneously not featuring as many religious tropings such as weddings and funerals. For example, pipe organ continues to accompany antagonistic megalomaniacs such as Orochimaru in *Naruto* (2002–2007) just as it does in Western film. The instrument signifies institutions such as the militant theocracy in *Blassreiter* (2008) and the church in *07 Ghost* (2009). Composers weaponize pipe organ music to instigate

¹ There is evidence Claudio Monteverdi specified two small pipe organs, probably each with only one rank of pipes. The *organo di legno* used wooden pipes, sounding similar to recorders, while the *régal*, with pipes activated by a metal reed, produced a raspy buzzy sound and were used for infernal scenes in his early operas including *L'Orfeo* (1607), but there is no evidence it was ever performed with large pipe organ accompaniment. Robert Weaver, “The Orchestra in Early Italian Opera,” *Journal of the American Musicological Society* 17, no. 1 (1964), 83; Mark Ringer, *Opera's First Master: The Musical Dramas of Claudio Monteverdi*, (Newark: Amadeus Press, 36.

variants of destruction with examples ranging from individual death in *11 Eyes* (2009), to nuclear destruction in *Terror in Resonance* (2014), and extremes such as the destruction of a parallel universe in *Bokurano* (2007). It is also worth noting that the pipe organ itself is used for destructive machinations in *Lupin the Third part 3* (1985) and experimentation in *Angels of Death* (2018). As with Western multimedia, composers have begun employing pipe organ as a device for parody. The use of parody shows an acceptance of this regionalized trope as norm. In this thesis, I exhibit regionalization through topics carrying similar denotations as multimedia in the West, but with differing or new connotations put forth by an underrepresented group of composers within American musicological curricula—Japanese composers for the anime medium.

I. INTRODUCTION

Thesis Statement and Structure

Cornelia Fales states in her seminal work “The Paradox of Timbre,” experiencing timbre is a “link to the external world” and “it is a parameter of music that we experience phenomenally.”² Composers of Japanese animation (anime henceforth) cultivate the timbre of the Western pipe organ in a similar semiotic manner to Western film and television. However, it is not the exact same employment—anime composers exaggerate some connotations while retreating from others. While the process of globalization results in the import of the pipe organ and film to Japan, the process of regionalization affects the method to which composers in the East Asian Cultural Sphere assign timbre to musical tropes. In this thesis, I create a corpus study locating semiotic codes of pipe organ accompanying anime while evaluating the effect of regionalization on the resulting data. The remainder of this introductory chapter presents the structure of this document and some background research.

In the second chapter, I provide a brief history of the pipe organ along with its transmission to southeast Asia, its role in Western multimedia, and its use in other Japanese multimedia. Due to the instrument’s grandeur and loudness, pipe organ is the staple instrument for sacred choral accompaniment in churches of varying size. This religious affiliation helped its transmission throughout the globe as missionaries established parishes in an ever-shrinking world due to colonization. Its use in French grand opera and early Wagnerian works sets pipe organ as a dichotomous symbol for righteousness and evil. While plenty of examples exist of the pious pipe organ in film,

² Cornelia Fales, “The Paradox of Timbre,” *Ethnomusicology* 46, no. 1 (Winter 2002): 91.

The Phantom of the Opera (1925)³ imprints the timbre as an instrument of evil across Western popular culture—to the point of parody. Japanese multimedia composers utilize pipe organ similarly with slight alterations in several aspects to its semiosis. Musical tropes in film and television tend to follow similar coding, but examples such as *The Bad Sleep Well* (1950)⁴ shift Western tropes consistently away from its dualistic base trope; the film’s diegesis a Western wedding march on a solo pipe organ during a *Shinzen kekkon* (literally “Marriage before the kami”, also known in the West as a *Shintō* wedding), setting a precedent for placing an organ piece with Christian overtones on parallel or similar ceremonial settings of other institutions, often of the religious variety. Anime composers employ similar aesthetics and establish a regionalized set of signs for the instrument. As this document covers a subject less familiar to Western audiences, I devote the final section of the second chapter to a brief history of anime and its music. With a late start, anime follows a similar history to American animation. As the industry of anime finds its own identity as a serialized media in the 1960s, writers utilize mixtures of Western popular culture or mythology and Eastern folklore to create unique cultural genres such as “mecha” and “magical girl”. Four individual demographics for anime exist based solely on a combination of gender and age, but programs often blur these lines to widen the target audience. Like film and television in the West, anime has composers of varying musical backgrounds and individual styles of music-making apparent in the wide array of textures, genres, and orchestrations found in this study. While a study of these composers could fill its own dissertation, I attend to a few featured in this study at the end of the chapter.

³ *The Phantom of the Opera*, DVD, directed by Lon Chaney, Edward Sedgwick, Ernst Laemmle, and Rupert Julian (1925; USA: Image Entertainment, 2003).

⁴ *The Bad Sleep Well*, DVD, directed by KUROSAWA Akira (1950; USA: Criterion Collection, 2006).

I focus on methodology in the third chapter of this thesis. In order to find pipe organ in specific anime series, I develop a process of “vetting” a show through an internet streaming service using a truncated viewing of a few, select episodes to determine the presence of instrument in the soundscape. From series with soundtracks containing pipe organ, I view all of its episodes while recording each instance with an assessment of the narrative situation along with a set of semiotic “tags” relating to character, action, or thematic presence. Utilizing Michel Foucault’s bottom-up data-collection method from *The Order of Things*, I evaluate the tags of each instance, collecting statistics while partitioning hierarchies within the data.⁵ This retrieved data helps determine the frequency of each tag against several factors such as genre, demographic, run length, and composer.

In chapter four, I define the remaining tags from the study. I divide the tags into three categories: subject, object, and narrative tags. Subject implies a living agent with narrative will, ensuring the sign to usually be human or animal. Objects imply an inanimate symbol, setting, or idea. While objects have potential for change, subjects often must activate or inflict this change. Narrative tags involve themes and paratextual devices for television shows such as the opening and ending credits or previews for the next episode. I provide a prototypical employment for each given tag. Some musical data and tags exhibit the compositional strategies for the instrument in this multimedia, but most observations have to do with the texture of the pipe organ music itself and the orchestration and style of the cue.

⁵ Michel Foucault, *The Order of Things: An archaeology of the human sciences* (London: Tavistock Publications: 1970).

I use the resulting data to produce various tables and graphs to exhibit patterns and relationships in the final chapter. From here, I evaluate the data to draw conclusions on how anime composers regionalize the deployment of pipe organ through anime. The results overwhelmingly display organ representing violent change, while backing away from the Christian overtones and diegetic employment generally attributed to the instrument in Western culture. Its high volume of physical altercations ranging from fist fights to all-out war in action genres lead directly to the violent change, often amplifying attributions with megalomania or a religious institution. Other related objects such as supernatural power, death and destruction receive organ treatment as well. Diegetic use for weddings, while still present in anime, makes up a small percentage of this study. Composers for anime employ the pipe organ in a variety of musical genres such as progressive metal and electronica, differing from the solo or orchestral deployment commonly seen in American film. I present some possibilities for future research at the end of this thesis on both micro- and macrolevels, helping to guide the next generation of scholars into researching timbre in multimedia, music in anime, and approaching narrative and semiotics through Foucauldian logic.

Current State of Anime Research

While research on animation often covers Western sources such as Disney and Fleischman productions, research on anime in American academia is a recent phenomenon. British anime scholars Jonathan Clements and Helen McCarthy penned the first Western-based history of anime in 2001.⁶ That same year, American anime scholar

⁶ Jonathan Clements and Helen McCarthy, *The Anime Encyclopedia: A Guide to Japanese Animation Since 1917*, (Berkley: Stone Bridge Press, 2001).

Frenchy Lunning helped to develop an annual conference on anime and Japanese comics (henceforth manga) dubbed *Mechademia*. In 2006, Lunning also started the journal/edited collection that is also titled *Mechademia*, and it is currently persisting and concentrating on aesthetics of the mediums through multiple disciplinary lenses.⁷ After an increased output of historical studies, more interpretive publications spawn from the research in *Mechademia*. Particularly, Japanese literature scholar Christopher Bolton released *Interpreting Anime* in 2018, in which he analyzes an array of anime feature films.⁸ Bolton loosely defines anime as a term referring “broadly to Japanese animation based on a drawn image.”⁹

Research in multimedia and pipe organ receives limited attention in the 2000s, mainly from musicologists who have researched and written on music and the moving image: Julie Brown, Janet Halfyard and James Deaville.¹⁰ Each of these authors provides a set of case studies to define what we know about this instrument topic in Western entertainment culture. Rose Bridges recently completed a monograph on the music for the anime *Cowboy Bebop* (1998), marking the first American musicological publication on an anime composer.¹¹ This study approaches KANNO’s music through interviews and other poetic information. Music scholar Brent Ferguson presented a poster at a regional musicological conference on pipe organ as common accompaniment for battles with the

⁷ Frenchy Lunning, editor, *Mechademia 1: Emerging Worlds of Anime and Manga* (Minneapolis: University of Minnesota Press, 2006).

⁸ Christopher Bolton, *Interpreting Anime* (Minneapolis: University of Minnesota Press, 2018).

⁹ Bolton, *Interpreting Anime*, 17.

¹⁰ Julie Brown, “Carnival of Souls and the Organ of Horror,” in *Music in the horror film: Listening to fear*, ed. Neil Lerner (New York: Routledge, 2010); Janet Halfyard, “Mischief Afoot: Supernatural Horro-comedeides and the *Diabolus in Musica*,” in *Music in the horror film: listening to fear*, ed. Neil Lerner (New York: Routledge, 2008); James Deaville, “The Topos of ‘Evil Medieval’ in American Horror Film Music,” in *Music, Meaning & Media*, ed. Erkki Pekkula, David Neumeyer and Richard Littlefield (Helsinki: The International Semiotics Institute, 2006).

¹¹ Rose Bridges, *33 1/3 Japan: Yōko Kanno's Cowboy Bebop Soundtrack* (New York: Bloomsbury Academic, 2017).

final antagonist in Japanese video games, and we occasionally co-present our research on pipe organ in Japanese video games and animation.¹² His presentation at the 2018 joint session of the American Musicological Society and the Society of Music Theory—while analyzing case studies of pipe organ in video games of countries throughout the East Asian Cultural Sphere—is a call for research on Japanese composers of music fitting within the Western style.¹³ My part of the co-presented research combined with two solo presentations given in the last two years led me to the information in this thesis.¹⁴ The contribution of this research to the field of musicology presents a corpus-driven study of semiotics attached to a particular timbre. Particularly, this research investigates the changes in the signified between the West and Japan through the course of regionalization as a step towards developing a topic for pipe organ music in animated multimedia.

¹² Brent Ferguson, “Instrument of Evil: Pipe Organ in Musical Themes of Video Game Antagonists,” (poster, The American Musicological Society Southwest Chapter, San Marcos, TX, October 10, 2015); T.J. Laws Nicola and Brent Ferguson, “Pipe Organ in the Japanese Video Game as Antagonization of the West,” (presentation, American Musicological Society, Rochester, NY, November 9, 2017); “Pulling Out All the Stops: Representations of Pipe Organ in Japanese Multimedia,” (presentation, Music and the Moving Image XIII, New York City, NY, May 24, 2018); “Globalized Tropes: Representations of Pipe Organ in Japanese Multimedia,” (presentation, Twenty-Fifth Annual Japan Studies Association Conference, Honolulu, HI, January 4, 2019).”

¹³ Gavin Lee, Sheryl Chow, Brent Ferguson, Yawen Ludden, Hye Jung Park, Jungmin Mina Lee, Brooke McCorkle, Thomas Irvine, Matthew Richardson, Dani Osterman, and Noriko Manabe, “New East Asian Music Research,” papers presented at American Musicological Society and Society of Music Theory Joint Session, San Antonio, Texas, 2018.

¹⁴ T.J. Laws Nicola, “Globalization of Musical Tropes: A Case Study of the Pipe Organ,” (lecture, Washburn University, Topeka, KS, November 13, 2018); “Musical *Owarai*: Pipe Organ as an Instrument of Comedy in Japanese Animation,” (presentation, Midwest Music Research Collective Spring Symposium, Lawrence, KS, April 13, 2019).

II. Background

A Brief History of the Pipe Organ

Barbara Owen, Peter Williams, and Stephen Bicknell write in *Grove Music Online* that the pipe organ as “a wind instrument consisting of one or more scale-like rows of individual pipes of graded size which are made to sound by air under pressure directed from a wind-raising device and admitted to the pipes by means of valves operated from a keyboard.”¹⁵ The original inventor of the first hydraulic organ was Greek engineer Ctesibius (285–222 BCE), and this was frequently used for secular functions and outdoor activities. The 90 BCE *Delphic Inscription* is the oldest reference to organ playing, and it recorded the hydraulic organ’s use in Rome for various outdoor sports and activities by the second century of the common era. Claudius Claudianus (c. 370–404 CE), a Roman poet, noted organ playing during “celebrations attending accessions to a consulate, weddings and banquets.”¹⁶ Provinces near and far from Rome confirm that the organ was utilized during gladiator battles. A pipe organ revival happened in Constantinople in the 9th and 10th centuries. Bellow organs were used in Byzantine culture as “part of the secular, courtly pomp in the capital city.”¹⁷ Arabic accounts from the 10th century cite functions for the organ in banquets, weddings, processions, chariot races, and as diplomatic gifts.¹⁸

¹⁵ Barbara Owen, Peter Williams and Stephen Bicknell, “Organ,” in *Grove Music Online* (Oxford, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.44010>; the majority of the historical overview of the pipe organ is drawn from this source.

¹⁶ Barbara Owen and Peter Williams, “IV. The classical and medieval organ,” in *Grove Music Online* (Oxford, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.44010>.

¹⁷ Owen and Williams, “Organ,” IV.

¹⁸ Owen and Williams, “Organ,” IV.

While references to the organ in the church before the 12th century exist, organ scholars Barbara Owen and Peter Williams warn to treat these sources “with caution, and even skepticism.”¹⁹ They propose the organ as a novelty item akin to early clocks in monasteries and were later utilized for signaling functions within the service. By the end of the 12th century, the organ was the only instrument included in the church, and this was likely due to its size and audibility.²⁰ Contracts for building church organs start appearing from 1390 onwards. Owen and Williams state, “organs became known in cathedrals less as an exception and more as a norm: by 1425 the large positive...was usually distinct from the fixed church organ.”²¹ While the organ underwent variations and developments to its design, my concerns are exclusively with the timbre of the church-style organ and synthetization of the pipe organ—or, its relative MIDI patch.

The Transmission of the Pipe Organ to Eastern Cultures

While the pipe organ became a symbol of the church by the 15th century, countries in East Asia first encounter the instrument around 1600–1601 with the first written account of a Ming dynasty official in a Macau church. A focus in their writings is “the carrying power of the instrument, a recurring theme in Chinese accounts.”²² David Urrows puts the first pipe organ physically in Beijing as an “instrument presented...to the Kangxi emperor” in 1672.²³ Barbara Owen wrote on the origins of the pipe organ in Japan and claimed that “Portuguese Catholic missionaries in Kyushu province may have

¹⁹ Owen and Williams, “Organ,” IV.

²⁰ Owen and Williams, “Organ,” IV.

²¹ Owen and Williams, “Organ,” IV.

²² David Francis Urrows, “The Pipe Organ of the Baroque Era in China,” in *China and the West: Music, Representation, and Reception*, ed. Yang Hon-Lun and Michael Saffle (Ann Arbor: University of Michigan, 2017), 23.

²³ Urrows, “The Pipe Organ of the Baroque Era in China,” 29.

used a portative organ in the seventeenth century,” but “it is very doubtful that any other pipe organs appeared in the island nation prior to 1900.”²⁴ However, HIGUCHI Ryuichi places the first pipe organ in Japan (see Figure 2.1.) built “by an English missionary Edward Gauntlett in the Hongo Central Church in Tokyo in 1891.”²⁵ Aside from an organ erected in the American Church in Yokohama, several American tracker organs were imported after Japan ceased isolationism in the Meiji period.

In the 1920s, the German company Walcker exported five organs for use in churches in major Japanese cities, including the North Japan College in Sendai and the St. Margaret’s School. While only about 1% of the Japanese population is Christian, the 1950s and 1960s saw a secularization of the instrument, as Japanese people became fascinated with Western music. Several Japanese musicians studied abroad in the West and returned to teach and perform on the instrument. The Japanese people were also eager concert-goers during the Shōwa period, and the organ was a popular instrument to view. Among the instruments built in this time, Musashino Music College in Tokyo installed a “three-manual, 55-stop Klais” in 1961, and Klais built a similar instrument with 30 stops at the National Conservatory in Tokyo in 1963.²⁶ Owen observed “throughout the 1960’s smaller organs continued to trickle into Japan for churches, homes, and schools, primarily from German builders such as Bosch, Klais, Ott, and

²⁴ Barbara Owen, “The Organ in Japan,” *The Diapason* 68, no. 9 (1977): 1.

²⁵ HIGUCHI Ryuichi, “Bach-Reception and Musicology in Japan,” *Meiji Gakuin University Art Studies*, 22 (2012): 3.

²⁶ Owen, “The Organ in Japan,” 12.



Figure 2.1. Pipe Organ in Hongo Central Church in Tokyo²⁷

²⁷ “modal200,” 本郷中央教会のパイプオルガン (trans. “Pipe organ of Hongo Central Church”), Hongo Central Church, last modified March 2016, <http://hongochuo.org/organ/#>.

Walcker.”²⁸ The first organ builder from Japan was TSUJI Hiroshi, building his first organ in 1972 at the Lutheran Center in Tokyo. He was also commissioned in 1974 to build an instrument for Tokai University in Tsurunaki Onsen. Owen also noted that “organ playing began to be taught in many colleges and conservatories, organ recitals were well attended, and an active Japan Organ Society founded a scholarly journal.”²⁹ While the journal is out-of-print, there is still a rich following for the instrument throughout the region.

Pipe Organ in Western Multimedia³⁰

As mentioned before, the oldest relative to the organ was utilized during outdoor functions, including gladiator battles and chariot races. In this respect, organ was accompanying a form of multimedia through live action entertainment. Even as it settled into its role as a ceremonial instrument in the church, the pipe organ interacts with the service, a form of introspective multimedia. By the Renaissance, the organ is semiotically attached to the church as its symbolic instrument. The first real interaction with the stage comes when the Paris Opéra installs an organ in the early 19th century. Giacomo Meyerbeer is the first composer to make use of the new organ in the Paris opera house with his opera *Robert le diable* in 1831. Larry Taylor writes on the organ in *Robert* as contributing “to the veracity of a church scene in the same manner as a painted cathedral

²⁸ Owen, “The Organ in Japan,” 12.

²⁹ Barbara Owen, “VIII. The organ at the close of the 20th century,” in *Grove Music Online* (Oxford, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.44010>.

³⁰ All the examples in this chapter that are not part of the sourced material in this section were found through my academic studies and via casual entertainment in which I made note of any multimedia that contained pipe organ.

backdrop, an altar set piece, and clerical garb do.”³¹ Taylor claims the idea came from Meyerbeer’s librettist and the suggestion of “stage organ would enhance the religious feeling in a scene.”³² Richard Wagner and Giuseppe Verdi employ it in a similar vein; both using it in reference to the church and its music, and both employ it diegetically. Taylor relates the use of pipe organ in Verdi’s *Luisa Miller* (1849) and *Il trovatore* (1853) as representing a weakness in the church through providing a happy repose before a violent end. *Faust* (1859) by Charles Gounod provides the first use of organ in an evil manner, accompanying the devilish Méphistophélès’s first interaction with Marguerite. Giacomo Puccini also provides an example of evil organ in 1900 with *Tosca* through its antagonist renouncing God for the love of the title character in a church with sacred organ accompaniment.

The organ develops a special relationship with a new medium gaining popularity at the end of the 19th century: film. Theater organs with sound-effect producers were a mainstay in silent film venues, especially for theaters with lower budgets. It was preferable due to its loudness, as “music had the decidedly practical task of drowning out or covering up the mechanical clatter of the movie-house projector.”³³ However, a few films in this age and in the transition to sound film would tackle the instrument visually as a trope. Figure 2.2. shows a scene from *The Phantom of the Opera* (1925) in which the titular character performs on the organ a piece he wrote for his student and object of his one-sided love, Christine. Whilst playing the organ, Christine removes the Phantom’s

³¹ Larry Taylor, “Holiness and Devilry: The Organ in Operas of the Nineteenth and Twentieth Centuries,” (DMA diss, University of Cincinnati, 2006), 6.

³² Taylor, “Holiness and Devilry,” 6.

³³ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 36.



Figure 2.2. The Phantom and Christine from *The Phantom of the Opera*³⁴

mask, revealing a disfigured face and outrage from the offended. This popular scene in the film echoes throughout film history with similar uses, including parody of this employment. Musicologist Julie Brown mentions the Phantom as a male loner exerting power upon others through him playing a “hugely powerful instrument from his usually hidden loft.”³⁵ *Dr. Jekyll and Mr. Hyde* (1932)³⁶ also shows the Jekyll-version of the main character playing the organ in his home, seemingly to further display his brilliance. Captain Nemo in *20,000 Leagues Under the Sea* (1954)³⁷ continues this tradition through his performance of Bach’s Toccata and Fugue in D Minor; Brown comments that “Nemo gave rise to a hundred enigmatic, hermit-like, megalomaniacal, scientific geniuses—

³⁴ Screen capture from the film.

³⁵ Brown, “Carnival of Souls,” 5.

³⁶ *Dr. Jekyll and Mr. Hyde*, DVD, directed by Rouben Mamoulian (1932; USA: Warner Archive Collection, 2018).

³⁷ *Disney’s: 20,000 Leagues Under the Sea*, DVD, directed by Charles Nichols and Richard Fleischer (1954; USA: Walt Disney Pictures, 2003).

many of whom in genre of horror films...also play the organ or are underscored by the organ.”³⁸

Brown argues that much of this attribution is through a connotation of the organ with the word ‘gothic’, stating that it represents a glorious collapse of classical and medieval structures—“a kind of aesthetic relief from the starvations of the neoclassic value system.”³⁹ Arguing further on this point, Brown states:

The broader attraction of horror films to the pipe organ music be partly a function of the instrument’s suitability to the genre’s recurring, often Gothic themes. The instrument’s clear religious associations enable it [to] serve as a musical sign of religious pondering...esoteric knowledge...and possible death followed by funeral[.] The organ’s usual locations—inside churches and cathedrals, near crypts—alludes to the spaces of a Gothic novel, joining with tolling cathedral bells and choral voices in horror films in this respect. The immensity of the sound of a pipe organ seems well suited to a horror film’s sense of monumentality, and its desire both to scare and to create larger-than-life characters.⁴⁰

In this sense, Brown concludes that the organ represents “awe and terror,” and it is a phallic symbol of grandeur and hyperbole.⁴¹ Brown finishes her argument with “like the Freudian uncanny, the on-screen pipe organ in a horror film looms up as a phantom of the most terrifying and ‘present’ sonic aspect of the spectral form that was silent horror film and the beginnings of horror as a sound film genre.”⁴²

There are many examples of Brown’s attribution of organ with male megalomania throughout the golden age of film and into the second half of the 20th century. In *The Corpse Vanishes* (1942)⁴³, the mad scientist, Dr. Lorenz (Bela Lugosi), plays a pipe organ setup in the parlor of his house when guests—who become his victims—arrive.

³⁸ Brown, “Carnival of Souls,” 10.

³⁹ Brown, “Carnival of Souls,” 4.

⁴⁰ Brown, “Carnival of Souls,” 5.

⁴¹ Brown, “Carnival of Souls,” 5.

⁴² Brown, “Carnival of Souls,” 17.

⁴³ *The Corpse Vanishes*, DVD, directed by Wallace Fox (1942; USA: Alpha Video, 2002).

The arguable antagonist of *Sunset Boulevard* (1950)⁴⁴, Max von Mayerling (Erich von Stroheim), performs on the house organ as well. *Nightmare Castle* (1965)⁴⁵ offers a few examples of nondiegetic organ accompaniment for a male megalomaniac and his nefarious acts. In the same year, *The Great Race* (1965)⁴⁶ features a comedic use of the typical antagonist Professor Fate (Jack Lemmon) seemingly performing the Bach Toccata and Fugue, until the narrative reveals it to be a player organ as it continues playing after he walks away upon a meal notification from his butler. The sinister Judge Jefferies (Christopher Lee) performs on the organ in between his lethal and unfair sentencings in *The Bloody Judge* (1971).⁴⁷ The vampire is the ultimate prototype of Julie Brown's organ-wielding archetype, and *Interview with a Vampire* (1994)⁴⁸ features pipe organ accompaniment for a gathering of these creatures of the night in the Paris Theater. This last troping of organ accompaniment becomes important to Japanese multimedia through its use in the *Castlevania* (1986–) video game series.

Janet Halfyard recognizes the horror genre “has particular musical gestures—the stinger to scare us, drones and sustained *tremolandi* strings to create suspense—that are required by the genre.”⁴⁹ She further states, in the genre, “orchestral scores predominate, and with them come uses of some otherwise unusual instruments: harpsichords and church organs probably appear more in horror films than in any other genre.”⁵⁰ Similar instrumental combinations are the concentration of James Deaville's research on a musical troping in film dubbed evil medieval. Deaville explores the origins of the

⁴⁴ *Sunset Boulevard*, DVD, directed by Billy Wilder (1950; USA: Paramount, 2002).

⁴⁵ *Nightmare Castle*, Blu-ray, directed by Mario Caiano (1965; USA: Severin Films, 2015).

⁴⁶ *The Great Race*, DVD, directed by Blake Edwards (1965; USA: Warner Brothers, 2002).

⁴⁷ *The Bloody Judge*, DVD, directed by Jesus Franco (1971; USA: Blue Underground, Inc., 2016).

⁴⁸ *Interview with the Vampire*, Blu-ray, directed by Neil Jordan (1994; USA: Warner Brothers, 2014).

⁴⁹ Halfyard, “Mischief Afoot,” 21.

⁵⁰ Halfyard, “Mischief Afoot,” 21.

representation of sacred music as a sign for evil. He states, “in a remarkable turn-about, scores for recent American horror films (and television programs) since 1970 increasingly came to associate Latin chant in general, whether of the Middle Ages or newly composed, with evil.”⁵¹ Deaville claims film music such as that for *The Omen* (1976)⁵² is a synthesis of Latin Gregorian chant with primitive rhythms. *The Omen*, among other films, is a step towards taking the Latin choir and the pipe organ from “a place of Christian worship to Hollywood (another site of worship).”⁵³

Deaville attempts to trace the jump from sacred to secular in Ludwig van Beethoven’s *Ninth Symphony* and the jump from sacred to infernal in Hector Berlioz’s *Symphonie Fantastique*. He attributes the demonic choral effect with “Milch des Mondes fielauf’s Kraut” from Carl Maria von Weber’s *Die Freischütz* (1821), in which a choir of ghost accompany a demonic ritual; while no chant is present, “we face an important prototype for ‘evil medieval’: chant and religious ritual occur within the realm of darkness, not the church.”⁵⁴ Deaville speculates Igor Stravinsky’s *The Rite of Spring* and Carl Orff’s *Carmina Burana* add to this influence through the former’s ‘primitivism’ and the latter’s additional reference to cabalistic legend. *Carmina*, according to Deaville, also bastardizes the sacred language of Latin and combines it with primitive rhythms. Instruments contributing to this trope normally include the pipe organ, harpsichord, tubular bells, and choir chanting Latin lyrics—these evoke the Middle Ages, “which have become the Dark Ages through rhythm, accompaniment and harmony.”⁵⁵ Jerry

⁵¹ Deaville, “The Topos of ‘Evil,’” 26.

⁵² *The Omen*, blu-ray, directed by Richard Donner (1976; USA: 20th Century Fox, 2008).

⁵³ Deaville, “Evil Medieval,” 27.

⁵⁴ Deaville, “Evil Medieval,” 28.

⁵⁵ Deaville, “Evil Medieval,” 32.

Goldsmith's "Ave Satani" cue for *The Omen* is the conglomeration and "embodiment of 'evil medieval', and the result of 200 years of musical development."⁵⁶

There are plenty of examples of pipe organ mingling with instruments associated with Deaville's evil medieval trope, and *The Devil Commands* (1941)⁵⁷ is among the earliest through its accompaniment to supernatural happenings, such as a séance and tornados produced by dark magic. The third vignette, "The Drop of Water," of Mario Bava's *Black Sabbath* (1963)⁵⁸ features both organ and harpsichord accompanying the death of a nurse, Helen Corey, (Jacqueline Pierreux) at the hands of a ghost. *Dementia 13*⁵⁹—from the same year—is Francis Coppola's low-budget *Psycho* mimic that features organ during a beheading as well as during a destruction scene. The spaghetti western film *For A Few Dollars More* (1965)⁶⁰ features organ and harpsichord behind a standoff that eventually leads to death. Ennio Morricone composed the score for both *For A Few Dollars More* and *Nightmare Castle* in the same year, exhibiting a fondness for the pipe organ at that time. All of these feature evil medieval textures, but Deaville specifically references the devilish with an emphasis on the 'antichrist' archetype. *The Omen* is one of the better examples, as it pits organ in with all the other evil medieval instruments to create a menacing chant with a Romantic-like scoring setting up the prototype for this usage. While not in the realm of narrative film, *The Return of Spinal Tap* (1992)⁶¹ features the fictional band's keyboardist performing on a huge pipe organ on the satirical heavy metal song "Christmas with the Devil."

⁵⁶ Deaville, "Evil Medieval," 32.

⁵⁷ *The Devil Commands*, DVD, directed by Edward Dmytryk (1941; USA: Sony Pictures Home Entertainment, 2003).

⁵⁸ *Black Sabbath*, DVD, directed by Mario Bava (1963; USA: Cheezy, 2013).

⁵⁹ *Dementia 13*, Blu-ray, directed by Francis Coppola (1963; USA: Film Detective, 2016).

⁶⁰ *For A Few Dollars More*, Blu-ray, directed by Sergio Leone (1965; USA: MGM, 2010).

⁶¹ *The Return of Spinal Tap*, DVD, directed by Jim Di Bergi (1992; USA: Music Video Dist., 2003).

While the organ remains an instrument often accompanying evil, even more examples of Western multimedia utilizing it for sacred or holy connotations exist, often with heavy Christian affiliations. *Applause* (1929)⁶² employs organ for diegetic accompaniment to a choral rendition of Franz Schubert's *Ave Maria*, at a moment when the protagonist, April (Joan Peers), is leaving a convent in which she grew up. The 1943 horror film *Dead Men Walk*⁶³ produces diegetic organ during a church funeral, another common function in the church. While not diegetic, *The Last Woman on Earth* (1960)⁶⁴ employs organ as the lead character Evelyn (Betsy Jones-Moreland) enters a church early in the film. John Hughes's *Sixteen Candles* (1984)⁶⁵ provides a diegetic example featuring a parody of a typical movie wedding ceremony, in which the protagonist's sister and bride-to-be, Ginny (Blanche Baker), is still drunk from the previous night of partying. Another horror film, *Silver Bullet* (1985)⁶⁶, features a diegetic organ in a church during several scenes. The werewolf antagonist and pastor of the church, Reverend Lowe (Everett McGill), has a dream in which all his congregation turns into werewolves in the middle of a sermon—even the organist who continues playing whilst in their beastly form. While not wholly religious, David Lynch's *Blue Velvet* (1986)⁶⁷ features pipe organ during an inspirational dream sequence in which the main character has a grand realization.

Television music follows many of the same trends as film, sometimes exacerbating tropes to the point of parody. Pipe organ also shares a special relationship

⁶² *Applause*, DVD, directed by Rouben Mamoulian (1929; USA: Kino Lorber Films, 2003).

⁶³ *Dead Men Walk*, DVD, directed by Sam Newfield (1943; USA: Alpha Video, 2002).

⁶⁴ *The Last Woman on Earth*, DVD, directed by Roger Corman (1960; USA: Alpha Video, 2003).

⁶⁵ *Sixteen Candles*, Blu-ray, directed by John Hughes (1984; USA: Universal Pictures Home Entertainment, 2019).

⁶⁶ *Silver Bullet*, DVD, directed by Daniel Attias (1985; USA: Paramount, 2017).

⁶⁷ *Blue Velvet*, Blu-ray, directed by John Lynch (1986; USA: MGM, 2011).

with the soap opera, as it was the usual accompaniment instrument for the genre from its origins in 1930s radio until the days increasing budgets for music departments in 1970s television. Employment of pipe organ in situations of vampires or *Phantom*-esque characters becomes all too common as well, furthering—often comedically—the stereotypes put forth by Brown and Deaville. This is not to say that organ abandons its holy connotations; television employs and parodies its liturgical function as well.

Sesame Street (1969–)⁶⁸ personifies an organ by giving it blinking eyes in its pipe slots, and this belongs to The Count—a pacifist vampire parodying the Bela Lugosi version of Dracula, pictured in Figure 2.3. Another anthropomorphic organ appears in *The Adventures of Mark Twain* (1985)⁶⁹, a Claymation film featuring the titular character performing on it during moments of melancholy. An episode of Seth McFarlene’s *Family Guy* (1999–) displays a comical audition for the organist position at Quahog’s local church in the episode “Boys Do Cry” (2007)⁷⁰. The character Martin Prince in *The Simpsons* (1989–) portrays a parodical phantom in “Lisa’s Wedding” (1995)⁷¹. After a small soliloquy, Martin performs a disco rendition of Beethoven’s *Fifth Symphony* briefly on the instrument. The alien character, Roger, in *American Dad* (2005–)—another Seth McFarlene series—portrays another parody of the Phantom archetype, activating a disco rendition of the Toccata and Fugue (BWV 565) during the “Phantom of the Telethon”

⁶⁸ Joan Ganz Cooney and Lloyd Morrisett, creators, *Sesame Street*, NET, 1969–, accessed January 6, 2017. <https://www.hbo.com/series/all-series.sesame-street>.

⁶⁹ *The Adventures of Mark Twain*, DVD, directed by Will Vinton (1985; USA: Magnolia Pictures, 2013).

⁷⁰ *Family Guy*, season 5, episode 15, “Boys Do Cry,” directed by Brian Iles, aired April 29, 2007, on Fox, accessed April 9, 2017. <https://www.hulu.com/watch/afd43924-d3f8-4d1c-a3c8-fb3c0e323ba1>.

⁷¹ *The Simpsons*, season 6, episode 19, “Lisa’s Wedding,” directed by Jim Reardon, aired on March 19, 1995, on Fox, accessed June 27, 2017, <http://a.co/d/cHVcPu3>.



Figure 2.3. The Count from *Sesame Street*⁷²

(2007)⁷³. Yet another phantom parody executes in *My Little Pony: Friendship is Magic* (2010–), a hooded organist performing a section of the Toccata and Fugue is revealed to be the gentle character Pinkie Pie. This happens in the episode “Castle Mane-ia” (2013)⁷⁴, which is a play on the Japanese video game series *Castlevania*. The fictional boy band, Boyz 4 Now, in *Bob’s Burgers* (2011–) features pipe organ in the instrumentation of their song “I Love U So Much (It’s Scary);” they portray various horror monsters throughout the video. This parodic use was featured in the episode “Haunting” (2015)⁷⁵. While not fitting into any particular category, *Tom and Jerry*

⁷² Screen capture from show.

⁷³ *American Dad*, season 4, episode 7, “Phantom of the Telethon,” directed by Brent Woods, aired on November 30, 2008, on Fox, accessed on October 5, 2017, <https://www.hulu.com/watch/dd9789c6-62b1-4efb-aceb-f61754475ecf>.

⁷⁴ *My Little Pony: Friendship is Magic*, season 4, episode 3, “Castle-mania,” directed by Jayson Thiessen, aired on November 30, 2013, on Hub Network, accessed March 14, 2017, <https://www.netflix.com/watch/70298808?trackId=14277283&tctx=0%2C2%2C55c79d98-9eff-4e7f-bd31-abf03775bdd9-341971919%2C%2C>.

⁷⁵ *Bob’s Burgers*, season 6, episode 3, “Haunting,” directed by Jennifer Coyle, aired on October 18, 2015, on Fox, accessed December 14, 2017, <https://www.hulu.com/watch/b80dd61f-bd0a-4c31-a22c-b8c3e62fa404>.

Meet Sherlock Holmes (2010)⁷⁶ features a comedic pipe organ scene in which the characters Droopy and Butch both perform the Toccata and Fugue on the instrument with Tom and Jerry both stuck inside. The Netflix series *Disenchantment* (2018–)⁷⁷ features pipe organ in several weddings throughout the series, and the first of which also accompanies the death of the groom within the same scene. Another Netflix series *Big Mouth* (2017–) features pipe organ accompaniment when the maniacal Shame Wizard appears to one of the protagonists, Andrew, after a ‘shameful’ moment; Andrew is actually leaving a church as the Shame Wizard appears in the antagonist’s titular episode.⁷⁸

While animation provides for mostly parodic utilization of the pipe organ, live-action television seems to provide more stability and consistency. Furthering more conventional deployment, the “Masked Ball” episode from David Lynch’s *Twin Peaks* (1990–2017) features diegetic pipe organ in a wedding.⁷⁹ Siding on a more satirical use, the competitive cooking show *Halloween Wars* (2011–)⁸⁰ employs pipe organ playing the opening motif from Bach’s Toccata and Fugue in d minor with lightning sound effects and general Halloween imagery such as flying bats and laughing pumpkins during its opening credits. The satirical New York City police show *Brooklyn 99* (2013–)⁸¹ consistently has seemingly diegetic pipe organ accompanying three funerals throughout

⁷⁶ *Tom and Jerry Meet Sherlock Holmes*, DVD, directed by Spike Brandt and Jeff Siergey (2010; USA: Warner Brothers, 2010).

⁷⁷ *Disenchantment*, Netflix, 2018– , accessed January 24, 2017, <https://www.netflix.com/watch/80117711>.

⁷⁸ *Big Mouth*, season 2, episode 3, “The Shame Wizard,” directed by Joel Moser, aired on October 5, 2018, on Netflix, accessed November 23, 2017, <https://www.netflix.com/watch/80183790>.

⁷⁹ *Twin Peaks*, season 2, episode 11, “Masked Ball,” directed by Duwayne Dunham, aired on December 15, 1990, on ABC, accessed February 12, 2017, <https://www.hulu.com/watch/52f1fe43-7f76-4e4f-bd7e-763535f99573>.

⁸⁰ *Halloween Wars*, Food Network, 2011– , accessed June 9, 2017, <https://www.foodnetwork.com/shows/halloween-wars>.

⁸¹ Dan Goor and Michael Schur, creators, *Brooklyn Nine-Nine*, Fox, 2013– , accessed November 16, 2017, <https://www.hulu.com/series/brooklyn-nine-nine-daf48b7a-6cd7-4ef6-b639-a4811ec95232>.

its third and fifth seasons. Similarly, the Netflix horror chronicle *The Haunting of Hill House* (2018–)⁸² employs the organ during funerals in three episodes. Another Netflix horror show *The Frankenstein Chronicles* (2015–)⁸³ employs the diegetic organ in a church, but is also a common feature in the soundtrack with generally ‘good’ connotations in an otherwise dark atmosphere.

Modern film continues to make use of these tropings while simultaneously being self-aware of the device. The wedding march in *The Haunted Mansion* (2003)⁸⁴ shifts to a dissonant, minor mode due to a realization that the bride-to-be is under a magic spell, forcing her to marry against her will. Pipe organ accompanies hymn singing in the Christian-esque organization of “Coming of the Great White Handkerchief” in the film adaptation of *Hitchhiker’s Guide to the Galaxy* (2005).⁸⁵ The second installment of the *Pirates of the Caribbean* series *Dead Man’s Chest* (2006)⁸⁶ features the monstrous antagonist, Davy Jones (Bill Nighy), performing on a pipe organ built into his ship, and he utilizes both arms and his tentacles in his performance (Figure 2.4.). Hans Zimmer also scores *Interstellar* (2014)⁸⁷, and he utilizes organ to accompany destructive moments—this is not typical to the usual employment of this instrument. However, the destructive organ employment will be more commonplace in the later part of this thesis,

⁸² Mike Flanagan, creator, *The Haunting*, Netflix, 2018– , accessed December 30, 2017, <https://www.netflix.com/watch/80189222>.

⁸³ Benjamin Ross and Barry Langford, creators, *The Frankenstein Chronicles*, Netflix, 2015– , accessed December 4, 2018, <https://www.netflix.com/watch/80217677>.

⁸⁴ *The Haunted Mansion*, DVD, directed by Rob Minkoff (2003; USA: Walt Disney, 2003).

⁸⁵ *The Hitchhiker’s Guide to the Galaxy*, DVD, directed by Garth Jennings (2005; USA: Buena Vista Home Entertainment, 2005).

⁸⁶ *Pirates of the Caribbean: Dead Man’s Chest*, DVD, directed by Gore Verbinski (2005; USA: Walt Disney Pictures, 2006).

⁸⁷ *Interstellar*, Blu-ray, directed by Christopher Nolan (2014; USA: Paramount, 2017).



Figure 2.4. Davy Jones from *Pirates of the Caribbean: Dead Man's Chest*⁸⁸

as Japan utilizes this topic often. *Captain America: Civil War* (2016)⁸⁹ features pipe organ accompaniment for a children's choir during a funeral, fitting another usual troping. The final Western film example features a comedic use of the organ as the character Cogman (voiced by Jim Carter) performs on an organ to punctuate the story Sir Edmund Burton (Anthony Hopkins) tells about the lore in *Transformers: The Last Knight* (2017)⁹⁰; Burton interrupts the performance to tell Cogman, "You ruined the moment again!"

⁸⁸ Screen capture from film.

⁸⁹ *Captain America: Civil War*, DVD, directed by Anthony Russo and Joe Russo (2016; USA: Walt Disney Studios, 2016).

⁹⁰ *Transformers: The Last Knight*, 4K, directed by Michael Bay (2017; USA: Paramount, 2017).

Japanese Treatment of Pipe Organ in Other Multimedia

To better understand the impact of pipe organ on Japanese multimedia, I detail a brief view into the country's music education and the interest of Bach in Japan from several Japanese perspectives. The school system in the Meiji era followed a Western model, but the introduction of music was late due to a debate on dealing with different genres of Japanese traditional music, "which were incorrectly thought to be of little value."⁹¹ TOKITA Alison found that "from 1874, all court musicians aged between 15 and 40 were required to learn Western music, going to the Navy music office to learn wind instruments."⁹² The first scholar to leave Japan and study in America was ISAWA Shūji in 1875, but he struggled with the Western music system in his studies, while achieving high marks in all other subjects. Striving for a more didactic approach to Western music, ISAWA helped form the *Ongaku Torishirabegakari* (Music Investigation Committee) in 1879, an early predecessor to the Tokyo University of the Arts. ISAWA wanted to create a new national identity with Western music and new poetic texts, for which the committee would approve his new vocal music. It also instated the teaching of Western musicology in the academy. The committee broke up in 1887, and the *Tōkyō Ongaku Gakkō* replaced it under the direction of ISAWA. Scholar SONODA Midori claims the "school had a twofold aim: to train professional musicians and music teachers."⁹³ However, musicological projects and classes continued while also investigating their own traditional music through a Western gaze. After the Second World War, the teaching of musicology in the university fell into decline, but it also

⁹¹ SONODA Midori, "The Teaching of Music History In Japanese Music Education," *Music Docta, Rivista digitale di Pedagogia e Didattica della musica* (2014): 111.

⁹² TOKITA Alison, "Bi-musicality in modern Japanese culture," *International Journal of Bilingualism* 18, no. 2 (2014): 168.

⁹³ SONODA, "Japanese Music Education," 114.

became more specialized. By 1977, a doctorate of philosophy in musicology could be achieved, and there were several musicological societies throughout the country. The study of Western music “became compulsory in primary and secondary schools...to such an extent that pupils from the age of 6 are exposed to the notions of solfeggio, they also start playing some instruments in an orchestra or singing in a choir.”⁹⁴ In 1900, organ performance and Western music theory were part of the entrance exam for the Tokyo Music School. As recent as 2014, TOKITA notes the “entrance examination for the flagship music conservatorium, the Tokyo University of the Arts, requires students to perform piano and pass tests in Western music theory, even if they are trying to enter the Japanese music department.”⁹⁵ While the study of Western music flourished for the last one and a half centuries, the rediscovery of Japanese traditional music has only occurred since the early 2000s in primary schools.

Much of the love of both the pipe organ and its music attributes to the love of J. S. Bach by the Japanese people since the opening of the Meiji era. HIGUCHI Ryuichi documents the earliest performance of Bach’s music was of his *Mass in B minor* by the Tokyo Music School choir in 1890.⁹⁶ KODA Nobu, the first Japanese concert violinist, performed Bach’s music “in her first concert in Tokyo after she returned from her study in Vienna.”⁹⁷ HIGUCHI also finds evidence of Bach’s *Inventions and Sinfonias* and his *Well-tempered Clavier* as standards for teaching in the early days of the Tokyo Music School, along with a performance of the *Italian Concerto* there by TAKI Rentaro in December 1898. Organist SHIMAZAKI Akataro presented the *Concerto* by Bach in 1896

⁹⁴ “Music Education in Japan, a model to follow,” *France Musique*, December 7, 2017, <https://www.francemusique.com/classical-music/music-education-japan-model-follow-15697>.

⁹⁵ TOKITA, “Bi-musicality,” 167.

⁹⁶ HIGUCHI, “Bach-Reception,” 1.

⁹⁷ HIGUCHI, “Bach-Reception,” 1.

and the *Toccatina and Fugue* the next year. After studying music in Cambridge, TOKUGAWA Yorisada founded “a proper concert hall with a pipe organ and a music library, for which he bought half of the famous Cummings Music Collection at an auction in London” in 1920.⁹⁸ The first Japanese organ virtuoso, KIOKA Eizaburo, studied in Tokyo, the United States, Paris and Leipzig; upon returning, KIOKA put on around 600 concerts of Bach’s organ works—including several famous concerts at the Mitsukoshi department store in Tokyo—starting around the 1930s. This love for Bach poured into the primary education classroom after World War II, and this is compounded by new studies and research of Bach and his works by Japanese musicologists. Additionally, Japan has been a focal point for classical music sales in the past half century.

HIGUCHI delves further into the philosophy on why Japanese people love Bach, and he states that “it must be because his music is so complicated and challenges us to analyse it.”⁹⁹ He claims it is also “because his music unites all souls of music lovers and all souls of people around the world.”¹⁰⁰ A 2013 article on religious meditation from the *Japan Times* seems to corroborate this spiritual relationship with statements such as it “deepen[s] their faith,” their faith helps to “understand Bach’s music better,” and “Bach’s music leads to the soul of people.”¹⁰¹ The Japanese pianist and conductor SUZUKI Masāki has a different outlook on Western Music. SUZUKI’s view is of Western classical music as ‘world music’, and this “musical culture is transnational.”¹⁰² SUZUKI claims

⁹⁸ HIGUCHI, “Bach-Reception,” 3.

⁹⁹ HIGUCHI, “Bach-Reception,” 5.

¹⁰⁰ HIGUCHI, “Bach-Reception,” 6.

¹⁰¹ NISHIDE Takeshi, “Catholic priests mixing meditation, music of Bach to find inner peace,” *The Japan Times*, July 15, 2013, <https://www.japantimes.co.jp/news/2013/07/15/national/catholic-priests-mixing-meditation-music-of-bach-to-find-inner-peace/#.XHtlAYhKiUk>.

¹⁰² Barney Sherman, “How Japan Became a World Capital of Bach: Some Musings on Masaaki,” *Iowa Public Radio*, October 3, 2016, <https://www.iowapublicradio.org/post/how-japan-became-world-capital-bach-some-musings-masaaki#stream/0>.

Japan has never been colonized, but instead its own government in the Meiji era propagated the spread of European music. In a sense, his claim stakes that Japan colonized itself in the early days of the Meiji era. However, SUZUKI warns against views of “Japanese interest in Western music as superficial or a ‘postmodern simulacrum’,” and the interviewer confirms SUZUKI had indeed “journeyed as deeply into Bach’s creative world and become as fluent in his musical language as any artist in Europe, America, or anywhere else.”¹⁰³

While some people still attempt to call music a ‘universal language’, TOKITA states “this might hold for Europe and the West, which share broadly the same musical culture despite having many different languages, it is far from true for most non-European musical cultures.”¹⁰⁴ In her claim of Japanese music as ‘bi-musical’ between their traditional indigenous music and the Western style, TOKITA states “in contemporary East Asia, Western music has come to be seen to hold a key to entering a globalized culture of modernity.”¹⁰⁵ TOKITA notes these composers are mostly Western-trained, drawing “on traditional elements in compositions for Western and/or Japanese instruments,” but this “is usually unbalanced in favour of Western music, in which they have full professional generative competence, whereas their competence in Japanese music is limited and their compositions for traditional instruments can feel unidiomatic from the performer’s perspective.”¹⁰⁶ However, past (unnamed) Western musicologists and theorists have claimed that Japanese composers composing in the Western style are also inauthentic. MANABE Noriko questions these views, stating: “Why are Japanese

¹⁰³ Sherman, “Musings on Masaaki.”

¹⁰⁴ TOKITA, “Bi-musicality,” 160.

¹⁰⁵ TOKITA, “Bi-musicality,” 160.

¹⁰⁶ TOKITA, “Bi-musicality,” 171.

artists prone to accusations of inauthenticity and inferiority, evidently more so than European artists performing foreign styles? One answer lies in the West's persistent perception of Japan as a perceptual Other."¹⁰⁷ TOKITA bleakly claims "Western music and Western-derived harmonic appropriations of ethnic musics are fast becoming the main staple of World Music," and "we may be doomed to musical homogeneity, unless local musics can withstand the music imperialism that started with Christian missions and is still with us through the global music industry."¹⁰⁸ Realizing fallacies with the idea of complete globalization, CHOI JungBong highlights a divide between cultural regionalizations, such as the East Asian Cultural Sphere, and cultural globalization. CHOI states that while the East Asian Cultural Sphere "participates in the larger circuits and loops of global cultural production, it also internalizes the aesthetic currents created by the multinational culture industry cartel and different localities."¹⁰⁹ He specifically refers to the process of regionalization:

[C]ultural regionalization should be distinguished from 'regional culture' or 'cultural regionalism' and that understanding EACS (East Asian Cultural Sphere of China, Japan, South Korea, Taiwan, Hong Kong, Thailand, Vietnam, and Singapore) requires a grasp on the point at which the historical, political, and economic affairs of East Asia meet with cultural matter in the post-Cold War juncture. [...] A powerful concept as it is, globalization should not be assumed to carry explanatory power for any contemporary supernational cultural affairs.¹¹⁰

This definition of regionalization is what is used for this research.

While sparse in early Japanese film, the pipe organ makes an early statement in the KUROWSAWA Akira film *The Bad Sleep Well*.¹¹¹ In this loose adaption of Shakespeare's *Hamlet*, KUROWSAWA options for Wagner's wedding march during a

¹⁰⁷ MANABE Noriko, "Representing Japan: 'national' style among Japanese hip-hop DJs," *Popular Music* 32, no. 1 (2013): 36.

¹⁰⁸ TOKITA, "Bi-musicality," 172.

¹⁰⁹ CHOI, JungBong, "Of the East Asian Cultural Sphere: Theorizing Cultural Regionalization," *China Review* 10, no. 2 (Fall 2010): 124.

¹¹⁰ CHOI, "Of the East Asian Cultural Sphere," 110–111.

¹¹¹ KUROWSAWA, *The Bad Sleep Well*.

traditional *Shintō* wedding to juxtapose conflict within the scene. Rather than subtle, traditional scoring, the solo pipe organ is as disruptive as the members of the press constantly taking photos of the bride limping into the scene. While seemingly a traditional wedding usage, the ceremony turns out to be a farce, as the groom only wishes to get closer to his object of revenge: the father of the bride. Pipe organ accompanying parodies of weddings and farce weddings becomes a common employment when composers decide to use the instrument on such an occasion. Japanese video game composers follow suit with utilizing the pipe organ for farcical weddings in both *Suikoden* (1995)¹¹² and *Wild Arms* (1996).¹¹³ However, a more common usage for pipe organ in video games is for antagonists, battles, and destruction.

Dana Plank—one of the original ludomusicologists—writes on translations of Toccata and Fugue in d minor (BWV 565) in 8-bit video games. Plank concludes “quotation...can...serve to disrupt meaning, decontextualizing and adding new interpretive weight to a work of Western art music so beloved that the incipit has been reduced to stereotype.”¹¹⁴ Furthermore, Plank claims,

...the Bach work is fragmented, with a memorable expositional motive chopped apart, rearranged, and transformed. No longer an independent aesthetic statement, the Toccata and Fugue has become a simulacrum. The fugal fragment serves as an icon, a representation of the larger work, and nods to the multiple meanings conferred on the work in the twentieth century.¹¹⁵

A common employment of pipe organ becomes synonymous with YAMANE Michiru’s score for the *Castlevania* series.¹¹⁶ The instrument is an attribute of the antagonistic vampire Dracula and his castle—after all, a vampire is the prototype of the

¹¹² *Suikoden*, Sony Playstation, created by MURAYAMA Yoshitaka (Konami, 1995).

¹¹³ *Wild Arms*, Sony Playstation, produced by FUKUSHIMA Takashi (Media.Vision, 1996).

¹¹⁴ Dana Plank, “From the Concert Hall to the Console: Three 8-Bit Translations of the Toccata and Fugue in D Minor,” *BACH: Journal of the Riemenschneider Bach Institute* 50, no. 1 (2019): 506.

¹¹⁵ Plank, “From the Concert Hall,” 507.

¹¹⁶ *Castlevania*, Nintendo Entertainment System (Konami, 1986–).

white, male megalomaniac troping of Julie Brown. Other video game villains receive organ scoring as well including several main antagonists in the scores of UEMATSU Nobuo in the *Final Fantasy* series.¹¹⁷ Even KONDO Koji employs solo pipe organ for the final battle against the nemesis Bowser in *Super Mario 64* (1996)¹¹⁸ and leading up to the final battle in *Legend of Zelda: Ocarina of Time* (1998, Figure 2.5.).¹¹⁹ Many games, especially in the 1990s, employ pipe organ in a busy texture for battle music. However, some feature solo organ for destructive moments such as the “Tokyo Inception” scene in which Tokyo is obliterated in *Shin Megami Tensei: Nocturne* (2003).¹²⁰ Anime composers also employ the organ similarly to both Western film and Japanese video games.

History of Anime Music

Anime has a short history, mirroring the achievements in animation worldwide, exceeding it in recent decades. Among the oldest surviving features is KŌUCHI Jun’ichi’s *Namakura Gatana* (1917) which was only recently discovered in an antique shop in 2008.¹²¹ The Great Kantō earthquake in 1923 destroyed many existing animated films at the time stored in a single warehouse.¹²² While competition from overseas overshadowed anime in the 1930s, government support helped animators produce shorts

¹¹⁷ *Final Fantasy*, Nintendo Entertainment System, created by SAKAGUCHI Hironobu (Square, 1987–).

¹¹⁸ *Super Mario 64*, Nintendo 64, directed by MIYAMOTO Shigeru, KOIZUMI Yoshiaki, and TEZUKA Takashi (Nintendo, 1996).

¹¹⁹ *The Legend of Zelda: Ocarina of Time*. Nintendo 64, directed by YAMADA Yoichi, AONUMA Eiji, and KOIZUMI Yoshiaki (Nintendo, 1998).

¹²⁰ *Shin Megami Tensei: Nocturne*, Sony Playstation 2, directed by HASHINO Katsura, KANEKO Kazuma, and YAMAI Kazuyuki (Atlus, 2003).

¹²¹ Egan Loo, “Two Nine-Decade-Old Anime Films Discovered (Updated),” *Anime News Network*, March 27, 2008, <https://www.animenewsnetwork.com/news/2008-03-27/two-90-year-old-anime-films-discovered>.

¹²² Jonathan Clements and Helen McCarthy, *The Anime Encyclopedia: a guide to Japanese animation since 1917* (Berkeley: Stone Bridge Press, 2006), 170.



Figure 2.5. Ganandorf from *Legend of Zelda: Ocarina of Time*¹²³

for education or propaganda. *Momotaro's Divine Sea Warriors* (1944) marked the first full-length animated film made in Japan, and it was rife with propaganda as it was sponsored by the Imperial Navy. Anime would not appear on television until *Three Tales* (1960), and serialized anime began with *Otogi Manga Calendar* (1961–1964). TEZUKA Osamu adapted many famous manga into an animated series format with many successes including *Astro Boy* (1963), *Kimba the White Lion* (1965–1966), and *Princess Knight* (1967–1968). The 1970s and 1980s brought about a growth of ‘robot’ and more science fiction, sci-fi henceforth, directed genres with the cumulation of popular series such as

¹²³ Screen capture from game.

Mobile Suit Gundam (1979–1980) and *Super Dimensional Fortress Macross* (1982–1983).

Worldwide popularity of anime feature films such as ASHIDA Toyoo’s *Vampire Hunter D* (1985), OTOMO Katsuhiro’s *Akira* (1988), and OSHII Mamoru’s *Ghost in the Shell* opened the doors for both more adaptations and the acceptance of serialized anime shows in American households, among other countries. While some shows received English dubbings and adaptations, the 1990s saw a myriad of franchises shipped to the United States via companies such as Viz Video, Saban Entertainment, and later Funimation. The Sci-Fi Channel (now Syfy) programmed many adult targeted anime films and shows until it was forced to remove them from its programming in 2011, after a petition by concerned parents. Series such as *Sailor Moon* (1992–1997) and *Dragon Ball Z* (1989–1996) were placed in prime Saturday morning blocks on other channels, and eventually Cartoon Network began a dedicated block to only anime programming called “Toonami.” Disney helped produce the anime film *Princess Mononoke* (1998) in collaboration with Studio Ghibli’s MIYAZKI Hayao, the film’s director. MIYAZKI also directed *Spirited Away* (2002), the first anime to win an Academy Award for Best Animated Film. With the success of streaming services in the last few decades, anime found a new home on Netflix, Hulu, and especially Crunchyroll—a service dedicated to East Asian programming. Scholar Rose Bridges remarks that “anime is influenced by American animation and cinema, and its popularity in the West has led to its influence in Western popular media;” thus, “anime is a transnational phenomenon.”¹²⁴

While anime does have its fair share of unique genres, most of the genres are similar to, if not the same as, the West. Action and adventure usually go hand-and-hand,

¹²⁴ Bridges, *Cowboy Bebop Soundtrack*, 40.

while sci-fi covers much of the repertoire. Fantasy, along with iterations such as dark fantasy, receives a fair amount of representation, as does comedy and its darker facets. Other common, serious genres are of the horror, drama, war, thriller, and supernatural varieties. Even niche genres such as space operas, post-apocalyptic, and neo-noir fit some anime shows. Slice-of-life series often either opt for comedy or romance as its main theme, if not a little of both. Japan is known for a few genres that have since become adapted in other countries. The mecha genre is what became of the robot genre in the 1970s and 1980s with *Mobile Suit Gundam* as one of the most popular within the country; *Gundam* continues to spawn new franchises and series taking place in its vast universe. Another unique genre, the ‘harem’ genre owes its popularity to manga such as *Ramona ½* (1987–1996)—which was adapted into a successful anime series—and the anime series *Tenchi Muyo! Ryo-Ohki* (1992–2017). ‘Magical girl’ centers around a (usually) female protagonist that is granted special powers; the first magical girl anime is *Sally the Witch* (1966–1968), and the most popular worldwide is TAKEUCHI Naoko’s *Sailor Moon*.

The target audience for anime is divided into four demographics dictated by gender and age. *Shōnen* series aim towards young boys aged primarily between 12–18 years old, and this is the most popular target often covering many of the violent genres such as action, mecha, war, horror, and some sports. *Shōjo* refers to young women in the same age group, and, while given a wide berth on the genres, often focuses on romantic relationships and the development of emotions. While *seinen* literally means “youth,” it as a demographic refers to men between 20 and 50 years old; sharing much with its younger counterpart—*seinen* separates itself from *shōnen* through adult themes or

hyperviolence. *Josei* is the equivalent for older women, and often deal with adult themes such as rape, infidelity, and especially homoeroticism. While still having similar plots and character types as *shōjo*, *josei* often ditch the romantic or slice of life aspects, and many have all male casts.

In the rest of this chapter, I highlight some of the composers whose music is featured throughout this thesis. Anime titles covered in this document are **bolded** for future reference. SAKABE Go (1982–) studied piano and composition at the National College of Music before taking on an apprenticeship with SAHASHI Toshihiko (1959–). Since 2008, SAKABE has composed for anime such as *Date A Live* (2013–), *Mob Psycho 100* (2016–), and several *Digimon* feature films. FUJITA Junpei (1979–) is the founder of the group Elements Garden and is usually behind the mixing board, engineering and arranging. FUJITA’s catalog includes anime such as *Cardfight!! Vanguard G* (2014–2015), *Ixion Saga DT* (2012–2013), and the anime adaptation of the video game *White Album* (2009). KAMEOKA Natsumi (1980–) studied composition at the Tokyo University of the Arts. KAMEOKA claimed in an interview that her strengths lie in her perfect pitch and “creating a deep and versatile sound world, especially in orchestral works.”¹²⁵ Her work includes *Kantai Collection* (2016) and *Inazuma Eleven* (2008–2011). MASUDA Toshio (1959–) normally works with the synthesizer for scores on series such as *Jubei-chan: The Ninja Girl* (1999) and *Excel Saga* (1999–2000), but he is best known for his score for *Naruto* (2002–2007), in which he mixes traditional Japanese instruments with those from a rock band. HASHIMOTO Yukari (1966–) worked in the business for quite a while as an arranger and synthesizer operator and is also known for her soundtracks to *March comes in like a lion* (2016–2018), *Mr. Osomatsu*

¹²⁵ KAMEOKA Natsumi, “Profile,” *kameokanatumi.com*, <http://kameokanatumi.com/profile/>.

(2015–2018), and *Katana Maidens: Toji no Miko* (2018). Another popular arranger and orchestrator, KAWADA Ruka (1980–), penned scores for an assortment of anime such as *Is the Order a Rabbit?* (2014–), *Kanojo ga Flag o Oraretara* (2014), and *Kiss Him, Not Me* (2016).

KANNO Yugo started composing for multimedia before finishing his degree at the Tokyo College of Music. While composing for television and film as well, KANNO's contributions to anime include *Psycho-Pass* (2012–2014), *JoJo's Bizarre Adventure: Stardust Crusaders* (2011–2015), and *Ajin: Demi-Human* (2016). IUCHI Maiko was hired by video game company SNK shortly after graduating from Kunitachi College of Music. She left the company in 2002 to work for the company I've, and she partially retired in 2017. IUCHI started composing for anime during her transition between companies with examples such as *Sister Princess ~Re Pure~* (2001), *A Certain Magical Index* (2008–), and *RErideD: Derrida, who leaps through time* (2018). An extremely active composer since 2003, TAKANASHI Yasuharu's (1963–) portfolio includes *Hell Girl* (2005–2017), *Naruto Shippuden* (2007–2017), *Fairy Tail* (2009–), *Beelzebub* (2011–2012), *Sailor Moon Crystal* (2014–2016), among many others. TAKANASHI was also a guitarist when he was younger, playing in J-rock bands 634 Musashi, Hellen, and is still associated with PLANET EARTH as a keyboardist.

Many composers got their start on the keyboards, and this includes home and school organs that were installed during the organ boom of the 1960s and 1970s. SHIINA Go (1974–) grew up learning how to play the electronic organ at home from his parents

and would later play in bands while finishing school.¹²⁶ After several rejections from different companies out of high school, SHIINA was hired at Namco from which he retired from in September of 2017. SHIINA has written scores for video games and anime; some of his anime soundtracks include *The Idolmaster* (2018), *God Eater* (2015–2016), and the anime adaption of *Tales of Zesteria the X* (2016–2017). KANNO Yōko (1963–) taught herself piano at an early age, and she “attended a Catholic kindergarten, where she played the organ.”¹²⁷ While attending Waseda University, KANNO secured a job at Koei where she produced the score for the hit game *Nobunaga’s Ambition* (1983). She is well-versed in popular music, releasing an abundance of albums and leading the band The Seatbelts from the keyboards. Rose Bridges argues KANNO’s style “lies in her eclecticism,” often combining genres while “creating a consistent musical language for her series.”¹²⁸ Her vast anime portfolio includes *Macross Plus* (1994–1995), *The Vision of Escaflowne* (1996), *Cowboy Bebop* (1998–1999), *Genesis of Aquarion* (2005), and *Kids on the Slope* (2012), among many others that also appear in this thesis. As mentioned earlier, Bridges recently penned a monograph on KANNO’s music for *Cowboy Bebop*, furthering the composer’s popularity in the states.

¹²⁶ SHIINA Go, “Interview with Go Shiina,” interview by Chris Greening, Don Kotowski, and Bryan Matheny, Square Enix Music Online, November 2009, text, <https://squareenixmusic.com/features/interviews/masarushiina.shtml>.

¹²⁷ Bridges, *Cowboy Bebop Soundtrack*, 21.

¹²⁸ Bridges, *Cowboy Bebop Soundtrack*, 19.

III. METHODOLOGY

In this chapter, I outline my methodology used throughout the rest of the thesis. First, in order to find pipe organ on anime soundtracks, I implement a rigorous screening process to locate the instrument if auditorily present. Then, I collect data in a manner akin to the methods of Michel Foucault as he explains in *The Order of Things*. I utilize musical semiotics to create semiotic “tags” for each of these instances of pipe organ, and I organize these tags as the conclusive data for this study. Due to the size of the corpus, semiotics is the most efficient method of analysis that conveys a mode of meaning. For the rest of the chapter, I feature a breakdown of Foucault’s theories as well as research on musical semiotics and the leitmotif.

Screening Process

This study could only be possible through the current technology known as streaming services. These online video libraries provide accessible means to perform a large-scale study such as this. *Crunchyroll* is a service dedicated to the transmission of anime, manga, and Asian live-action television globally, and this specific service provides many of the examples in this study. To narrow the search, I only consider hand-drawn animation in motion with little exception; motion-manga, Claymation, and alternative forms of animation are mostly excluded. Anime feature films are not part of this corpus, as its aim is at serialized productions. Most series screened were only a single season, usually 12 episodes, while I specify any anime over 50 episodes as an ‘epic’.

For single seasons, I only view two episodes. These usually include the first and last episodes, or another episode that seems to carry an organ trope in its plot synopses. If there are less than twelve episodes, generally I only watch one episode. For longer series, I add an episode of viewing per each additional season. As the Macintosh version of *Crunchyroll* allows, the user can ‘skip’ through the episode in five-second intervals by using the shortcut command of the right arrow on the keyboard. I utilize this skip to streamline overall viewing of an episode. Longer skips are possible, but I save these for epics. As this study spans over 1000 series, I stretch these rules depending on subjective factors. Whether the series has pipe organ in the soundtrack or not, I record it in a document. Viewing began in January 2017 and finished March 2019, and I piloted approximately 1077 series in this manner. Some of the anime available to stream changed in this timespan, and some removed from Crunchyroll relocated to other services such as Funimation and Hulu. The works cited section at the end of this document contains a link for the service used per last retrieval date of documented series with pipe organ. In all, 182 (16.9%) of the series piloted have pipe organ in its soundscape. After finding a series with pipe organ, I locate more data on the program such as composer(s), director(s), writer(s), years of run, demographic, genre, publisher, and plot information.

Data Collection

Most of the methods of data collection and organization stems from Michel Foucault’s style of analysis in *The Order of Things*. In *The Order of Things*, Foucault analyzes Miguel de Cervantes’ *Don Quixote* utilizing a method of organized semiology. He investigates similitudes in rhetorical devices on a table “that enables thought to

operate upon the entities of our world, to put them in order, to divide them into classes, to group them according to names that designate their similarities and their differences—the table upon which...language has intersected space.”¹²⁹ There are four types of similitude, and the first is *conventia*—or “resemblance connected with space in the form of a graduated scale of proximity.”¹³⁰ The second type is *aemultio*, or “a sort of ‘convenience’ that has been freed from the law of place and is able to function, without motion, from a distance.”¹³¹ Foucault follows with “emulation is posited in the first place in the form of a mere reflection, furtive and distant; it traverses the spaces of the universe in silence.”¹³² *Analogy* is the third form to which the two previous similitudes are “superimposed.” Foucault comments its “reversibility and ... polyvalency endow analogy with a universal field of application.”¹³³ The fourth form of similitude and resemblance is *sympathy*, in which, through no prior links, “sympathy plays through the depths of the universe in a free state.”¹³⁴ Its “twin,” antipathy, “maintains the isolation of things and prevents their assimilation.”¹³⁵ Thus, “the whole volume of the world, all the adjacencies of ‘convenience’, all the echoes of emulation, all the linkages of analogy, are supported, maintained, and doubled by this space governed by sympathy and antipathy, which are ceaselessly drawing things together and holding them apart.”¹³⁶ While each applies to anime narrative, music normally deals with the sympathy/antipathy similitude. To relate resemblance to semiotics, Foucault claims “there are no resemblances without

¹²⁹ Foucault, *The Order of Things*, xix.

¹³⁰ Foucault, *The Order of Things*, 21.

¹³¹ Foucault, *The Order of Things*, 21.

¹³² Foucault, *The Order of Things*, 23.

¹³³ Foucault, *The Order of Things*, 24.

¹³⁴ Foucault, *The Order of Things*, 26.

¹³⁵ Foucault, *The Order of Things*, 27.

¹³⁶ Foucault, *The Order of Things*, 28.

signatures...the world of similarity can only be a world of signs.”¹³⁷ Foucault recognizes our skills as interpreters “enable one to make the signs speak and to discover their meaning” which is hermeneutics, and that we can distinguish, locate, define, and know how signs are links—which is semiology.¹³⁸

Thus, his method starts with the ‘bottom-up’ process to which signs are collected as data through a subjective first reading, or viewing in the case of this thesis. With each sign found, Foucault organizes a ‘top-down’ process afterwards to which the material receives another viewing with these representations in mind. In this thesis, I adapt the bottom-up procedure of subjective coding to move towards an objective synthesis of musical meaning. The bottom-up process begins with a true viewing of anime with pipe organ in its soundtrack. I skip through each episode of the series until an organ instance occurred. Then, I record it in a spreadsheet with the episode number, timestamp, and a loose description of the narrative at the moment of accompaniment. After the initial viewing of all series, the descriptions were reduced to generate a set of semiotic data known as *tags*.

Creating Tags

I assess the processed tags as semiotic information. Semiotics in this case refers to the semiology of music theorists such as Jean-Jacques Nattiez, Kofi Agawu, Robert Hatten, and Yolatin Malin, among many others. For example, Nattiez finds “the domains that semiology studies are symbolic facts, insofar as there are no texts or musical works which are not the product of compositional strategies (the domain studied by poietics)

¹³⁷ Foucault, *The Order of Things*, 29.

¹³⁸ Foucault, *The Order of Things*, 29.

and which do not give rise to strategies of perception (the domain covered by esthetics).”¹³⁹ A third level exists between the two: “the neutral or immanent level, i.e. the study of structures which are not prejudged *a priori* as pertaining either to poietics or to esthetics.”¹⁴⁰ Carolyn Abbate argues an iconic musical sign refers to a sonorous object that it signifies—such as mimicking bird song or funeral bells—and an arbitrary sign is thematic akin to Wagnerian leitmotifs which often has two terms involving “more than a simple association between musical gesture and poetic idea.”¹⁴¹ Much of modern American musical semiology stems from the study of Charles Sanders Peirce, who defines a sign, or “representamen” as “something which stands to somebody for something in some respect or capacity,” creating “a sign in the mind of the addressee which is called the “interpretant”, and this stands for “something, its *object*.”¹⁴² Agawu claims semiotics is part of the human experience, and that the plurality of comparing analytical tools allows “semiotics to play a key role; for semiotics facilitates such comparison by providing a rigorous mechanism for laying bare the enabling structures of any music theory.”¹⁴³

Specific to this thesis, I concentrate on topic theory, a section of musical semiology pioneered by Raymond Monelle. Agawu attributes topoi semiology in music as activating conventional and hybrid signs, and these patterns of signs “reach” an audience while providing “a closed corpus ... in a specifically delimited cultural and

¹³⁹ Jean-Jacques Nattiez, “Reflections on the Development of Semiology in Music,” trans. Katherine Ellis, *Music Analysis* 8, no. 1–2 (March-June 1989): 36.

¹⁴⁰ Nattiez, “Reflections,” 36.

¹⁴¹ Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton: Princeton University Press, 1991), 38.

¹⁴² Kofi Agawu, “The Challenge of Semiotics,” chapter in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 138.

¹⁴³ Agawu, “The Challenge of Semiotics,” 159.

musical context.”¹⁴⁴ Monelle defines topos as a “refinement of previous semantic theory,” placing these gestures in the “semantic universe within which the music is composed[;] thus, no text or title is necessary for musical topics to carry signification.”¹⁴⁵ He further characterizes these topics as “culturally enshrined icons or indices” displaying signification through “learned codes.”¹⁴⁶ Thus, “the topic is essentially a symbol, its iconic or indexical features governed by convention and thus by rule.”¹⁴⁷

For this thesis, the music of these tags are themes following the idea of a leitmotif. Arnold Whitall defines the leitmotif as “a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force, or any other ingredient in a dramatic work.”¹⁴⁸ Irena Paulus claims leitmotifs in film “are much simpler from a musical point of view, and their dramaturgical function is also simplified, just as their forms of variation and transformation...are reduced if not to the minimum then to the most simple possible of forms.”¹⁴⁹ Thus, specific organ devices, or topics, deploy as musical themes in a mostly consistent manner, much like the horn call or “*pianto*” topics Monelle finds throughout the common practice era.

Each tag in this document describes one of three accompaniments: the subjective, the objective, and the narrative. The subjective is primarily a character or animal able to

¹⁴⁴ Agawu, “The Challenge of Semiotics,” 156.

¹⁴⁵ Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 14.

¹⁴⁶ Monelle, “The Search for Topics,” 15.

¹⁴⁷ Monelle, “The Search for Topics,” 17.

¹⁴⁸ Arnold Whitall, “Leitmotif,” in *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.16360>.

¹⁴⁹ Irena Paulus, “Williams versus Wagner or an Attempt at Linking Musical Epics,” *International Review of the Aesthetics and Sociology of Music* 31, no. 2 (2000): 157.

impose its will on the objective, an inanimate object or idea. Narrative tags are paratextual elements of anime such as a prolepsis or the dream-sequence, but it also represents when organ exists in the opening or ending credit music for a series—or, framing. After the second viewing, I total each tag, and I utilize these numbers as the data for the information in the following chapters, including the conclusions. The next chapter goes into further detail on each tag in this study.

IV. SEMIOTIC TAGS

As mentioned in the previous chapter, tags are semiotic elements in particular moments when organ occurs in anime, and I organize them between subject, object, and narrative categories. In each section, I present a subsection with multiple tags, their definition, and a prototype for each. I give a brief synopsis for the prototypical anime, but Christopher Bolton regards anime plots as “distracting: often they are so complex and so colorful that they monopolize critics’ attention.”¹⁵⁰ If the reader is inclined to learn more about the plot, each of the streaming links in the works cited provides a concise plot for each series. I present tags in the format of “NAME” throughout the rest of this thesis. Abbreviations match the ones used in the graphs throughout the conclusions.

Subject Tags

In this section, I cover subjective tags, which are normally characters or animals. These are “subjects” that can impose their *will* on the focus of the next section, “objects”. Will is the separating factor between the two types of tags. This section divides into two subsections: protagonists and antagonists. While identifying these was subjective in nature, the tags denote opposing forces within the narrative, not necessarily good versus evil. Some of these tags straddle the line between both types, but most are clearly defined. Some characters with ambiguous tags shift to a different type of character through the run of the show, but I record the tag for the organ by the function at the time of audiation.

¹⁵⁰ Bolton, *Interpreting Anime*, 4.

PROTAGONISTS

The PROTAGONISTS are often the central focus of the anime series, and there is usually one MAIN CHARACTER in which the narrative pivots around. Organ represents a slew of different types of PROTAGONISTS, but the most appropriate would be the antihero, due to the usually antagonistic nature of the instrument coding. Lord Momonga, an avatar for a player in a fictional Dive Massively Multiplayer Online Role-Playing Game (DMMORPG) called *Yggdrasil*, is the leader of a player's guild stationed at the group's headquarters, the Great Tomb of Nazarick, in the series *Overlord* (2015–2018). DMMORPGs have become a common theme in anime since the late 1990s with ever growing interest in the genre and its repercussions.¹⁵¹ Momonga remains in the game as it is about to shut down after its long run, but is not logged out when the time arrives, and he does not have the ability to access the in-game menu to leave afterwards. As the non-playable characters around him become more sentient, he realizes he has involuntarily taken a leadership role among the bosses¹⁵² of his area—thus setting him up as an antihero. Organ accompanies a menacing yet charismatic speech he delivers in the second episode, “Floor Guardians,” to these titular bosses.¹⁵³ Due to Momonga's elder lich form and assimilation into his role, he is cold, intimidating, and powerful. Figure 4.1 shows this form visually, with a black aura emitting from his shoulder plates. Fittingly, organ is

¹⁵¹ Other examples of DMMORPG animes include the adaptation of the video game series *.hack//Sign* (2002), *Sword Art Online* (2012–), and *Log Horizon* (2013–2015). DMMORPG is a subgenre of the Japanese genre *Isekai* (trans. “different world” and can be traced back to *Serial Experiments Lain* (1998), NAKAMURA Ryūtarō's masterpiece on a girl named Lain who eventually ‘dives’ into a virtual world called the ‘Wired’—similar to a simulation of the internet.

¹⁵² In older Japanese culture, ‘boss’ represents a term for the heads of Yakuza families. However, this usage alludes to the related use in video games for the most powerful opposing force in a particular hostile area.

¹⁵³ *Overlord*, season 1, episode 2, “Floor Guardian,” directed by MIYAZAKI Shūji, aired July 14, 2015, on AT-X, accessed February 24, 2018, <https://www.hulu.com/watch/c27d2cc1-36dd-437b-b83a-748ad34e8b91>.



Figure 4.1. Lord Momonga from *Overlord*¹⁵⁴

mixed with choir and harpsichord in a minor tonality evoking the evil medieval trope for this prototype. Arpeggios in the organ become more active as his allies swear fealty to him.

The MAIN CHARACTER is usually joined by a team of ALLIES, which share the burden in the MAIN CHARACTER's journey. Several characters in a given anime can possess the general PARTY MEMBER¹⁵⁵ tag, but only one receives the MAIN CHARACTER with few exceptions. *A Certain Magical Index* (2008–2019) follows MAIN CHARACTER KAMIJŌ Tōma as he befriends a nun-on-the-run from the Anglican Church named Index. The show follows their journey as they make enemies and friends along the way. The theme for Tōma transfers to a PARTY MEMBER that

¹⁵⁴ Screen capture from “Floor Guardian.”

¹⁵⁵ The term PARTY MEMBER comes from terminology for controllable allies in role-playing video games.

starts as an enemy, Stiyl Magnus. Ironically, Stiyl belongs to a fictional secret branch of the Anglican Church known as the Necessarius, or the “Church of Necessary Evil.” While starting out as an antagonist, Stiyl cares deeply for Index, and she is one of the catalysts to help him change his way. Episode 33, “Pursuit Inhibited (Route Disturb),” involves solo pipe organ accompaniment in a Baroque toccata style and minor tonality as Stiyl expresses his resolve in a speech before assisting Tōma.¹⁵⁶ This statement presents a variation of a cue employed throughout the first season.

While generally designated as an ALLY, a BEST FRIEND is specifically the closest person to the MAIN CHARACTER that is not a romantic interest. These characters often play a pivotal role in the plot or in the development of the MAIN CHARACTER. *Naruto Shippuden* (2007–2017) is a continuation of the action-adventure *shōnen* series *Naruto* (2002–2007), which follows the titular character who is an orphan learning to become a ninja in his youth. *Shippuden* displays a teenage version of the MAIN CHARACTER defending the world from a group attempting to bring about the end of the world. The prototypical BEST FRIEND is UCHIHA Sasuke; he is one of Naruto’s most important teammates. In *Naruto*, the series antagonist, Orochimaru, inflicts Sasuke with a curse, causing him to have increased power, but is put under the influence of the curse-giver. Organ accompaniment that was common for Orochimaru throughout *Naruto* reassigns to Sasuke, as he activates his powers stemming from the curse mark. TAKANASHI Yasuharu’s score starts with the organ sustaining a low pedal whilst building harmonies as a men’s choir bellows in an aeolian tonality. Like Momonga, both Orochimaru and Sasuke emit a dark aura when accessing their POWER. Figure 4.2.

¹⁵⁶ *A Certain Magical Index*, season 2, episode 9, “Pursuit Inhibited (Route Disturb),” aired on December 3, 2010, on AT-X, accessed May 10, 2018, <https://www.hulu.com/watch/7d2c3827-4e74-4126-8849-9fc375af8abf>.

shows Sasuke utilizing a power that displays this menacing aura during an organ cue in the 477th episode, “Naruto and Sasuke.”¹⁵⁷

A LOVE INTEREST is a character involved with the MAIN CHARACTER on an intimate level separate from the BEST FRIEND. Like the BEST FRIEND, they can be a PARTY MEMBER or a side character not in the battle party. *Btooom!* (2002) focuses on SAKAMOTO Ryōta, a player in the titular MMO video game who awakens on an island mysteriously with other players. Shortly after awakening on the island, SAKAMOTO meets his in-game wife from *Btooom!*, Himiko, for the first time in real life. A solo organ theme sounds at this moment near the end of the first episode, “START.”¹⁵⁸ This theme sounds throughout the anime to represent their relationship in a variety of ways. Composer INAI Keiji also uses this theme for a flashback to the in-game wedding between the SAKAMOTO and Himiko in the seventh episode, “Virtual Bride.”¹⁵⁹ While this is not the typical Wagner or Mendelssohn wedding march, the theme evokes them while hovering in a lydian modality. The penultimate episode, “Revival,” sounds their theme once more as the two reunite as allies in battle.¹⁶⁰

The MAIN ALLY tag generally attributes to a sidekick or mentor to the MAIN CHARACTER. Sometimes, the MAIN CHARACTER can mentor the MAIN ALLY, and there can be multiple MAIN ALLYs in the hierarchy of ALLIES. These can also double other tags such as BEST FRIEND or LOVE INTEREST, but they are always ALLIES.

¹⁵⁷ *Naruto Shippuden*, season 20, episode 477, “Naruto and Sasuke,” aired on September 29, 2016, on TXN, accessed on August 25, 2017, <https://www.crunchyroll.com/naruto-shippuden/episode-477-naruto-and-sasuke-716131>.

¹⁵⁸ *Btooom!*, season 1, episode 1, “START,” aired on October 4, 2012, on Tokyo MX, accessed on January 1, 2017, <https://www.crunchyroll.com/btooom/episode-1-start-612063>.

¹⁵⁹ *Btooom!*, season 1, episode 7, “Virtual Bride,” aired on November 15, 2012, on Tokyo MX, accessed on January 1, 2017, <https://www.crunchyroll.com/btooom/episode-7-virtual-bride-612117>.

¹⁶⁰ *Btooom!*, season 1, episode 11, “Revival,” aired on December 13, 2012, on Tokyo MX, accessed on January 1, 2017, <https://www.crunchyroll.com/btooom/episode-11-revival-612125>.



Figure 4.2. UCHIHA Sasuke in *Naruto Shippuden*¹⁶¹

Sasuke from *Naruto* could be considered a BEST FRIEND and a MAIN ALLY. *A.I.C.O. -Incarnation-* (2018) follows the MAIN CHARACTER, TACHIBANA Aiko, as she loses her family and her human body in a scientific accident called “The Burst”. Scientists then implant her brain in an artificial body. The platonic MAIN ALLY is KANZAKI Yuya from *A.I.C.O.*; KANZAKI is both MAIN ALLY and strongly suggested LOVE INTEREST by the end of the series to Aiko. The series starts with KANZAKI helping Aiko to learn more about her mysterious past. However, it is later revealed that KANZAKI is a synthetic human housing the brain of the scientist who caused the burst,

¹⁶¹ Screen capture from “Naruto and Sasuke.”

YURA Toshihide, in the ninth episode, “Truth.”¹⁶² Organ appears in the soundtrack during this revelation, and this cue “sticks” to KANZAKI throughout the rest of the anime. The next episode, “Volition,” features organ accompanying a vision between KANZAKI in his form as YURA.¹⁶³

RIVALs are a common Japanese character archetype that may seem antagonistic towards the MAIN CHARACTER but is also part of the ALLIES. Organ usually accompanies these characters due to their polarity with the MAIN CHARACTER, but sometimes this is done with additional intertextual referencing. *Gabriel DropOut* (2017) centers around the archangel MAIN CHARACTER Gab (short for Gabriel) from Christian lore sent to Earth to become a true angel, but she becomes addicted to video games upon arriving and ditches her duties as an angel. One of her classmates, Satania is the RIVAL of this anime and is a demon attempting to cause mischief in the plot. However, Satania is often incompetent, and Gab turns out to be “eviler” than Satania and other demons on the show due to her own incompetence as an angel. Organ is quite common in the soundtrack, as Gab has a more major-situated theme, but Satania’s is a sequence of fully diminished chords cumulating in a minor key authentic cadence. Overall, Satania is begrudging friends with Gab, and they even share some pleasant moments together, as it often goes with the MAIN CHARACTER and the RIVAL.

The final protagonist tag is the TEMPORARY ALLY, which are characters seeming like an ALLY or even a MAIN ALLY at times but are often later revealed as an

¹⁶² *A.I.C.O. -Incarnation-*, season 1, episode 9, “Truth,” aired on March 9, 2018, on Netflix, accessed March 23, 2018, <https://www.netflix.com/watch/80162155?trackId=14277283&tctx=0%2C8%2C1a26080b-4e9e-420d-9521-f33ec67108da-173318080%2C%2C>.

¹⁶³ *A.I.C.O. -Incarnation-*, season 1, episode 10, “Volition,” aired on March 9, 2018, on Netflix, accessed March 23, 2018, <https://www.netflix.com/watch/80162156?trackId=14277283&tctx=0%2C9%2C1a26080b-4e9e-420d-9521-f33ec67108da-173318080%2C%2C>.

antagonist. These characters are typically “gray”, as they do not meet a consistent definition of black or white morality in the narrative. TEMPORARY ALLIES are often traitors or spies for the opposing force. Organ makes for an appropriate use as it foreshadows the antagonization transformation the character undergoes, since it normally represents antagonists in the West. *Bleach* (2004–2012) follows KUROSAKI Ichigo, a boy turned “soul reaper”—a grim reaper of sorts—in order to save his family. As he learns about his newfound power, he interacts with other reapers from a Soul Society, “a fictional race of spirits who govern the flow of souls between the human world and the afterlife.”¹⁶⁴ KUROTSUCHI Mayuri from *Bleach* (2004–2012) is a prototypical mad scientist character as well as TEMPORARY ALLY. He is on the opposing force of Ichigo as a captain of the 12th Division of Soul Society, but most of Soul Society becomes ALLIES to Ichigo after the initial story arcs. Mayuri remains antagonistic, only siding with him when it plays to his advantage. During the anime-only arc known as “Bount Assault on Soul Society” (Season 5), Mayuri assumes a role as TEMPORARY ALLY to ward off a group of humans affected by a scientific experiment accident that gives them powers to control “Dolls”. The specific Bount Mayuri fights is Sawatari, who has a backstory and appearance of a vampire. Episode 101, “Mayrui’s Bankai!! Sawatari: Clash of the Demon,” features an evil medieval combination of harpsichord and organ in a minor key as Mayrui cruelly extinguishes Sawatari, taunting his ashes after the victory.¹⁶⁵

¹⁶⁴ “Mayuri Kurotsuchi,” *Crunchyroll*. Accessed April 3, 2019. https://www.crunchyroll.com/library/Mayuri_Kurotsuchi.

¹⁶⁵ *Bleach*, season 5, episode 101, “Mayuri’s Bankai!! Sawatari: Clash of the Demon,” aired on November 1, 2006, on TV Tokyo, accessed January 3, 2017, <https://www.crunchyroll.com/bleach/episode-101-untitled-543573>.

ANTAGONISTS

The NEMESIS is the primary opposing force to the MAIN CHARACTER, and they often fit the description of Brown's male megalomaniacal trope. Mentioned earlier, Orochimaru's character from *Naruto* represents the prototypical NEMESIS, and organ accompanies him in approximately 15 episodes out of its 220-episode run. It also accompanies recourse from his actions throughout the first series. Orochimaru is a war hero and former assassin, twisted by the loss of loved ones and the fear of death. Flashbacks throughout the series show him conducting experiments in curse marks, body modification, and reanimation. As the show's first real ANTAGONIST, he attacks his home village and kills their leader. The BEST FRIEND/MAIN ALLY of *Naruto*, UCHIHA Sasuke, is affected by a curse bestowed by Orochimaru during this attack, and they both share the same color aura. Figure 4.3. shows Orochimaru coming out of the shadows in the 39th episode, "Bushy Brow's Jealousy: Lions Barrage Unleashed."¹⁶⁶ While Orochimaru plays the role of NEMESIS in *Naruto*, he takes on a neutral position in the second series, *Naruto Shippuden*. This is in spite of his atrocious actions throughout the first series. Overall, Orochimaru is never a full ALLY in the grand scheme, and he is the opposing force in *Naruto*. His organ theme is comprised of a block quartal chord section outlining an augmented figure alternating with D minor compound line with a descending bass line, seemingly stylistic without ever crossing that line. This theme passes on to other agents carrying his curse, but also becomes a theme for general "evil" in the later parts on *Naruto*. Even before Orochimaru makes an appearance, his organ theme accompanies him in disguise, foreshadowing his evil influence. Throughout

¹⁶⁶ *Naruto*, season 2, episode 39, "Bushy Brow's Jealousy: Lions Barrage Unleashed!," aired on July 2, 2003, on TXN, accessed on January 28, 2017, <https://www.crunchyroll.com/naruto/episode-39-bushy-brows-jealousy-lions-barrage-unleashed-520358>.



Figure 4.3. Orochimaru from *Naruto*¹⁶⁷

the series, this theme always represents Orochimaru when he makes an aggressive appearance.

Like the PARTY MEMBERS following the MAIN CHARACTER, various ANTAGONISTS follow the NEMESIS in anime. These characters are often minor characters, and some were formerly a TEMPORARY ALLY. Organ representing an ANTAGONIST often relates to a theme for the NEMESIS. The ‘Fleet of Fog’ makes up the opposing force in *Arpeggio of Blue Steel* (2013), and it is comprised of sentient naval warships named after historically famous Japanese vessels. Each ship contains a “Mental Model”, or a human avatar that is created to overcome the limitations of basic artificial intelligence. The Fleet of Fog violently blockades human civilizations, and Japan and the United States work together to fight

¹⁶⁷ Screen capture from “Bushy Brow’s Jealousy: Lions Barrage Unleashed.”

back against this force. Each ANTGONIST receives a similar organ theme to the NEMESIS, Kongō, who pursues the ALLIES and any rogue Mental Models that the MAIN CHARACTER convinces to defect to his side. The ANTAGONIST theme is orchestral, and the organ is prominently arpeggiating around a thin texture of strings in a minor key. Organ solos for a moment on some transitional, diminished harmonies, before returning to the quasi-Romantic figure and more pronounced winds.

FAKE ANTAGONISTS are characters that start with ANTAGONIST qualities, but they change sides for a variety of reasons, such as moral obligation or being convinced to defect by the MAIN CHARACTER. Several mentioned characters such as ally Styil from *A Certain Magical Index* and several Mental Models from *Arpeggio of Blue Steel* start as FAKE ANTAGONISTS. Even Orochimaru straddles the line of FAKE ANTAGONIST by the end of *Naruto Shippuden*. *Assassination Classroom* (2015–2016) follows a group of students from a reject class (Class 3-E) tasked with training to assassinate a virtually immortal assassin named Koro-sensei—who is also their teacher. While tags are obscured, the character HORIBE Itona plays the role of a FAKE ANTAGONIST as he attempts to murder Koro-sensei but is defeated and convinced to attend class under Koro. Organ features as a solo instrument in a homophonic texture, stating minor chords in sequence. This ominous gesture often accompanies occult humor in this show but is also featured as the theme for Itona during his early, antagonistic appearances.

Object Tags

As mentioned in previous chapters, subjects impose their will on objects in most narratives. Objective tags range from man-made institutions, battles, power, destruction, ceremonies, and thematic usages reflecting similar uses in the West. While none of these tags represent solid objects, the objective is an unchangeable object in most regards that has the potential for several divisions. For example, we have already seen a range of weddings in this thesis from the legitimate to the farcical. However, this ceremony remains constant in form and goal, even if some terminology is changed or adapted. There are also ranges within some of the subcategories, such as the distinguishing between degrees of destruction. Once again, for each tag defined, I provide a prototype to exhibit its employment.

INSTITUTIONS (INST) in anime represent a common theme as many are set in the education institutions of schools, but many focus on churches, military complexes, or some similar hierarchical platform. These institutions are not necessarily “good” or “bad”, the people within normally dictate the moral direction and actions. Some are combined, such as the military school in *Akashic Records of Bastard Magical Instructor* (2017), the church academy in *07-Ghost* (2009), or the theocratic stratocracy in *Blassreiter* (2008). Primarily, the tags in this category are broken into the subcategories of CHURCH (CHRH), MILITARY (MILI), and SCHOOL (EDU). *07 Ghost* makes a great example for the use in a church, and many organ themes accompany the different functions and happenings of the church, as this is the primary setting. *Akashic Records* also provides a prototypical example of an academy for this reason, and block organ accompaniment often sets the stage for scenes at this school as it follows a teacher.

Darling in the Franxx (2018) features an organ theme with half ranks during any discussion of the antagonistic, militaristic institution which dominates society in this environment.

Usually in an orchestration, pipe organ is a popular instrument to accompany BATTLES, relating to one of the earliest uses of the hydraulic organ. Organ can be within an orchestral texture, part of a rock band, or a sample within an electronica cue. *Cyborg 009 VS Devilman* (2015–2016) is a combination series melding two previously popular action franchises. The show features pipe organ accompanying a chorus with a strong minor tonality during BATTLES between the MAIN CHARACTER Cyborg 009 and his past NEMESIS, Greek god Apollo. Following close to the evil medieval troping, Apollo is a corrupted god locked in a conflict with a human-turned-cyborg. The theme reaches a peak as Apollo's sister, Helen, stops him through committing double suicide, effectively ending the battle. Aforementioned anime such as *Naruto*, *Bleach*, and *Arpeggio of Blue Steel* all use pipe organ as accompaniment for various battles throughout their run.

Organ also represents supernatural POWER wielded by a particular user, whether they be PROTAGONIST or ANTAGONIST. Often, this is a mythical, demonic, or unholy power, but sometimes it is a power relating to a religious or magical context. POWERS in anime are frequent in action and adventure anime, especially of the *shōnen* demographic. Comedy and parody anime also make use of this common function, importing the pipe organ functions as well. *Beelzebub* (2011–2012) follows anti-hero MAIN CHARACTER OGA Tatsumi, a high school delinquent charged with taking care of the son of the 'great demon king'—an allusion to the Western devil. This comedic

anime utilizes organ in instances in which the child projects electricity at Tatsumi when bothered. This cue often signals comedy akin to a laugh track and is a parody of its satanic attachments. As with BATTLE, organ accompanies POWER in many other anime, such the already mentioned *Bleach* and *Naruto Shippuden*.

Following a general Western connotation with funerals, organ is a common accompaniment for DEATH and DESTRUCTION in anime. PAIN is a form of existing in variant forms or transformations, and the cumulation of some PAIN is DEATH. *Ajin: Demi-Human* (2016) features the MAIN CHARACTER NAGAI Kei realizing he is an “Ajin”—a human that can regenerate and summon an entity—after being run over by a truck. As NAGAI undergoes excruciating PAIN during his regeneration, organ sounds with choir as his friends look on in terror. While the number of DEATH tags receiving organ accompaniment is a small percentage, that is still a large number of explicit death. *Danganropa 3: The End of Hope's Peak High School* (2016) is an adaption of a video game featuring a deadly game of murder amongst high schoolers. It features compound lines on the organ above an electronica accompaniment during several scenes of graphic DEATH—one is pictured on the next page (Figure 4.4.). DESTRUCTION includes DEATH and has variants in collateral damage. Organ accompanies local DESTRUCTION such as that in *11 Eyes* (2009) and *Naruto*, regional (at least citywide) DESTRUCTION as what happens in *Guyver: The Bio-Boosted Armor* (2005–2006) and *Naruto Shippuden*, nuclear DESTRUCTION as in *Terror in Resonance* (2014), and global DESTRUCTION which is amplified to a universal scale in *Bokurano: Ours* (2007). *Bokurano* features an interstellar battle between children from different universes; the consequence of losing results in the destruction of their entire universe. A



Figure 4.4. Death in *Danganronpa 3: The End of Hope's Peak High School*¹⁶⁸

solo organ pumping minor chords in sequence accompanies these harrowing moments. Nuclear DESTRUCTION does not happen often with organ accompaniment in anime. When it does, the monumentalism attributed to the Western instrument takes on a new form of meaning, given the past conflicts between Japan and the United States.

As with Christian tradition, organ symbolizes CEREMONY in a variety of fashions. Often, these CEREMONIES are explicitly Christian or have allusions to multiple religions. Sometimes, these CEREMONIES are satanic or geared towards summoning demons. Either way, two particular CEREMONIES are often the subject of organ accompaniment: WEDDINGS and FUNERALS. While some anime has organ accompaniment for WEDDINGS within other religions, Christian WEDDINGS are most common, and most in anime—as well as Japanese film and video games covered in this

¹⁶⁸ Screen capture from “Death, Destruction, Despair.”

study—are farce WEDDINGS as well.¹⁶⁹ *Lupin the Third* (1971–2018) is a long-running and popular show in Japan following thief MAIN CHARACTER Arsène Lupin III. Lupin stages several fake weddings for a variety of circumstances throughout the run, and organ is almost always present in a seemingly diegetic fashion. FUNERALS also relate to Christian CEREMONY, but organ also accompanies other burials or memorials in anime. While not explicitly Christian, *Aquarion EVOL* (2012) is the second installment of the *Aquarion* franchise, and follows an organization defending their planet against a group of invading humanoids who lost their female population to a gender specific disease known as the “Curse of Eve”. *EVOL* features diegetic organ for a mass FUNERAL after a BATTLE in a cathedral. The ranks are pulled back slightly, and composers KANNO Yōko and ŌTSUKA Ayako create a modal prelude hovering between Lydian and Aeolian modalities. Finally, the SALVATION tag accompanies a character saving another character from certain DEATH.

Narrative Tags

While subject and object tags deal with organ representing both material and nonmaterial ideas, organ also accompanies narrative devices. These can range from breaks in metonymy of the narrative, narrative explanations, organ in opening and closing credit sequences, and the presentation of the organ in the diegesis (as discussed in CEREMONY). These tags almost always share the cue with another subject or object tags, and organ often takes on a variety of musical forms for these tags. *11 Eyes* follows a group of characters that, after awakening a POWER, can traverse dimensions. It features

¹⁶⁹ The film *Bad Sleep Well* was discussed in the first chapter, and there are also farce weddings with organ in the video games *Suikoden* and *Wild Arms*.

pipe organ during sequences of VISIONS and DREAMS in which the narrative provides clues to the origins of the MAIN CHARACTER's POWER. *07-Ghost* and *Naruto Shippuden* also feature organ following a similar employment. FLASHBACKS and FLASHFORWARDS are another narrative function similar to visions and can exist within them as well. The steampunk romance *Code:Realize – Guardian of Rebirth* (2017) features pipe organ utilizing its gothic, classical stylings to signal multiple FLASHBACKS throughout the series. Many other series including, *Naruto* and *Ajin*, include organ in moments of FLASHBACKS. While FLASHFORWARDS are rare in anime, they usually occur as a VISION into the future. HISTORY/LORE are extra-narrative moments to which the viewer is taken away from the action to have a visual and auditory explanation. Gothic allusions of the organ echo in the soundtrack of *D.Gray-Man* (2006–2016) as omnipotent narrator dictates the history of the fictional world of the anime setting. FRAMING pertains to organ within the orchestration during credit sequences or review/preview skits that often bookend each episode. *Gunslinger Girl's* (2003–2008) closing credit sequence features organ as the primary accompaniment to a singer in a version of Gabriel Fauré's "Après un rêve" (Op. 7, No. 1) with a drum machine accenting a backbeat, sunken in the soundscape through a high-pass filter. *Bleach* and *11 Eyes* also employ organ during their review or preview sequences, in which scenes from the previous or next episode are viewed with character voiceovers providing hype in some form. As mentioned before, *Aquarion EVOL* employs organ diegetically. *Kids on the Slope* (2012) follows teen jazz musicians as they struggle with angst and daily life in a small town in 1960s Japan. Composer KANNO Yoko employs DIEGETIC organ accompanying Christian hymns in a church.

More explicit character references include the Western allusions of organ such as the dichotomy between God and Satan. Intense, minor-oriented pipe organ accompanies the literal Satan in the underworld parody *Hozuki's Coolheadedness* (2014–2018) as he visits the Japanese afterlife (Figure 4.5.). *Beelzebub*, mentioned above, also often has a parodic accompaniment during instances featuring the great demon king. While not always parody, organ and choir comically accompanies God in *In Another World with My Smartphone* (2017), as he apologizes to the protagonist MOCHIZUKI Tōya for accidentally killing him when he clumsily dropped lightning on the world below. Vampires are another common tag associated with organ, due to its Western attachments and a strong Japanese attachment with the video game series *Castlevania*. *Black Blood Brothers* (2006) features organ accompaniment buried in an electronic texture for the exciting introduction of the vampiric protagonist MOCHIZUKI Jiro.

Musical tags were also assessed throughout this research, and they were used to form the descriptions used throughout this chapter. Most of these tags are related to texture (MONODY, HETROPHONY, HOMOPHONY, and POLYPHONY) and common organ settings (ORCHSTRAL, EVIL MEDIEVAL, DIEGETIC, and SOLO). As mentioned before, the final chapter displays the statistics for the tags explained in this chapter with evaluations and conclusions from this research.



Figure 4.5. Satan from *Hozuki's Coolheadedness*¹⁷⁰

¹⁷⁰ Screen capture from episode two.

V. RESULTS AND CONCLUSIONS

Results

Out of 1077 anime series viewed by March 17, 2019, 182 have organ within the soundscape of the sampled episodes. This makes up 16.9% of the entire consumed corpus. Within the corpus of 182 series, 1475 episodes of 50 series were viewed for the second part of this study—the bottom-up portion. 746 instances of pipe organ cues appear in the soundscape of these 1475 episodes; some of the episodes are void of pipe organ and others have multiple instances. This puts organ in 50.58% of the episodes viewed or averaging roughly one instance every other episode viewed. As for demographics, most of the series with pipe organ in the soundtrack target men. Table 5.1 displays the breakdown between demographics; due to overlap between demographics, the percentages are against the total number of series. I display the breakdown of genres against the total number of series as well in Table 5.2, and I calculate the percentages against the total number of series due to similar overlap. These genres are taken straight from the streaming sites for the most part, and Wikipedia provides any unaccounted in the streaming sites used. The most frequent genres with pipe organ in the soundtrack include action, fantasy, and comedy. Niche genres appear in the second table as well, showing both Japanese exclusive and global narrative genres.

Like the other tables, tags appearing within the study tally against the total number of instances, as tags overlap within any particular instance. The numbers and percentages for each tag appear in Table 5.3. A few significant numbers to this study are the number of ANTAGONISTS in 312 of the instances (41.16%) and PROTAGONISTS

Table 5.1. Totals & Percentages of Demographics out of 182 Anime Series

Demographic	Total Number of Series	Percentage Out of Total
<i>Shōnen</i> (“young boys”)	117	64.29%
<i>Seinen</i> (“older men”)	87	47.8%
<i>Josei</i> (“older women”)	24	13.19%
<i>Shōjo</i> (“young girls”)	17	9.34%

Table 5.2. Totals & Percentages of Genres Out of 182 Anime Series

Genre	Subgenres	Total Number of Series	Percentage
Fantasy		65	35.71%
	Steampunk	1	.55%
	Mythological	2	1.1%
Action		59	32.42%
	Adventure	34	18.68%
	Mech	16	8.79%
	Military	4	2.2%
	Magical Girl	9	4.95%
	Western	1	.55%
	Fighting	1	.55%
Comedy		57	31.32%
Science Fiction		32	17.58%
Romance		29	15.93%
	Harem	17	9.34%
	<i>Ecchi</i>	3	1.65%
Supernatural		24	13.19%
	Horror	9	4.95%
Slice-of-Life		15	8.24%
Drama		15	8.24%
	Mystery	7	3.85%
	Thriller	5	2.75%
	Suspense	2	1.1%
	Psychological	1	.55%
Tragedy		8	4.4%
Historical		6	3.3%
<i>Isekai</i>		5	2.75%
Sports		4	2.2%
	Card Game	3	1.65%
	Gambling	2	1.1%
Musical		4	2.2%
Video Games		2	1.1%
Apocalyptic		2	1.1%
<i>Noir</i>		1	.55%
Medical		1	.55%

Table 5.3. Totals & Percentages of Tags out of 746 Instances of Pipe Organ in Anime

Category	Tag	Total Instances	Percentage
Subject	ANTAGONISTS	312	41.16%
	NEMESIS	156	20.58%
	FAKE ANTAGONIST	77	10.16%
	PROTAGONISTS	509	67.15%
	MAIN CHARACTER	325	42.88%
	ALLIES	375	49.47%
	BEST FRIEND	20	2.64%
	LOVE INTREST	23	3.03%
	MAIN ALLY	80	10.55%
	PARTY MEMBER	233	30.74%
	RIVAL	19	2.51%
	TEMPORARY ALLY	24	3.71%
Object	OBJECT OF DESIRE	10	1.32%
	BATTLES	216	28.5%
	POWER	72	9.5%
	DEATH	48	6.33%
	DESTRUCTION	17	2.24%
	PAIN	34	4.49%
	PARODY	68	8.97%
	CEREMONY	22	2.9%
	WEDDING	7	.92%
	FUNERAL	2	.26%
	DREAM	2	.26%
	VISION	7	.92%
	HISTORY/LORE	11	1.45%
	SALVATION	44	5.8%
Narrative	FLASHBACK/FLASHFORWARD	42	5.94%
	FRAMING	41	5.41%
Musical	DIEGETIC		
	SOLO	64	8.44%
	ORECHSTRAL	75	9.89%
	EVIL MEDIEVAL	79	10.42%
	POP MUSIC	22	2.9%
	MONODY	37	4.88%
	HOMOPHONIC/HETEROPHONIC	147	19.39%
	POLYPHONIC	58	7.65%

in 509 (67.15%). Exactly half of the ANTAGONIST instances features the NEMESIS of the series, totaling 20.58% against the total number of instances. 325 of the 509 PROTAGONIST cues feature the MAIN CHARACTER, which makes up 42.88% of the total instances. 216 of the instances feature these various characters in BATTLES (28.5%). Other substantial quantities include displays of POWER (72 instances, 9.5%), explicit DEATH (48 instances, 6.33%), PARODY (68 instances, 8.97%), FLASHBACK/FLASHFORWARD (42 instances, 5.94%), SALVATION (44 instances, 5.8%), and FRAMING in the credits (41 instances, 5.41%). Musically, pipe organ appeared in 9.89% of instances as a SOLO instrument, while accompanied 8.44% of the time by an ORCHESTRA and 10.42% with harpsichord or choir (EVIL MEDIEVAL). The most common instrument pattern for the performance includes the organ playing a HETROPHONIC chord progression as a harmonic backdrop or as a HOMOPHONIC vehicle for planning chords.

Conclusions

This research reflects an abundance of information relating the pipe organ with anime. Due to its history in Japan, Japanese composers demystify the organ from its rhetoric signaling of the strict holy versus evil dichotomy in most Western art forms. Instead, it undergoes a transformation through globalization first, and then regionalization through its status as a complex sign in Japan. Most of the instances align with BATTLE themes, signaling a violent change both literally and metaphorically. Some use the seriousness of the instrument as a comedic device in more lighthearted series. In the next three subsections, I outline these semiotic possibilities, and I finish this thesis with a

section detailing the second half of this study along with other possibilities stemming from this research.

Regionalization

Taking the original trope of pipe organ in multimedia out of original Western connotations and denotations, the process of globalization helps it to shed the rigidness of its signs to reassign according to regional elements. While “appropriation” could arguably describe this relationship, the marginalized cannot appropriate a tool of colonization—this would imply that Japan is the dominant culture in the global power structure—but they can reclaim it in a manner that befits their culture (i.e., CHOI’s regionalization). While this instrument came to Japan via globalization of colonial faith practices, the Japanese re-purposes the instrument via regionalization. Japan, like most of East Asia, came into contact with the organ through Christian missionaries, but did not particularly attach the instrument to its Christian origins by the early twentieth century. As mentioned in the first chapter, organs became a mainstay in schools and homes alike by the 1960s, and Japanese audiences revere Bach without regard to his Christian ties. The “perfection” of Bach’s music appeals to the masses throughout the mid-twentieth century, and composers exacerbate this appeal through employments of the pipe organ in animated multimedia. ‘Perfection’ and ‘brilliance’ are often traits of characters with organ in their theme. This gives way to other factors, particularly an influence from American horror of the 1960s and 1970s combining with its use in early video games in the following decades. *Castlevania*, among other games, placing organ as a representation of the player avatar’s NEMESIS, Dracula, push the troping towards

Brown's male megalomaniac, and this spreads to anime as ANTAGONIST and BATTLE themes. Many of these ANTAGONISTS are products of Western colonization, and some even have Western origins. There is also a share of vampiric associations among serialized anime.

While ANTAGONISTS receive a large amount of representation through organ's global troping function, PROTAGONISTS appear in over 15% more instances than their counterparts. Two factors lead to this regionalization: the saturation of the anti-hero and the idolization of J. S. Bach. Many of the MAIN CHARACTERS in the 50 series further examined are anti-heroes in addition to being vampires, undead, or even serial killers in the case of *Dance with Devils*. One MAIN CHARACTER is the Earthly guardian for Satan's child in *Beelzebub*, while another is one of Satan's sons in *Blue Exorcist*; the latter is not the only instance of Satan or a conduit of the devil as a MAIN CHARACTER in this study. Another regional aspect of pipe organ includes its use to accompany displays of supernatural POWER from both ANTAGONISTS and PROTAGONISTS. These POWERS, like the powers of American superheroes, are DESTRUCTIVE and should be wielded with responsibility. Most of these displays have the equivalent DESTRUCTIVE effect of bombs, which could have a relationship with the aftermath of World War II—this answer should be left to a different study.

Violent Change

In most dramatic situations, the pipe organ signals conflict between two or more INSTITUTIONS. Whether these INSTITUTIONS are organizations or overpowered individuals, violence is the medium which resolves these conflicts. It is impossible for me

to make an assessment between good and evil, as it is a culturally dependent factor, but story archetypes such as the PROTAGONIST and ANTAGONIST are clearer to a foreign researcher. Over a quarter of the instances of pipe organ feature various characters in some sort of violent conflict. This is also a regional departure from the global troping of the instrument that aligns with Japanese video games where organ appears in many BATTLE themes. When the characters are not actually fighting, organ often accompanies characters strategizing for a coming BATTLE or reviewing the aftermath of a previous skirmish. Aligning more closely with the global tropes, DEATH is explicit in 6.33% of the total instances, but the narrative sometimes reveals the characters to not actually be dead after the instance of pipe organ. While FUNERALS receive a more common treatment in the West, anime puts the organ during moments of DEATH, often in a graphic manner. Some of these moments happen within BATTLES as well, increasing the effect of conflict. While some of the BATTLES hold little meaning, most commence with a goal of a systematic change. This could be in the form of freeing the players of a deadly game with no escape (*Btoom!!*), bringing down the Mafia (*Cowboy Bebop*), challenging the CHURCH (*07 Ghost*), or attempting a rebellion against a battalion of grim reapers in the afterlife (*Bleach*). This change is never peaceful, and most involve a character dying onscreen. With the sheer amount of organ instances surrounding war, it seems as if the instrument is a herald for this violent change—similar to how it signaled a jarring change in Japan’s musical landscape throughout the 20th century. As composers employ the pipe organ more in multimedia throughout the 1990s and 2000s, anime applies the instrument to PARODIC situations as well, aligning with tropings within their comedy styles.

Musical *Owarai*

Comedy is dependent on regional elements; what makes comedy in the United States does not always translate to countries in the East Asian region such as Japan. In fact, what qualifies as humor often varies from person to person within their relative culture or sub-culture. *Owarai* is a term encompassing a myriad of Japanese comedy stylings featured on television. These stylings range from telling a story (*kontō*) or short story (*shōto kontō*), a gag (*gyagu*), angry overblown reactions (*kire*), and the popular *konbi* (trans. “combination” or group comedy). *Konbi* usually includes a *boke*, (trans. “fool”) or “funny person,” judged for their acts by a *tsukkomi*, translated “serious person” or “straight guy.” Many of these exist in tandem with each other, like a gag as a punchline to a short story (*shōto kontō gyagu*) or a story that elicits an angry reaction (*kontō kire*). Comedy on Japanese television is a ballet of these styles.

Composers utilize music as assistance for the audience to receive comedy throughout all cultures. Pipe organ, as the first chapter displayed, is an instrument that accompanies comedy and, at times, becomes the focus of the joke (e.g., *The Great Race* and *My Little Pony: Friendship is Magic*). Taking the standard of the Toccata and Fugue, the instrument is a serious backdrop to what will become a comedic foreground through the joke (not unlike a musical *tsukkomi*). While composers still employ pipe organ for comedy in Japan, it rarely appears in a diegetic manner. However, it still functions similarly as a serious backdrop to a comedic foreground, mirroring *konbi* stylings. This sometimes makes for an interesting *konbi* between a character playing the *boke* alone on screen with an often serious, minor tonality pumping through the pipes of the organ, which functions as a *tsukkomi* of sorts. PARODIC function, like in the West, only arises

after extended use and saturation of the serious tropings. For this to be possible, the tropes as a serious instrument have been secured in their multimedia since the inception of film in Japan—possibly since the instruments arrived in the country—and has only been able to become an instrument of hilarity in the past 30 years. Thus, organ as nondiegetic *tsukkomi* is another regionalism of the pipe organ in Japan—a larger study would be necessary to assess it throughout East Asia.

Possibilities for Future Research

The immediate possibility for future research begins as this study is completed, and it entails the second half of the Foucauldian method: the top-down process. As my subjectivity aids in extracting the tags, the other half will require the subjectivity of others to determine the accuracy and reoccurrences of the elements. Ideally, a team of literary theorists and musicologists would assist by viewing each instance and marking which tags they recognized in each scene. More specifically, I will organize tags appearing more than three times into a new spreadsheet with each instance marked. At this point, the last viewing of each instance occurs to which each tag in the scene is marked with a number “1” in the new spreadsheet. This last viewing also includes musical tags dealing with pipe organ texture, tonality, musical genre, and common figures. Rather than skipping through portions of an episode, each instance is findable right away for this viewing. Afterwards, the results are totaled and checked against each other and the bottom-up part to conclude the frequency of each tag. These multiple subjectivities help to move towards an objective set of semiotic topics and tropes.

Another facet of this research is to conduct a similar study on animation from a variety of cultures. I only consider American and Japanese animation programs for this thesis. While these two markets are the largest, other parts of the world are consuming and producing their own animation styles. Along with this concept, other forms of animation such as Claymation and computer-generated, as well as other formats such as full feature film and shorts could also provide insights in the employment of the pipe organ in the totality of animation. While others have already written on pipe organ in film (Julie Brown) and presented research on its use in video games (Brent Ferguson), this study also helps supports their respective findings along with similar views on the EVIL MEDIEVAL trope coined by James Deaville. The few diegetic examples of pipe organ in anime are exemplars of Brown's study, and even nondiegetic occurrences regularly accompany male megalomaniacs. Ferguson found most of the instances of pipe organ in video games align with a BATTLE or NEMESIS theme, similar to its use in many instances with the anime study. While not always explicitly representing a typical Western "evil", pipe organ also combines with choir and harpsichord to secure Deaville's EVIL MEDIEVAL trope in anime. Evil in the Eastern connotation is not always of demonic origin but is often grey and necessary. The nondiegetic Brown connotation and the not-entirely-Western Deaville evil are two more examples of Japanese regionalization.

While I did not grow up in Japanese culture and I was never steeped in it at an early age, my research does not attempt to bridge a cultural gap in thinking as it is only looking at the transformations of Western connotations of a Western instrument within the environment of a Western form of multimedia, all of which have been regionalized

within central Japan. This study gives a broad view of how these elements are regionalized. The reasons for these regionalizations are not within the scope of this study or my capacity as an American only able to view localized anime through a culturally entrenched lens. I hope to work with or see someone within the Japanese culture find some of these answers. While I can only theorize from my cultural standpoint to the reasoning of slight changes, this study should help track these semiotic alterations, while also providing a rare look at the music of some of these overlooked composers for the medium. KANNO Yōko is one of the few to receive an academic following in the United States, due to her close connection with American popular music and the high quality of projects to which she attaches herself. Studies are well needed here for the other prolific composers, especially the underrepresented sector of women composers. The anime medium is too popular in the U.S. for musicological academia not to take seriously—a problem that exists with ludomusicology and popular music studies as well. On the front of ludomusicology, William Gibbons describes a cultural gap between video games and classical music, but he predicts “[a]ll signs point to a future where the artificial distinctions between highbrow and lowbrow are erased, and where games and other entertainment forms can stand alongside the art of classical music.”¹⁷¹ Gibbons continues:

My personal experiences as a musicologist have also reinforced my belief in a persistent and willful divide between high and low art in scholarship. There is a growing group of scholars researching game music ... and many scholars in other fields have been interested in and supportive of game music research. Yet in some academic settings there remains a palpable sense that this research is somehow frivolous, less important than the study of established classical music. I once had a presentation scheduled for the final session of a long academic conference because, as one of the organizers cheerfully told me, they “wanted to end with something fun after people were burned out from the serious topics.” This is not an isolated incident. A well-meaning colleague from another university once earnestly told me that my application for tenure at my current institution was in good shape “because your legit research balances out the game stuff.” In that case, “legit” implied the kind of research that involves painstakingly combing through archives

¹⁷¹ William Gibbons, *Unlimited Replays: Videogames and Classical Music* (Oxford: Oxford University Press, 2018): 174.

in distant countries in search of data that might eventually make a contribution to a well-established topic. Playing video games as research seems too easy, too entertaining, and too popular to fit comfortably into the model of scholarship.

As long as we struggle to define what art is and what it means, these debates over cultural values will play out over and over.¹⁷²

There are many parallels from Gibbons description to the study of anime music, and I personally have been told that my presentations were scheduled with other “fun” topics. One such time, I was put at the beginning of a graduate conference to start off with a “less serious, fun topic.” As mentioned in the second chapter, MANABE Noriko argues *repeatedly* for popular music studies—a sect of musicology often touted for its diversity—to look into regionalized popular music of Japan and other East Asian countries.¹⁷³ MANABE, along with other researchers of Global East Asian musics, were recently given a platform at the 2018 American Musicological Society and Society of Music Theory joint session to recognize the underrepresentation of East Asian composers in American academia.¹⁷⁴ Through this platform, each of the researchers attempt to shed light on East Asian classical music, multimedia music, and popular music.

While pipe organ and animation are Western inventions, these Japanese composers for anime will continue to shape the influence and devices employed by future multimedia composers by virtue of maturing with the medium. The influence of the Japanese animation style has already greatly expanded in the United States in the past few decades, and anime music will not be an exception in this expansion. Some American hip-hop artists have already claimed influence from the medium of anime, and this is evident in the videos of artists such as Kayne West and Lil Uzi Vert. Wu-Tang’s RZA recently scored *Afro Samurai*, an American animated series strongly influenced by

¹⁷² Gibbons, *Unlimited Replays*, 175–176.

¹⁷³ MANABE, “Globalization and Japanese Creativity,” and “Representing Japan.”

¹⁷⁴ Lee et al., “New East Asian Music Research,” 2018.

anime. The longer academia ignores the Japanese composers, the further it removes itself from relevance with the global culture. As long as a separation of high- and lowbrow art exists, the silencing of such underrepresented voices will continue. Gibbons notes that in “the digital age, dichotomies like art and entertainment, and high art and low art mean precisely what they have always meant: everything, and nothing.”¹⁷⁵ This is a positive direction in the field; the more academia realizes the absurdity of this divide, silencing voices will become more difficult. Furthermore, I see researchers such as Rose Bridges and Dani Osterman studying the topic as well, and this might signal the interest in anime musicology finally growing in our sector of academia, where change is often described as moving at a “glacial pace.”¹⁷⁶ My study contributes corpus-driven results and observations to this growing field, and I hope to see others build on it in the future.

¹⁷⁵ Gibbons, *Unlimited Replays*, 176.

¹⁷⁶ Gibbons, *Unlimited Replays*, 174.

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