Resourceful Frames and Sensory Functions – Musical Transformations from Game to Film in *Silent Hill*

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1 Introduction

While the two different media – film and video game – refer to the same continuum of three axes – moving image, sound a narration – there are striking differences in how people interact with these three levels. The intention of the following essay is to analyze the relations between the three concerning their reference to the same product, the *Silent Hill* game series (1999-) and the film (2006). It is now commonplace that film music/film sound theory can only be partially projected onto the examination of games. Because of that, a wide array of literature about the purpose of music and sound in games has been published since 2000.[1] On the one hand, these texts prove that the role of the audience is even more complex when game play, immersion in and interaction with the cues of the program come into operation, in contrast to the 'illusion of life' usually associated with the cinematic experience. On the other hand, the *Silent Hill* franchise seems to be a rewarding object of comparative analysis of the diverging media, since the film – made after four of seven games had been released – not only refers to the games in content, characters and basic plot, but also tries to reproduce it in atmosphere, aesthetical framing, editing and sound design. From this constellation the following questions arise: Is this auditive transition from game to film fruitful? What are the shortcomings of such an experiment and how can traditional filmmaking benefit from it? Is it possible that the partly incompatible functions of music in film and music in games converge in this example?

The essay will try to cover the whole surrounding field for such an analysis. First of all the game series and its spin-offs will be introduced, followed by a short description of the role of music in film and in games. Afterwards the music of *Silent Hill* will be characterized in its appearance and variety, and the use of sound effects will be discussed. In the main section, the purpose and impact of sound in these media will be compared and its functions will be evaluated before a conclusion is drawn.

[1] See, for example, Bessell 2002, Whalen 2004, Stockburger 2005, Collins 2008.

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2 Silent Hill

The video game series *Silent Hill* is generally considered to be an example of the genre "Survival Horror Games", in which the player has to find strategies to stay alive within a hostile environment (Lange 2005, Whalen 2004). Usually this genre is a subcategory of the "First Person (Ego-)Shooter"-Games (FPS), with the focus on fantasy and horror elements (e.g. fighting against zombies or mutants). While *Doom* (1993-), as one example of the genre, is more focused on the war element, with soldiers fighting each other, *Resident Evil* (1996-) is generally considered to be the most well-known Survival Horror Game, with eleven parts and five feature films now having been made. The success of the series is due to a fine balance between horror, puzzle solving and action/fighting elements without any one of these being dominant.

While *Resident Evil* was developed and released by the Japanese company Capcom, the *Silent Hill* series was initially launched as a reaction to the rival studio Konami, starting with the first instalment in 1999. The basic idea of the original game (and all those following) was to introduce a single character into a hostile and mostly empty environment (the abandoned town of Silent Hill) who subsequently has to find clues regarding the disappearance of a related character. In the first game, the player has to enact Harry Mason, a writer, who is searching for his daughter Cheryl; in *Silent Hill 2* (2001), James Sunderland receives a letter from his wife Maria, who is believed to be dead, and begins to look for evidence in the town; in *Silent Hill 3* (2003), Cheryl, the girl from the first game, is confronted with happenings in her past and, in *Silent Hill 4: The Room* (2004), Henry Townshend has problems in separating his dreams from reality. *Silent Hill Origins* (2007), *Silent Hill Homecoming* (2009) and *Silent Hill: Shattered Memories* (2010) were made after the film and will not be discussed further in the following text (for additional information see web link 2).

All the games are connected by a plot involving a character who is not capable of telling which part of his experience is real and which part is fantasy. He/she has to solve the secret of Silent Hill while being simultaneously confronted with a dormant unresolved issue of his/her past. As in *Resident Evil*, the task of the player is not only to unravel the puzzles surrounding the town and the protagonist, but also to fight zombies and creatures roaming the streets of Silent Hill and to stay alive by collecting articles such as food, medicine and maps. In the history of the game, the second venture, especially, proved to be a huge success in injecting the genre with a striking ambiguity normally absent from games (Wages/Grützmacher/Grünvogel 2005). This included a focus on atmosphere (fog, background noise), a multiplicity of endings (eight conclusions reaching from reasonable – finding the truth about his wife – to hilarious – being abducted by aliens) and a sense of mystery with parts of the riddle remaining unresolved until the end. The game was a massive accom-

plishment for the genre, was commercially viable and received very favourable reviews[2], and was additionally of interest for academics as a collection of German essays from various scientific backgrounds proves (Neitzel/Nohr/Bopp 2005).

The first aspect – the focus on atmosphere – was largely due to the employment of cinematic means within the game – including the use of disorienting camera angles, a constant layer of dense fog making things impenetrable when not nearby, and the use of music (ominous and menacing) and sound effects (such as unspecific screams, footsteps, radio noises), all of which will be discussed later.

After trying to get the rights for some time (internet sources speak of a time varying from three to five years)[3], French director Christophe Gans – who made two stylistically elaborated, but commercially unsuccessful films with the Yakuza project *Crying Freeman* (1995) and the history thriller *The Brotherhood of the Wolf* (2001) – started his venture of adapting *Silent Hill* for the cinema screen in 2006.

The screenplay was written by Roger Avary – who worked on the scripts of the early films of Quentin Tarantino and was director of minor thriller projects such as *Killing Zoe* (1994) and *The Rules of Attraction* (2002) – and deals with the young mother Rose (Radha Mitchell), who is worried about her adopted daughter Sharon (Jodelle Ferland), whose early past seems to be connected to the town of Silent Hill, which she remembers in dreams. The mother wants to help the girl to visit the town and find a solution for her being haunted by memories. When she arrives there, the girl gets lost and Rose has to search for her among the townspeople – a religious cult – together with police officer Cybill Bennett (Laurie Holden), while Rose's ex-husband Christopher da Silva (Sean Bean) tries to help her from outside.

While the story is not connected to the first four games in particular, the general idea of searching for one's past in the mystery town of Silent Hill seems to be corresponding to the games original idea. The film has extraordinary strong female characters (Rose, the girl and the police officer on the one hand, and Christabella, the leader of the religious cult, on the other), whereas the male cast (the husband and the supporting police officer, Thomas Gucci) are not really developed and had to be added as a wish of the producers.[4]

The film was a moderate success, with critics generally disliking the film,[5] mostly because of the slow-developing plot and the clichéd ending involving a similar-looking girl, who was exploited by the cult, seeking horrible revenge on the sectarians in the finale (e.g. Harvey 2006).

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[2] It received a metascore of 89 percent of 100 on media review aggregator *metacritic.com* for the Play Station 2 version of the game, see web link 6.

[3] See web link 4; Peirera 2006.

[4] This idea was developed to reach a mainstream audience more easily, but since the male characters are not really developed, this concept does not seem to be successful, see web link 4.

[5] The film only received a metascore of 30 percent of 100 on *metacritic.com* (which is the equivalent of "generally unfavourable" reviews), see web link 5.

Another important feature that can be found in the games as well as in the film is a sudden switch from the abandoned, but seemingly normal day scenes in Silent Hill (only made sinister by the constant fog) to the hellish dark-night scenes (called 'Otherworld' by fans), in which sinister creatures appear in large numbers and the protagonists need a light to find their way.[6]

3 Musical Style and Instrumentation

In this first part, the music will be introduced and an attempt will be made to characterize the style, tone and genres of the music. Furthermore, some remarks on the context of sound design as a framework for voices, music and sound will also be made.

The original music for all *Silent Hill* games was composed by Akira Yamaoka, who worked on various other game projects including early arcade examples such as *Smartball* (1991) and the *Sparkster* series (1993-98), his first efforts for Konami.[7]

Yamaoka's music for the first *Silent Hill* game is very simple atmospheric music, with some rock and pop tunes bookmarking the other ambient tunes. Starting with *Silent Hill 2,* which proved to be the most important contribution to the series[8], the style and variety of the music shifted significantly in that and the subsequent games; therefore the following classifications mostly refer to *Silent Hill 2-4*.[9]

There are four distinct styles Yamaoka establishes for the game. First of all, there is some ambience-inducing, loop-based music similar to the tunes he composed for the first game. In these cues, there is mostly a simple melody or a mood-shifting pattern from one chord to another that is repeated throughout. The music is mainly mystic, but highly unspecific, indicating that anything can happen. This kind of style is only electronic, creating an open drone-like ambient continuum, and is highly integrated into the sound effects, partially interacting with heartbeats or footsteps. This music can be compared to the long ambient pieces written by Brian Eno or to music Jean-Michel Jarre produced in the 1980s.

The second type of music is more organic, with traditional instrumentation and with a more resonant, memorizing effect on the listener. Yamaoka mostly uses piano music for the "Theme of Laura" or woodwind for the "Promise" motif associated with the character of Angela in the second game. This music mostly resembles traditional film music in using the variety of a small orchestra (strings,

[6] See web link 2.
[7] See the detailed interview with the composer, Kalabakov 2002.
[8] The complete score was performed live several times in 2005 by the renowned Gewandhausorchester in Leipzig during the Games Convention and its "Spielemusikkonzerte" (games music concerts) leg.
[9] The cues are analyzed regarding their appearances in the games, but references are also made to the original soundtrack releases mentioned at the end of the article.

woodwinds, piano, percussion and voice) to layer a basic framework for motifs, themes and recurrent patterns principally associated with figures and spaces. The melodies used are simple, but highly original and memorable.

The third type of music is rock/pop tunes heard at the beginning and at the end of the game, serving as a kind of credit music. These tracks mostly use the melodies from the second category, and present them with new instrumentation including electric guitar, keyboard, electric bass and a small drum kit. From *Silent Hill 3* onwards, the dominant musical motif is also performed as a song with an American classically-trained singer, Mary Elizabeth McGlynn, for the female parts, and Joe Romersa for the male parts (see also web link 1). These tunes basically have no relation to the narrative, but serve as an introduction and conclusion for the game and have the same effect as the title songs in the *James Bond* films, giving the game a human identity and appealing to a broad audience.

The fourth and the last type of music shows the difficulties in characterizing music since this is a variety of industrial sounds, consisting of hammering rhythms, electronically-enhanced tweaking/screaming and painful scraping noises. It is debatable whether this is still music (or sound effects only), but the style can indeed be traced back to industrial groups like Coil or Current 93, with links to styles such as dark ambient or death metal. Since Akira Yamaoka was also responsible for the sound effects of the games, it is occasionally almost impossible to make a clear distinction between sound and music. During the fighting scenes especially, the noises of weapons, of walking around, the screaming of the mutants and the background environmental sounds cannot be separated. There also is a large discussion if – concerning games – music and sound should be separated at all (Whalen 2004: 4; Boyd 2003: 4). On behalf of *Silent Hill*, there are some scenes where a partition might be useful – as in the running scenes, where music and footsteps can be disconnected and do not interact – but during fighting or in the Otherworld scenes, this separation is not really fruitful. For that reason, the sound effects will be discussed here as an ingredient of the game sound design and as a counterpart to the music.

The *Silent Hill* film was made after the first four games had been released. Director Christophe Gans wanted to be close to the look and feel of the game and not only reconstructed parts of the town, as can be seen in the game, as well as mimicking camera angles, but also used large parts of Yamaoka's original music (for Gans' view on the music see Peirera 2006). No new music by the composer was created especially for the film, but film composer Jeff Danna (*A Wrinkle in Time*, 2003; *Resident Evil: Apocalypse*, 2004) adapted the original music and re-orchestrated it for the purpose of using it in the film. Popular tunes from the games, such as the "Theme of Laura" from *Silent Hill 2* and "Wounded Warsong" from *Silent Hill 4* can also be heard in the other medium and are integrated into new contexts of

usage since, for example, figures like Laura do not exist in the film.[10] The musical style slightly changed with the new arrangement, the first (atmospheric) and fourth (industrial) soundscapes especially are more natural and less artificial due to a greater variety of instruments. There is also a tendency towards a more closed sound design that is clearly tried to structurally-confined situations as well as sequences with a beginning, a build-up and a climax usually not sensed in the games. The tendency towards naturalisation can also be seen in the integration of some existing cues for describing the "normal" world in the day scenes and also those outside Silent Hill. There is some radio music during an early scene at the gas station and, very prominently featured, a snippet from "Ring of Fire" by Johnny Cash, coming as diegetic music from a juke box in the town.

Since there is no new music and the existing cues were arranged by Danna, at first sight it appears that Yamaoka wasn't very much involved in the film soundtrack. But interviews with the director and the film's 'making-of' clip prove that he was repeatedly called to the set to help with, among other things, specific sound effects and assigning music to characters (see web link 4; Pereira 2006). It can be said that the involvement of a Japanese games composer in a major American film production is quite a paradigm shift for film music composition since all other screen adaptations made from games have scores written by American composers exclusively for the film version (*Doom*, Bobby Prince, game, and Clint Mansell, film; *Resident Evil*, Akari Kaida and others, game, and Marco Beltrami, film, etc.). For this reason, the use of the same music in different media can be directly compared here.

4 The Function of Music within the Media Context

In the following part, the function of music in film and in game will be compared regarding the *Silent Hill* example. Since space is limited, there is no possibility here of giving a detailed discussion of different approaches. But some types of categorizing the music beyond the description of style and instrumentation as given above should be made.

Concerning film music, Andreas Solbach (2004) tries to provide a broad scheme in which the line between extradiegetic sound (e.g. film music not heard by the characters) and diegetic sound (e.g. a radio in the film) is one basic principle. According to Solbach, the extradiegetic sound can be separated into noise (background), music (middle-ground) and voices, such as an off-screen narrator, (foreground). The music itself is again split into the two basic functions of amplification (atmosphere, suspense, accompaniment), the affective function; and commentary

[10] A full list of which pieces of music from the games *Silent Hill 1-4* are used in the film can be found on web link 1, also see below.

(interconnecting the parts, referring to an outside meaning, bringing in irony, etc.), the cognitive function. Peter Moormann (2010) – referring to Zofia Lissa (1965) and Thomas Koebner (2004) – differentiates five basic functions of film music: the descriptive function (consolidation, supporting the images), the affective (generating a certain emotional effect for the audience), the structural (following the dramaturgy of the narration), the expository (enhancement of the images; connecting the content to an outside meaning) plus a memory-guiding function (in the use of motifs for characters and spaces). The last function has largely been discussed by writers referring to leitmotifs for certain characters and locations, as, for example, the way Richard Wagner used musical passages to characterize elements in his classical operas.[11]

The literature about game music is still rather unorganized: only a few texts try to integrate and define all sound characteristics. Axel Stockburger (2005) differentiates five basic parts of game sound: speech sounds (voices), effect sounds (such as weapons, objects, entities), location sounds (such as a radio in a bar), score sounds (the game music), and interface sounds (such as the sound for saving the status), making clear that music is only a small part of the grand design. Rod Munday (2007) tries to arrange these types in context of their usage as environmental sounds (such as ambient sound effects for describing the gamesworld), immersive sounds (music used to make plunging into the game easier for the player and to guide his reception) and diegetic sounds (sounds of fights that function as mini-narratives, heightening the tension and alluding to the safety/danger binary, as well as psychological cues). This classification shows that a sound effect can have an environmental (e.g. heard footsteps without a character being shown) as well as a diegetic function (e.g. the footsteps of the combatant).

One important issue about game music is the need of relative simple structures since the cues of the diegetic space (fighting, walking and collecting) already challenge the player considerably, so that the music can be counterproductive if it is too dominant or sophisticated. Other problems of game music include the limited storage capacity on the disc (as noted by Bessell 2002) and the non-linearity of playing, referred as a hop-on and hop-off effect of playing by Karen Collins (2007). She differentiates between dynamic sounds (sounds or music the player can interact with) and static sounds (such as background music and ambience).

The most detailed classification of game music has been made by Mark Grimshaw and Gareth Schott (2007). The authors distinguish between the function of perspective (sound as immersion), the soundscape of the game itself, consisting of a variety of effects (causal: the aftermath of the player's actions; semantic: describing the space, such as different footsteps in different rooms; navigational: helping to find the path; the sound of challenges; and the outside effects of the

[11] This reference to Wagner should not be overstressed as Moormann suggests, Moormann 2010: 32.

users actions, such as saving). Furthermore, they speak about multi-player games and differentiate ideodiegetic sounds (to be heard by one player), telediegetic (sounds from other players) and kinediegetic (sounds from actions) as well as exodiegetic signals (from outside actions such as saving). These sounds are furthermore embedded within an acoustic ecology in which the basic lines of causal listening, semantic listening and navigational listening following signals and immersion (split into challenge-based and imaginative immersion) are made out.

The biggest difference in analyzing either game or film music is the subjectivity of reception and the uncertainty of the musical inventory. While films normally have a clear structure, an exposition, a middle, and a climax (with cues especially composed for the scenes), there can be moments in games where nothing special is happening: the player can stay longer in a room fighting with a demon (while music does not play an important role since the fight itself primarily matters) or he can enter various rooms first and then others, while other players take different routes. The problems of non-linearity and of dynamic interaction have been avoided by composers through using patterns that can simply be repeated *ad infinitum*, with uncomplicated and non-ambiguous sounds and with relatively static acoustic spaces bound to locations (whenever the player enters the bar, one song can be heard; the night is silent, while the day has animals sounds, etc.).

Consequently, three scenes from the game *Silent Hill 2* will be analyzed in detail followed by an examination of three scenes from the 2006 film. This should help to compare the role of the music in the two different media.[12]

In the beginning of *Silent Hill 2*, the protagonist James Sunderland is introduced to his mission in a scene where he finds a letter from his (supposedly dead) wife Maria. After this cut scene, James searches for a path leading to Silent Hill and finds, after he realizes that the main door is locked, a road through the forest. While he is running through the dark and foggy surroundings, the player can hear a mystic and indeterminate sound (first style as stated above). There is not much action here (or dangers waiting for the avatar), primarily atmosphere is built up. The music mostly has a descriptive function coinciding with the fog and the feeling of uncertain possibilities. The music is looped and based on a pattern of three repeated chords, so that it makes no great difference if one uses the running or walking mode (needing more or less time) since the sound just continues steadily. When James enters a graveyard, a cut scene is shown in which he meets Angela, a woman character he will meet again while playing, and they have a conversation accompanied by the "Promise" motif associated with her in the game. It is apparent

[12] To diversify the results of the analysis, not only the author's experience with the game has been incorporated here, but also two 'Walkthroughs' (filmed paths through the game, issued by users on *youtube.com*) have been taken into account, see web link 7 and 8. Nevertheless some of the results (the presence or absence of music or creatures) are idealized here and may appear to be different with other user settings or in taking different paths.

that these cut scenes can and should be analyzed as films, not as parts of the game; they have a large variety of camera movements, music with a memory-guiding function to differentiate characters and a clear causal A-to-B structure – the dynamic aspect of user interaction is absent here (Whalen 2004: 3). After this meeting, James continues his way to Silent Hill, but now no music is heard. Instead there are footsteps and rustling, but nothing can be seen. Eventually the player finds a chainsaw in one of the logs at the edge of the road. Now there is a dynamic sound for the first time: the saw becomes louder as James comes closer, and, when he finally approaches the log and hits the 'action' button, the sound suddenly stops, the saw being now part of his equipment and can only be heard when used in a fight.

These three sequences prove that sound is used primarily to lead or mislead the player (such as the saw that can be used as a weapon or the footsteps that only serve to confuse). One can speak of a navigational/semantic function in the first case and of an immersive function (here in a negative sense as being disturbing since this is a horror game) in the second. Music can only be heard in the first part (where no action except running has to be carried out) and in the cut scene in the graveyard. In both situations music has filmic functions: an affective/describing function (foggy view/indistinct music), thus setting the tone for the things to come, while, in the cut scene, it also has a memory-guiding function in introducing and describing the character of Angela.

Another scene later in the game has a different set-up and should be analyzed to describe the basic pattern of a fighting scene in the game. After James Sunderland has entered the town and visited the first location, the Wood Side Apartment Building, he comes to an empty swimming pool where some creatures are roaming. Whenever the avatar approaches a creature, there is an increasing cacophony of noises (described by Zach Whalen concerning the first *Silent Hill* game as swell effect; Whalen 2004: 22). First of all, there are the basic industrial noises of the Otherworld setting (fourth style as above); secondly, the creatures make screaming and screeching noises that can be heard when they are coming up and attacking; thirdly, there is the noise of a radio transmitter. After the first fight scene in the game, James finds an old radio that doesn't seem to receive anything and only emits static noise. Nevertheless the radio has an important function in the game since it warns when creatures are nearby and the sound becomes more intense the nearer an enemy gets. One can see from that scene that the background sound has a semantic function in setting the foundation for the fight: the creature's noises have a navigational (need to fight or escape) and an affective (fear) function, while the radio only has the navigational/descriptive function and anticipates the forthcoming challenges. The developers of the game abandoned the idea of using any music in those scenes since fear and confrontation is already set up by the noise: music, as stated above, would possibly have overdone the scene and could have had a distracting effect.

One of the last scenes is the penultimate fight with the two creatures towards the end of the game. James has finally found his wife Maria, but she is imprisoned by two beings with giant rectangular robes (usually referred to as "Pyramid Heads" by fans; see web link 3). The avatar has to fight these enemies in a neighbouring empty room. This fight is different from the other confrontations since music can be heard: it is a fast, uplifting piece of electronic music (mixing the first and second styles as above). James can use all his weapons to fight the Pyramid Heads, but they have no effect on these creatures. Contrariwise, however, the two creatures can hurt the avatar with the spears they carry. There is only one possibility to survive in this situation: one has to flee from one corner of the room to the next until, after 8 to 10 minutes, the Pyramid Heads commit suicide with their spears and James can then continue on his way. The music itself is dynamic, swelling and diminishing whenever the creatures attack or the avatar runs to the other side of the room. There is no skill or cleverness needed to cope with this situation, so the music can be used here to set the tone for guiding the emotion of being in a hostile situation (affective) and of immersion into the challenge of the moment that simply cannot be conquered in the usual way. The presence of music can also be an indicator for an exceptional situation that asks for singular behaviour. So music does not only have an immersive function here, but also a signal-like role hinting that fighting probably will not help and perseverance is more useful.

Three scenes from the film will now be examined and the function of sound/music will be elaborated concerning their role in these examples.

The first scene in the film *Silent Hill* to be focussed on in terms of sound has a long span with three sub-sequences (ca. 13'-20'). Here Rose enters the town and first examines the houses and the surroundings. She then enters a building when suddenly a siren starts wailing and she is attacked by creatures, loses consciousness and, when she finally wakes, she is sitting in an empty bar.

The images the audience see when Rose enters the town are quite similar to the images in the game: there is a subjective shot with the camera close to the protagonist, filming the empty rows of houses. The fog is an ash rain in the film, coming from a still-burning fire in coal mines under the town – this being the reason why Silent Hill has been abandoned by its inhabitants. The music is mystic, drone-like, but more uplifting with a piano accompanying the synthetic electronic sounds. Rose looks at several stores and examines the ash between her fingers. There is an atmosphere of normality being swallowed up by something unusual that cannot be recognized at that moment and which feels strange, but not exactly negative. Then suddenly a wailing siren can be heard – the beginning of the Otherworld sequences is clearly marked by that sound in the film, a difference to the gradual shifts in the game. When Rose runs down a staircase and enters an empty factory, one can hear industrial sounds that are in accordance with the old machines and the rusty chains that are visually apparent. After Rose sees eyes in a supposedly empty

gas mask, the first creatures come crawling up and try to grab her. The industrial soundscape is now reinforced by the screams of the creatures coming closer. Rose runs into another room where she suddenly falls unconscious. When she wakes up to the noise of a juke box playing "Ring of Fire" by Johnny Cash, it is day again and the creatures, their noises and the industrial sounds are gone.

It is remarkable that the function of the sound in the film is very close to that in the game in this early scene. First there is simple-patterned music to set the tone (describing/affective function), inducing a vague feeling of mystery without clear determination. Then, with the switch to the Otherworld, no music is played; instead there is a cacophony of noises with an industrial acoustic space (descriptive/affective) and the sound of the creatures (affective); the radio is missing since there is no need for a navigational cue here. Then the narration switches from the fantasy-world-of-the-creatures scene back to the 'normal' reality of the next day in Silent Hill with a well-known radio tune that injects a positive feeling even if the lyrics ("Fell Into A Burning Ring Of Fire, I Went Down, Down, Down, And The Flames Went Higher") ironically allude to the night of terror that happened before (commenting/ironic function of the music). The clear structure of the music (searching/Otherworld/waking-up) is different to that of the game, distinctively marked by the signal sounds of the siren (as a sign of warning, switching to the dreadful fantasy world) and the beginning of the song (everyday mainstream music, switching back to 'normal' reality).

A second important scene (ca. 37'-39') occurs when Rose searches for her vanished daughter Cheryl and finds out about the secret of the young Alyssa, who resembles her own child. Rose enters an empty school building and spots – in that scene and in the following moments – a shadow of a young girl that she then follows. In a classroom there are still some of the pupils' notebooks lying on the tables; on one, there are scribblings showing dreadful scenes of torture which Cheryl had sketched before. Now, for the first time, the "Theme of Laura" is played in a plain and distinct manner by piano only. In the first part of the film one could only hear snippets of the tune when Cheryl was dreaming and speaking of Silent Hill. So here we have a memory-guiding function of music, not only alluding to the fact that Cheryl might have been in the school building as well, but also linking the two stories of the contemporary girl, Cheryl, to the girl of the past, Alyssa, and, by doing so, connecting Rose's present family life to the past of Silent Hill. From that moment on – until mother and daughter are reunited again – the tune will always come up when that connection is established (e.g. when Rose meets Alyssa in a cellar and her story is told with a technique evoking old film stock). So this leitmotif isn't the theme of a single character or location, but the theme of the connection between past and present, between the two girls and between the dream world and reality. It plays an important role in the very last scene of the film, in which mother and daughter enter their house again, but Christopher, the father of the family,

cannot see or hear them, but senses that *something* has entered the room. It implies here that the female characters have escaped from Silent Hill and its terrors, but that they must remain in the dream world forever and cannot slip back into their former life.

In the final confrontation scene of the film (ca. 103'-107'), Christabella, the leader of the religious cult, wants to sacrifice Rose, Cheryl and Cybill, the police officer, to the demons of Silent Hill, when Alyssa manages to enter the room through Rose's body, where she was kept hidden. Alyssa takes horrible revenge and kills most of the sectarians, although she cannot save Cybill, while Rose and Cheryl escape from the church and Silent Hill. In this scene – a classic horror-film finale of the confrontation between good and evil, oppressed and oppressor – there is not only the sound of the fire, the screams of the potential sacrifices and the noises of Alyssa, who is CGI-animated as a monster lying in her bed and operating deadly scissors, but also a rousingly-orchestrated symphonic piece of music that further promotes the cacophony of sound. This particular scene was criticized in many reviews as being too banal and obvious, eliminating all ambiguity for a common-place Hollywood film ending (Harvey 2006). The same can be said about the music, in which the opening (from the mystical and vague feeling of the beginning) and complexity (such as the linking memory-guiding motif of Cheryl and Alyssa) is abandoned for music that doesn't add anything to the scene and instead duplicates its blatancy (there can only be attributed a descriptive function to the music, which is not really needed here).

As the analysis has indicated, the functions of music in the game and of music in the film indeed overlap to a large extent. First of all, the game already utilizes some of the typical functions of classic film music in the context of the game: there is the descriptive function assigned to places and situations, there is the affective function of inducing fear and thrill for the player and there is the memory-guiding effect of leitmotifs ascribed to certain characters the protagonist, James Sunderland, meets on his way (Angela, Laura), especially during the cut scenes; later these are also used when the avatar meets these figures in play scenes. Otherwise there are some functions typical for the game including the navigational noises from the radio and the immersive effects of the swelling cacophony during fight scenes.

The film manages to capture the atmosphere and design of the game very closely. Accordingly, it adopts some of the functions of game music not usually associated with film sound. This includes not making use of music in fight scenes and focussing on industrial sounds and diegetic creature noises, or the vague and open loop/drone sounds during moments where characters walk the empty streets of the town. When the film returns to classical score territory, then it is rather blatant and over-articulate, such as in the finale. From a sound perspective, the film seemingly works best when it integrates both functions as in the use of the main piano theme assigned to Laura in the game, but split between the contemporary

figure of Cheryl and her phantom of older days, Alyssa, in the film. Here a memory-guiding function, on the one hand, and a commenting moment of suggestion or reference, on the other, is established that is halfway between the leitmotif-scheme of film music and the semantic/navigational function of giving implications of how to react as often used in game sound design.

5 Conclusion

The case of *Silent Hill* proved to be a productive example for analysis since the musical themes game composer Akira Yamaoka wrote for the first four *Silent Hill* games were also used in the film *Silent Hill*, made in 2006. Here the sound of the game was naturalized through the use of acoustic instruments, and a broader orchestral variety arranged by film composer Jeff Danna.

The glimpse at the various functions of game and film sound implies that some functions (descriptive/semantic/commentary) are similar in the two different media while other purposes are individual to game or film: the navigational or dynamic functions can only be found in the games due to the intense user-involvement in directing the latter, while the memory-guiding or structuring functions in the beginning, execution and climax are more typically to be found in films.

However, it can be detected that some of the game's typical musical situations (as in the walking scenes with unspecific drone music) have been transferred to the film, while, conversely, the games already use some filmic relations of image and sound, as the memory-guiding function in the cut scenes confirm. The most successful integration of those functions can be seen when game elements (navigational/making cues) and aspects usually associated with film (leitmotifs) are linked together, as in the use of the "Theme of Laura" co-relating the two girl characters in the film.

In 2012, the second Silent Hill film, Silent Hill: Revelation 3D, will be finished. When games composer Arika Yamaoka departed from Konami and the game series in 2009 (see web link 2), he contracted to work on this project, again collaborating with film composer Jeff Danna. This venture could be an interesting opportunity to further deepen the ties between game and film sound, and further elaborate the exceptional role of music in this franchise product.

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Other web resources

1) http://www.silenthillmemories.net/music
2) http://en.wikipedia.org/wiki/Silent_Hill
3) http://en.wikipedia.org/wiki/Silent_Hill_2
4) http://en.wikipedia.org/wiki/Silent_Hill_%28film%29
5) http://www.metacritic.com/movie/silent-hill
6) http://www.metacritic.com/game/playstation-2/silent-hill-2
7) Walkthrough 1: http://www.youtube.com/watch?v=JvROh6SFlu4
8) Walkthrough 2: http://www.youtube.com/watch?v=60p0NMCBLw4

Films

A Wrinkle in Time, John Kent Harrison, 2003
Crying Freeman, Christophe Gans, 1995
Doom, Andrzej Bartkowiak, 2005
Killing Zoe, Roger Avary, 1994
Resident Evil, Paul W.S. Anderson, 2002
Resident Evil: Apocalypse, Alexander Witt, 2004
Silent Hill, Christophe Gans, 2006
Silent Hill: Revelations 3D, Michael J. Bassett, to be completed 2011
The Brotherhood of the Wolf, Christophe Gans, 2001
The Rules of Attraction, Roger Avary, 2002

Games

Doom, id Software, 1993-
Resident Evil, Capcom, 1996-
Silent Hill, Konami, 1999
Silent Hill 2, Konami, 2001
Silent Hill 3, Konami, 2003
Silent Hill 4: The Room, Konami, 2004
Silent Hill Origins, Konami, 2007
Silent Hill Homecoming, Konami, 2009
Silent Hill: Shattered Memories, Konami, 2010
Silent Hill: Downpour, Konami, to be issued 2011
Smartball, Nintendo, 1991
Sparkster, Konami, 1993-1998

Soundtracks

Silent Hill Original Soundtrack
Composers: Akira Yamaoka (all except 41), Rika Muranaka (41)
Vocals: Vanesa Quiroz (41)
Publisher: Konami
Catalog number: KICA-7950 (JP), KOE-CDS-002 (EU)
Release date: 1999.03.05 (JP), 1999.07.26 (EU)
Format: CD
Total duration: 1:11:48

Silent Hill 2 Original Soundtrack
Composer: Akira Yamaoka
Publisher: Konami
Catalog number: KMCA-120 (JP), KOE-CDS-100 (EU)
Release date: 2001.10.03 (JP), 2001 (EU)
Format: CD
Total duration: 1:13:00

Silent Hill 3 Original Soundtrack
Composers: Akira Yamaoka, Akira Yamaoka & Interlace (26)
Vocals: Mary Elizabeth McGlynn (credited here as "Melissa Williamson") (1, 2, 12, 17, 25), Joe Romersa (24), Interlace (26)
Publisher: Konami
Catalog number: KOLA-038 (JP), KOE-CDS-300 (EU)
Release date: 2003.07.16 (JP), 2003.05.23 (EU), 2003.08.05 (US)
Format: CD
Total duration: 1:16:18 (JP), 1:11:17 (EU, US)

Silent Hill 4: The Room Original Soundtrack
Composer: Akira Yamaoka
Vocals (Disc 1): Mary Elizabeth McGlynn (1, 11, 15, 21, 22), Joe Romersa (11)
Narrator (Disc 2): Teisui Ichiryusai
Publisher: Konami
Catalog number: LC-1292 (JP), 4012927044209 (EU)
Release date: 2004.06.17 (JP), 2004.09.17 (EU)
Format: 2xCD (JP), CD (EU)
Total duration: 2:09:54 (JP), 1:12:50 (EU)
Silent Hill Movie Complete Soundtrack (Samael Version)
Composer: Akira Yamaoka (all except 10)
Arranger: Jeff Danna
Release date: 2006.10.21
Format: MP3 128 kbps
Total duration: 1:35:14
(This is a fan version; there has never been an official release of the film score)

List of music from *Silent Hill 1-4* soundtracks used in the film
(the titles indicated refer to the soundtrack title names; from web link 1)

SH1 OST - Silent Hill (opening titles)
SH3 OST - One's Weaker Self (Sharon at the waterfall/ alternative school/ appearance of the Pyramidhead - Cybil and Rose in the school's basement/ darkness coming at the church/ Christabella attacks Rose with a knife)
SH2 OST - Ordinary Vanity (Sharon, Chris and Rose at the waterfall)
SH2 OST - Laura Plays the Piano (Rose and Sharon seating beneath the tree/ Rose and Sharon returning home)
SH3 OST - Innocent Moon (Chris reads about Silent Hill in the internet/ Chris and Rose talking by phone/ Chris and Officer Gucci in the school)
SH4 OST - Waiting For You (plays on the radio at the gas station's shop)
SH3 OST - Letter ~ From the Lost Days (plays on the radio in Rose's car while on their way to Silent Hill)
SH1 OST - Killed By Death (Rose on the road right after the car accident/ Rose in the school's WC - coming of darkness)
SH2 OST - The Day of Night (Rose on the road right after the car accident)
SH1 OST - Hear Nothing (Rose enters Silent Hill/ Rose in the school's reception)
SH3 OST - Clockwork Little Happiness (start of pursuit of Sharon)
SH1 OST - Nothing Else (pursuit of Sharon - alley with garages/ Rose in the school's WC (mixed with SH1 OST - Down Time)) SH2 OST - Block Mind (pursuit of Sharon - coming of darkness)
SH2 OST - The Darkness That Lurks in Our Mind (Pursuit of Sharon in the dark alley/ Cybil and Rose run into a monster on the road)
SH2 OST - Black Fairy (Rose in the dark alley - run into hanged miner and grey children)
Johnny Cash - Ring Of Fire (Rose recovers herself in the cafe - radio)
SH3 OST - A Stray Child (Rose in the streets of Silent Hill)
SH3 OST - Never Forgive Me, Never Forget Me (Rose meets Dahlia in the street/ Rose, Sharon and Dahlia in the church right after the massacre/ Rose and Sharon returning home)
SH2 OST - Promise (Reprise) (Rose coming back to the car left on the road and finding Sharon's painting/ memories about Alessa's school years – Rose's pursuit of Alessa in the school/ Rose meets Alessa in the hotel/ Alessa's story in the hospital - Dark Alessa leaving Sharon at the orphanage's door)
SH1 OST - Follow The Leader (Rose calls Chris by phone in the car)
SH1 OST - Rising Sun (Rose and Cybil run into chasm on the road)
SH2 OST - Ashes and Ghosts (Rose escapes from Cybil)
SH4 OST - Wounded Warsong (Rose on her way to the school)
SH1 OST - Moonchild (Rose in the school)
SH1 OST - For All (Rose runs into miners in the school)
SH1 OST - The Bitter Season (Rose finds Alessa's desk in the classroom)
SH1 OST - Down Time (Rose in the school's WC (mixed with SH1 OST - Nothing Else))
SH1 OST - Don't Cry (Janitor's appearance in the school's WC)

SH3 OST - Maternal Heart (Rose and Cybil on their way to the hotel)
Unknown composition (Rose, Cybil and Anna in the hotel)
SH1 OST - I'll Kill You (Rose, Cybil and Anna on their way to the church)
SH3 OST - Breeze ~ In Monochrome Night (the cult's prayer in the church/the cult finds Sharon)
SH3 OST - Dance with Night Wind (Rose, Cybil and Christabella on their way to the hospital)
SH4 OST - Hysteria Squeak (Rose gets down by elevator - Cybil fights with miners)
Unknown composition (Rose in the hospital's corridors)
SH2 OST - Fermata In Mistic Air (Alessa's story in the hospital)
SH4 OST - Large Deeds (Alessa's story in the hospital - Dark Alessa's birth/ Alessa in the church - massacre)
SH3 OST - Kill God (Alessa in the church - massacre)
SH2 OST - Magdalene (Rose and Sharon returning home)
SH3 OST - Lost Carol (Chris standing in the doorway right before the end of the movie)
SH3 OST - You're Not Here (end credits - 1st part)
SH1 OST - Tears Of... (end credits - 2nd part)
SH2 OST - Theme of Laura (end credits - 3rd part)