

A FILM SCORING SUITE:

- I. YUGEN (2021): INDEPENDENT SHORT FILM
- II. ASPECTS OF JEWISH IDENTITY IN ARGENTINE
"NUEVA OLA" (NEW WAVE) CINEMA
- III. COEUR FIDÈLE (2021): SILENT FILM (*Excerpt*)

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Master of Music
Indiana University
July 2021

Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Master of Music

Larry Groupé, Director of Thesis

July 1st, 2021

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Yūgen 幽玄

~ Director, Ruth Du ~
Composer, Aron Frank

Instrumentation List

Yugen (2021): Independent Short Film

Music by Aron Frank

String Orchestra:

Violin I
Violin II
Viola
Cello
Double Bass

The Americas Chamber Orchestra

~ ~ ~

Diego Barbosa-Vásquez, Conductor

Violin I

Aron Frank
Donni Evans
Sarah Slate

Violin II

Maris Pilgrim
Michael Klinberg

Viola

Maya Abboud

Cello

Tamachi Goodson

Double Bass

Broner McCoy

Audio Engineer

Garrett Spoelhof

Program Note

Yugen (2021), is an independent short film directed by Los Angeles-based director Ruth Du. The film tells the story of a mother who has lost her child, and seeks to escape her grief and heal through nature. As the composer for the film, my musical choices were heavily influenced by an immediate need to capture this sense of loss, grief, inner turmoil, and ultimate reconciliation for the main character's circumstances. Long and sustained tones scored for a chamber ensemble of strings point to this end, as the music and *mise-en-scène* forge a union that is felt deeply.

Yūgen (幽玄) is an important concept in traditional Japanese aesthetics. The exact translation of the word depends on the context, but in the film, *Yūgen* is an emotion conjured by contemplating the profundity of the universe; one that is too deep and mysterious to explain in words. As the composer, the music creates an atmosphere, a subtle layer that is *Yūgen*.

The score itself is divided into two cues, both of which are heard in the second half of the film. The first cue marks the film's emotional climax, where the main character's grief is mirrored with *forte* sustained strings. The final cue incorporates silence between soft string tones, bringing to light another conceptual side of *Yūgen*: the power to produce an indescribable appreciation for the simplicity of beauty. In the end, a return to nature, and a profound "letting go" leaves the viewer in awe.

The score was recorded by The Americas Chamber Orchestra at the Indiana University Jacobs School of Music on February 20th, 2021. Our collaboration was supported by "Project Involve," an inclusive filmmaking residency program of Film Independent, Los Angeles.

Audio Links

CUE 1: EMOTIONAL CLIMAX

<https://soundcloud.com/aron-frank/yugen-climax-1>

CUE 2: CONCLUSION

<https://soundcloud.com/aron-frank/nordic-folksong>

"a profound, mysterious sense of the beauty of the universe... and the sad beauty of human suffering"

Yūgen (幽玄)

Film Score

Aron Frank

[2021]

CUE #1: CLIMAX: *the main character screams in grief and desperation, then the double bass enters ...*

Adagio Maestoso

(♩ = 50)

Meno Mosso

(♩ = 44)

The musical score is written for five instruments: Violin I, Violin II, Viola, Cello, and Double Bass. It is divided into four measures, each marked with a number in a box below the staff. The tempo changes from Adagio Maestoso (♩ = 50) to Meno Mosso (♩ = 44) between the second and third measures. Dynamic markings include *mf*, *f espress.*, *mp*, and *ff*. The score includes various musical notations such as rests, notes, stems, and slurs. The Double Bass part features a prominent melodic line with a crescendo leading to a fortissimo (ff) dynamic.

Violin I

Violin II

Viola

Cello

Double Bass

mf *f espress.* *mp* *ff*

1 2 3 4

Yūgen (幽玄)

Dreamlike

(♩ = 50)

div. *p* *sul tasto* *ord.* *solo* *mf* *molto espress.*

Vln. I *p* *a2* *p* *mf*

Vln. II *p* *sul tasto* *tr* *unis.* *tremelo* *pp* *mp* *p*

Vla. *div.* *sul tasto* *unis.* *tr* *p* *pp* *mp* *mp*

Vc. *tr* *sul tasto* *pp* *niente*

D.B. *sul tasto* *15^{ma}* *pp* *niente*

5

6

7

8

Yūgen (幽玄)

poco rit. ----- **Appassionato**
(A Tempo)

The musical score consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has two flats (B-flat and E-flat). The score is divided into four measures, numbered 9, 10, 11, and 12. A dashed line above the staves indicates a tempo change from *poco rit.* to **Appassionato (A Tempo)** between measures 10 and 11. Performance markings include *ord.* (ordinando), *mf* (mezzo-forte), *mp* (mezzo-piano), *ff* (fortissimo), and *espress.* (espressivo). A hairpin crescendo is shown in measures 9 and 10, and a hairpin decrescendo in measure 12. A dynamic marking *a2* is present above the first staff in measure 11. Measure numbers 9, 10, 11, and 12 are enclosed in boxes below the staves.

Yūgen (幽玄)

rit. -----

(low ambient sounds,
bass fades into black)

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

f \rightrightarrows *mp*

espress.

mf

mf \rightrightarrows *f* \rightrightarrows *p*

mf \rightrightarrows *f* \rightrightarrows *p*

mf \rightrightarrows *f* \rightrightarrows *mf*

13 14 15 16

Yūgen (幽玄)

The musical score consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I staff features a melodic line with a *unis.* (unison) marking and a *div.* (divisi) marking. The Vln. II staff has a *subito p* marking and a large bracket indicating a section. The Vla. staff has a *p* marking and a large bracket. The Vc. staff has a *p* marking and a *sul pont.* (sul ponticello) marking. The D.B. staff has a *mf* marking and a *ord.* (ordine) marking. Dynamic markings include *p*, *mf*, and *p* with hairpins indicating crescendos and decrescendos. A large bracket spans across the Vln. II and Vla. staves, and another large bracket spans across the Vln. I and Vln. II staves.

21

22

23

24

Yūgen (幽玄)

The musical score is arranged in five staves. Vln. I and Vln. II are in treble clef, Vla. is in alto clef, and Vc. and D.B. are in bass clef. The score spans measures 25 to 29. Vln. I has a melodic line with dynamics *mp*, *f*, *mp*, and *pp*. Vln. II, Vla., and Vc. have accompaniment with dynamics *mp*, *mf*, and *p*. D.B. has a bass line with dynamics *mf* and *p*. Performance markings include *unis.*, *** solo*, *div.*, and *rit.*. A large bracket groups measures 25-29, and a smaller bracket groups measures 26-29. A *4/4* time signature change is indicated in measure 26.

25

26

27

28

29

***for live-to-picture performance: mm.26-29 should be played only by a solo piano, while the string instrumentalists jump from measure 25 to 30, layering the Senza Misura on top.*

Yūgen (幽玄)

The musical score is arranged in five staves, each with a label on the left: Vln. I, Vln. II, Vla., Vc., and D.B. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A vertical dashed line is positioned in the middle of the score, with the word "solo" written above it. A circled number "3" is placed above the Vln. I staff at the end of the solo section. Dynamic markings include *f*, *p*, and *mf*. The Vln. I staff has a crescendo leading to *f*, followed by a decrescendo to *p*, and then a crescendo back to *f*. The Vln. II staff has a decrescendo from *f* to *p*, followed by a crescendo to *mf*. The Vla. staff has a decrescendo from *p* to *mf*. The Vc. staff has a decrescendo from *p* to *mf*. The D.B. staff has a decrescendo from *p* to *mf*.

Yūgen (幽玄)

The musical score consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I staff begins with a circled '4' above a measure. The score includes dynamic markings such as *mp*, *p*, *mf*, and *niente*, along with hairpins indicating crescendos and decrescendos. A vertical dashed line is present in the Vln. I and Vln. II staves. The Vln. I staff has a circled '4' above a measure. The Vln. II staff has a circled '4' above a measure. The Vla. staff has a circled '4' above a measure. The Vc. staff has a circled '4' above a measure. The D.B. staff has a circled '4' above a measure.

Aron Frank

ASPECTS OF JEWISH IDENTITY IN ARGENTINE “NUEVA OLA” (NEW WAVE) CINEMA

This interactive presentation explores how in a group of Daniel Burman’s most noted films, aspects of Jewish-Argentine identity are expressive of a sense of inner searching. These characteristics are tied into the sociopolitical and economic realities of the times just following the oppressive military dictatorship of General Juan Perón (1976 – 1983). The New Wave Argentine Cinema, reminiscent of Italian Neo-Realist film, sought to show Argentina as it truly was, and to put people and events on screen that weren't previously considered worthy of notice. In each of the films discussed in this presentation, examples of musical scoring will be explained to support Burman’s humanization of the characters, highlighting their inner-external search for a Jewish identity in contemporary Argentina.

I. Introduction

Film Director Daniel Burman is one of the leading directors in the Argentinian “*Nueva Ola*” (New Wave) film movement that first began taking shape following the military dictatorship of General Juan Perón (1976 – 1983). Much like the Italian Neo-Realist films of the 1950s and 60s, Argentine New Wave cinema was first characterized by its portrayal of a working-class people suffering the economic and sociopolitical hardships of the time. It sought to show Argentina as it was, and to put people and events on screen that weren't previously considered worthy of notice. One of the most widely known of these films about the dictatorship and struggles of the working class was Luis Puenzo’s *The Official Story* (1985), which won an Academy Award in 1986.

As this aesthetic movement began to evolve in the early 1990s, three events were instrumental in expanding the scope of what Argentine New Wave Cinema would later become. The founding of the *Universidad del Cine* (UCINE) in Buenos Aires was first, making it possible for aspiring directors, many of which who went on to become the nation’s top directors, to study filmmaking. Secondly, the establishment of the *New Cinema Law* in 1994 opened up new sources of revenue that the newly created *National Institute of Film and Audiovisual Arts* (INCAA) could access. This guaranteed that independent films could be made, and INCAA’s sponsorship in 1995 of a

short film competition, *Historias Breves* (Short Histories), resulted in many of Argentina's young directors now having the opportunity to produce short films, and it began an open dialogue and exchange of ideas between them. It was at *Historias Breves* that Daniel Burman, Lucrecia Martel, Adrián Caetano, and Bruno Stagnaro first began their creative collaboration.¹

Daniel Burman, an Argentine-born filmmaker of Polish-Jewish descent, was born in Buenos Aires in 1973. As the most noted auteur of the New Wave cinema, his early films are a reflection of his own search for a Jewish identity within a predominantly Catholic country. In particular, his so called "Ariel Trilogy", consisting of *Waiting for the Messiah* (2000), *Lost Embrace* (2004), and *Family Law* (2006), all star the Uruguayan actor Daniel Hendler as "Ariel". These films are largely autobiographical in nature, dealing with the life of a young neurotic Jew in contemporary Buenos Aires. They deal with themes of living within the economic hardships, traditional family expectations within a minority community, and a desire to leave behind the so called "bubble" of this predictable upbringing.

In addition to the "Ariel" trilogy, which garnered Burman international success, his most recent feature film, *The Tenth Man* (2016), is the story of a return to one's Jewish roots. In the film, a character not surprisingly named "Ariel", returns for a short period of time to visit Buenos Aires from New York, where he has now established himself as an economist. Whereas in Burman's "Ariel Trilogy" the lead character seeks to leave behind his home of Buenos Aires, in *The Tenth Man* the opposite occurs; Ariel find solace in the connectedness of his Argentine-Jewish roots. Over time, Burman's work has evolved to look outward towards the world and to present stories that are truly universal to us all. As such, people from all backgrounds can relate to these films.²

In this interactive presentation, I will show select film clips from the aforementioned films, and I will explain how aspects of Jewish identity are expressed through the characters and *mise-en-scène* that Burman chooses to display on screen. Elements of the musical underscoring will also be discussed as an extra-diegetic layer that is supportive of this subconscious search away from, and in some cases return to, one's Jewish origins.

In each the "Ariel Trilogy" films, the composer of the score is Argentinian-born César Lerner. Lerner, a composer and performer of jazz and tango-influenced Klezmer music, has worked closely with Burman since the early 2000s. Of particular importance to the production of the musical underscoring and soundtrack for these films, is Lerner's long-time collaboration with clarinetist Marcelo Moguelevsky. The two of them form the *Lerner Moguelevsky Dúo*, a Klezmer

¹ Gandhi, Sachin. *The New Argentine Cinema* (Cinematheque Calgary, 2016)
<http://calgarycinema.org/new-argentine-cinema>

² Anonymous, *Scenes from Buenos Aires* (Slate, 2006)
http://www.slate.com/articles/life/welltraveled/features/2006/scenes_from_buenos_aires/the_quiet_revolution_of_the_new_argentine_cinema.html

group that has developed an innovative sound based on improvisation, while combining diverse musical elements originating from Argentinian folk music, jazz, contemporary music, and tango. Lerner and Moguilevsky's ability to create a truly heartfelt equilibrium between the expression of a traditional and forward-seeking sound through their music, ties perfectly into the internal-external searches of Burman's "Ariel" part, as he finds meaning in both the past and present.³

As we engage with these film clips, it will be important to keep in mind Burman's overarching aesthetic as an auteur filmmaker. His films have often been described as using the formalist qualities of documentary filmmaking, such as the use of the zoom lens, the constant reframing of the image, and the hand-held camera. In an interview, Burman noted his reason for using these techniques as he "needed the immediacy of contact with the characters."⁴ This explains why he chose this form of filming device, but it also reveals a deeper expressive layer about these characters and their stories. These unfolding plots are ultimately a reflection of Burman's own upbringing in Buenos Aires. Throughout the films, Burman humanizes the characters through their quintessentially Argentinian humor, while also highlighting the confusion and inner conflicts that the Ariel character faces in his quest for a Jewish identity and sustainable future.

As a composer for films, and as someone of Jewish and Latin American background myself, I immediately felt a sense of personal connection to the characters portrayed in Burman's films. Ariel, from the "Ariel Trilogy" dating back to the early 2000s, is someone coming of age, seeking independence, while also dealing with the complexity of relationships and family life, particularly those between father and son. On a basic level, we can all relate to these aspects of early adulthood in our own lives. By engaging with the work of Daniel Burman, it is my hope that we will all come to a deeper understanding of these topics, and the cultural underpinnings that contribute to the Argentine-Jewish identity that is portrayed on screen in Burman's films.

A Note Concerning the Viewing of Video Clips

All of the film clips incorporated into this discussion are in Spanish, and do not contain subtitles. For the purposes of this presentation, translating the dialogue into English is not required in coming to understand these more abstract aspects. Nonetheless, an English translation can be accessed on YouTube via Settings / Subtitles / Auto-Translate / English. In addition, select video clips display strong sexuality and nudity on screen, so as such, this presentation is intended for adult audiences only.

³ Bolton-Fasman, Judy. *Jewish Arts Collaborative Hosts Jewish Argentine Musicians* (Jewish Boston, 2020) <https://www.jewishboston.com/jewish-arts-collaborative-hosts-jewish-argentine-musicians/>

⁴ Falicov, Tamara L. *Burman's Ode to El Once Neighborhood*. (The Modern Jewish Experience in World Cinema, 2010) pp. 335-340. Waltham, Massachusetts; Brandeis University Press.

II. Viewing & Discussion of Film Clips

(*Click the Video Clip icon to view clips on YouTube)

El Abrazo Partido (2004) “Lost Embrace”

Video Clip 1: Ariel meets with his Polish grandmother to collect her papers.

In the first clip from Burman’s “Lost Embrace” (2000), Ariel (played by Daniel Hendler) meets with his grandmother to collect her Polish passport and papers. He has now decided to move to Poland and intends to leave behind the predictable “bubble” of Buenos Aires. Taken out of context, it is important to note Burman’s use of Jewish symbols and imagery, in particular a Menorah and the Hebrew letters for “Shalom” (signifying peace). In addition, just before the one-minute mark, the camera cuts several times on Ariel’s face, showing his feeling of nervousness.

When Ariel’s grandmother hands him her papers and begins describing friends found in an old photo, music emerges in the background, and Ariel begins to sketch his grandmother’s face and a Jewish star. The background music, consisting of pizzicato strings and piano, while not overtly Jewish, sets a somber tone for when Ariel’s grandmother attempts to burn her papers. These papers remind her of a difficult past, one which forced her to leave native Poland before the Holocaust and immigrate to Buenos Aires. In conclusion, Ariel affirms his grandmother that he will burn them for her. “Pero hacerlo delante mío” (But do it in front of me) are her final words.⁵

Video Clip 2: Ariel’s grandmother sings a song in Yiddish with Klezmer music.

In comparison to the previous clip, in **video clip 2** we see a much more overt reference to Jewish music and folklore. Occurring far later in the film, Ariel’s grandmother offers to sing a song for him in Yiddish, and the sound of César Lerner’s Klezmer band is added to accompany the song. As the song ensues, the camera cuts to images of Ariel walking through the streets of Buenos Aires. This is perhaps suggestive of Ariel’s ongoing confusion about whether to go to Poland or not, and is symbolic of his coming-to-terms with his own Argentine-Jewish identity.

At the end of the clip, as the Yiddish song continues playing, something very important happens. Ariel arrives at the shop of his mother, and his long-lost father Elias is sitting there. The camera cuts back and forth between Ariel and his parents, all synched with accents in the Yiddish song. One of the aspects that Burman is highlighting here, is the relationship between father and son. In particular, fathers who are absent and then reappear later in life, is an enigma that he plays on in each of the films being discussed. For Ariel, his lost father is yet another source of confusion.

⁵ Rocha, Carolina. *The Many Faces of Buenos Aires: Migrants, Foreigners, and Immigrants in Contemporary Argentine Cinema (1996-2008)*. (Visual Communication: Urban Representations in Latin America, 2008)

Esperando al Mesías (2000) “Waiting for the Messiah”

Whereas Ariel’s desire to leave behind his predictable lifestyle in Buenos Aires in *El Abrazo Partido* led him to encounter aspects of his Jewish identity through his grandmother, in the film *Esperando al Mesías* (2000) we find an entirely different sort of paradox; those of relationships. Coming from a traditional minority community family, Ariel’s parents expect him to settle for the quintessentially “Nice Jewish Girl.” Instead, as we see in **video clip 3**, Ariel is found having an illicit relationship with one of his coworkers. References to overtly Jewish Klezmer music, and the sound of the “Shofar” (a ram’s horn used only at important religious services) at the beginning, serve as a psychological harkening back to his roots. Despite this ensuing romance, sparked by a desire to break free from familial expectations, one feels that a kind of cognitive dissonance afflicts Ariel. He is unsure of whether what he is doing right, and if he should stay.

Video Clip 3: Ariel begins an illicit relationship with a co-worker.

To add to this, when at the 3-minute mark Burman again cuts to the image of a Menorah, and a Klezmer Clarinet melody takes over, Ariel’s Jewish girlfriend Estella is shown on screen, with a worried expression on her face. She is clearly wondering where Ariel is, and a montage of childhood photos of the two of them are shown to support her feeling. The camera then cuts back to Ariel and his love romance, as they walk freely through the crowded streets of Buenos Aires.

What we are seeing unfold here, for both Ariel and Estella in contrasting ways, is their desire to break free from or live comfortably within the expectations of their traditional Jewish families. When Ariel is spending time with his co-worker in the first part of the clip, an upbeat and quite humorous sounding Klezmer melody accompanies their romantic fling, but when Estella appears on screen, the tone changes to a more somber and reflective clarinet melody. Both are Jewish sounding in nature, but the change between the two is reflective of the characters’ thoughts. For Ariel, breaking free from the rigid structure of his Jewish identity is fun and exhilarating, but for Estella his actions are worrisome and unacceptable. In both cases, musical underscoring plays a fundamental and deeply psychological role in expressing Ariel’s desire to transcend boundaries.

Video Clip 4: Ariel continues his romance; ambient sounds and Klezmer Clarinet

In much the same way, in **video clip 4** we again see Burman’s representation of this identity crisis on screen. From the outset, Ariel is seen kissing his co-worker while at work, when the camera cuts to display his family’s business, and the Klezmer clarinet from the previous clip then emerges. In addition, pulsating synth sounds and the Shofar’s distant sounds symbolize a call to return to one’s roots. For Ariel, it is impossible to separate his inner Jewish identity from his present experience, and this dissonance is both supported and highlighted through the scoring.

Video Clip 5: Ariel encounters his non-Jewish romance at a Jewish event.

In the final video clip from *Esperando al Mesías*, we find Ariel once again alone with his non-Jewish romance. The context is that they are both at a Jewish wedding, and to escape the noise of the festivities, they meet one another in the event's kitchen. To add to the strangeness of this inappropriate encounter, Ariel's Jewish girlfriend Estella begins singing a song in Yiddish, which is taking place in real time at the wedding festivities. Burman's decision to begin the song as a seemingly non-diegetic underscoring plays into the duality of Ariel's contrasting lifestyle. On the one hand, he is at a Jewish wedding, surrounded by friends and family from the religious community, and on the other he is attempting to make out with a non-Jewish girl in the kitchen.

When the camera cuts to show Estella singing, we as the audience now understand that the Yiddish song is in fact diegetic, occurring at the same time as Ariel's romance. As can be seen throughout the film, Estella is portrayed as the "Nice Jewish Girl", the perfect match for Ariel, and in this moment her image is almost seared into the mind of Ariel as he transgresses familial expectations within the context of a Jewish wedding of all places. A somber sounding acoustic guitar is added to the mix, and as the song continues to play, we now find Ariel and his romantic fling naked in her apartment. When Ariel asks "*A dónde vas?*" (where are you going), she replies simply, "*A buscar otro hombre*" (to find another man). As has become apparent, this scene, literally and figuratively, marks the end their romantic fling together. In the end, Ariel "returns" to Estella as would be expected within the predictable bubble of his Jewish family.

As an auteur filmmaker of the highest caliber, Burman brings us directly into the sexual and highly personal explorations of a young man who seeks to transcend the boundaries of his Jewish upbringing in a predominantly Catholic country. As Burman himself noted in an interview, he also had to face the pressure to marry within his faith, and that there was no such thing as a "Jewish-ometer" that calibrated if one was a "good enough" Jew. By breaking away from familial expectations, he was set free to explore the world outside of the Jewish Buenos Aires. Furthermore, as Carolina Rocha notes in her article "Jewish Self Representations in Argentine and Brazilian Films", the Ariel of *Esperando al Mesías* and *El Abrazo Partido* explores his Argentine (secular) identity when he chooses to be with non-Jewish women, and he embraces his Jewishness when he returns to his Jewish girlfriend, and to the predictable life of the "ghetto".⁷

El Rey del Once (2016) "The Tenth Man"

It is this very notion of exploration away from, and subsequent return to one's Jewish roots that Burman explores one step further in his most recent feature film *The Tenth Man* (2016).

⁶ Falicov, Tamara L. *The Cinematic Tango: Contemporary Argentine Film*. (London: Wallflower, 2007)

⁷ Rocha, Carolina. *Jewish Cinematic Self-Representations in Contemporary Argentine and Brazilian Films*. (Journal of Modern Jewish Studies, 2010) Vol.9:1, pp.37-48

The film again features a protagonist name Ariel, but this time he is played by Argentine actor Alan Sabbagh instead of Daniel Hendler. It tells the story of Ariel, who has established himself as an economist in New York City, and his return to his childhood Jewish roots in Buenos Aires. It was shot primarily in a neighborhood called *El Once*, which is historically a heavily Jewish neighborhood, where orthodox men and women can be seen walking the streets. In *The Tenth Man*, life in *El Once* not only brings back childhood memories for Ariel, but it was also the community where Daniel Burman grew up, as the son of first-generation immigrants. Nothing shows the auteurship of Burman's filmmaking style more, than his decision to be shown on screen, wearing a *Yarmulke* (a traditional head covering worn by Jewish men), in a barber shop.

As **video clip 6** shows, Ariel has now returned to Buenos Aires, and is roaming the streets of *El Once*, while speaking to his girlfriend who lives in New York. He is explaining each of the buildings he sees around him, each of which brings back childhood memories. When he passes a barber shop, Ariel points out that in *El Once*, men get haircuts even while wearing *Yarmulkes*. Burman's decision to appear on screen, in an almost Hitchcock-like way, is both humorous and very real. Again, this is *his* home, *his* community, and *his* people. The importance of this video clip is simply to notice the diegetic soundscape of the city, the sounds of cars, buses, sirens, and the conversations of people, and to observe the neighborhood and get a feel for life in *El Once*.

Video Clip 6: Ariel rediscovers his childhood roots in the Once neighborhood

In this scene, Ariel is characterized as an outsider; as someone who has managed to create a new life in the United States and is now returning to his community in *El Once*. Socioeconomically, living "the American dream" would have been considered a big step up, and Burman portrays this contrast of cultures from the very outset of the film. As we can see in **video clip 7**, the film begins on the streets of New York City, where Ariel has set out to buy a pair of shoes for a friend in Buenos Aires (a true story according to Burman). Putting the dialogue to one side, visually we see the sleek glass structures of the city, and the high-end fashion brands typical of New York. When Ariel enters a store to look for Velcro shoes, we hear the sound of Jazz in the background, and when he is unable to find the right shoes, he is then driven to the airport in a Mercedes Benz.

All of this is to show that the high-end *ambience* of New York, characterized through diegetic sounds and visual imagery, are very different from those of Buenos Aires upon Ariel's arrival. Although both are major cosmopolitan cities, one can immediately sense the socioeconomic and cultural differences of *El Once*. As Ariel is transported in an old-fashioned car and walks past aged synagogues with his luggage in hand, a kind of daily struggle is felt. Although this is the plight of his own Argentine society, when Ariel has arrived at his home community, he appears more as an outsider who has willingly left this world behind, then as someone who embraces it.

Nonetheless, the story told in *The Tenth Man* is that of rediscovering one's own Jewish identity. After Ariel has settled in Buenos Aires, he volunteers at a local Jewish foundation, spends time with old friends and family, and more generally reintegrates himself into the Jewish community.⁸

[Video Clip 7: Ariel in New York, in transit to Buenos Aires](#)

Of particular importance is that, unlike in *El Abrazo Partido* and *Esperando al Mesías*, *The Tenth Man* does not contain a non-diegetic musical score. César Lerner and Burman's creative collaboration seems to have ended in the early 2000s, and in this film the only forms of music that we encounter are diegetic on-screen sounds and snippets of Jewish songs. With that said, the select instances of music that we *do* hear play an important role in symbolizing Ariel's return home. **Video clip 8**, a montage of three distinct film scenes containing religious songs, shows us how his reentry into the Jewish community of Buenos Aires is facilitated through diegetic music.

[Video Clip 8: Ariel is brought back home through Jewish music](#)

Conclusion

While this presentation is by no means an exhaustive account of the many aspects of Jewish identity that are portrayed in the films of Daniel Burman, it is meant to be an entry point into discovering the deeper layers driving his film work. As an auteur filmmaker, Burman's self-representation of his own internal conflicts as a Jewish man, and as the son of Polish immigrants who moved to Argentina during the Holocaust, are revealed to us through his Ariel characters. Ariel's development in *Lost Embrace* and *Waiting for the Messiah*, including his sexual explorations and personal desire to transcend the boundaries of living in Buenos Aires, is ultimately completed in *The Tenth Man*. Nonetheless, when Ariel has finally achieved this, a return to his Jewish roots draws us full circle, and we start from where this all began, in *El Once*.

When reflecting upon Burman's films as a whole, it seems that what is most important is Ariel's journey itself; a ceaseless quest of internal and external reckoning, rather than an ultimate destination. The process of self-discovery and questioning, by finding meaning within past generations while at the same time redefining one's Jewishness within contemporary Buenos Aires, is an essential narrative in these films. It draws us into these unfolding plots and connects us to the characters as if we were in *their* shoes, living out their journeys, their thoughts, fears, and aspirations. In this way, through Burman's characters and their personal development over time, we come to better understand ourselves, which makes the journey all the more meaningful.

⁸ Odabassi, Eren. *Jewish Identities in Latin American Cinema*. Commerce Vol. 38, Iss. 2/3. (Winter-Summer, 2019)

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A r o n F r a n k

Cœur Fidèle

Film Scoring Excerpt

Cœur Fidèle

The Faithful Hearth

(1923)

for chamber orchestra

Aron Frank

Instrumentation List

Cœur Fidèle (1923) Film Scoring Excerpt

Flute

Clarinet in B-Flat

Bassoon

Violin I (3 players) Divisi

Violin II (3 players) Divisi

Viola (2 players) Divisi

Cello (2 players) Divisi

Double Bass (1 player)

14 instrumentalists

Cœur Fidèle (1923)
The Faithful Heart

Director: Jean Epstein

Duration: 84' (*Excerpt ~ 2'48"*)

Program Note

About *Cœur Fidèle*, Epstein wrote that his main aim had been to create a melodrama so stripped of all the conventions ordinarily attached to the genre, so sober, so simple, that it might approach the nobility and excellence of tragedy. The film contrasts impressionist and naturalist aesthetics to tell the story of Marie, a girl forced to renounce the man she loves, Jean, to marry Petit Paul, a man she doesn't love and who mishandles her. At the end, the two lovers are reunited, but they are so broken by life that happiness seems to be no longer attainable. The film is remarkable for its editing, using several close-ups shots which give the viewer the impression of being in the middle of the action.

The musical score set to this film excerpt explores the various conceptual ideas that Epstein was developing in his 1920s films. An impressionist, French-inspired orchestration was used, as a combination of divisi strings and winds create a delicate sound. In imagining an overarching structure for this film excerpt, the opening C minor tonality represents the death of Petit Paul; impending doom, and a foreshadowing of what is to come. When Marie and Jeanne are reunited, a shift in tonality occurs, as a shift to C major occurs, the key in which the excerpt concludes. The use of chromaticism, a subtle detour between these two tonalities, reflects the overwhelming feeling of Jean's brokenness, as love and pain are felt simultaneously. In the end, the phrase "Love allows one to forget everything" triumphs on screen, and we are left feeling the infinite beauty and escape of everlasting love.



L'Amour permet de tout oublier / Love allows one to forget everything

AUDIO LINK

Cœur Fidèle (1923): Film Scoring Excerpt

<https://soundcloud.com/aron-frank/cur-fidele-1923-film-scoring-excerpt>

Cœur Fidèle (1923)

Film Scoring Excerpt

INTRODUCTION: *Jean and Marie are together, as Petit Paul walks up the stairs*

Aron Frank
[2021]

Misterioso (♩ = 80)

solo

Flute

Clarinet in B \flat

Bassoon

Violin I (divisi)

Violin II (divisi)

Viola (divisi)

Cello (divisi)

Double Bass

pp *p* *mp* *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

mp *p* *mp* *p*

mp *p* *mp* *p*

mp *p* *mp* *p*

mp

1 2 3 4 5

Fl. *mp* *pp* *rit.*

B♭ Cl.

Bsn.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mp*

Vc.

D.B.

6

7

8

9

10

THE MURDER SCENE: *Petit Paul enters the room, as Jean protects a scared Marie*

Con Moto (♩ = 80)

a tempo

Fl. *p* *fp*

B♭ Cl. *sfzp* *fp* *pp* *fp* *pp* *fp* *pp*

Bsn.

Vln. I *p* *p*

Vln. II

Vla. *pp* pizz. arco *(mp)* *mf*

Vc. *mp* pizz. arco *(mp)* *mf*

D.B.

11

12

13

14

Fl. *pp* *sfz* flz.
 B♭ Cl. *f* *p* *sfz*
 Bsn. *f*
 Vln. I *sfz* *ord.* *mf* *p*
 Vln. II *sfz* *ord.* *mf* *mf*
 Vln. II *sul tasto* *ord.* *sfz* *mf* *p* *mp*
 Vln. II *sul tasto* *ord.* *sfz* *mf* *p* *mp*
 Vla. *p* *ord.* *p* *mf*
 Vc. *p* *ord.* *p* *mf*
 Vc. *arco* *f*
 D.B. *f*

15

16

17

Fl. *ord.*
sfz *sfz*

B \flat Cl. *sfz* *sfz*

Bsn. *ff*

Vln. I *mf* *f*
mp *f*

Vln. II *mf* *sfz* *mf*
mf *sfz* *mf*

Vla. *p* *f*
p *f*

Vc. *ff* *sfz*
ff *sfz* *ff*

D.B. *ff* *sfz* *ff*

Fl. *sfp* *mf* *p*

B \flat Cl. *sfp* *mf* *p*

Bsn. *mf*

Vln. I *p* *f*

Vln. II *sfp* *f* *sfp* *f* *sfp* *f*

Vla. *p* *ff* *p* *ff*

Vc. *mp* *f* *sfz* *ff* *sfz* *f* *mp*

D.B. *sfz* *ff* *sfz* *mf* *mp*

20

21

22

molto rit. -----

Fl. *flz.* *ord.* *f*

B \flat Cl. *mf* *f*

Bsn. *f*

Vln. I *mf* *f*

Vln. II *sfzp* *f* *sfzp*

Vla.

Vc. *sfz* *ff* *sfzp* *ff*

D.B. *sfz* *ff* *sfzp* *ff*

Pesante con rubato (♩ = 70)

rit. -----

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, dynamics *ff* to *p*.
- B♭ Cl. (Clarinet):** Part 1, dynamics *ff* to *p*.
- Bsn. (Bassoon):** Solo part, dynamics *f* to *p*.
- Vln. I (Violin I):** Part 1, dynamics *ff* to *p*.
- Vln. II (Violin II):** Part 1, dynamics *ff* to *p*.
- Vla. (Viola):** Part 1, dynamics *mp* to *mf*.
- Vc. (Violoncello):** Part 1, dynamics *mp* to *mf*.
- D.B. (Double Bass):** Solo part, dynamics *f* to *p*.

Rehearsal marks 25, 26, 27, and 28 are located at the bottom of the page. Vertical bar lines indicate the start of these measures. Large numbers 3 and 4 are placed vertically in the right margin, likely indicating rehearsal or measure counts.

25

26

27

28

a tempo

molto rit.

flz.

Fl. *mp* *f* *sfzp* *sffz*

B^b Cl. *mp* *f* *sfzp* *sffz*

Bsn. *mf* *sfzp* *sffz*

Vln. I *mp* *sfzp* *sffz*

Vln. II

Vla. *p* *sffz*

Vc. *p* *sffz*

D.B. *mf* *sffz*

(The Downfall of Petit Paul ...)

Appassionato l'istesso tempo

a tempo *ord.* *rit.* ----- *a tempo*

Fl. *sfz p* *pp* *f sub.*

B♭ Cl. *sfz p* *pp*

Bsn. *sfz p* *pp*

Vln. I *f* *pp*

Vln. II *arco* *mp* *f* *mp*

Vla. *sfz* *p* *f sub.*

Vc. *sfz* *p* *f sub.*

D.B. *sfz* *p*

rit. ----- a tempo

The musical score is arranged in systems for various instruments. The top system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.), each with a single staff. The middle system includes Violin I (Vln. I) and Violin II (Vln. II), each with two staves. The bottom system includes Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), each with two staves. The score is written in 4/4 time and features dynamic markings such as *sfzp*, *pp*, *f*, *mf*, *ffz*, and *ff*. A *solo* marking is present above the first Violin I staff. The score is divided into three measures, with the first measure on page 35, the second on page 36, and the third on page 37.

sostenuto
 Fl. *mp* *mf* *mp*
 B♭ Cl. *p* *mp* *p*
 Bsn. *pp*
 Vln. I *mp* *p* *pp* *ppp*
 Vln. II *mp* *mf* *mp*
 Vla. *mp* *p* *pp* *ppp*
 Vc. *mp* *p* *pp* *ppp*
 D.B. *mp* *p* *pp* *ppp*

38

39

40

41

42

43

Fl. *pp*

B \flat Cl. *Solo espressivo*
mp *mf* *p*

Bsn. *mp* *pp*

Vln. I *mp* *pp* *mp* *pp*

Vln. II *mf* *mp* *pp*

Vla. *mp* *pp*

Vc. *Solo espressivo*
mp *f* *p*

D.B. *mf* *p*

Measure 44: Flute (pp), Clarinet (mp), Bassoon (mp), Violin I (mp), Violin II (mf), Viola, Violoncello (mp), Double Bass (mf).

Measure 45: Flute (pp), Clarinet (mp), Bassoon (pp), Violin I (pp), Violin II (mp), Viola, Violoncello (f), Double Bass (mf).

Measure 46: Flute (pp), Clarinet (mf), Bassoon (pp), Violin I (mp), Violin II (mp), Viola (sul II, mp), Violoncello (p), Double Bass (mf).

Measure 47: Flute (pp), Clarinet (p), Bassoon (pp), Violin I (pp), Violin II (pp), Viola (pp), Violoncello (p), Double Bass (mf).

Measure 48: Flute (pp), Clarinet (p), Bassoon (pp), Violin I (pp), Violin II (pp), Viola (pp), Violoncello (p), Double Bass (mf).

Measure 49: Flute (pp), Clarinet (p), Bassoon (pp), Violin I (pp), Violin II (pp), Viola (pp), Violoncello (p), Double Bass (mf).

44

45

46

47

48

49