



Sound, Music and the Moving Image

Senate House, London, UK
10–12 September 2007



PROGRAMME

The programme committee reserves the right to make changes to the programme if necessary. The programme is correct at the time of going to press.

Venues: Conference Room 1 [NG14], Conference Room 2 [NG15], Conference Room 3 [NG16], Conference Room 4 [N336].

External Venues: British Academy of Film and Television Arts [BAFTA], Odeon Leicester Square [OLS]

Rosemary Dooley will host a bookstall on the Tuesday and Wednesday of the conference [NG15].

Monday 10th September 2007

11:00–13:00	Registration [NG15]	
13:00–14:00	Welcome & Lunch [N336] Julie Brown and Miguel Mera [conference organizers] and Katharine Ellis [IMR]. Meet the committee: Annette Davison [Edinburgh], David Cooper [Leeds], Albrecht Riethmüller [Berlin].	
14:00–17:30	Thematic Sessions	
Session 1: Nationalism & Identity [NG14] Chair: Kate Daubney Manuel Silva: New sounds for a New State: film music in the early years of Portuguese dictatorship and the construction of a nationalised soundscape (1931-1938) Yayoi Everett: Movement-image in postwar Japanese film: <i>Woman in the Dunes</i> (1964) Kiranmayi Indraganti: New voice, new body: female playback singer in early South Indian cinema	Session 2: Pre-existent Music [NG16] Chair: James Deaville Louise O’Riordan: <i>Adagio for Strings</i> : The Cultural Exchange and Reception of Music in Mixed-media Settings Geoffrey Chew: The usefulness of lies: the music in Dennis Potter’s <i>Singing Detective</i> (1986) David Code: Midnight, with the stars and you: musical telepathy, cinematic reflexivity, and <i>The Shining</i>	Session 3: Revisiting Theory [N336] Chair: Annette Davison Albrecht Riethmüller: Musicology’s pioneer in the aesthetics of film music: Zofia Lissa. Danijela Kulezic-Wilson: Beastly and sublime: Jonathan Glazer’s musical approach to film David Neumeier: Raymond Bellour and film (music) studies: music as the unattainable text
15:45–16:15	Tea/Coffee [NG15]	
Session 4: Compositional Practice [NG14] Chair: Brian Lock Geoffrey Cox and Keith Marley: Cider Makers: an exploration of the relationship between sound and image within documentary filmmaking Edward Hughes: AUDITORIUM: tracing minimal drama of spatial plays of light and sound Rees Archibald: Rhythmic expansion, process based structure, visual polyphony: an exploration of musically sourced approaches toward composition in moving image	Session 5: Revisiting Theory 2 [NG16] Chair: Geoff Chew Guido Heldt: A sense of the past: film music and the implicit imperfect Juan Chattah: Non-traditional sound design: a model for analysis	Session 6: Stars [N336] Chair: Julie Hubbert Catherine Haworth: "There isn't any other song": Music, Monroe and female agency in <i>Niagara</i> Janet K Halfyard: Hating Julia Roberts: singing and silence in <i>My Best Friend's Wedding</i> (1997) Norma Coates: John, Yoko, and Mike Douglas: performing high art and radical politics on American television in the 1970s
18:00–19:15	Buffet and Drinks Reception [N336]	
19:15–20:00	Travel to BAFTA [195 Piccadilly].	
20:00–22:30	Keynote Interview and Masterclass: Dario Marianelli and Joe Wright [BAFTA] Composers: Maurizio Malagnini, Monica Max West, Margaret Noble, Edward Top. Chair : Miguel Mera Followed by drinks at the BAFTA bar.	

Tuesday 11th September 2007

09:30–11:00	Cinema Organ Event: Donald MacKenzie [OLS] Chair: Julie Brown	
11:00–11:30	Travel to Senate House	
11:30–12:00	Tea/Coffee [NG15]	
12:00–13:00	Keynote Address: Richard Dyer: Seeing Singing [N336] Chair: Miguel Mera	
13:00–14:00	Lunch [N336]	
14:00–17:10	Thematic Sessions	
Session 7: Early Cinema [NG14] Chair: Roger Hickman James Buhler: Enchanting cinema: sound practice in the nickelodeon, 1905-1908 Ian Gardiner: Synchresis and the construction of female subjectivity: a new score for Joseph Cornell's <i>Rose Hobart</i> Markus Bandur: Between the silents and the talkies. Music versus dialogue and sound effect in early sound film.	Session 8: Opera and Film [NG16] Chair: Michal Grover Friedlander Louis D. Bayman : The operatic climax in Italian melodrama Christopher Morris: Staging <i>Tristan</i> in the age of widescreen Giorgio Biancorosso: Prescience as decadence: <i>Tristan</i> in Visconti's <i>Ludwig</i>	Session 9: Nationalism & Identity 2[N336] Chair: Anahid Kassabian Laudan Nooshin: Music and the Negotiation of 'Otherness' in Iranian Cinema: <i>Bashu, Little Stranger</i> Christopher Letcher: Film scores and nation building in post-apartheid South Africa: a composer's perspective on representation, ideology and identity in the film <i>My Little Black Heart</i> Nicola Dibben: Music video and the construction of Icelandic national identity
Short Break [10 minutes]		
Session 10: Dangerous Moonlight [NG14] Chair: Guido Heldt Neal Peres Da Costa: Moonlight Sonata Alicja Knast: <i>Moonlight Sonata</i> (1936) behind the scenes	Session 11: Mash Up [NG16] Chair: Norma Coates Tony Langlois: Pirates of the Mediterranean: Audiovisual bricolage in Moroccan Music video Shzr Ee Tan: 'My Humping' the Prime Minister: mash-up podcast politics in a Singaporean context	Session 12: Swashbucklers [N336] Chair: Peter Franklin Peter Broadwell: Strong, silent types: music and swashbuckling in early feature films Catherine Cooper: Billboard in sound: Errol Flynn and the music of Erich Wolfgang Korngold
17:10–17:40	Tea/Coffee [NG15]	
17:40–20:10	Thematic Sessions	
Session 13: Early Cinema 2 [NG14] Chair: James Buhler Ruth Austin: Georges Auric's music in the films of Jean Cocteau: the musical element which will permit the film to soar Alexandra Monchick: A "Tragic Review": Kurt Weill's Royal Palace as the First Film Opera	Session 14: Audience Reception [NG16] Chair: Nicola Dibben Margaret Alexomanolaki, Catherine Loveday, Chris Kennett: Music and Memory in TV adverts: music as a condition stimulus in first and second-order conditioning Anna-Kaisa Uusipaikka and Erkki Huovinen: Visual images in catalogue music	Session 15: Games [N336] Chair: Ian Gardiner Axel Berndt and Knut Hartmann: Audio-interactive counterpoint Johannes Birringer: See you in Walhalla: audiovisual composition & game choreography
Short Break [10 minutes]		
Session 16: Installation Art [NG14] Chair: Ron Hagel Holly Rogers: Sounding the Gallery: Video Installation Art and the Rise of Art-Music Dominic Murcott: The Art of Synchronisation: Concepts and Techniques used in <i>Installation for String Quartet</i>		Session 17: Animation [N336] Chair: David Neumeyer Michal Grover Friedlander: Opera and the operatic cartoon Daniel Goldmark: A parting of the ways: creating (Hollywood) cartoon music
20:10 –	Conference Dinner [Rasa Samudra, 5 Charlotte Street, W1T 1RE]	

Wednesday 12th September 2007

9:15–11:00	Thematic Sessions	
Session 18: European Perspectives [NG14] Chair: David Cooper Nicholas Reyland: Shot as an illustration of the music: collusions of music and image in <i>Three Colours: Blue</i> and the art movie score Elena Boschi: <i>Radiofreccia</i> a new direction for Italian film music? Christos Stavrinides: Gender representations through music in Greek cinema: Rebetiko in <i>Stella</i> (Kakogiannis, 1955)	Session 19: Revisiting Theory 3 [NG16] Chair: Albrecht Riethmuller Maria Paraskevopoulou: The role of audiovisual gesture in film Serge Cardinal: From disjunction to discordance Virginia Bonner and Chris Arrell: Music, space and time in Sally Potter's <i>Yes</i>	Session 20: Television Revisited [N336] Chair: Janet Halfyard Faye Woods: Nostalgia, music and the television past revisited in <i>American Dreams</i> James Deaville: The changing sounds of war: television news music and the wars in Vietnam and the Persian Gulf Miguel Mera: Reinventing <i>Question Time</i>
11:00–11:30	Tea/Coffee [NG15]	
11:30–12:30	Keynote Address: Anahid Kassabian: Some Futures for Studying Sound, Music, and the Moving Image [N336] Chair: Julie Brown	
12:30–14:00	Lunch [N336]	
14:00–18:00	Thematic Sessions	
Session 21: Pre-existent Music 2 [NG14] Chair: Daniel Goldmark Julie Hubbert: The Ipod Score? Eclecticism in Recent Auteur Soundtracks Jeremy Barham: Post-modernism' as Romantic epiphany: the Bachian intertext in film scoring Julia Shpinitskaya: Andrei Tarkovsky, <i>Solaris</i> : Cognitive Textual Channel through Sound-Visual Troping	Session 22: Americana [NG16] Chair: Nicholas Cook Jonas Westover: <i>No Foolin'</i> : using a movie flop to reconstruct the American musical revue Timothy McNelis: Shades of Suburbia: Musical Representation of Race and Gender in <i>Ghost World</i> Marianna Ritchey: "Sadness is Just Happiness Turned on its Ass!" Musical parody and American song in <i>The Saddest Music in the World</i>	Session 23: Concert Images [N336] Chair: Nicholas Reyland Michael Baker: Just like being there? A typology of representational practices common to concert films Adam Melvin: The screen as performer: perspectives on composing with moving image for the concert environment John Riley: Nevsky and Kizhe: film music in the concert hall
15:45–16:15	Tea/Coffee [NG15]	
	Session 24: Genre [NG16] Chair: Richard Dyer Roger Hickman: Wind in "That blasted pipe organ": nascent film noir and the wavering sound Kate McQuiston: If you hear a waltz, it's already too late Elizabeth M Fairweather: Meaning from repetition: the employment of the ostinato in science-fiction filmscores	Session 25: Hearing Nightmares [N336] Chair: Mark Evans Ben Winters: No-Thing to Fear: Corporeality, Musical Heartbeats, and Cinematic Emotion David Abel: Renderings of the real : experimental music, horror film, and the extra-subjective spectator Urszula Mieszkielo: Between reality and nightmare audio space in Konrad Niewolski's film <i>Palimpsest</i>
18:00	Conference Ends	

