17.45 – 19.15

Session 13: Early Cinema
2 (Room NG14)

14.00 – 15.45

Session 19: Pre-existent Music 2 (Room NG14)
Chair: Daniel Goldmark

Julie Hubbert (University of South Carolina), The Ipod

Abstracts

David Abel (University of Central Lancashire), Renderings of the Real: Experimental Music, Horror Film, and the Extra-subjective Spectator

The first phase, announced with their inception, is a structure based upon the access to images and sounds these documentaries offered viewers.

The combination of music with different media en
new musical functions. Its classical narrative functions from theatre and opera have been rediscovered and expanded in film scoring (e.g., by audio-visually contrapuntal functions). This potential is almost unexploited for interactive media music which opens up a multitude of new possibilities of expression beyond the narrative functions known from film music.

We will show that interactive media music does not have to be the banal entertaining backgr5 Td accompaniment it mostly is, deemed
essential functions as film music, and, beyond this, take a stand on the user him/herself. A musical comment does not just refer to an actor
the opportunity to reach him/her in a more personalised and intimate way than ever. We almnd to close the gap between music in static linear and non-linear interactive media. We will give a brief overview on music perception, detail the hist
interactive media music, elaborate and exemplify its functions in order to widen the scope of the field where music meets interactivity.

Giorgio Biancorosso (University of Hong Kong), Prescience as Decadence: *Tristan* in Visconti's *Ludwig*

Wagner's *Tristan* looms large over Visconti's *Ludwig* as both an historical event that touches on the characters' lives and a symbolic, oblique pr

James Buhler (The University of Texas at Austin), Enchanting Cinema: Sound

the music/sound effects/dialogue interaction according to the techniques of overlap,

slick production elements for newscasts of the Persian Gulf War, especially music, not only

'quality' of lived states) provide a framework

musical features of the 1930s. The first several Disney features, from *Snow White* to

An examination of several key films in the formative years of film noir (1940-1943) will illustrate the variety of roles this combination of sound, music, and image plays in the American films. Several classic features from 1940 establish the trend: *Rebecca*, *Stranger on the Third Floor*, *They Drive by Night*, and *The Letter*. Within the next three years, a number of major films continue to employ this disturbing aural and visual combination, including *Citizen Kane* (1941) and *The*

no longer sing the songs – they appear to sing for the camera's frame but, in the background,

taken liberties with material available on satellit

Christopher Morris (University College Cork), Staging *Tristan* in the Age of Widescreen

(apparent) self-sufficiency of the analysis against the music to gauge the mediating capacities of speech.

protagonists. In some cases, a film's score does not only offer music-thematic development; rather, the audiovisual context creates a thematisation of gesture. Therefore, analysis of gesture can constitute a powerful tool in shaping our understanding of the audiovisual.

Nicholas Reyland (Keele University), 'Shot as an Illustration of the Music': Collusions of Music and Image in *Three Colours: Blue* and the Art Movie Score

'In a way', said director Krzysztof Kieslowski of *Three Colours: Blue* (1993), one of his most celebrated collaborations with composer Zbigniew Preisner, 'the film was shot as an illustration

Julia Shpinitskaya (University of Helsinki), Andrei Tarkovsky, *Solaris*: a Cognitive Textual Channel through Sound-visual Troping

The signification processes in *Solaris* by the legendary film-maker A. Tarkovsky occur across the set of music and visual quotations involved into the film body. They build up the fundamental cognitive textual channel of the film, which unfolds independently through the main film narration. A quotation from Bach becon othemusicnon-ca (irne3nnardimagocem A. alls the

principal bearer

Jonas Westover (City University of New York

Reconstruct the American Musical Revue

Glorifying the American Girl was one of the first movie projects to begin production after sound became a part of film. Planned as Florenz Ziegfeld's debut using this new media, *Glorifying the American Girl* was to be the first filmed version of his , and was to be released in 1927. Thousands were spent on the film, but unfortunately, production was halted for two years while multiple creators were sought to forge the *Follies* into a feature-length narrative film. The result