

LISTENING CINEMATICALLY

25-26 June 2015, Royal Holloway, University of London

A two-day interdisciplinary conference supported by the British Academy and the Royal Holloway Humanities and Arts Research Centre (HARC)

Convenor: Carlo Cenciarelli
(Department of Music, Royal Holloway, University of London)
See www.cinematiclistening.org

CONFERENCE OUTLINE

THURSDAY 25 JUNE

12:00 - Registration over canapés

12:50 - Welcome speech

13:00 - 'SILENT' CINEMA AND THE EARLY TALKIE
Franklin, Brown, Buhler, Ma

15:00 - Coffee break

15:30 - PANEL ON THE HISTORY OF CINEMA AS A VENUE FOR LIVE MUSIC
Christie, Frith, Parker

16:45 - Coffee break

17:15 - EXTENDING (AND EXPANDING) CINEMATIC LISTENING?
Rost, Winters, Audissino, Barham

19:15 - Drinks

20:00 - Conference dinner

FRIDAY 26 JUNE

9:30 - STRUCTURES OF LISTENING
Buckland, Heldt, Code

11:00 - Coffee break

11:30 - LISTENING, INSIDE AND OUTSIDE THE CINEMA
Williams, Hubbert, Cenciarelli, Godsall

13:30 - Lunch

14:30 - CINEMATIC SOUNDSCAPES AND MEDIA ECOLOGIES
Mera, Kassabian, Richardson

(coffee break)

Barker, Cook

17:30 - Conference ends

A B S T R A C T S

THURSDAY 25 JUNE, 13:00 - 'SILENT' CINEMA AND THE EARLY TALKIE

'DEEDS OF MUSIC' AND THE BOURGEOIS SUBJECT
(REFLECTIONS ON PISANI'S HISTORY OF *MUSIC FOR THE MELODRAMATIC THEATRE*)
Peter Franklin, University of Oxford

Michael Pisani's 2014 study of music in London and New York melodrama opens up a wide, hitherto obscured field of exchange between music and drama in the popular sphere during the nineteenth century. His account of the upward social mobility of melodrama from the 1850s raises interesting questions about the pre-history of 'cinematic listening' in relation to the movement from music as a tool for repressing meaning in mass entertainment in London after the French Revolution, to music as a supreme repository of meaning in the music-dramas of Wagner (who confessed that there was little to 'see' in the second act of *Tristan*). Some implications of Pisani's history for film music study will be related both to early silent film accompaniment and, more specifically, to a section of Petr Weigl's 1992 film of Delius's opera *A Village Romeo and Juliet*.

LISTENING AT THE 'SILENT' CINEMA: TOWARDS AN UNDERSTANDING
Julie Brown, Royal Holloway, University of London

How do we come to understand how people listened to film performances during the 'silent film' era? Trade papers and other sources allow us to excavate ways in which filmmakers and theatre 'showmen' treated the silence of the moving pictures themselves; they also allow us to trace modes of entrainment initiated by the film industry. Excavating the ways in which audiences actually listened is much harder. In this paper I will highlight a number of approaches to film performance and the types of listening they implied, including what Michel Chion calls 'discontinuity of listening' and what I would call 'imaginary listening', 'collusive listening', and 'concert listening'.

CINEMATIC LISTENING AND THE EARLY TALKIE
Jim Buhler, University of Texas, Austin

During the transition to sound the trade and news press noted frequent complaints against recorded sound. These complaints ranged from dialogue that was too loud, too deliberate, and technical difficulties with reproducing sibilants to overly intrusive and distracting sound effects. But special ire was reserved for recorded synchronised scores though the ability to provide such music remained one of the chief early selling points of the technology. This paper examines some of these early reactions to sound film and looks at strategies filmmakers developed to convince filmgoers that recorded sound could be cinematic.

LISTENING TO FILM SONGS IN EARLY CHINESE CINEMA
Jean Ma, Stanford University

The Chinese film industry's transition from silent to sound filmmaking can be mapped by musical moments of song. Film songs offer a key to understanding what it meant to listen to films from the late 1920s to the 1930s, a period that straddles the appearance of the first sound pictures in colonial Shanghai and the film industry's wholesale conversion to sound. Prior to the standardisation of the full-sound motion picture, the use of synchronised sound technology was reserved for moments of song performance. Many of the earliest sound films were partial-sound productions that combined silent storytelling and dialogue intertitles with brief interludes of synchronised musical attractions. Not only did songs demarcate intervals of listening within the movie theatre, but they also indicate how cinematic listening resonated across a broader horizon of technologically mediated listening. For film songs also existed as autonomous cultural commodities, circulating beyond the event of the screening; as recordings they could be heard again and again both within and beyond the confines of the movie theatre. They thus speak to cinema's participation in a modern regime of mechanically reproducible listening that extended across disparate media and spaces of consumption - including the phonograph, radio, shops, nightclubs, public streets, and private homes. My paper will elaborate these various dimensions of

cinematic listening through a close analysis of *Two Stars in the Milky Way* (1931), one of a handful of extant films from Shanghai's early sound era.

THURSDAY 25 JUNE, 15:30 - PANEL ON THE HISTORY OF CINEMA AS A VENUE FOR LIVE MUSIC

Chair: Annette Davison, University of Edinburgh

Ian Christie, Birkbeck University of London

'A concert hall on every corner?'

By about 1912, large cinemas had sprung up in every city and town across the US and Europe, and many employed considerable numbers of musicians to accompany films that were often longer than 60 mins. As far as we know, much of this accompaniment used 'popular classics' in pot-pourri form, with a minority of films having specially arranged or even composed scores. The sheer quantity of music played, and heard, by audiences between 1912 and 1930 was vast - and must surely have influenced popular taste?

Simon Frith, University of Edinburgh

My remarks for this panel will be about the importance of cinemas as sites for live music performance during a particular significant period for the history of popular music, from roughly 1955-1965 (or from Bill Haley to the Beatles). I'll talk briefly about why this happened but will focus on the effect of the cinema as a musical space on the emergence of a new kind of youth-aimed popular music. Following recent accounts by social historians, I'll argue that this period marks the last moment of popular music in Britain as working class entertainment and that while the focus has often been on their unsuitability for live music (given the lack of space for dancing and subsequent clashes between teenagers and ushers), cinemas did give young people wide national access to new kinds of recording star at a time when such access on radio/tv was limited and when the shift from dance hall to club culture had barely started. Further, cinemas at this time were anyway increasingly youth-oriented. As has also been argued by social historians, the construction of youth culture was as much a matter for film as record companies and as a particular kind of social the cinema was, in fact, key in ensuring that youth culture was, despite the social panics, a very orderly affair.

Marin Parker, University of Edinburgh

'Live electronic music in cinemas: the perfect place?'

This panel segment will introduce some of the technical considerations and aesthetic affordances one must bear in mind when performing live in the cinema.

THURSDAY 25 JUNE, 17:15 - EXTENDING (AND EXPANDING) CINEMATIC LISTENING?

ABSORPTION - IMMERSION - REPULSION: LISTENING MODES IN THEATRE PERFORMANCES

Katharina Rost, Freie Universität Berlin

Since the 1990s, video screens and technology have often been employed on contemporary theatre stages, and the concept of 'intermediality' has been used by theatre scholars to emphasise theatre's potential to integrate the perceptual apparatus of visual media into its aesthetic practice. But what influence does this have on theatre's listening modes? If we think of 'cinematic listening' as a process of immersion that takes place during the activity of (auditory or other kinds of sensual) perception, then we might also ask: how does immersion occur in theatre? Whereas the term 'immersive theatre' refers to a specific format of contemporary theatre in which the audience is not spatially separated from the performers and often interaction takes place in various ways, this does not necessarily equate to *perceptual* immersion. In other words, are there 'cinematic' modes of perception in theatre?

As a way of exploring this question, I take British theatre director Katie Mitchell, who describes her own work as 'live cinema'. In her theatre production *Fräulein Julie* at the Schaubühne Berlin, a live film is created through the stage action and shown on a big screen above the stage, while foley artists create the sounds. Mitchell's works are thus both theatre performances and (live) films. Does this result in a way of 'listening cinematically', or is there a difference that cuts across Mitchell's seeming affinity with the aesthetics of film? What I

suggest is that, in the course of Mitchell's performances, there is a mixture of cinematic and theatrical listening modes, and that, ironically, a more 'cinematic' listening mode - understood as immersive listening - tends to be found in theatrical works that are not very cinematic in nature, e.g. in Luc Bondy's *Die Zofen*, realistically set at the Volksbühne in Berlin, or in Michael Thalheimer's highly artificial *Die Ratten* at the Deutsches Theater Berlin.

OVERTURES, INTERMISSIONS, ENTR'ACTES, AND EXITS;
OR, THE POSSIBILITIES OF CLOSED-CURTAIN LISTENING
Ben Winters, The Open University

The idea of encountering a variety of listening practices in the context of silent cinema is now fairly well accepted, thanks to the research of scholars like Rick Altman, Annette Davison, and Julie Brown. The exhibition practices of sound-era cinema, however, also generated a variety of cinematic listening practices that have yet to receive the same attention. The prints shown in roadshow screenings of Hollywood films from the 1930s to the 1960s, for instance, often included 'optical' sound that was designed to replicate the live overture, intermission, entr'acte, and exit music familiar from silent-era practice. As suggested by the special instructions sent out to exhibitors, this 'vision-less' film music would usually be heard with the screen curtains closed and house lights up—though there are notable exceptions.

Using evidence in part provided by these exhibitor instructions, this paper explores some of the functions undertaken by this 'extra' music of sound-era roadshow cinema—which ranged from attracting patrons back from the lobby, or showing off technological advances in sound reproduction, to transitioning an audience between the theatrical exhibition space and the world of a film (through music's combination with controlled house lighting or specially designed static images). The listening practices that resulted indicate that 'cinematic listening' may have extended beyond the sound-film text, as it is usually defined, in a number of intriguing ways.

THE 'ANCRAGE' EFFECT OF FILM ON MUSIC IN FILM-MUSIC CONCERT PIECES
Emilio Audissino, University of Southampton

Claudia Gorbman, after Barthes, calls 'ancrage' the ability of music to anchor an ambiguous image to a defined meaning (*Unheard Melodies*, p. 32). Similarly, Noel Carroll says that film music mainly operates in films as 'modifying music' (*Theorizing the Moving Image*, p. 141). In both proposals, music is seen as something that adds a stable meaning to the film's images. We can posit a similar function of the film's image when it comes to film music played in concert programmes. In these cases, it is the film that adds a stable meaning to the music being listened. This can happen either because of the listener's recollections of a set of visuals and moods triggered by the music previously heard in a given film, or, more directly, through the multimedia combination of the live musical performance with projected clips from the related film.

Film music as concert music has a peculiar aesthetic, one which is richer and more clear-cut in terms of extramusical associations than any other type of programme/applied music. To fully appreciate this interdependent nature of film music as something semantically and referentially rich - instead of automatically dismissing it as something merely functional and unable to stand on its own in the concert hall - it is necessary to adopt a cinematic way of listening. Film music in concert programmes should be enjoyed bearing the film in mind, and judged as to its ability to translate into music the moods and visuals of the film.

Some film-music concert pieces presented as case studies are John Williams' 'The Imperial March' (from *The Empire Strikes Back*, 1980), John Williams' 'Excerpts from *Close Encounters of the Third Kind* (1977), Ennio Morricone's 'On Earth as It Is in Heaven' (from *The Mission*, 1986), and Monty Norman's 'James Bond Theme' (from *Dr. No*, 1962).

OUTSIDE THE FRAME:
LIVE-SCORE FILM SCREENINGS AND THE CINEMATIC EXPERIENCE
Jeremy Barham, Surrey University

The fashion for screening sound films with scores performed live has returned with a vengeance since early manifestations in the 1980s when, for example, André Previn conducted Prokofiev's *Alexander Nevsky* score live to picture with the Los Angeles Philharmonic. The emergence of production companies such as CineConcerts and groups such as the LFO (Live Film Orchestra) suggests renewed appetite for such activities and belief in their commercial (and one would like

to think artistic/aesthetic) value. Films recently or soon to be given such treatments in venues such as the Albert Hall, the Barbican, the Southbank Centre, the Lincoln Center, LA's Shrine Auditorium, and various UK and US theatres, include *Brief Encounter*, *Beasts of the Southern Wild*, *Gladiator*, *The Godfather*, *Psycho*, *Vertigo*, *Henry V*, *The Triplets of Belleville*, *Interstellar*, *Titanic*, *2001: A Space Odyssey*, the *Lord of the Rings* trilogy, *Casablanca*, *Home Alone*, *Star Trek*, *Star Trek Into Darkness*, *There Will be Blood*, *Under the Skin*, *Back to the Future*, and *E.T.*

This paper investigates the implications of live-score performance for audience perception of sound films, and for the theoretical constructs surrounding notions of diegesis, narrative space, and realism in film as discussed recently in the work of Winters, and some twenty years ago by Richard Allen and Murray Smith. In one sense this practice returns the spectator and listener to the pre-sound film era when there was a more marked paradoxical play between levels of realism and fiction, and between audio presence and mediated visual representation. In another sense it aligns the filmic experience more closely with that of epic theatre, stage melodrama, and opera (dramatic audio-visual traditions out of which early screen forms may or may not have emerged), privileging performed music as sound spectacle and suggesting a realignment of aesthetic hierarchies in mixed-media contexts.

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FRIDAY 26 JUNE, 9:30 - STRUCTURES OF LISTENING

THE DISSOCIATION OF BODY AND VOICE IN *THE TRIAL* (1963) AND *INLAND EMPIRE* (2006)

Warren Buckland, Oxford Brookes University

Sound and image are recorded separately in filmmaking, and can be related in several ways in the final film. Synchronisation, or matching of sound and image in post-production, is only one of the ways they can be related. The process of synchronisation is not, therefore, authentic and direct/natural, but is mediated by codes, discourses, and by technology. Matching voice to body is a privileged example of synchronisation in filmmaking, and is open to creative manipulation. *The Trial* (Welles, 1963) and *Inland Empire* (Lynch, 2006) share a number of distinct features: both films are complex labyrinths, in terms of their spatio-temporal (dis-)organisation (see Buckland 2013). However, both are also complex in terms of the unsettling way they deploy voice in relation to the body. In this paper I develop my analysis of the (dis-)organisation of spatial-temporal relationships in *The Trial* and *Inland Empire* by examining how both films dissociate body from voice via non-synchronisation and acousmatisation.

HEARING GREATNESS: LISTENING IN COMPOSER BIOPICS

Guido Heldt, University of Bristol

Composer (and other musician) biopics are, almost by definition, mainly concerned with the poetic side of music - with its making, with its invention and performance, and what little literature there is about them has tended to focus on that (however far from the reality of making music most of the films are). But most composer biopics are more about (human) relationships than about music itself: between the composers, their lovers and friends (which are also key listeners to the composers' music); between composers and other diegetic audiences; between composers and national or social communities; between composers and extradiegetic audiences in the cinema.

The paper will look at what this means for the representation and organisation of listening in such films, with regard to, among other aspects, listening as part of typical constructions of personal relationships in the films (often based on a melodrama template); with regard to the validation of music through listener behaviour; with regard to the way the films address different, intra- and extradiegetic listening audiences at the same time, but often in different ways and with different implications for the meanings of music; and with regard to the often complex interaction of sound and image editing. Examples will be taken from a wide range of films from the 1930s to recent years.

HEARING HEARING: SOME SPECIAL CASES IN THE KUBRICKIAN SOUNDTRACK
David Code, University of Glasgow

Since the beginnings of film, the 'shot-reverse shot' has been theorised as a key technique to create audience sympathy with film characters, through the illusion that we share—i.e. we 'see', and 'see with'—their 'seeing'. For all that the idea of 'hearing their hearing' is fundamental to the much-debated 'diegetic/non-diegetic' distinction, somewhat less attention has been explicitly paid to this possible aural equivalent, though at least a few scholars have sought to consider 'point of audition' as an essential complement to the more traditional 'point of view'. Building on this and similar work, this paper takes several illustrative examples of 'hearing hearing' from the films of Stanley Kubrick in hopes of sketching a more nuanced range of critical perspectives on this phenomenon, and testing its potential to further refresh our thinking about such key notions as the diegetic/non-diegetic distinction itself, as well as the positions of various real, fictional, and notional 'listeners' within cinematic experience.

FRIDAY 26 JUNE, 11:30 - LISTENING, INSIDE AND OUTSIDE THE CINEMA

AURAL COLONISATION IN *THE SILENT VILLAGE*
Gavin Williams, University of Cambridge

My paper explores the politics of listening in Humphrey Jennings's *The Silent Village* (1943), a propaganda film that reimagines the Nazi invasion of the Czech village Lidice as taking place in the equally rural Cwmgiedd, Wales—using 'real' Welsh villagers to stand in for their Czech counterparts. That Cwmgiedd serves as a 'substitute' does not, however, preclude an abundance of Welsh signifiers in the film: choral hymns periodically blare forth; copious scenes involve hard-working miners; and the Welsh language figures conspicuously throughout. Welsh routinely stands in for Czech, but without subtitles: it thus remained (as many pointed out at the time) unintelligible to the majority of its British, largely anglophone audiences. In other words, Welsh was exploited as a homegrown source of foreign-language noise. However, at the midpoint of the film, the Nazis decree that the villagers must exclusively speak English (or, in terms of the film's extended linguistic analogy, German) from now on—an oppressive, brutal switch into the language of the oppressor. The change of language is paralleled by a comparable shift of gears in the music, from wholesome hymns to a newly Wagnerian, orchestral soundtrack. My paper considers the implications of crossing this musical and linguistic threshold, by looking at the film's critical reception in both English- and Welsh-language press. For Welsh audiences (as for the pro-Welsh Jennings) the sudden imposition of German rekindled painful national memories of English linguistic imperialism—memories that in turn gave rise to seditious views about the war in progress. I will examine these views, while also probing the status of self-consciously Welsh music, both in this film and during the Second World War more generally. What this film suggests, I argue, is that across musical and linguistic realms, listening (and, crucially, refusing to listen) in the cinema could become a critical zone for both historical reflection and political resistance.

HIGH FIDELITY AND THE NEW HOLLYWOOD FILM SOUNDTRACK
Julie Hubbert, University of South Carolina

The emergence of compilation practice in the late 1960s and early 70s has not gone unnoticed by film or film music scholars. To date, however, the study of this 'alternative' film music practice has been strangely piecemeal. While some have tied compilation to the industry recession and the rise of the 'auteur' director in the late 1960s, Kubrick and his eccentric compilations of classical music most notably, other scholars have argued that compilation surfaced to accommodate new styles of popular and rock music and to allow the studios to capture a greater share of music industry profits. This paper offers a different, more comprehensive view of compilation practice by rooting it in the high fidelity movement of the 1950s and 60s and the enormous changes that new 'listening culture' brought to sound reproduction in both audio and visual media.

High fidelity culture, I posit, shaped a new desire for sonic complexity and perspective in film sound production and in theatrical exhibition. Traditional hierarchical distinctions and boundaries between music, sound, and noise were re-conceived as were conventional stylistic distinctions between popular, jazz, classical, and modernist repertoires. The conventional spaces

for music, as either inaudible underscore or visible anchored performance, were loosened to embrace new spaces that were not only supportive or real but also disruptive or immersive. Most significantly, long-standing preferences for the cohesive unity of the orchestral score gave way to preferences for pre-recorded music, for pastiches of disparate musical material. By examining examples from the soundtracks for *Five Easy Pieces* (1970), *Walkabout* (1971), *Zabriskie Point* (1971) and *Badlands* (1973), this paper will consider the technological, practical, aesthetic influence the high fidelity movement had on film sound and music in the New Hollywood period.

SOLITARY LISTENERS AND IMAGINARY INTERLOCUTORS:
A CINEMATIC FANTASY OF PERSONAL STEREO LISTENING
Carlo Cenciarelli, Royal Holloway, University of London

At the beginning of the high school musical *Bandslam* (2009) we see the teenage protagonist - a self-professed indie rock fan - sitting on the back of a school bus, wearing an iPod and staring into an empty space, aurally and spatially detached from his peers. On the soundtrack, through a voiceover that is playfully addressed to his idol David Bowie, the protagonist describes a sense of estrangement from his immediate social environment.

This moment can serve as a starting point for exploring a broader fantasy of personal stereo listening. *Bandslam's* use of the iPod as a signifier of teen isolation rehearses a dominant discourse that has accompanied personal stereos since their early commercialisation, one that can be traced back to the earliest sights of the Walkman stereo in American cinema. Yet the scene also helps identify a parallel (and less explored) discourse that in some ways seems to complement (or compensate for) the notion of the iPod as a technology of sensory and social isolation. Through a mix of aural cocooning and first person voiceover, personal stereo listening is here presented as a particular kind of 'inner speech', an utterance that is both internal and shared with an imaginary interlocutor.

What is at stake, in this representation of iPod listening as inner speech, is a particular fantasy of communication: a communication that blurs the lines between introspection and confession, between hearing and speaking, between hearing one's own voice and being heard by an imagined other. Extending the analysis to a range of cinematic examples (from *La Boum* (1980) to *The Guardians of the Galaxy* (2014)), and to historical marketing campaigns by Sony and Apple, my paper explores how cinema - through its representational tropes, narrative archetypes, and modes of spectatorial address - can feed (and feed into) a broader cultural construction of personal stereo listening as a highly individualised activity that is always imaginatively open-ended.

LISTENING AGAIN, CINEMATICALLY: THE POST-EXISTENCE OF PRE-EXISTING MUSIC
Jonathan Godsall, Keele University

Can hearing a pre-existing piece of music in a film change the way in which it is heard in later contexts? In what respects might this change in perception occur? And what factors might influence its extent and likelihood of occurrence? While a pre-existing piece quoted by a film will, in one sense, continue to exist independently of that film as it always had done and will do, this paper considers how audiences might listen differently to it after experiencing it in that cinematic context. Building upon case studies such as Luke Howard's investigation of the evolving popular reception of Barber's *Adagio for Strings*, the paper discusses instances of pieces appearing to be 'resignified' through their use in a film (or films). With reference to David Huron's work on musical expectation, it also considers cases in which perceptions of a piece's form might be affected. Examples cited include the uses of Rachmaninoff's Piano Concerto No. 2 in *Brief Encounter* (Lean, 1945), of Strauss's *Also sprach Zarathustra* in *2001: A Space Odyssey* (Kubrick, 1968) and several later contexts, and of Mozart's *Marriage of Figaro* overture in *Trading Places* (Landis, 1983). Factors considered to affect the degree and probability of any change in perception include the manner of the music's quotation and presentation by a film, perceivers' general musical and filmic competence, and perceivers' prior familiarity with the music, with it argued in relation to the latter that even those who are intimately familiar with a piece prior to hearing it in a film could find it difficult to block out any influence of that film on their listening. The paper concludes with speculation on broader effects of the cinematic quotation of music, suggesting amongst other things that changed perception might in turn influence production.

FRIDAY 26 JUNE, 14:30 - CINEMATIC SOUNDSCAPES AND MEDIA ECOLOGIES

MATERIALISING FILM MUSIC
Miguel Mera, City University London

Michel Chion coined the phrase 'materialising sound indices' (1994, 114-17) as a means of describing aspects of a sound that draw direct attention to the physical nature of its source. He also argued that many western musical traditions are defined by the absence of materialising effects; technical prowess and expressive control in performance irons out the workings of the physicality of production. Indeed, this is an entirely appropriate description of the vast majority of mainstream orchestral film music where instrumental recordings strive for effortless clarity; microphones are carefully placed to avoid scratchy or breathy sounds, intonation is always precise.

In this presentation I explore how musical 'noise' in films scores can announce its hapticity, creating an embodied connection with the audio-viewer. Some musical gestures powerfully recall the human motor actions that produce them, revealing the tactile physicality of their source. Some musical materials directly encourage sensation and enact the body. What does it mean to 'grasp' or be touched by a sound?

Two examples highlight contrasting approaches. Jonny Greenwood's score for Paul Thomas Anderson's *There Will be Blood* (2007) consistently draws attention to its own physical materiality with orchestral textures - like the oil at the heart of the film's narrative - that seem to issue from the very ground itself, a space that I argue is embodied by and through the music. However, on their next collaborative film project, *The Master* (2012), there was a softening of the connection between materiality and causality. I argue that this difference reflects a standard Cartesian separation between the mind and the body, which is tied to the central narrative concerns of each film. The scores for *There Will Be Blood* and *The Master* explore the boundaries between materiality that does not think and mentality that does not have an extension in physical space. These examples represent the fluidity of contemporary film scoring practice demonstrating why Chion's sliding scale of materialising sound indices is both useful and timely.

TIMEKILLER GAMES AND THE PROBLEM OF IMMERSION
Anahid Kassabian, University of Liverpool

In this paper I consider the place of sound in the experience of immersion in 'timekiller games.' 'Timekiller games' as I define them here are a subset of casual games that are mainly played on smartphones and browsers and - while they exist in many subgenres - they share an ability to use up significant chunks of player time. I argue that the hyperreality of these games' sounds, which imply physical reality much more vividly than the games' visual designs, is one important component that helps to keep players immersed in the game world. In other words, immersion in video games is overdetermined, and the choice of hyperreal sounds is one among a number of strategies that intersect and overlap to create a type of immersion particular to timekiller games.

EPIC POST-MINIMALISM AS A VEHICLE FOR ENVIRONMENTALIST
CONCERN: *KOYAANISQATSI*, *DRAUMALANDIÐ* AND *INTERSTELLAR*
John Richardson, University of Turku

Questions of influence and intertextuality have long been concerns in semiotic and cultural approaches to the study of music and audiovisuality. In this paper, I will discuss three films in which such a connection is evident, but rather than making that connection the sole or primary purpose of my investigation, I will concentrate instead on the phenomenological and cultural meanings of the films by grounding my discussions in selective close readings of individual scenes understood in relation to shifting frames of reference. The Icelandic documentary *Draumalandið* (Dreamland, dir. Andri Snær Magnason and Þorfinnur Guðnason, 2010; music Valgeir Sigurðsson); the art house documentary *Koyaanisqatsi* (dir. Godfrey Reggio, 1982; music Philip Glass) and the science fiction film *Interstellar* (dir. Chris Nolan, 2014; music Hans Zimmer) all in different ways address themes of environmental crisis precipitated by human uses of technology. In research combining close readings with material gleaned from interviews with two of the films' composers, Sigurðsson and Glass, I will posit a specific audiovisual modality found in all three films and consider its appropriateness to subject matter and cultural context.

‘YOU SORT OF LISTEN WITH YOUR EYES’: HOW AUDIENCES TALK ABOUT FILM MUSIC
Martin Barker, Aberystwyth University

Peter Larsen’s excellent *Film Music* (2005) includes a penultimate chapter in which, after a series of astute exegeses of music’s contributions to films as diverse as *Metropolis*, *The Big Sleep*, and *Blade Runner*, he examines the range of explanations offered by theoreticians to solve the ‘paradox’ that audiences sense the importance of music to their experience of films - but can’t recall it. He is sceptical about all of the proffered explanations, from Adorno’s ‘fear of silence’ to Gorbman’s ‘suturing into the cinematic apparatus’. But while his critical remarks are sharp and apposite, several things limit his discussion - perhaps most evidently, his tendencies to talk of ‘the audience’ in the singular (whereas the first discovery of audience research is sheer range and variation in responses). That actual audience research doesn’t figure is not really a surprise, given how little such research has yet been done (Lauren Anderson’s work is the most obvious exception). But in several projects I have been involved in which were devoted primarily to other purposes, some signs of how music figures into audiences’ experiences and evaluations have emerged. In this presentation I will draw on materials from three projects to help formulate some very provisional findings and proposals for future research.

HEARING IN THE DARK
Nicholas Cook, University of Cambridge

The idea of ‘pure music’ or ‘music alone’ is a foundation of traditional music aesthetics. But there is a sense in which it is a lie. In this paper I argue that from the concert hall to contemporary digital media, music has always been consumed as a multi-modal phenomenon in which visual and other sensory dimensions are integral to the experience. That, however, creates an obvious question: if the non-acoustic dimensions of music are really so important, how do sound recordings work? In answering this I enlarge upon Michel Chion’s idea of transsensorial perception, arguing for the multimodal nature of the kinetic experiences that lie at the heart of musical listening, even when they are prompted by sound alone.

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B I O G R A P H I E S

Emilio Audissino (University of Southampton) holds a Ph.D. from the University of Pisa and specialises in Hollywood cinema, film style, film dubbing, and film music. He holds a Vice Chancellor’s Award in Film at the University of Southampton where he is working on a new approach to the analysis of music in films from a film scholar’s perspective. He is the author of *John Williams’s Film Music: ‘Jaws’, ‘Star Wars’, ‘Raiders of the Lost Ark’ and the Return of the Classical Hollywood Music Style* (Madison: University of Wisconsin Press, 2014), the first English-language monograph on the composer. <http://soton.academia.edu/EmilioAudissino>

Jeremy Barham is Reader in Music at Surrey University. His film-music publications include ‘Music and the Moving Image’ in *Aesthetics of Music* (Routledge), and articles on pre-existent and sci-fi screen music in *19thCM*, *NCMR*, *MAMI*, and *MQ*. In progress are the monograph *Music, Time and the Moving Image* (Cambridge), and chapters on jazz in film for *The Routledge Companion to Screen Music and Sound*, and visualizations of Mahler’s music for *The Music and Sound of Experimental Film* (Oxford), co-edited with Holly Rogers. In 2014 he hosted the conference ‘Hollywood’s Musical Contemporaries and Competitors in the Early Sound-Film Era’ at Surrey.

Martin Barker is Emeritus Professor at Aberystwyth. Across his research career, he has researched and published extensively across a wide range of topics and issues, covering contemporary racism, children’s comics, media moral scares, controversial texts, a variety of films, and (with an increasing focus over the last twenty years) film audiences. He was principal investigator for the 2003-4 international *Lord of the Rings* project, which is currently being reprised for the films *The Hobbit*. He founded and now co-edits the online journal of audience and reception studies, *Participations*.

Julie Brown is Professor of Music at Royal Holloway, University of London. She is contributing editor with Annette Davison of *The Sounds of the Silents in Britain* (Oxford University Press, 2013), has been Principal Investigator for two grant-funded projects on silent film music and sound, and has published on a range of other screen music topics. Her other books include *Schoenberg and Redemption* (Cambridge University Press, 2014), *Bartók and the Grotesque* (Ashgate, 2007), and the edited collection *Western Music and Race* (Cambridge, 2007), which was awarded the American Musicological Society's Ruth A. Solie Award.

Warren Buckland is Reader in Film Studies at Oxford Brookes University. His areas of research include film theory (*The Routledge Encyclopedia of Film Theory*, co-edited with Edward Branigan, 2014; *Film Theory: Rational Reconstructions*, 2012; *Film Theory and Contemporary Hollywood Movies*, ed. 2009; *The Cognitive Semiotics of Film*, 2000); contemporary Hollywood Cinema (*Directed by Steven Spielberg: Poetics of the Contemporary Hollywood Blockbuster*, 2006); and film narratology (*Puzzle Films: Complex Storytelling in Contemporary Cinema*, ed., 2009; *Hollywood Puzzle Films*, ed., 2014).

Jim Buhler is an associate professor in the Sarah and Ernest Butler School of Music at the University of Texas at Austin, where he teaches courses in music and film sound. He is co-editor of *Music and Cinema* and co-author of *Hearing the Movies*, which just appeared in a second edition. He is currently finishing *Theories of the Soundtrack* for Oxford University Press.

Carlo Cenciarelli teaches at Royal Holloway, University of London, where he first arrived as a British Academy Postdoctoral Fellow. His research focuses on music and the screen, and particularly on the way in which cinema provides a cultural interface for engaging with musical repertoires and audio technologies. His main publications have been on the cinematic afterlife of J.S. Bach and on opera and digital culture, and he is currently writing a book on the representation of listening in film. Carlo's essays have been published in journals including *twentieth-century music*, the *Journal of the Royal Musical Association*, *Cambridge Opera Journal* and *Music & Letters*.

Ian Christie is a film and media historian, curator and broadcaster. He has written and edited books on Powell and Pressburger, Scorsese, Gilliam, Russian cinema and a BBC television project on early film, *The Last Machine*; and contributed to exhibitions ranging from *Film as Film* (Hayward, 1979) to *Modernism: Designing a New World* (V&A, 2006). A Fellow of the British Academy, he is Professor of Film and Media History at Birkbeck College, director of the London Screen Study Collection and a past president of Europa Cinemas. Recent publications include *The Art of Film: John Box and Production Design* (2009) and an edited collection *Audiences* (2012); also articles and chapters on Patrick Keiller, John Smith, early film copyright, ancient-world spectacles, trick films and stereoscopy. www.ianchristie.org.

David J. Code is Reader in Music at the University of Glasgow. Previously, he taught at Stanford University on a Mellon Postdoctoral Fellowship, and at Bishop's University in Québec. He contributed a biography of Debussy to the Reaktion Press 'Critical Lives' series on key modern figures, and his articles on (e.g.) Debussy, Stravinsky, and Kubrick have appeared in such journals as *JAMS*, *JRMA*, and *Representations*. Currently PI on an RSE Workshop Grant, 'Building a British Audiovisual Research Network (BARN),' he will be hosting HEI and KE events under this remit in 2015-16.

Nicholas Cook is 1684 Professor of Music at the University of Cambridge. His books range from *Music: A Very Short Introduction*, which has appeared in fifteen different languages, to *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*, which won the Society for Music Theory's 2010 Wallace Berry Award. His latest book, published in 2013, is *Beyond the Score: Music as Performance*. From 2014-16 he is a British Academy Wolfson Research Professor, working on a project entitled 'Musical encounters: studies in relational musicology'. He is a Fellow of the British Academy and of Academia Europaea.

Annette Davison is Senior Lecturer in Music at the University of Edinburgh. Her research focuses on music for screens and for theatre. She was co-investigator on the AHRC-funded network *The Sounds of Early Cinema in Britain* (2009-11), led by Professor Julie Brown. She is currently exploring short-form promotional media such as television title sequences and sponsored films.

Peter Franklin was Professor of Music at the University of Oxford until 2014 and is an Emeritus Fellow of St Catherine's College. His research areas are Gustav Mahler and the symphony, early twentieth-century Austrian and German opera, and Hollywood film music. Publications include *Mahler Symphony no.3*, *The Life of Mahler* (both Cambridge University Press) and *Seeing Through Music. Gender and Modernism in Classic Hollywood Film Scores* (Oxford University Press, 2011). His 2010 Bloch Lectures, given at the University of California, Berkeley, were published as *Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds*, University of California Press (2014).

Simon Frith is Tovey Professor of Music at the University of Edinburgh. For much of his career, as both a sociologist and journalist, he has been engaged with the problems of taking popular music seriously. He is presently working on a three volume history of live music in Britain since 1950. Volume 1 (covering 1950-1967) was published by Ashgate in 2013.

Jonathan Godsall is currently Teaching Fellow in Music at the University of Keele. He completed his PhD in musicology at the University of Bristol in early 2014, with a thesis examining pre-existing music's use in fiction sound film, and continues to work on expanding and disseminating that doctoral research, while exploring broader research and teaching interests in screen music, popular music, musical reception, and musical intertextuality. His most recent publication, on the use of pre-existing music as an 'authorial signature' in the films of Martin Scorsese, appeared earlier this year in the German-language collection *Martin Scorsese: Die Musikalität der Bilder*.

Guido Heldt studied in Münster/Germany, and at King's College, London and Oxford (PhD Münster 1997 with a thesis on English tone poems in the early 20th century). He worked at the Musicology Department of the Free University Berlin (1997-2003), as visiting lecturer in the History Department of Wilfrid Laurier University, Waterloo/Ontario (2003), and since 2004 at the Department of Music, University of Bristol. Recent work has been on film music and narrative theory (monograph *Music and Levels of Narration in Film*, 2013), on composer biopics, on music in German film, and other film-music topics; he is currently working on music and comedy in film and TV.

Julie Hubbert is an Associate Professor of music history at the University of South Carolina. She is the author of *Celluloid Symphonies: Texts and Contexts in Film Music History* (Berkeley: University of California Press, 2011). Her articles and reviews on a variety of film music topics that have appear in journals such as *American Music*, *The Musical Quarterly*, and *The Moving Image* as well as in many essay collections. She is currently working on a book on music in the New Hollywood film soundtrack.

Anahid Kassabian is the James and Constance Alsop Chair of Music and the author of *Ubiquitous Listening* (2013) and *Hearing Film* (2001). She has co-edited two volumes in music, *Ubiquitous Musics* (2013) and *Keeping Score: Music, Disciplinarity, Culture* (1997), as well as *The Aunt Lute Anthology of U. S. Women Writers, Vol. 2: The 20th Century*. She is a past editor of *Journal of Popular Music Studies* and *Music, Sound, and the Moving Image*, and she is a past chair of the International Association for the Study of Popular Music (IASPM).

Jean Ma is an Associate Professor in the Department of Art and Art History at Stanford University, where she teaches in the Film and Media Studies Program. She is the author of *Melancholy Drift: Marking Time in Chinese Cinema* (2010), and coeditor of *Still Moving: Between Cinema and Photography* (2008) and "Sound and Music," a special issue of the *Journal of Chinese Cinemas*. Her book *Sounding the Modern Woman: The Songstress in Chinese Cinema* was published this month by Duke University Press.

Miguel Mera is an audiovisual composer and musicologist with a particular interest in the intersection between theory and practice. He is Reader in Music at City University London.

Anna Morcom completed a PhD on Hindi film songs at SOAS in 2002. She has published three books on music and performing arts of India and Tibet: *Unity and discord: Music and politics in contemporary Tibet* (2004); *Hindi film songs and the cinema* (2007); and *Illicit worlds of Indian dance: Cultures of exclusion* (2013); and articles in a range of journals. *Illicit worlds of Indian dance* was awarded the Alan Merriam prize of the Society for Ethnomusicology (SEM), and the

Marcia Herndon prize of the Gender and Sexualities section of SEM. Her latest research is focused on 'economic ethnomusicology'. She is currently Reader in the Music Department at Royal Holloway, University of London.

Martin Parker: 'I think sound is at its best when you know what you're doing but you don't know what's going to happen. I explore this idea across my work in composition, improvisation and sonic art by experimenting with sound technologies, people and places. I am programme director of the MSc Sound Design at the University of Edinburgh and am slowly developing a trilogy of pieces designed especially for performance in cinemas. More information is here: www.tinpark.com and here: www.soundeducation.net'

John Richardson is Professor and Chair of Musicology at the University of Turku in Finland and a specialist on cultural musicology, popular music studies, gender studies, contemporary avant-garde music, and audiovisual research. His is the author of *An Eye for Music: Popular Music and the Audiovisual Surreal* (2011) and *Singing Archaeology: Philip Glass's Akhnaten* (1999). He is co-editor of, *Essays on Sound and Vision*, *The Oxford Handbook of New Audiovisual Aesthetics* (2013), and *The Oxford Handbook of Sound and Image in Digital Media* (2013). He is currently working on a monograph on interdisciplinary research methods where he argues for an ecological approach to close reading.

Holly Rogers is Senior Lecturer in Music and Director of the Research Centre for Audio-Visual Media at the University of Liverpool. She has published on many aspects of audio-visual culture, including experimental cinema sound, composer biopics and video and interactive media. She is author of *Visualising Music: Audiovisual Relationships in Avant-Garde Film* (Verlon, 2010) and *Sounding the Gallery: Video and the Rise of Art-Music* (OUP, 2013) and editor of *Music and Sound in Documentary Film* (Routledge, 2014) and *The Music and Sound of Experimental Film* (OUP, 2016 with Jeremy Barham). Her work has been funded by the Irish Research Council, Trinity College Dublin and the Fulbright Commission.

Katharina Rost is a research assistant at the Institute for Theatre Studies of the Free University Berlin. She successfully performed her PhD disputation and her thesis on listening and auditory attention in theatre performances will be published in autumn 2015. Further research interests include performativity, perception, fashion, pop music and culture, as well as gender and queer theory. She is a member of the German Society for Theatre Studies, the TaPRA and IFTR.

Gavin Williams is currently a Research Fellow at Jesus College, Cambridge. He is writing a book about sound and urban experience around the turn of the twentieth century.

Ben Winters is Lecturer in Music at The Open University, and is the author of *Music, Performance, and the Realities of Film* (Routledge, 2014) and *Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide* (Scarecrow Press, 2007). He has published on film music in journals including *Music & Letters*, *JRMA*, and *Music, Sound, and the Moving Image*, and in a number of edited collections. Current projects include co-editing Ashgate's new Screen Music series and co-editing *The Routledge Companion to Screen Music and Sound* (forthcoming).

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PROGRAMME COMMITTEE

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