ABSTRACTS

FRIDAY 6 SEPTEMBER

9.30-11.00
Session 1a – Sounding the Archives
Chair: Denis Condon (Maynooth University)

Soundscapes in fragmented local archive film
Angela English (Birmingham City University)

Fragmented local archive film may have no provenance, no synchronized sound and no corpus of contextual information available. Shand (2014) notes that ‘assessing the significance of amateur films in regional film collections is made difficult by the lack of synchronized sound in many such films. These are now effectively silent films even if an accompanying soundtrack once existed’. (p.197)

My ongoing research into local archive film, public history, place and audience reception has shown that many of these films have commentary, vox pops and natural sound as well as diegetic music and library music dubbed on to provide atmosphere. This paper explores how these soundscapes help contextualise fragmented archive film and how audiences might respond to this. I will explore this through analysis of the findings of recent audience engagement studies I have undertaken using creative interventions into practice with archive film. These studies involved screening fragmented archive film to local community audiences in outer London and four New Towns on the periphery of London. As part of my exploration of soundscapes, I will screen and analyse rare archive footage used in the audience studies. Hallam (2010) suggests that local film is a ‘distinct category of film culture. The spatial imaginary of the ‘local’ film can develop a new chapter in film historiography’. (p.280). In this paper I will demonstrate the important role that sound and music has to play in developing film historiography with archive film.

Works cited


The Sound of Silents: Irish Film Institute and the Cine-Concert
Sunniva O’Flynn (Irish Film Institute)

Reviewing almost 30 years of silent film exhibition by the Irish Film Institute, Sunniva O’Flynn will explore a range of film accompaniment models presented in IFI and further afield.

Silent films were rarely meant to be silent. In the silent era commercial films were often distributed with scores or cue sheets which would provide a guide for local musicians. Some arrived scoreless and musicians would improvise – most often as solo pianists but also as duets and small bands. Amateur films were made without recorded sound until the 1960s and
‘70s. They were often screened without music but were accompanied by the murmur of audience narration as they recognised their onscreen selves.

As custodians of the national moving image collection the IFI has presented many of these silent films over the years – all drawn from collections preserved within the IFI Irish Film Archive collection. The films, ranging from modest amateur films to big-budget theatrical features, have been matched with a colourful array of musicians–pianists, organists, uilleann pipers, vocalists, fiddlers, percussionists and harpists – who have provided spontaneous improvisations, rehearsed scores and full-blown orchestral arrangements.

In a presentation illustrated with still and moving images, O’Flynn will explore these models from a film-programming perspective and will consider: the function of film music; the particular art of silent film-accompaniment; the marriage of old films and new music; contemporary versus traditional responses; finding audiences for cine-concerts; top tips for potential accompanists.

**Sound Design and Ideology in “Social Guidance” Instructional Films from the 1940s-1950s**

*Molly Cryderman-Weber (Central Michigan University/University of Illinois)*

At the height of classroom instructional film usage in the United States in the mid-twentieth century, production companies like Centron, Coronet, and Encyclopaedia Britannica made “social guidance” films along with films of more traditional instructional nature (on science, geography, etc.). “Social Guidance” films addressed topics such as social courtesy, career-planning, and relationship health. This paper is based on the analysis of the sonic materials in a collection in the Prelinger Archive of over one hundred such “social guidance” films.

In this paper, I argue that the sound design of “social guidance” films works to communicate ideologies of dominant culture to perceivers. In my analysis, I draw inspiration from the methodology of Elizabeth Ellsworth’s study of the ways visual and rhetorical materials create hidden curricula in educational films. I aim to add sonic analysis to Ellsworth’s analysis of the visual and rhetorical. Investigations of sonic positioning, privileged and absent sonic materials, and the placement of music within the films reveal a curriculum that encourages perceivers to believe that the position of subject-of-paternalism is pleasurable and that sonic materials of the dominant culture represent naturalness, correctness, and success.
Religious Metaphor or Secular Poeticism? Bach’s Liturgical Music and European Art Cinema

Douglas Knight (Royal Holloway, University of London)

Historiographic accounts of J. S. Bach’s reception have often overlooked post-war European art cinema’s significance as a twentieth-century ‘receptor’ of his music, particularly with regard to those works written for his employer, the Lutheran church. In this paper I draw attention to films by modernist directors, such as Pasolini and Tarkovsky, which make extensive use of Bach’s religious music, as well as those by contemporary auteurs, including Michael Haneke and Bruno Dumont. I then consider the films in their broader historical context, specifically revivalist stagings of Bach’s Passiontide works and earlier twentieth-century composers’ modernist orchestrations. Understood in this light, one might consider Bach’s church music in post-war European art cinema to be an extension of a particular line of modern Bach reception.

That these refunctionings of Bach’s music now occur in the secular, mass-participatory media of film inevitably changes the music’s meanings, certainly as compared with original historical and religious meanings. Instead, the formal role of the music vis-à-vis montage may come to be prioritised over attempts at pietistic observance. Yet, as scholars such as John Butt and Lawrence Dreyfus have maintained, much of Bach’s church music ultimately stems from secular operatic influence. To this end, I argue that European art cinema’s use of Bach’s religious music reveals, if not revels in, the tension between ritualistic religious practice and secular artistic expression that is at the heart of this programmatic music. To illustrate these enduring critical issues, I examine a scene of musical performance from Dumont’s film, Hadewijch (2009).

Whiplash, Buddy Rich, and visual virtuosity in drum performance

Jonathan Godsall (Royal Holloway, University of London)

Damien Chazelle’s 2014 film Whiplash has been criticized for its depictions of music (and specifically jazz) and performance as akin to sport. Though its Academy Award for editing echoed praise from other quarters, for Richard Brody the film even ‘has no music in its images’. Brody’s comment unknowingly addresses the distinction between prerecorded sounds and synchronized images in Whiplash’s performance scenes, otherwise ignored in misleading reports that actor Miles Teller (who plays the drummer-protagonist) performed the film’s virtuoso drumming himself. Yet the drumming as experienced by audiences is constituted not just by the audio of the uncredited studio musician, but also by onscreen physical gestures, and the film’s visual framing and editing. Both the film’s success in constructing believable performances (as reception evidence attests), and the arguably problematic nature of the musical achievement depicted, are results of this complex interaction.

In this paper, an analysis of Whiplash’s performance scenes reveals the visual construction of virtuoso drumming performance. Comparisons are drawn to the real career of Buddy Rich (1917–87), the drummer idolized by Whiplash’s protagonist. While editing tricks were not required in Rich’s case, visual appeal and exaggeration were similarly central – and
polarizing – components of his popular virtuosity, amplified by the ongoing dissemination of his performances via screen media (ranging from Vitaphone to YouTube). Visual aspects of virtuosity have long been acknowledged, though without particular attention to drummers. Further attention must also now be given to the double-layered visual interaction with musical sound present in both cases here.

A Reflection of Reality? The Portrayal of Classical Musickers in Film, Television, and Advertisements

Anika Babel (University College Dublin)

Classical musickers, a term encompassing peoples or objects engaged with western art music, serve as allegorical narrative devices in the media of film, television, and commercial advertisement. Diegetic music is enlisted as a leitmotif, heedless to programmatic themes or characters, but rather to symbolically link embodied behaviour to audience’s impression of narrative realities, and indeed vice versa. Persuasive portrayals of classical musickers, as exemplified by scenes from Leon: The Professional (Luc Besson, 1994), School of Rock (Richard Linklater, 2004), to Amazon’s advertisement The Difference is Audible (2018), leave little scope for interpretation but much to ponder over the origins of ubiquitous tropes of privilege and elitism. This paper asks just how closely do such portrayals bear resemblance to real life, and who fuels these portraits when maintaining the stereotypes of western art music: actuality or show-biz?
Mythic Revisionism and the Soundtrack: Robert Altman's *McCabe and Mrs Miller*  
Daniel Bishop (Indiana University)

Robert Altman’s *McCabe and Mrs. Miller* (1971) is frequently positioned as a key film of the revisionist western genre, with its thorough critical upending of the genre’s mythic use of narrative, imagistic, and ideological tropes. I will argue, however, that despite the film’s vehemently subversive deconstruction of its own genre, it nevertheless employs a highly poetic sense of pastness that reinscribes the aesthetics of myth into a complex, experiential approach to temporality—a dreamlike, or even quasi-psychedelic “time outside time.” This reading examines the film’s use of Leonard Cohen’s “The Stranger Song,” in which narrative audiovisual synch-points are balanced against a richness of imagistic indirection. Cohen’s lyrical and (to some degree) sonic overtones of psychedelia are mirrored by the film’s notoriously murky sound design. While Altman’s approach to sound certainly extends his more familiar iconoclastic sensibilities, I will argue that the expressive world of the soundtrack also allows an empathetic engagement with material actuality and tangible beauty that coexists with (rather than simply capitulating to) the film’s critique of narcotic disengagement from the world. This immersive engagement with sensory detail follows Cohen’s songs in reinscribing a mythic sensibility temporality. In this way, the strange, conspicuous audiovisual beauty of *McCabe and Mrs. Miller* participates in our sense of the film, allowing for aesthetic, experiential forms of engagement that are often elided in the ideological discourse of myth criticism, and broadening our understanding of how the soundtrack can articulate the dynamics of myth in cinema.

Something from Nothing: The Expressive Ambience of *God’s Own Country* (2017)  
Matt Green (Leeds Beckett University)

The paper concerns Francis Lee’s BAFTA award nominated film *God’s Own Country* (2017), which is a fictional drama depicting the anguish and ultimate relief of a young farmer in North Yorkshire, UK, as he confronts his sexuality, feelings for a new co-worker and relationship with his ailing father. The main focus of the paper is the role of the soundtrack in conveying the mental and physical disposition of the film’s protagonist. Usually, a film’s score is the main vehicle through which the emotion of an event, location or character is expressed. Unusually, in *God’s Own Country*, there is very little non-diegetic music, it is present in only three scenes. In place of the score is what it usually obscures: ambience. Across the film’s first act, the ambiences of *God’s Own Country* lack event and are noisy and abrasive. Experienced as music, these ambiences suggest a lack of emotion and vibrancy in the life of the film’s lead, Johnny; the suppression of emotions; and the extent of the mental and physical pain Johnny experiences. As the film progresses, the soundtrack eases and brightens to reflect the positive changes to Johnny’s life.

Across the paper, film, contemporary music and sound studies theory are applied. In particular, the musical practice of soundscape composition, which upholds the expressive power of ambience, and the terms ‘noise’ and ‘silence’ are considered.
Sound and Fury: Noise as the New Music of Horror
Janet K. Halfyard (Royal Birmingham Conservatoire)

A recurrent feature of horror scoring for both film and television in recent years has been the use of noise - itself a problematic and contested term - in places where music would previously have been used. In the 21st century, one of the important changes in film and television music has been its means of production – the steady convergence of technologies for these two activities has created the potential for noise to start impinging on the sonic territories traditionally reserved for music in film.

The noise/music distinction in relation to horror scoring is complicated by the extent to which musical analogues for noise have long been employed as musical signifiers of horror – glissandos, drones, stings, stabs and clusters, as well as the forcefulness with which instrument are played, are all musical devices that can push instrumental sounds across the boundary from ‘music’ to ‘noise’ as can be heard, for example, in Harry Manfredini’s scores for the original Friday the 13th films.

Nonetheless, the noise of contemporary horror scores operates differently in terms of both effect and affect. In this paper, I examine the impact of noise in recent film and TV. Taking Metz’s three sonic channels of communication (music, speech and sound) as a starting point, I explore how noise contributes to the idea of horror through ‘sonic overload’ (noise in one sonic channel impeding communication via another) and ‘sonic substitution’ (collapsing two channels into one), with examples from the films Crimson Peak (2016) and Darling (2016) and the TV series Hannibal (2013-15) and Preacher (2016 -).

Works cited

‘We’re All Mad Here’: Madness in the Musical Scoring of Animation
Eleanor Smith (University of Huddersfield)

The Victorian concept of ‘madness’ was often used to depict those affected by mental illness as monstrous, criminally deviant and inhuman. Although this term appears archaic and primitive, its relationship to mental illness is still prominent within today’s society and is both circulated and enforced through the media. Furthermore, Wahl argues that stigmas surrounding ‘madness’ have been learnt and formed within childhood; stereotypes, language and misconceptions have led to a negative representation of madness, particularly within children’s TV shows and film (Wahl et al 2007). Although most researchers tend to observe how the media’s representation of madness affects adults’ perceptions, this paper aims to propose that ‘these ideas have become acquired over a lifetime and that their roots are established in childhood’ (Wahl et al).

Music when employed as a soundtrack to the media adds to this construct; as a stimulus, it can manipulate and affect audience’s emotions. This paper will explore examples of ‘madness’ in Walt Disney’s The Mad Doctor (1933), Alice in Wonderland (1951) and Tim
Burton’s *Coraline* (2009) by considering how the soundtrack becomes integral in the construction of mental illness. Despite their diverse release dates, these films demonstrate the enduring influence of Victorian depictions of madness in Hollywood Cinema. This paper will also question how animation may mould ‘children’s views of right and wrong’ (Ward 2000) more so than live action. The musical underscoring (mickey-mousing technique) will be closely examined to draw an argument; music not only supports the on-screen visual, but it adds another layer of communication onto its viewers, creating subliminal messages and stereotypes.

**Works cited**


*A Symphony of Noises: Revisiting Oskar Sala’s ‘Geräuschmontage’ for Alfred Hitchcock’s The Birds (1963)*

Julin Lee (Ludwig Maximilian University of Munich)

‘We certainly would be doing an injustice to *The Birds* if we failed to mention the sound track. There’s no music, of course, but the bird sounds are worked out like a real musical score.’ Here in his published interview with Alfred Hitchcock (1966), François Truffaut is referring in particular to the electrically synthesized avian noises that constitute the novel soundtrack of Hitchcock’s *The Birds* (1963), which were produced by German composer and inventor, Oskar Sala on the Mixturtrautonium. Upon closer inspection, leitmotivic tendencies and formal structures can be detected in the film’s employment of bird sounds, akin to the organization and utilization of traditionally ‘musical’ material in Hollywood films. Additionally, the musical undertones in the fabrication of the avian soundscape are further evidenced in Sala’s extant working manuscripts, which are currently housed at the Deutsches Museum Archives in Munich.

Placing the electronically generated soundtrack of *The Birds* within the broader context of film music history allows us to gain new insights as to how this groundbreaking sound-score contributes an additional narrative layer to the film and plays an active dramaturgical role beyond the mimicry of bird noises. Furthermore, the consideration of the musical provenance and materiality of these bird sounds affords us a moment of reflection on the sound effect-music divide in film as well as on the perceived aesthetic values of sounds in the noise-music continuum.
Session 3b – Sound in Documentary  
Chair: Michael Palmese (Maynooth University)

‘Le Concerto pour Éclair et Nagra’: a sonic snapshot of Paris in Le Joli mai (1963)
Laura Anderson (University College Dublin)

Chris Marker and Pierre Lhomme’s film Le Joli mai provides a snapshot of life in Paris in May 1962 – the first month of peace after the Evian agreements brought a conclusion to the war in Algeria. The film comprises a series of interviews with a broad range of Parisians, highlighting their innermost concerns and outlook. It is a film that is often discussed in relation to its prominence as a sociological text and for its artistic value. Yet, its importance as a milestone in the history of French film sound design remains to be discussed. This paper will consider how emerging technologies shaped the production process of Le Joli mai, where sonic considerations led decision-making about the images in an unusual reversal of the conventional image sound hierarchy. The integrated soundtrack itself is somewhat destabilised due to the desire to capture real world sounds and the city atmosphere. Drawing on archival materials at the Paris Cinémathèque as well as close examination of the role of music and sound in this film, I will situate Le Joli mai in the context of sound for documentary film and will argue that this film encourages us to consider an alternative perspective in the history of French film sound design that reflects sonically the social upheaval of Paris in 1962.

Three Way Tie: The soundworld of Tomas Riedelsheimer’s Rivers and Tides
Paul Greene (University of Central Lancashire)

The 2001 documentary Rivers and Tides by the German filmmaker Tomas Riedelsheimer focuses on the work of the British landscape artist Andy Goldsworthy. Goldsworthy’s work is most often ephemeral and located in outdoor environments, where the particular location, the vernacular materials and the act of time on the artistic object are key elements of his practice. In the film we see Goldsworthy working in various locations including Canada, Scotland and England’s Lake District.

The film’s rich cinematography is enhanced by the score composed by the British experimental musician Fred Frith; throughout the film Goldsworthy’s work is a gift for the camera and Frith’s composition provides understated but crucial structural support throughout. His contribution frames and enables the position of the various elements of the soundworld in relation to the image. The instrumentation used by Frith has elements of both ‘noise’ and a purity of timbre which form a distinctive empathetic relationship with the visual aesthetic of the work.

My paper argues that within this work there is an overarching structural equality in the triangulation of (a) the Artist’s visual presence and actions, (b) the Art itself, and (c) the cinematic soundworld, inhabited as it is by non-diegetic music, diegetic sound, ‘designed’ sound and the artists voice. These sometimes complex interactions will be examined to establish how this equality is arrived at.
Abstracting Reality – Designing Sound for Documentaries
Svenn Jakobsen (Kristiania University College)

After 30 years as a practitioner of audiovisual sound, I find myself standing on the threshold of my first academic endeavour; a practice based research project named: Visual Soundscapes – Emotional Enhancement, Association and Counterpoint. My presentation will focus on the relation between audio and visuals in documentaries, and consist of examples from historic films, as well as films from my own production. My talk will discuss the use of abstract or surreal sound as a carrier of both objective truthfulness and subjective emotion, and whether these two are in fact incompatible and/or conflicting forces.

Examples to be discussed will be Las Hurdes – Land without Bread (Luis Buñuel 1932), Family (Sami Saif & Phie Ambo 2001), Out of Love (Birgitte Stærmose 2009), The Arbor (Clio Barnard 2010), Indian Summer (Ellen Ugelstad 2011) and It’s Up to You (Kajsa Næss 2013).

17.00-18.00
Session 4 – Exploring New Practices in Sound Design
Chair: Alessandra Campana (Tufts University)

Ground and Background, a collaborative documentation of the Dublin soundscape for surround-sound and surround video
Fergal Dowling (Dublin Sound Lab)

Fergal DOWLING (composer), Mihai CUCU (video artist), Sabina BONNICI (producer); Dublin Sound Lab music project group (inf@dublinsoundlab.ie)

Ground and Background is a ten-minute work for surround sound and four video screens.1 The work was composed for Perisonic, a concert-length audio-visual project, commissioned by Dublin Sound Lab for Music Current Festival 2017.2 The overall work was conceived as a large-scale collaboration between the three composers, video artist and producer, in which music and video would operate closely in a single, well-integrated audio-visual composition.

The commission marked the 230th anniversary of the patent application for ‘panorama painting’ by the now little-known Irish artist Robert Barker. In the late 18th century, Barker created large-scale panoramic paintings that were exhibited in a purpose-built London gallery. These paintings provided visitors with a panoramic view of distant cityscapes and exotic locations, and might be said to be precursors to today's virtual reality experiences.

Perisonic mimicked Barker’s approach by creating a multimedia panoramic ‘virtual moving painting’ of Dublin, with surround sound. The work was presented on an eight-loudspeaker surround-sound array, with a quasiimmersive, four-screen video format arranged in a square surrounding the audience.

Each of the three composers wrote a ten-minute, fixed-media, surround-sound composition. Working in parallel, Mihai Cucu developed three corresponding video art works – each for

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1 The work is now also available in a single-screen format.
2 Music for the two outer movements was composed by Gráinne Mulvey and Scott McLaughlin. The project was produced by Sabina Bonnici with video art work by Mihai Cucu.
four screens. *Ground and Background* is the middle movement and the most detailed of the three audio-visual compositions, and demonstrates a highly collaborative approach in which audio and video parts are composed in tandem and in close coordination.

**The March Project**

*Julio d’Escriván (University of Huddersfield)*

In March 2018, I decided to embark on a creative project about writing music for image every day for home videos. I decided to commit to this by documenting the pieces on Instagram (@julio_musicpics) to keep brief notes on the creative process and get some audience feedback. The result was not only the 31 pieces for March, but a further 29 sketches in collaboration with Motion Graphics Designer Sara Nesteruk, 24 sketches for a collaboration with Spanish choreographer Mikel Del Valle, and 4 short trailer cue sketches in preparation for a project which I recorded with an orchestra in June of this year in L.A. for my current publisher. This yearlong experience allowed me to reflect on the creative triggers I found in the footage for March and later in the animated sketches and choreography photographs and archival film, and prepared me for the intricacies of creating trailer cues for production music.

The main outcome of this project, apart from the daily sketches themselves, was a professional engagement with L.A. film music trailer company Sencit Music (https://www.sencit.net/), whose credits include trailer cues for Jurassic World: Fallen Kingdom, Game of Thrones and Black Panther among many others) and led to the writing of eleven new full trailer cues for their 20th Anniversary release Tenth Dimension XX, plus six new Disney animation style cues to be published in August of this year, recorded in June at East West Studios in Hollywood.

For the conference, I would like to highlight work from the extended MARCH Project and Sencit’s Tenth Dimension XX, to reflect on the creative triggers that kept me going and how they enabled the flow of productivity that resulted in last year’s work.
SATURDAY 7 SEPTEMBER

9.00-10.30
Session 5a – Screen Sound and Industry
Chair: Aimee Mollaghan (Queen’s University Belfast)

Music, Sound Design, and Union Labor in New Hollywood Film
Julie Hubbert (University of South Carolina)

In the study of music in New Hollywood film, much attention has been focused on the proliferation of compilation soundtracks and the control directors exerted over the sound and placement of music in film. What has received less attention, however, is the degree to which the music soundtrack was shaped by other non-music personnel, specifically by ambitious sound editors. Walter Murch’s groundbreaking sound work on American Graffiti (1973) has long been explained by the introduction of new recording technology, the Nagra portable tape recorder, and by studios executives eager to circumvent expensive union labor. Because Murch was not a member of either the sound recordist’s or editor’s union, his ‘sound design’ was welcomed because it was innovative but also because it was cheaper.

This paper considers the degree to which ambitious New Hollywood sound designers and the studios’ aggressive attack on union labor was affecting film music. In the early 1970s, the studios were embroiled in labor disputes with union orchestras and with the Composer’s Guild, a group that had recently launched a $300 million lawsuit against the studios. These labor disputes, I argue, encouraged the studios to allow similar jurisdictional overreach between the previously separate departments of music and sound. By looking at excerpts from The Conversation (1973) and All the President’s Men (1976) and the work of two sound editors, Walter Murch and Arthur Piantadosi, both enthusiasts of musique concrète, this paper considers how some of the era’s most iconic film scores were the work not just of innovative composers but of unusually trained, non-union sound editors.

A case study investigation into the changing nature of working practices within TV and Film Audio Post Production
Tom Bowers (Leeds Beckett University)

The development of a TV or film soundtrack goes through many stages and iterations before the general public experience the final output. These stages vary considerably often due to budget and time restrictions, however larger budget film and TV productions tend to adopt relatively set production processes to achieve a certain standardised soundtrack output. This standardisation includes meeting a number of regulatory frameworks and quality control stages for sound based upon format and output requirements. This means that the production process must adhere to certain requirements leading up to its distribution and therefore map to a structured approach to Pre-Production, Production and Post Production. This paper outlines the key stages of the sounds journey and includes first hand accounts from senior Dubbing Mixers and Supervising Sound Editors about the creative influence Dubbing Mixers (and in some instances the wider audio post production team) have in the realisation of a soundtrack for TV and film. The paper will also highlight the recent trends and developments in the industry in relation to budgets, technology and the on going demand for new content and discuss its impact on the working practices of Dubbing Mixers and the wider audio post production industry.
Selective Citation/Narrative Innovation: Factors that Sonically Shape *Blade Runner 2049* (2017) and Resultant Narrational Possibilities

*James Mc Glynn (University College Cork)*

The influence that commercial and industrial demands bear on film scoring and sound design in mainstream Hollywood film has long been an accepted reality of the industry’s last half-century. Jeff Smith cogently articulates the economic, social and cultural ramifications of such structures in *The Sounds of Commerce* (1998). The interplay between production processes and compositional creativity is similarly well-acknowledged (Sadoff, 2013). However, perhaps less emphasised is the creativity in narrative communication that this confluence of commerce and composition can stimulate in scoring practice. The result is a complex relationship between narration and extratextual citation in the score that may not have been elicited otherwise.

In this paper, I will argue for a causality between commercial factors and innovation in narrative scoring practice by examining *Blade Runner 2049* (Villeneuve, 2017). I will explore the cessation of composer Jóhann Jóhannsson’s work on the film in favour of Hans Zimmer and Benjamin Wallfisch’s collaborative score, the resultant soundtrack’s debts to Vangelis’ score for *Blade Runner* (Scott, 1982) and, ultimately, the intricate narrational significance lent to the citation of melody, harmony and sonority by consequence of this well-publicised change in personnel. I will also consider other contemporary examples of citation in the score which highlight how this same interplay of commercial demands, creative practice and narrative control manifests itself across screen media. Ultimately, by emphasising processes of rearrangement and recomposition, I will argue for the narrational capacity that a score’s most minute (and seemingly innocuous) nuances can elicit in narrative film and beyond.

**Works cited**


Sonic Diegesis: Reality and the Expressive Potential of Sound in Narrative Film
Andrew Knight-Hill (University of Greenwich)

Perspectives and approaches from electroacoustic music are applied to support a phenomenological understanding of the role of sound in film, whereby all sounds are presented as potential drivers of cinematic diegesis.

Building upon notions of the non-diegetic fallacy (Winters 2010, Kassabian 2008) and extending these concepts from film music into an examination of all sound, conventional classifications of sound into binary (diegetic / non-diegetic) and tripartite (Voice / Music / Sound Effects) divisions are challenged. Such divisions are argued as limiting to an understanding of the full expressive potentials of sound, failing to reflect the filmic experience, by assigning limited functional roles to specific types of sound.

Notions of “reality” are core to this exposition, with existing analytical distinctions operating in relation to an assumed objective reality, a transparent mimesis, which fails to take into consideration the subjectivity of the audience nor the diegetic potential of mimetic sounds. However, with reference to specific examples drawn from mainstream cinema – Gravity (2013), Dunkirk (2017) – and creative practice research – coccolith (2016) – the expressive potential of sound is demonstrated to be embodied by all sound types, with the apparent realism of mimetic sounds belying their significant diegetic power. Indeed, the illusory realism of mimetic sounds is argued as core to their communicative action and affect, extending audiences’ own experiences of sonic phenomena.

Approaches to the analysis of sound within narrative film contexts are demonstrated and posited as affording deeper and more nuanced readings of the role of all sound in the construction of filmic diegesis.

Controlling the Sonic Narrative: Character As Musical Auteur in Babydriver (2017)
Jessica Shine (Cork Institute of Technology)

Many scholars (Robynn Stilwell, Ben Winters, Anahid Kassabian) have questioned the traditional delineation of film music into diegetic and non-diegetic. This has coincided with a separate discussion on auteur music. Responding to the rise in the number of high-profile directors who are actively involved in the soundtrack process and who cultivate distinct sonic aesthetics for their films, Claudia Gorbman termed these musically-aware directors ‘mélomanes’ (“Auteur Music”). For Gorbman, mélomanes integrate music so much into the worlds of their films that it becomes a mark or a stamp of their direction.

In this paper, I discuss how Babydriver (2017) links these two concepts by having the central character act as a mélomane himself, simultaneously complicating the issues of sonic authorship and diegetic music. Baby is a reluctant getaway driver for organised crime who suffers from tinnitus. To combat this he constantly wears headphones, and much of the film is heard from the character’s point of audition through songs that he chooses from his many iPods. I argue that having a music-loving character ‘control’ the soundtrack blurs the distinction between diegetic and non-diegetic music and problematizes our understanding of
the role of music in film, questioning where music is located if a character ‘controls’ the soundtrack.

**Musical Hammers for Visual Sickles: Music, Performativity and Presence in the films of Andrey Zvyagintsev**

*Adam Melvin (Ulster University)*

For the past decade and a half, the films of Andrey Zvyagintsev have received widespread attention for their blend of poetic imagery, stark realism, simmering narrative tension and, more recently, their perceived political undercurrent prompting the director to be hailed as the most important Russian film-maker of his time.

Sonically, Zvyagintsev’s films are characterized by meticulous sound design coupled with the director’s preference for minimalist orchestral music, in particular that of the composer, Philip Glass (*Elena*, 2011, *Leviathan*, 2014). Harnessing the primal, disruptive quality of Glass’s music (Vassileva; 2018) over the passive, meditative soundworld more generally associated with minimalism, extended scored passages impose themselves onto the structural frame of each film, forming heavyweight, often oppressive, musical statements that are as ominous as the austere concrete blocks that characterise the director’s depiction of the urban Russian landscape or as jarring as his often abrupt editorial cuts.

In Zvyagintsev’s most recent film, *Loveless* (2018), this dynamic is heightened further still. At the heart of the film’s soundtrack are two comparatively raw musical ideas: one based around a relentlessly repeated (initially dampened) minor piano chord that crescendos to the point of aggressive hammering, the other, a dissonant, klaxon-like sustained drone. In each case, stark imbalances in volume, timbre and sonic space result in a physical sensibility that is distinctly performative and in consequence, overtly intrusive, affirming and indeed amplifying Donnelly’s analogy of the musical score as spectre (2005; 20-1); the music is not merely present but a presence.

This paper will discuss to what extent the soundtrack of Zvyagintsev’s most recent film can be seen to challenge both established practices in scoring as well as theories within the broader discourse concerning the diegetic status of film music.

**Works cited**


13.45-15.15  
Session 6a – New practices in sound design and questions of originality  
Chair: Ciaran Crilly (University College Dublin)

Stories of a ruined space: filmic and sonic approaches to practice-as-research  
Christopher Brown (University of Sussex) and Andrew Knight-Hill (University of Greenwich)

This paper will precede a screening of our film *Coccolith* (2018, 17 minutes), providing context for a viewing of this audiovisual practice-as-research project. *Coccolith* conceives the Ramsgate wartime tunnels in Kent as a point of collision for divergent artistic approaches to the representation of space. Challenging the site’s association with wartime mythology, the project sought to reconfigure the relationship between film and sound practice in order to articulate an alternative representation of the tunnels’ history, heritage and temporality. We suggest that creative practitioners interested in representing ruined or disused historical sites face a tension between description and narration. Oral history accounts and local folklore about the Ramsgate tunnels, for instance, offer us the building blocks of narrative; but what relationship does storytelling have to our immediate experience of a space that is empty and dilapidated, apparently stripped of its capacity to narrate? We will suggest that applying concepts from electroacoustic music practice to processes of directing and sound composition opens up new potential for audiovisual relationships. By abstracting characteristics from the visual and the sonic, one can map and deconstruct gestural and textural associations across the audiovisual space, which unite to drive the filmic diegesis. We argue that in reconfiguring the relationship between theories of film and sound practice, we can interrogate, in new ways, the tension between our immediate experience of a space, and the stories told about it.

Discovering originality in Barry Gray’s *Thunderbirds* music  
David Etheridge (Middlesex University)

‘[Barry Gray]...bequeathed to generations of film and TV viewers a creative legacy whose technical brilliance and inspiring creative sweep, has become an enduring and integral part of our British culture’ (Evans 2015).

There has been very little academic discourse on the music of Barry Gray, and his work on Gerry Anderson’s ‘Supermarionation’ puppet series. Barron (2010), Bignell (2010, 2011), Donnelly (2004, 2013) deal with Anderson’s work from larger sociological perspectives, while Evans’s (2014, 2015, 2016) work deals directly with Gray, relating to his proto-spectral music, ‘musifex’ and the founding of the Barry Gray archive. Donnelly (2013) notes Gray’s music as ‘highly characteristic’, and ‘a distinctive sound, a form of “branding” that makes these shows instantly recognisable as Gerry Anderson productions’ (pp.114-8). My research will include investigation of the *Thunderbirds* series as informed by Niles’s (2007) musicological techniques.

In this paper I will outline my plans for research into Gray’s musical idiolect, and the question of what makes his music distinctive and readily identifiable. Factors in this comprise his characterful themes, distinctive instrumentation, a facility for working in differing musical genres, the extensive narrative use of leitmotifs with multiple variations, that resulted in a ‘hyperreal’ sound (Evans 2016) using relatively small instrumental forces. My studies of the original scores have revealed his use of modular composition techniques to provide
musical ‘building blocks’ that were subject to extensive tape editing techniques that were unrivaled at the time in music for television. By illuminating these factors, I argue for significant difference being displayed in his music. In illustrating these principles, I will use score examples (Gray 2015) and sound clips (Gray 2015b).

Works cited


Gray, B. (2015b) Thunderbirds 50th Anniversary: Original Television Soundtrack Barry Gray [CD] (Fanderson FANTB19 4 disc set)

The Gulf War Aesthetic? Sound design, and the representation of asymmetrical warfare
Kingsley Marshall (Falmouth University)

Introduction:
Joshua Clover has described the 21st century conflicts in Afghanistan, Iraq and Syria as having an “unnarratability” (2009: 9) distinctive by their use of asymmetrical warfare; new modes of conflict that can be distinguished from the “old wars” of the past in terms of their politics, use of technology, combat tactics and reportage (Freedman and Barnett, 2003; Clover 2009; Kaldor 2012).

By way of response to these challenges, I argue that filmmakers have adopted innovative production practices – sophisticated combinations of sound design, music composition and editing, cinematography and visual editing, which I characterise as a Gulf War Aesthetic, an aesthetic that emulates transmedia representations of conflict by drawing upon news media, documentary, video games and first-person combatant-originated footage.

Abstract:
This paper makes use of The Hurt Locker (2009) as a case study in order to test director Kathryn Bigelow’s assertion that she wanted the film ‘to be a predominantly sound design movie, not score heavy, and really get the sound design to complete the image’ (in Bigelow and Boal, 2009).

Drawing from interviews undertaken with Bigelow, supervising sound editor Paul Ottosson and composers Marco Beltrami and Buck Sanders, the paper brings together two traditions of film sound analysis – the study of a film’s production discourse through practitioner interview and the textual analysis of the inrasoundtrack, or relationship between the visual components of the film and elements of the soundtrack. (Altman, Jones and Tatroe: 2000: 339-346).

This analysis will demonstrate how, in selected sequences, an unconventional and sophisticated deployment of sound design and music is unified with the film’s cinematography and visual editing. I argue that, through emulating transmedia representations of the Iraq War from news media, documentary and emergent forms such as first-person combatant-originated footage, the film can be seen to advance what I describe as a Gulf War Aesthetic, which privileges verisimilitude through the combination of subjective first-person visual point of view with a similarly subjective sonic point of audition.

Works cited


The Blurring of Worlds: The Soundscape(s) of NieR: Automata
Jennifer Smith (University of Huddersfield)

Set in a post-apocalyptic, alien ravaged, earth, NieR: Automata (2017, Platinum Games) is a video game that encompasses diverse environments and gameplay styles; from 3D open worlds, to 2D side scrolling platforms, to shoot ’em up and bullet-hell styles. The player traverses changing environmental visual spaces whilst shifting between these different styles of combat, accompanied by a soundtrack that adapts to the in-game environments. The significance of this adaptive soundscape in NieR is its intense focus upon the location and status of the player-character, which determines the various, individually altering, aspects of the soundscape.

James Cook speaks of the medieval soundscape in his case study The Witcher 3: Wild Hunt, identifying that the game addresses ‘not only the musical score but also wider aspects of soundscape such as vocal accent, foley, and manipulation of the aural field.’ (Cook 2016) This paper will discuss these wider aspects of NieR’s audio world, following the introduction of various languages within the music, that incorporate an android/human culture within the soundscape of the game. It will identify the significance of the composer’s decision to incorporate quiet, medium, and dynamic variations of each area theme, building the soundscape alongside the player’s progress within the game’s narrative. It is the identification of that progression which triggers the introduction, and intensity, of vocality and song within the soundscape.

Works cited

Integrated Soundtrack, Film Sensuousness and the Haptic Score
Danijela Kulezic-Wilson (University College Cork)

The relevance of sound in experiencing the materiality of film has recently been explored by Lisa Coulthard and Miguel Mera through the evocative concepts of haptic noise and haptic music respectively. Drawing on their work as well as on the ideas of ‘new materialism’ in film studies (Donaldson, 2014; Marks 2000, 2002; Sobchack, 1992, 2004), my paper examines film scores which foreground their materiality in relation to two contemporary trends: an integrated approach to soundtrack which encourages blurring of the boundaries between its elements, and practices which emphasizes the sensuousness of film – its sonic and visual textures, composition, rhythm, movement and flow. Rather than concentrating on the connection between the materiality of sound and embodied spectatorship, as is typically
done in the sources cited above, I intend to explore how the employment of haptic music aided by an integrated approach to soundtrack intensifies the sensuousness of the film body. Using examples from films scored by Johnny Greenwood (*You Were Never Really Here*, Lynne Ramsay, 2017) and Jóhann Jóhannsson (*Arrival*, Denis Villeneuve, 2016), I focus on the interdependent nature of the relationship between haptic score and sound design, and in particular the aspect of sonic sensuousness which is forged by the disruption of soundtrack’s hierarchical relationships and long-established borders such as those between diegetic and non-diegetic, acoustic and electronic, music and sound effects, and score and sound design.

**Works cited**


**15.45-16.45**

**Session 7a – Sonic Breakdown**

**Chair: Jessica Shine (Cork Institute of Technology)**

**Themed Session: Hearing Borderline Personality Disorder in Crazy Ex-Girlfriend**

Jessie Fillerup (University of Richmond/Aarhus Institute of Advanced Studies) and Joanna Love (University of Richmond)

**Introduction**

The Golden Globe-winning American television show *Crazy Ex-Girlfriend (CXG)* has garnered the attention of critics, media, and even mental health professionals for its frank satirizing of long-held social stigmas, particularly those associated with gender, sex, and reproduction. The show pushes a common trope from opera and romantic comedies to a natural (but rarely explored) conclusion: what if the girl crazed by love is, in fact, mentally ill? Each episode of the show features two or three musical numbers that recur as underscored leitmotifs, a practice drawn from theater and movie musicals. But these conventions are often subverted by the show’s use of meta-musical devices and paratextual structures: musical and textual quotations of *CXG’s* introductory theme songs (a different song for each season).
function as plot developments and often appear within key episodes themselves. These practices become even more apparent in the third season when the theme song is withheld until the main character, Rebecca Bunch, receives a diagnosis of borderline personality disorder, confirming what we have long suspected: the show’s world view adopts a first-person perspective, turning pop and musical theater conventions into potential symptoms of mental illness. The two papers in this session explore how CXG constructs Rebecca’s world by blurring, or rendering permeable, coded musical tropes and other structures, including televisual modes, narrative continuity, and visual diegesis. From the vantage point of musical comedy, the show invites viewers to consider how mental health, like notions of gender and disability, is a performative marker of difference.

De-Coding “Crazy”: “Popping” Gendered Stigmas (Joanna Love)

This paper extends Amy Bauer’s work to examine how the third season’s theme song aims for a ‘greater truth’ by conflating musical boundaries that highlight the complexities of Bunch’s illness, forcing viewers to critically engage with its gendered codes and stigmas. This occurs through lyrical contradictions that highlight various meanings of the word ‘crazy’ and through the track’s questioning of accepted boundaries between styles of popular music that are coded female and male. The soundtrack first opposes, then unites the signifiers of country, pop, rock, and rap, thereby highlighting the fragility of the imposed boundaries between their musical styles—a practice that rhetorically extends to Bunch’s struggles with her mental health. Bunch’s parodies of these seemingly-disparate genres illuminate how popular music (and pop culture) highlights markers of ‘craziness’ through stereotyped tropes: country and pop divas use it to justify revenge or complacency, while male rockers and rappers find it sexy or grounds for rejection. Bunch thus uses these stigmas as a lens for understanding her own performance of disability and to question her ‘difference’ (Knapp, 2016; Deaville, 2016). Just as Rebecca grapples with her diagnosis, the perplexing musical track prompts viewers to question the stigmatized narratives perpetuated by pop texts.

‘To Clarify, Yes/No on the Crazy’: Permeable Structures and Mental Health (Jessie Fillerup)

In this paper, I examine how CXG’s unconventional use of transitional and paratextual structures reflects the nature of Rebecca Bunch’s borderline personality disorder, which involves emotional instability and distorted perceptions of herself and others. While TV theme songs tend to be both intradiegetic and extradiegetic, material from CXG’s theme songs break these boundaries to appear in multiple episodes of the show itself. Textual quotations from the season two theme song, a sparkly Busby Berkeley number about romantic obsession, appears during the season finale as a flashback, when Rebecca Bunch faces charges of arson. The theme song for season three—a music video that juxtaposes four popular musical genres, all performed by Bunch—is revealed in a later episode to be a video clip she watches online. The structural fluidity of these paratexts creates a sense of recursive interiority: as we watch Bunch watch herself, we are drawn into her subject position, turning our potential voyeurism into empathy. CXG’s unusual treatment of paratexts suggest that other conventions typical of musical theater and television, including leitmotivic underscoring and characters breaking into song, may also be functions of Bunch’s illness.
Works cited


Session 7b – Irish Perspectives
Chair: Christopher Morris (Maynooth University)

‘Total sonic fabric’: music and sound design in the films of Desmond Bell
John O’Flynn (Dublin City University)

Derry-born Desmond Bell is an academic and independent filmmaker whose extensive publications have addressed a range of topics across film theory, identity politics and research in creative and media arts. This scholarly work has interacted with Bell’s film output that in the main has explored historical and contemporary Irish themes. Two hallmarks of the filmmaker’s approach are the importance he attaches to music and sound design, and the inclusion of pre-existing works by contemporary Irish composers in several of his film soundtracks.

Following a brief review of relevant aspects of Bell’s published work, this paper appraises music and sound design for a selection of his films. First explored are the documentaries Facing the Future (1991) and Out of Loyal Ulster (1993), both of which explore youth perspectives on sectarian identities in Derry-Londonderry, and for which Bell consciously sets out to achieve a dynamic counterpoint between image sequence and sound assembly. Next examined is the bilingual documentary The Hard Road to Klondike/ Rotha Mór an tSaoil (1999) based on the autobiography of the Klondike Gold Rush participant Micí MacGabhain (1865-1948). The film comprises a fluid mix of docudrama and contemporary interviews, its sense of postmodern bricolage further underlined by the juxtaposition of historical and modern musical sources. The paper concludes with an appraisal of Bell’s use of pre-existing contemporary music for the docudrama The Enigma of Frank Ryan (2012) based on the story of a young IRA member who ended his life working for Nazi Germany.

Mapping the Music for Screen Sector in Ireland: results of a comprehensive research of Irish composers for screen in the context of the Music and Audiovisual Industries 2017
Sarah Glennane (Screen Composers Guild of Ireland & Professional Music Supervisor)

Sarah Glennane was commissioned by IMRO in 2016 to conduct a comprehensive survey to inform a qualitative analysis of the marketplace of Irish music for screen. This presentation presents the findings of that survey in particular reference to screen composers, proposes an outline of the current issues and recommends some tentative solutions.
The study came out of a dearth of knowledge of who and what this creative sub industry is, what role it plays in music and audiovisual industries and how the wider industry interacts and support it.

The formation of the Screen Composers Guild of Ireland was a result of this study and is focused now on the tasks and objectives of the next decades(s). This talk will also outline the development of the Screen Composers Guild.

**Issues addressed include:**
- Who are the Irish composers working to create original music for screen, results of a market survey.
- Current trends in the music for screen marketplace both internationally and domestically.
- Access to the market, ease of entry and ease of growth.
- Status and recognition of music for screen within music and audiovisual industries.
- Cross-sectoral issues in representation and funding of the core talent.
- What are the training and CPD (Continuing Professional Development) needs of screen composers? How can these best be identified and met?
- Gender disparity in the field, how music for screen sits into wider audiovisual industry discussions around gender.
- The reason for and experience of setting up the Guild: expected outcomes and returns on investment and future plans.