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# Keeping Score: Time and Body Counts through Film Sound in *It Follows* (2014)

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## Abstract

In the 2014 thriller *It Follows* (David Robert Mitchell), the 19-year-old heroine Jay contracts a supernatural spirit that stalks a chain of “bedded” victims to their deaths. While jump scares and stingers make fatal punishments of premarital sex maximally visible in 1980s slasher films, the creeping pans and synthesized repetitive rhythms of *It Follows* simulate and critique fear-mongering discourse of viral repercussions of sex. As the monster is only visible to “Its” victims, recurring sounds and camera movements herald “Its” pervasive presence. This paper’s close readings draw listeners’ attention to the ways sound makes bodily impressions to mark “It” as a specter of sexual repression. If spectators attend to the material qualities of making and apprehending sound—what I term haptic audio-visibility, after Laura Marks’s haptic visibility—the film’s slow-burning audio-visual phenomena reveal attitudes for and against suppressed sexuality. As skin-crawling timbres and sudden deviations from entrainable beat patterns alert spectators to “Its” approach and retreat, “It” becomes sonically palpable as a force of social contagion. Consequently, the film’s asynchronous sound-image play frustrates straightforward interpretations such as contemporary critical readings of “It” as an invisible STD. Haptic audio-visual spectatorship tunes in to the film’s exploration of repressive and expressive views of sexuality to ultimately embrace asynchronous grooves that trace alternative forms of communal belonging.

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On first glance, David Robert Mitchell’s 2014 thriller *It Follows* offers a 1980s “final girl” slasher film with a twist: the 19-year-old heroine, Jay Height, has premarital sex and contracts a supernatural spirit that stalks a chain of “bedded” victims to their deaths.<sup>1</sup> In 1980s slasher films, premarital sex is punishable by death, but *It Follows* locates its thrills in a largely pro-abstinence culture that neglects or silences discussions about sex. In this setting, there is more to the film’s characterization of “It” than meets the eye: the monster is only visible to those who are “contaminated.” And, as it turns out, there is also more to “It” than meets the ear. Although the film certainly plays with problems of visibility and vision, its musical score offers underacknowledged effects: synthesizer tracks infect the ear beyond a mere homage to 1970s and 1980s slasher films. In scenes where the invisible monster approaches Jay, the film withholds the quintessential horror conventions of stingers and jump scares—sudden loud noises and cuts to the monster.<sup>2</sup> Instead, repetitive rhythms and metric modulations join creeping pans of the

mundane *mise-en-scène* to prolong the audience’s exposure to the monster even before the characters are aware of it.

This essay guides spectators to use a fuller range of senses to perceive how techniques of cinematography, sound, and motion might impress the weight of contemporary attitudes about teenage sexuality. I analyze the monster’s manifestations alongside theories of spectatorship and production interviews to elucidate how the film both expresses and represses sexuality especially through sound. In thwarting conventional jump scares, the film’s slow-burning audio-visual exposures to “It” suggest the monster’s presence through sonic textures and rhythms. Eerie timbres amplify Jay’s fear and elicit spectators’ sympathy with her concerns around being sexually active. Furthermore, as pulsing melodies add or subtract beats to mark “Its” approach and retreat, the film mobilizes listening as a way to identify “It” as a specter of sexual repression. Working in tandem with visuals that promote the use of teamwork to vanquish the monster, the soundscape

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solicits listening as a responsive act that might open discourses on other emotional or cultural phantoms such as restricted female self-expression.

As the film audio-visualizes how characters support Jay in her post-coital malaise, consideration of what the soundtrack does to and for their bodies counters tacit acceptance of sound-image relations as well as the attitude that sex equals death. For Jonathan Sterne, careful listening “requires hearing but is not reducible to hearing,” because individuals learn to filter sounds via cultural practices that may perpetuate imperceptible taboos.<sup>3</sup> A material attention to sound both encourages spectators to listen more carefully and to question their prior assumptions. By characterizing sound as “material,” I insist that sound waves bear the physical traces of their creation and transmission, or what Nina Sun Eidsheim characterizes as “energy pulsating through and across material . . . transforming as it adapts to and takes on various material qualities.”<sup>4</sup> For example, synthesizer tracks generate electronic signals that pulse metrically and physiologically within spectators. In this vibratory schema, rhythm, meter, and timbre are “thick events”—Clifford Geertz’s term for phenomena that appeal to multiple senses and expand 1:1 signifier/signified relationships.<sup>5</sup> *It Follows* creates musical thick events, pairing sound, camera movement, and actors’ blocking to make “It” a palpable force for both characters and spectators. The sonic contagion that *It Follows* dispenses does not merely mimic the visual spread of “It” but also submerges auditors in Jay’s bodily and psychological struggle against sexual repression to prompt sympathetic communal exchanges instead of silence.

Through attention to the materiality of the soundtrack—what I call haptic audio-visibility—spectators can imagine their bodily responses to sound as echoes of Jay’s emotional experience. In her theory of haptic visibility, Laura Marks reads close-ups as “bringing vision close to the body and into contact with other sense perceptions”: ephemeral imprints of smells, sounds, and tastes recall memories for spectators as their eyes trace the textures of materials and terrains.<sup>6</sup> Following Marks, haptic *audio-visibility* examines how material qualities of sound elicit bodily reactions—from hollow tones that recall cavernous spaces to high screeches that give us goosebumps. Sounds that

reverberate in our cranial bones and limbs expose us to the aural contagion of a monster that is out of sight but ever-present in mind in the film’s conservative, middle-American setting,<sup>7</sup> where adolescents often hide their sexual activities. The soundtrack makes sex-shaming culture audible first in the sounds that amplify Jay’s fearful response to “It,” and then in the metric disruptions that suggest the monster’s presence. Hearing eerie tones and meters as bodily traces of inhibited sexuality actualizes a sort of talking cure to sense when timbres and rhythms break from expected patterns.<sup>8</sup> Haptic audio-visibility increases listeners’ response-ability<sup>9</sup> to consider strange sounds and asynchronous rhythms not as deviant but as alternative forms of communal belonging.

The film’s opening sequence encourages spectators to practice embodied, responsive listening. As a slow pan reveals a suburban home, the front door opens to a sudden bass drum hit on the soundtrack. Drums mark regular downbeats in 4/4 time as a scantily clad girl runs out with clacking high heels. When she stops in the middle of the street, a medium-pitched bell tone on beat three portends an otherworldly presence in its reverb. “Annie,” as her worried father calls after her, walks slowly backwards and stares fixedly ahead, but suddenly freezes. In lieu of a reverse shot, the beat-three bell tones signal something slowly and steadily approaching her. She runs to her car and escapes to a beach, but in a cut to nightfall, her head snaps up to a third-beat reverb tone. Although a wide shot of her car reveals nothing reflected in the headlights, the steady, hollow drumbeats and her tearful apologies on the phone to her parents imply that she is waiting for condemnation. A final drumbeat cuts to Annie lying on the beach in the grey light of dawn; we see her leg bent at a horrific angle as the drum’s echoes fade to a penetrating silence.

The rhythmic dance in this sequence between slow pans, Annie’s frenetic movement, quick cuts, and the score engage our senses of sight, touch, and motion to apprehend less conspicuous threats than those triggered by jump scares. Cinematographer Mike Gioulakis devised the opening 360-degree pan “to take the human presence away from the camerawork as much as

possible and have it be sterile and robotic.”<sup>10</sup> With the opening shot devoid of human figures, the pan that tracks Annie’s running appears to be conducted by an invisible presence that also motivates her slow backpedaling in the street. The score’s driving drums correspond to Annie’s frantic sprints, but the hollow tones on beat three elicit a skin-crawling feeling. As these tones fall on non-dominant beats, they subvert the haptic expectation that the most affectively charged timbres fall on the first beat of the bar. Downbeats typically usher in melodic restatements, which prime listeners to expect a return to the tonic key or a finale.<sup>11</sup> As the reverb tones occur on weaker beats, their distance from the dominant pulse might tempt us to disregard them as minor events. The eerie timbre, however, alerts us to a displacement from the downbeat that defies metrical expectations and suggests the uncanny intervention of an unknown presence. As camera movements alternate between subjective and omniscient perspectives, the score foregrounds how timbre and rhythm shape the monster’s presence as a specter that arises within sex-shaming suburbia.

Off-putting timbres can lodge in our minds and impress deeper emotional resonances than strictly visual phenomena, particularly when Jay contracts, and first sees, “It.” This early sequence mixes objective and subjective shots with closely-miked sound effects to make palpable her gradual, all-encompassing terror. After having sex with Jay, Hugh chloroforms her: a close-up of her limp, outstretched hand cuts to a long shot of her tied to a wheelchair in an abandoned parking garage. Hugh explains that she is now first in line to be stalked by a supernatural force. If “It” kills her, “It” will go after Hugh, and then the person who gave it to him. “It can look like anyone,” he says, pointing out a slowly-approaching naked woman. Quiet squeaks of Jay’s bonds accompany both long and close shots of her; they emphasize her powerlessness as we hear from her point of audition, or her subjective sense of hearing.<sup>12</sup> When a close-up reveals Jay shaking as Hugh pushes her wheelchair, the closely-miked, rumbling wheels provoke an urge in viewers to grip their seats just as Jay grips the chair. Her bonds and wheelchair sonically herald “Its” proximity as a threat to both Jay and spectators. The oscillations in these opening sequences between point-of-audition

sound and non-diegetic music, and close-up shots and protracted pans, alternately align spectators with the viewpoints of the monster, of Jay, and of the adolescents surrounding her. As tactile sounds increase our sympathy with Jay’s precarious situation and rationalize the sounds of her fear, viewers are less likely to ignore her with the pro-abstinence silent treatment.

In Rich Vreeland’s synthesizer themes, the average horror film audiophile might hear echoes of the disjointed 10/8 beat patterns of John Carpenter’s *Halloween* (1978) score. The comparison is not just incidental, as Mitchell used Carpenter’s tracks in his temporary compilation score.<sup>13</sup> Vreeland retained Carpenter’s style of regularly pulsing beats within irregular meters to keep listeners guessing when downbeats, and manifestations of “It,” might next occur. With the digital plug-in synthesizer Native Instruments Massive, Vreeland created about a hundred unique tones to portray nonhuman entities through electronic oscillators and filters, which generate sounds outside the range of human audition.<sup>14</sup> Beyond mere background music, then, Vreeland’s use of synthesizers conjures the monster when visual sequences deny the viewer glimpses of its approach and retreat. Each minute change in the musical texture—whether timbral, rhythmic, or metric—comes to signal formerly imperceptible monstrous evocations. The score displaces the downbeat to herald the monster’s unpredictable attacks, while regular pulses create a bodily groove that we can tap into to sense “Its” whereabouts.

Research in music cognition reveals that musicians and non-musicians alike sense metric shifts within their bodies in a process called entrainment.<sup>15</sup> As we have long experienced repetitive rhythms, from maternal heartbeats to learning to walk, our bodies want to move to driving beats. Entrainment occurs when we expect beats to sound in regular patterns and can tap along to each sub-beat. Musicologist Justin London explains that we perceive meter on two levels: more subjectively through individual pulses, and more objectively through repeating rhythmic figures across multiple musical measures.<sup>16</sup> In subjectively counting each beat of the bar, an individual notices a diverse set of musical events according to her habitual listening practices. When listeners recognize the

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larger repetitive patterns that structure songs, they can collectively move to dominant beats. By coordinating individual gestures to metric structures, entrainment allows multiple auditors to “catch” the beat. Through dancing or other rhythmic actions motivated by biological instincts, listeners form new communal bonds by tuning in to the emotional story told by the individual who conducts the pulse. Via haptic audio-visual attention to the motifs individuals create for places or events—for example, a descending four-note minor scale that expresses lament<sup>17</sup>—listeners can grasp bodily, spatial, and temporal signatures of sonic phenomena. In *It Follows*, the repetitive structures of the score prime listeners to sense the monster’s comings and goings along with Jay when melodies deviate with added or subtracted beats.

Metrical entrainment creates a spatial and temporal audio-visual schema of expectation that allows spectators to sense Jay’s duress while she tracks “It.” In oscillating from mundane, objective rhythms to materially and spatially specific meters, the score generates information about the spaces characters inhabit in various ways, sometimes aligning beats in a measure with the number of people in a visible group, and other times disrupting metrical expectations to hint at the presence of the monster. Vreeland varies time signatures to “confuse people when they don’t feel centered,”<sup>18</sup> which aurally transmits contagion to spectators. Two of the score’s main motifs play with meter and temporal expectation: an ostinato figure with five beats to a bar, then three, and then five again, and another synthesizer ostinato used in group driving scenes that shifts from four to five beats in a bar. For example, an early scene pairs steady eighth notes in 4/4 with an objective long shot of four chairs in front of the house. The four beats also enumerate shots of Jay, Kelly, Paul, and Yara preparing for bed. When the camera shows an open gate in the backyard, the meter changes to 5/4. If the four beats counted the four characters, one might deduce that the extra beat added to the bar portends a trespassing presence—reinforced by the visual of the open gate. True to this visual and sonic foreshadowing, “It” subsequently appears in Jay’s house: the metrical shift from 4/4 to 5/4 aligns with the monster joining the four friends. The fluctuating

groove, which occurs after Hugh deflowers Jay, cues “It” presence in a home where sex was previously off-limits.

To counteract Jay’s silent suffering, the five-note ostinato figure becomes a thick event of timbre and rhythm that repeatedly sounds the looming sexual specter. In a beachfront sequence, the camera shows a figure coming out of the woods as Jay’s next-door neighbor, Greg, goes to the brush to relieve himself. The camera then lingers on Yara paddling an inner tube in the background. When the shot cuts to the brush behind Jay, a low synthesizer tone suggests to viewers that “It” approaches disguised as Yara. Vreeland reports that he and Mitchell “waited an extra shot or two, when it’s quite clear that Yara is . . . in the ocean, before starting to bring in the music.”<sup>19</sup> The synthesizer tone crescendos with steady, low drumbeats, but these fall silent when “It” pulls on Jay’s hair, an action that renders the previously invisible monster perceptible to the group. In the extra-diegetic register, chimes strike at random over a dull roar to validate the threat. These chimes evoke contemporary composer Krzysztof Penderecki’s music, which has been used in horror films such as *The Shining* for “a blatant infusion of horror affect” due to many discordant tones striking at once or closely together.<sup>20</sup> Incessant chromatic runs that refuse tonal or melodic closure accompany the sight of Jay’s hair hovering in space to suggest that her life hangs tenuously in the balance, forever changed by one instant of intercourse. When Paul breaks the spell and bats “It” off Jay, he demonstrates how quickly one also can “catch” feelings. Jay, Paul, Yara, and Kelly flee to a shed and lock out Greg. A low, dull roar rises as Jay crawls toward the door and subsequently stops, imparting silent tension that shatters when the monster bursts through a hole in the shed in one of the film’s rare jump scares. Steady drumbeats begin in a 4/4 time signature that counts Greg out of the four-person group in the shed: Vreeland’s groove marks Greg as an outcast and a potential threat to Jay’s safety, but simultaneously counts on Paul as her protector. Haptic listening emphasizes the social bonds Jay forms to outrun “It”—in counting the friends that support her, spectators are reticent to victim blame or silence her.

In matching metric beats to numbers of group members, the score aligns listeners with

the final girl to increase—rather than alienate—kinship during epidemic outbreaks. After Jay crashes her car escaping “It” at the beach, another ostinato corresponds to the five-person group at the hospital. Slow pans past each teen reveal Greg valiantly sleeping with Jay to become next in the chain of followed and follower. At this point in the narrative, Jay ponders sleeping with as many people as possible to distance herself from “It,” since “It” stalks the most recent victim of transmission. The score rewards listeners who count bodies as well as musical meter. For although spectators cannot prevent aural contamination, they can readily choose to apprehend when expected beat patterns deviate. Minor string timbres that accompany the pan across Jay’s frozen posture prompt terror within the viewer, which then parallels Jay’s terror at her inability to predict the next form and location of “It.” If spectators listen closely to the timbres that materialize traces of haptic presence during surveying scans, those accustomed to denying teenage sexuality might find the monster lurking in spaces previously deemed “safe.” Mitchell’s prevalent use of wide angles and infrequent cuts allows spectators “enough time to look around and wonder if something is in the distance or coming along the edges.”<sup>21</sup> Uncanny sounds during pans further slow down audio-viewers to consider any number of repressions—from Paul’s unrequited love to the loneliness endured by sexually active teens in a pro-abstinence culture.

Timbre becomes just as crucial as entrainable patterns to amplify the emotional contours of Jay’s distress. After “It” kills Greg, a five-beat pizzicato ostinato counts Jay, Kelly, Paul, Yara, and now—without Greg—the return of “It,” signaled with increased reverb on the fifth beat. While musical repetition has marked the constant threat of “It,” this hair-raising timbre makes Jay’s contagion more personal for spectators: the slippery monster of sexual “immorality” is not just unavoidable but also it infiltrates us. Sounds get under our skins through the materiality of sonic transmission, which for Nina Eidsheim carries residues of sounds’ origins, from the shape and size of rooms where sound is produced to temporal lags. Haptic attention to sound waves becomes crucial in the film’s climactic scene, where timbre and speed materialize “It” to

both characters and spectators.

In the penultimate chapter of the film, set in a vast indoor pool, the group uses the transductive materials of water and electricity to locate and attempt to eradicate the monster. When Jay refuses to let Paul help by sleeping with her, he instructs the group to line up electronic objects such as lamps, computer monitors, and irons next to the pool for use as corded projectiles to visually identify the monster. As Jay submerges herself underwater, an electric generator sound builds apprehension from her underwater position. “It” arrives to hurl electrical objects at Jay while Paul shoots at the projectiles. Rapid 4/4 drumbeats, reminiscent of Annie’s running in the opening sequence, amplify the thuds of heavy objects in the water. Vreeland reports that “in honor of chlorine-drenched appliances,” he “threw everything AND the kitchen sink into that cue at the very last minute.”<sup>22</sup> The various high and low timbres of the objects hitting the water recall the textures of prepared piano plunks.<sup>23</sup> Ultimately, destroying the monster depends on multiple types of contact: verbal cues from Jay to the others about the location of a monster only she can see, visions of cords dangling in the air as “It” lifts objects, tactile encounters with bedsheets, and metrical modulations join with watery timbres that heighten our sense of Jay’s terror.

Jay’s bodily interactions with water exemplify how auditory perception is entwined with the materials that transmit sounds. According to Eidsheim, “aural experience is predicated on physical contact with sound waves through shared media—in this case water and air, flesh and bone.”<sup>24</sup> As Paul fires shots into the water, the Penderecki-esque high strings tremulously sound the alarm, warning against the possibility of hitting Jay in attempts to destroy “It.” Quickening drums also mark the threats of electrocution or drowning. Eidsheim reports that “the speed of sound in water is generally about four times faster than the speed of sound in air.”<sup>25</sup> This quicker tempo suits a climactic scene by phenomenologically and even physiologically encouraging a faster heartbeat in viewers.<sup>26</sup> Eidsheim also notes that underwater, sound waves travel “directly to the inner ear” and cause the listener to perceive “that her own body

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has created the sound.”<sup>27</sup> Omnidirectional sonic immersion emulates the physiological situation of victims who fear that “It” could appear anytime, anywhere. Yet perhaps the most frightening sonic feature is a frantic drumbeat in 13/8, which presages the group’s uncertainty as to whether they successfully kill “It.” Justin London asserts that particularly complex meters “force listeners, even musically skilled listeners, back to ‘first principles’” of breaking down the overall structure to determine the number of pulsing beats.<sup>28</sup> Here, drums do not count bodies but dissolve into non-representational sound; Vreeland’s “theme of ‘it’ . . . coming for you”<sup>29</sup> engages a flight-or-flight response that clouds distinction between signal and noise. To trigger listeners’ attention, a rising synthesizer tone cuts through high Penderecki-esque chimes as Jay, finally freed from the monster, crawls to the edge of the pool. While a reverse shot with scarlet billowing through the water suggests that the group has succeeded in killing this iteration, the eerie chimes that continue to strike in the fade to black aurally insist that “It” will return. Sound, and not image, renders the horror of the monster’s possible return palpable. The final sequence perpetuates auditory suspense when Jay passes “It” on to Paul and they walk hand-in-hand down the suburban street as part of an unending chain of follower and followed. The sounds of birdsong and playing children echo those of the opening scenes, and they haptically render how Jay’s group and the monster circle one another. Through metric entrainment and attention to the materiality of sonic transmission, spectators sense this cyclical groove to apprehend sound as a touchstone for human and nonhuman interaction. Although “It” will continually follow Jay as a result of unprotected sex, Jay’s communication of “Its” whereabouts to her friends allows her to escape death.

Throughout *It Follows*, Vreeland and Mitchell make sound signify the monster’s presence in an audio-visual game of cat and mouse: entrainable

beats count bodies to reveal the many vital rhythms that might slip between shots but inevitably pervade daily life. The film’s asynchronous sound-image play refuses 1:1 correlations, such as contemporary critical readings of the monster as an invisible STD.<sup>30</sup> Indeed, haptic audio-visual attention to sonic phenomena reveals evocations of the oppressive pro-abstinence culture in which Jay and these contemporary critics are mired. As more than a nostalgic homage to slasher flicks in which the final girl lives—but ultimately is unable to talk openly about her sexual experiences—the score’s aural contagion permits sympathetic eavesdropping on Jay’s responses to constraints on adolescent sexuality.

The film’s asynchronous soundscape renegotiates the ways in which audio-viewers emotionally connect to characters. Spectators typically react to noisy onslaughts with paranoia, which parallels individuals’ refusal to accommodate difference outside their social circles during viral or sexual epidemics. Yet haptic listening tunes in to alternate forms of kinship and survival. Beyond suffering exposure to stingers or repetitive synthesizer riffs that signal monsters, listeners who count beats also add up the number of teens who support Jay, and this reverses the notion that contagion—and in turn, potentially-infectious premarital sex—can only signify to society as negative. The score holds up an acoustic mirror to the risks of emotional and physical exposure to suggest that erotic encounters might also afford a greater sense of belonging in syncing one’s rhythms with someone else’s. Synced rhythms provide a model of connection rather than contagion, as grooves that bodies can inhabit to sympathize with other individuals, and thus work to normalize stigmas as parts of everyday life. Through haptic attention to the gaps of sound and image we sense in the repetition and deviations of musical grooves, the multisensory and embodied perceptions of *It Follows* have the potential to wake us up to new possibilities of relating to each other and to forces that are perhaps not so aberrant as we first believed.

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from the feminist avant-garde to contemporary horror. She tracks combinations of sound, music, gesture, cinematography, and camera movement to consider how a range of inarticulate sounds, and even silence, might count as speech acts. Following scholarship on embodied spectatorship and feminist technics, she closely reads utterances through haptic audio-visibility—a multisensory mode of attention to the corporeal production of sounds—in order to assert that non-verbal articulations of bodies are integral to making, negotiating, and circulating meaning.

#### Notes

- 1 Carol J. Clover, *Men, Women, and Chain Saws: Gender in the Modern Horror Film* (Princeton, N.J: Princeton University Press, 1992).
- 2 Peter Hutchings, “Music of the Night: Horror’s Soundtracks” in *Sound and Music in Film and Visual Media: An Overview*, ed. Graeme Harper (New York: Continuum, 2009), 219–230.
- 3 Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction* (Durham: Duke University Press, 2003), 19.
- 4 Nina Sun Eidsheim, *Sensing Sound: Singing and Listening as Vibrational Practice* (Durham, NC: Duke University Press, 2015), 16 (subsequent references cited parenthetically).
- 5 Eidsheim, *Sensing Sound*, 1–8. Eidsheim borrows Clifford Geertz’s term “thick event” to broaden sonic events beyond musical signification to include physical and textural impressions.
- 6 Laura Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham: Duke University Press, 2000), 159.
- 7 Attention to sonic contagion could also amplify racial hierarchies of power wherein the most visible demographic wields the most influence: for example, the absence of black bodies in this Detroit-based film.
- 8 See Clara Hunter Latham, “Rethinking the Intimacy of Voice and Ear: Psychoanalysis and Genital Massage as Treatments for Hysteria,” *Women and Music* 19 (2015): 125–32.
- 9 I borrow this term from Donna J. Haraway, *When Species Meet* (Minneapolis: University of Minnesota Press, 2007), 88–93.
- 10 Matt Mulcahey, “We Didn’t Have to Add Too Much Creepiness’: It Follows DP Mike Gioulakis,” *Filmmaker Magazine* (March 31, 2015).
- 11 W. Tecumseh Fitch, “Rhythmic Cognition in Humans and Animals: Distinguishing Meter and Pulse Perception,” *Frontiers in Systems Neuroscience* 7.68 (2013): 1–16. doi: 10.3389/fnsys.2013.00068.
- 12 Rick Altman, “Sound Space” in *Sound Theory/Sound Practice*, ed. Rick Altman (New York: Routledge, 1992), 46–64. Point-of-audition sound locates us in “the body of the character who hears for us” (60).
- 13 Rich Vreeland, “In Depth: It Follows,” *Disaster, please!* blog (April 5, 2015). Also known as Disasterpeace.
- 14 Jeff Pearson, “In Conversation with Rich Vreeland: It Follows Composer,” *The Bit Players* (October 28, 2015).
- 15 Clayton Martin, “What is Entrainment? Definition and Applications in Musical Research,” *Empirical Musicology Review* 7.1–2 (2012): 49–56. doi: 10.18061/1811/52964.
- 16 Justin London, “How to Talk About Musical Metre,” Lectures, UK, Winter & Spring 2006.
- 17 A descending minor scale in bass lines often signified lament in 17th century operatic practice.
- 18 Pier Harrison, “Shaping the Sound of It Follows,” *Impose Magazine* (April 30, 2015).
- 19 Rich Vreeland, “In Depth: It Follows,” *Disaster, please!* blog (April 5, 2015).
- 20 David J. Code, “Rehearing *The Shining*: Musical Undercurrents in the Overlook Hotel” in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (Florence, KY, USA: Routledge, 2009), 144.
- 21 Michael Blyth, “Tainted Love,” *Sight and Sound*. 25.3 (2015): 34–5.
- 22 Rich Vreeland, “In Depth: It Follows,” *Disaster, please!* blog (April 5, 2015).
- 23 John Cage often used prepared piano to heighten listeners’ material and visual senses as sounds passed through unusual mediums. John Cage, “How the Piano Came to be Prepared,” in *Empty Words: Writings ’73–’78* (Middletown, CT: Wesleyan University Press, 1979), 7–9.
- 24 Eidsheim, 44.
- 25 Eidsheim, 45.
- 26 Judy Edworthy and Hannah Waring, “The Effects of Music Tempo and Loudness Level on Treadmill Exercise,” *Ergonomics* 49.15 (2006): 1597–1610. doi: 10.1080/00140130600899104.
- 27 Eidsheim, 46.
- 28 Justin London, “How to Talk About Musical Metre,” Lectures, UK, Winter & Spring 2006.
- 29 “Interview with Disasterpeace,” *It Follows*, directed by David Robert Mitchell (Beverly Hills, CA: Anchor Bay Home Entertainment, 2014), DVD.
- 30 Tim Kroenert, “Abuse Victim’s Post Traumatic Horror,” *Eureka Street* 25.7 (April 15, 2015).