



Discourses of  
Music, Sound, and Film:  
A Meeting of Disciplines

February 14 – 17, 2010  
AT&T Conference Center  
The University of Texas at Austin





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The University of Texas at Austin  
1900 University Avenue  
Austin, TX 78705

This event was made possible through the generous support of:

Donald D. Harrington Fellows Program  
The University of Texas at Austin  
Sarah and Ernest Butler School of Music  
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Oxford University Press





On behalf of the faculty, staff and students of the Sarah and Ernest Butler School of Music I am very pleased to welcome you to the University of Texas at Austin and to the Discourses of Music, Sound and Film symposium. We consider it a great honor to host this special event and know that, with the prestigious list of presenters and special guests, your experience here will be one to remember.

Best wishes for a productive and enjoyable conference.

A handwritten signature in black ink, appearing to read "B. Glenn Chandler". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

B. Glenn Chandler, Director,  
Butler School of Music  
Florence T. Hall Centennial Chair in Music

# Schedule

## Sunday, February 14

6:00 – 8:00 pm **RECEPTION** for Participants & Invited Guests Salon A

## Monday, February 15

8:30 am **REGISTRATION, COFFEE** Conference center  
break area

9:15 **WELCOMING REMARKS** Room 202  
David Neumeyer, The University of Texas at Austin  
Mark J. Butler, Northwestern University and The University of Texas at Austin

9:45 – 12:45 **SESSION ONE** Room 202  
9:45 – 11:15 Chair: Claudia Gorbman, University of Washington at Tacoma

9:45 **Michel Chion, University of Paris III**, read by Claudia Gorbman  
*Aspects of the Sensorial in Contemporary Cinema*

10:15 **Neil Lerner, Davidson College**  
*The Cinematization of Video Game Music: An Archeology of Style from 1977–2007*

10:45 **Kiri Miller, Brown University**  
*The Virtual and the Visceral in Music-Oriented Videogames*

11:15 **BREAK**

11:30 – 12:30 Chair: Paul Théberge, Carleton University

11:30 **Annabel J. Cohen, University of Prince Edward Island**  
*Perspective from Cognitive Psychology on Music and Film*

12:00 **Marc Leman, Ghent University**  
*An Embodied Approach to Musical Signification*

12:30 **Discussion moderated by the organizers and session chairs**

12:45 **LUNCH** Tejas Dining Room

2:00 – 5:50 **SESSION TWO** Room 202

2:00 – 3:00 Chair: Veit Erlmann, The University of Texas at Austin

2:00 **Philip Auslander, Georgia Institute of Technology**  
*Sound and Vision: The Audiovisual Economy of Musical Performance*

2:30 **Paul Théberge, Carleton University**  
*Technology and Cinema: Where Image, Music, and Sound Collide*

3:00 **BREAK**

3:15 **KEYNOTE ONE: Georgina Born, Cambridge University** **Room 202**  
*Bringing the Social Back In: On the Publicization and Privatization of Music*

**Moderator:** Mark J. Butler, Northwestern University and The University of Texas at Austin

4:15 **BREAK**

4:30 – 6:00 **Chair: Julie Brown, University of London**

4:30 **Julie Hubbert, University of South Carolina**  
*The Compilation Score in Post-Classical and Post-Modern Film*

5.00 **Ronald Rodman, Carleton College**  
*Migrating Leitmotifs and the Confluence of Musical Space in American Postmodern Television*

5.30 **Robynn J. Stilwell, Georgetown University**  
*Small Screen/Big Screen/Big Time: The Televisual Trajectory of Rock'n'Roll on Film*

6:00 **Discussion moderated by the day's session chairs**

6:30 **BREAK FOR THE DAY**

## Tuesday, February 16

8:00 am **REGISTRATION, COFFEE**

8:50 – 12:00 **SESSION THREE** **Room 202**

8:50 – 9:50 **Chair: Veit Erlmann, The University of Texas at Austin**

8:50 **Emily Dolan, University of Pennsylvania & Radcliffe Institute for Advanced Study**  
*Aesthetics as Technology*

9:20 **Michael V. Pisani, Vassar College**  
*Film Music and Its Theatrical 'Pre-History'*

9:50 **BREAK**

10:00 **KEYNOTE TWO: Marcia J. Citron, Rice University**  
*Intermediality and the Opera/Film Encounter*

**Moderator:** David Neumeyer, The University of Texas at Austin

11:00 **BREAK**

11:15 – 12:45 **Chair: Janet Staiger, The University of Texas at Austin**

11:15 **Daniel Goldmark, Case Western Reserve University**  
*Sound, Music, and the Idea of Place in Recent Animated Films*

11:45 **Jeff Smith, University of Wisconsin-Madison**  
*The Tunes They are a-Changing: Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film*

12:15 **Rick Altman, University of Iowa**  
*Hollywood Sound Strategies, from The Big Trail to Gone with the Wind*

12:45 **LUNCH**

Tejas Dining Room

2:00 – 5:50 **SESSION FOUR**

Room 202

2:00 – 3:00 **Chair: Carolyn Polk O'Meara, The University of Texas at Austin**

2:00 **Pedro P. Ferreira, Unifal-MG and CTeMe/Unicamp-SP (Brazil)**  
*Applied Rhythm Technology in Electronic Dance Music: The Sound-Movement Nexus*

2:30 **Mark J. Butler, Northwestern University and  
The University of Texas at Austin**  
*Playing with Something that Runs: Technology, Improvisation, and Composition in Electronic-Music Performance*

3:00 **BREAK**

3:15 – 5:00 **Chair: Daniel Goldmark, Case Western Reserve University**

3:15 **Carolyn Abbate, University of Pennsylvania**  
*Latent Music in Silent Film*

3:45 **Lawrence Kramer, Fordham University**  
*Eros, Psyche, and Classical Music in Narrative Film*

4:15 **Discussion moderated by the day's session chairs**

5:00 **BREAK**

7:00 **Steve Wilson**  
*Curator's Tour of the Exhibition Making Movies*

Harry Ransom Center

**Wednesday, February 17**

**8:30 am COFFEE**

**Room 202**

**9:00 – 12:00 SESSION FIVE**

9:00 – 10:30 **Chair: James Buhler, The University of Texas at Austin**

9:00 **Julie Brown, University of London**  
*On (Re)Constructing a Silent Film with Score*

9:30 **Holger Schulze, University of the Arts in Berlin**  
*Targets and Spheres: On Sensory Concepts in the Auditory and the Visual*

10:00 **Phil Ford, Indiana University**  
*Ellington the Entertainer: Black History as Pageant and the Black Body as History*

10:30 **Discussion moderated by the symposium organizers**

**12:00 CONFERENCE CLOSES**

# Abstracts

## **Aspects of the Sensorial in Contemporary Cinema** **Michel Chion, University of Paris III**

**Monday**  
**9:45 am**

Discusses the concept of auditory sensation and its relation to the rendering of sounds (rather than effects as simple imitation) in cinema. These uses were particularly aided by the introduction of Dolby in the early 1970s and remain basic auditory and expressive features of current cinema. Rendering is also allied to the idea of trans-sensory perceptions such as rhythm, texture, and grain.

## **The Cinematization of Video Game Music: An Archeology of Style from 1977–2007** **Neil Lerner, Davidson College**

**Monday**  
**10:15 am**

The stylistic development of music in video games loosely paralleled the growth of music in early cinema, adopting many of the same strategies for fitting music to screen action. The musical accompaniment of video games presented some similar challenges to the accompaniment of early film through their shared unpredictability of scene length: the length of gameplay normally varies according to the particular game just as an early film accompanist sometimes had to improvise to a film of unknown lengths. Technology limited the possibilities for music and sound, yet as early melodies began to emerge from the first arcade and home console games, they often followed the same functions and repertoire of early cinema. Examples from early arcade and home console games (1977–1981), *Destroy All Humans!* (2005), and *Bioshock* (2007) reveal the extent to which scoring for video games borrows from the model of music in cinema.

## **The Virtual and the Visceral in Music-Oriented Videogames** **Kiri Miller, Brown University**

**Monday**  
**10:45 am**

Music-oriented digital games like *Guitar Hero* and *Rock Band* are generating new modes of musical experience and disrupting longstanding assumptions about performative authenticity. These games require players to engage in schizophonic performance, in which the physical gestures of live musical performance are combined with previously recorded sound. Players' performances are often physically virtuosic and visually spectacular, yet they are frequently dismissed as musically inauthentic because players have little creative control over sound output. This paper draws on participant observation, interviews with players, and media reception analysis to investigate the nature of public gameplay performances (in bars, at tournaments, or on YouTube) and to show how players are exploring what it means to be a live performer of a prerecorded song.

## **Perspective from Cognitive Psychology on Music and Film**

**Annabel J. Cohen, University of Prince Edward Island**

**Monday**

**11:30 am**

The human mind makes possible the creation and appreciation of music and film, but, at the same time, is a limiting factor. Cognitive psychology provides a scientific framework for describing these mental constraints on the experience of music and film. From this cognitive perspective, scholarly and lay assumptions and proposals about perception and reception of music and film can be treated as hypotheses testable through experiments. Experiments that examine the influence of music on meaning, memory, and absorption in film will be reviewed. Information about underlying physiology will be discussed, and a descriptive model will be presented that emphasizes structural and associationist mental coding principles. This Congruence-Associationist Model (CAM) conceptualizes the physical elements of sound and light and the mental memories and story grammars that the audience brings as information that is synthesized optimally so as to create a "working narrative": one's conscious experience of the film.

## **An Embodied Approach to Musical Signification**

**Marc Leman, Ghent University**

**Monday**

**12:00 noon**

In this talk I discuss music signification from the perspective of embodiment (Leman 2007). The focus is on the role of the human body as a mediator between meaningful experiences and physical environment. I will briefly present the theoretical concept behind embodied music cognition, then show how this concept is applied in ongoing empirical studies of musical signification. Video examples will be given of studies related to synchronization, entrainment, expressive gestures, social interaction, and interaction with multimedia environments. *Syn-in-team* is a typical example of a music game (involving movement input and visual feedback) that was developed using these principles of embodied music cognition. A main characteristic of our research is that it focuses on the articulations of the body and its extension through tools (mediation technologies). This offers a way to study musical signification as a multimodal phenomenon in which perception and action are tightly coupled. The major challenge of this approach concerns the development of an empirical research framework that combines methods from human sciences with methods from the natural sciences.

## **Sound and Vision:**

### **The Audiovisual Economy of Musical Performance**

**Philip Auslander, Georgia Institute of Technology**

**Monday**

**2:00 pm**

An issue in computer music touches on a fundamental question concerning the audiovisual economy of musical performance. Audiences for traditional instrumental performance can be assumed to understand the underlying cause-and-effect relations between what is seen and what is heard. By contrast, audiences for music that uses relatively unfamiliar digital devices or laptop computers as instruments cannot necessarily be assumed to understand the relationships between the performers' actions and the resulting sounds. While the context in which this issue has arisen is new, the underlying question of how the relationship between the audio and visual tracks of musical performance should be understood is

not. The historically dominant understanding, which reflects the Western privileging of the sense of sight, is that audio information is not self-sufficient. Truth claims implicitly advanced in the audio track, which can be as basic as claims about who is producing musical sound and how, must therefore be *verified* by a visual track.

**Technology and Cinema:  
Where Image, Music, and Sound Collide  
Paul Théberge, Carleton University in Ottawa**

**Monday  
2:30 pm**

Within film studies there exists a broad set of theoretical positions with regard to the role of technology in cinema: historical, industrial, ideological, psychological, and cultural discourses abound, and almost all of these have been imported into the study of sound and music in film. Popular music studies, on the other hand, has been largely dominated by sociological approaches to the study of technology in music and, recently, the use of ethnographic methods has come to the fore. The emergent field of sound studies draws on eclectic sources and has been open to speculation concerning technologically reproduced sound and its relation to affect. The aim of this paper is to examine the lacunae that exist in these fields of study and the degree to which they might learn from one another. Particular focus will be placed on technologies of reception and the rise of the Internet as a cultural forum.

**Bringing the Social Back In:  
On the Publicization and Privatization of Music  
Georgina Born, Cambridge University**

**Monday  
3:15 pm**

Focusing on the design of mediated music and sound, and with reference to contemporary music media from the iPod and Nike+ Sport Kit to the MP3 format and BitTorrent file sharing protocol, in this presentation I examine music's capacity to orchestrate new modes of publicness and privateness. I probe the ramifying commodification and representation of music in the guise of evolving consumer goods and digital formats that afford proliferating types of publicness and privateness, and reflect critically on how these shifts can be analyzed. In a first line of argument I suggest that we can productively approach the transformation of contemporary musical experience through a combination of four optics: soft capitalism and its legal regimes, media and intermedia, subjectification, and the social. In a second line of argument, I suggest that music's social dimensions amount to the "constitutive outside" of prevailing accounts of mediated music and sound. In response, I reconceive music's capacity to orchestrate publicness and privateness in terms of four orders of music's social mediation, which, held together conceptually, help to account for why it is that music has the capacity to engender such a complex profusion of publicness and privateness. The paper ends by discussing these findings in relation to Arendt's theory of publicness.

**The Compilation Score in Post-Classical and Post-Modern Film**  
**Julie Hubbert, University of South Carolina**

**Monday**  
**4:30 pm**

In the film music literature to date a disproportionate amount of attention has been given to the study of newly composed musical scores. An equally significant and pervasive film music practice has been the "compilation soundtrack," the use of pre-existing music to score a film. While this method has been just as prevalent, and has to some degree dominated post-classical and post-modern filmmaking, it has in general received less critical attention. This paper will address this void by charting out the history of the compilation soundtrack with a special emphasis on its re-emergence in post-classical and contemporary filmmaking. It will identify three separate and distinct compiling styles since the 1960s, "practices" defined not just by changing musical styles, but by evolving technologies and by changes in the way we listen to and access music. The evolution of listening formats from LP records to music videos and mp3s, I will argue, has had a significant effect on the style and structure of the compilation film soundtrack.

**Migrating Leitmotifs and the Confluence of Musical Space**  
**in American Postmodern Television**  
**Ron Rodman, Carleton College**

**Monday**  
**5:00 pm**

In a 1995 article, Kathryn Kalinak noted that musical themes on the TV show *Twin Peaks* "migrated" between different characters and situations as the show progressed. To Kalinak, this migration of leitmotifs is one trait of postmodernism in television. In this paper, I expand Kalinak's idea to the notion of the "migrating signifier" that permeates three musico-televisual agencies: diegetic, intradiegetic, and extradiegetic. Migrating signifiers are actually common in the intradiegetic music of "classic" television that Kalinak describes, but in post-1980s TV, they extend outward to extradiegetic and diegetic spaces and create new intertextual discursive musical functions. After surveying some early examples of migrating signifiers, I investigate the relationship of music and extradiegetic space in TV programs like *Buffy the Vampire Slayer* and *Ally McBeal*. Ultimately, the migrating signifier illustrates the confluence of musical agencies on television, where a piece of music may function in all three agencies simultaneously.

**Small Screen/Big Screen/Big Time:**  
**The Televisual Trajectory of Rock'n'Roll on Film**  
**Robynn J. Stilwell, Georgetown University**

**Monday**  
**5:30pm**

Rock'n'roll and television emerged as pop culture forces about the same time in the 1950s, and are often considered the twin threats that undermined Hollywood's Golden Age (though the break-up of the studio system was probably more significant). While the tensions were real, the creative friction could also be productive. In the rock'n'roll musical, live performance was privileged, but from the early B-movies, through Elvis Presley's *Jailhouse Rock*, to the Beatles' *A Hard Day's Night*, the culminating performance was always in the television studio. MGM's *Jailhouse Rock* (1957), as had *It's Always Fair Weather* (Kelly-Donen, 1956), used television's aesthetic/technological aspects to address the challenges of the new widescreen format developed explicitly to compete with TV. *A Hard Day's Night* was likewise indebted to Kelly and

Donen's *On the Town* for structure, but television advertising for style. *Bedazzled* (Donen, 1967) creates a televisual fantasy both to epitomize and satirize rock stardom.

## **Aesthetics as Technology**

**Emily Dolan, University of Pennsylvania & Radcliffe Institute for Advanced Study**

**Tuesday**

**8:50 am**

The turn to questions of media, technology, and mediation in current music studies is, in many ways, a rediscovery of the aesthetic. The birth of aesthetics in the eighteenth century was the beginning of a new discourse of mediation. Before aesthetics meant the study of beauty, it was an investigation into sensation and the senses. Within music, the birth of aesthetics was explicitly technological: with the attention to the modes of mediation came a new discourse of timbre; this new focus was entirely natural: instruments served as extensions of the senses; their modes of transmission and transformation required investigation. Thus, the Renaissance organologies gave way to the instrumentation and orchestration treatises of the eighteenth and nineteenth centuries. This paper seeks to restore to our view the importance of technology and mediation to eighteenth-century musical cultures, and to show the ways in which those technologies were erased by later musical discourse.

## **Film Music and Its Theatrical "Pre-History"**

**Michael V. Pisani, Vassar College**

**Tuesday**

**9:20 am**

The explanation that nineteenth-century theatrical practice resembles silent-film accompaniment—or vice versa—is based on incomplete evidence. Hundreds of examples abound in which actor-managers worked with their orchestra leaders to fashion musical accompaniment to the drama as carefully as did John Ford and Alfred Hitchcock in the twentieth century. This paper will include several examples to demonstrate how, in professional hands, the lingua franca of hurries and misteriosos (not to mention popular and folk tunes) were artfully woven into the texture of a special score and carefully timed to action and dialogue. A few stage cues in the later nineteenth- and early twentieth-centuries were as intricate as action cues of Korngold or Williams, if limited in color given the small size of the ensemble, though even here there were variations. Musicians and directors in the nineteenth-century theater explored many of the same devices that would come to be standard in the film score.

## **Intermediality and the Opera/Film Encounter**

**Marcia J. Citron, Rice University**

**Tuesday**

**10:00 am**

Intermediality, a semiotic system that treats the relative role of media when they combine, has only recently been applied to the opera/film encounter. Italian-studies scholar Bernhard Kuhn has used intermediality in his work on opera in Italian film, but the term is rather new to musicology. I used it in my 2008 article on *Moonstruck (Music and Letters)*, and it appears in my book *When Opera Meets Film* (2010). My paper will discuss how intermediality can be applied to the opera/film encounter. Using the elegant framework of Werner Wolf, which is built on the categories of overt and covert intermediality, I draw on a few films and

show how intermediality illuminates the workings of opera and film when they combine. Clips come from *Moonstruck* (1987), which uses *La Bohème*, and *Sunday, Bloody Sunday* (1971) and *Closer* (2004), two films featuring the same operatic music from *Così fan tutte*.

**Sound, Music, and the Idea of Place in Recent Animated Films**  
**Daniel Goldmark, Case Western Reserve University**

**Tuesday**  
**11:15 am**

The place of Disney feature animation atop the proverbial heap in the cartoon world has been challenged by several studios of late. A new mass of features have shown that the standard Disney production template is only one of a variety of successful options. Along with changes in narrative construction and technological advances, the approach to the soundtrack and sound design has also expanded significantly. Pixar is perhaps most responsible for this transformation. In this paper I discuss how Pixar's nuanced take on music and sound design is far from happenstance, as the studio begins conceptualizing each film's soundtrack from the day the film goes into production, if not before. This approach runs headlong into standard Hollywood practices, and shows that animated films can be made with as much care, forethought, and depth as any big budget, live-action feature.

**The Tunes They are a-Changing: Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film**  
**Jeff Smith, University of Wisconsin-Madison**

**Tuesday**  
**11:45 am**

My paper will focus on four individual years in the history of both the film and music industries that served to radically change the commercial marketplace for music in films: 1927, 1958, 1975, and 1998. These historical moments coincide with important economic or technological shifts taking place within these industries, and they also mark the points at which new initiatives and strategies were developed to meet new demands. These shifts include the changeover to synchronized sound technology in film, the Hollywood majors' investment in recorded music sales, the innovation and diffusion of Dolby noise reduction technologies, and the widespread adoption of file-sharing software by music consumers. Although in each instance it would take years for the full impact of these changes to be felt, hindsight reveals that each of these moments produced a major paradigm shift in the business philosophy behind the production and commercial exploitation of music in films.

**Hollywood Sound Strategies,  
from *The Big Trail* to *Gone with the Wind*  
Rick Altman, University of Iowa**

**Tuesday  
12:15 pm**

Over the course of the 1930s, Hollywood established standard methods of handling sound that would last for multiple decades. Through a comparison of sound strategies in *The Big Trail* (1930) and *Gone with the Wind* (1939), this paper will analyze several major sound practice changes that took place during the 1930s.

**Applied Rhythm Technology in Electronic Dance Music:  
The Sound-Movement Nexus  
Pedro P. Ferreira, Unifal-MG and CTeMe/Unicamp-SP (Brazil)**

**Tuesday  
2:00 pm**

How does electronic dance music (EDM) work? As an instance of what Kodwo Eshun wisely named “Applied Rhythm Technology,” a working piece of EDM usually shows four characteristics: (1) it is mostly made up of pre-recorded sounds; (2) it usually has a constant metronomic tempo; (3) it must be electrically amplified; and (4) it must make people dance. Alone, none of these characteristics is exclusive to EDM. But taken together, they may be considered the condition of possibility for EDM. If “what I hear [and dance to] is thinking too” (as in Murphy and Smith’s 2001 article in *Echo*), it may be said that EDM has an immanent theory, that is, a theory that is not projected *on* EDM, but *from* it. One way of expressing this theory would be in terms of a “sound-movement nexus”: an historically founded and developed affinity between machine sounds and human movements.

**Playing with Something that Runs:  
Technology, Improvisation, and Composition  
in Electronic-Music Performance  
Mark J. Butler, Northwestern University and The University of Texas at Austin**

**Tuesday  
2:30 pm**

My presentation will describe the research project I am completing as a Harrington Faculty Fellow at The University of Texas at Austin as well as a variety of potential intellectual connections arising between this work and the themes of the present symposium. The book that I have undertaken, entitled *Playing with Something that Runs*, focuses on improvised performances of contemporary electronic dance music (EDM)—namely, DJ and laptop sets. Analysis of these technologically mediated performances reveals the complex ways in which musicians utilize preexistent, seemingly “fixed” elements such as records and digital samples to create dynamic, real-time improvisations, as well as the ways in which technologies, both material and musical, make these transformations possible. Four large chapters delineate the primary concerns of the work: ontology; interface design and liveness in performance; the interaction of the preexistent and the novel within improvisation; and musical design as performative technology.

**Latent Music in Silent Film**  
**Carolyn Abbate, University of Pennsylvania**

**Tuesday**  
**3:15 pm**

Silent operas, silent operettas, silent classical-composer biopics, silent-film piano virtuoso scenes: they are commonplace, and we know a fair amount about the a priori classical music that was played during filming in such cases, so that the actors might lip-synch the aria or look plausible as performers. But we know little about the music that was routinely played during silent filming in general: live on-the-set music that formed an acoustic background to the actors' work, most of the time, while the cameras were rolling. This paper reconstructs the presence of musical accompaniment during film production in Berlin 1919–26, concentrating on several German expressionist classics. The reconstruction raises questions about latency: how music might be preserved in the “wrong” recording medium. It also puts some pressure on general assumptions about correspondence and synchronization between meanings given visual expression and moods or meanings conveyed by music.

**Eros, Psyche, and Classical Music in Narrative Film**  
**Lawrence Kramer, Fordham University**

**Tuesday**  
**3:45 pm**

In a short philosophical text focused on the image of Psyche, the beloved of Eros in classical myth, Jean-Luc Nancy seeks to retouch—the word choice is deliberate—the Cartesian notion of the body as extension in space. For Nancy the body is extended by dispersion, which he describes in terms consistent with the cinematic projection of an image across the darkness in a cone of flickering light. Taking a cue from this resemblance, the paper at hand develops four theses about (classical) music in (narrative) film: (1) that the cinematic body requires music to constitute it, (2) that this body is inextricable from the possibility of perceiving (and so enjoying) it erotically, (3) that classical music is the paradigmatic source for this mode of cinematic embodiment, and (4) that the construction of the cinematic body with the help of this music depends on a contradiction between corporeal sense and corporeal form. These theses are illustrated primarily by an analysis of two scenes from *Impromptu* (1990), a dramatization of the romance between Chopin and George Sand.

**On (Re)Constructing a Silent Film with Score**  
**Julie Brown, University of London**

**Wednesday**  
**9:00 am**

How do we come to understand how “silent” films might have been heard by their original audiences? Quite apart from the difficulty of understanding auditory cultures of other times, the rapid changes that sonic practices accompanying early and “silent” film exhibition underwent, and the fact that even films with dedicated scores were exhibited differently depending upon venue and place, it is also the case that apparently stable film objects, such as 1920s films with scores surviving from a given run, may remain highly elusive. One such case is *Epic of Everest*, a feature-length British travelogue of George Mallory and Andrew Irvine's 1924 *Ascent of Mount Everest*, whose recently rediscovered score was conducted in London's West End by Eugene Goossens Sr. Prior to this find we knew of only one other score bearing witness to British practices. This contributes to the difficulties of understanding, but so does the fact

that the surviving materials—an eighty-four minute film, a compiled score with titles pasted in, and two separate sets of titles—are not easily reconciled. The main object of my paper is to reflect upon what these surviving materials might tell us about the film as exhibited and its audiences.

**Targets and Spheres:  
On Sensory Concepts in the Auditory and the Visual  
Holger Schulze, University of the Arts (UdK) in Berlin**

**Wednesday  
9:30 am**

How does the dominant medialized western culture conceptualize the relation between the Visual and the Auditory in its technological productions and cultural practices? How are visual and auditory presentation environments (the movie theater, the lecture hall, the opera house) designed and technically equipped to fit historical concepts of the sensory? What could and had to change to adapt those environments to recent research findings on embodiment of knowledge and supramodality of the senses? This lecture presents and discusses current examples for auditory and visual presentation environments; it questions the adequacy of some of today's design principles as well as architectural and technological aspects. The main approach of this talk is that of a historicized anthropology of auditory experience and appropriation. A theory of transmission called Mediology as proposed by French cultural historian Régis Debray serves as a useful framework. The question of this lecture is not a matter of acoustics or sound engineering, but rather: how would an auditorially and sonically sensible and informed design proceed to conceptualize and build adequate presentation environments? Could there be a general auditory theory of design?

**Ellington the Entertainer:  
Black History as Pageant and the Black Body as History  
Phil Ford, Indiana University**

**Wednesday  
10:00 am**

Throughout his career, Duke Ellington strove to “give an American audience entertainment without compromising the dignity of the Negro people,” but the tension between entertainment and racial dignity remained unresolved and is especially marked in Ellington's film appearances. “Entertainment” comprises codes of historically locatable professional practice aimed at eliciting familiar responses from paying customers; it entails a repertory of picturesque scenes and characterizations that are instantly apprehended and understood. Entertainment comprises a syntax built on the endless varied repetition of a particular kind of sign—the sign for a character that is actually the same as the character. This syntax of “instant character” is almost unavoidably racist, or at least racially essentializing. The black people represented in film entertainment did not have personalities or stories, but only stereotypes; Ellington's answer was not to do away with entertainment, but to give black characters better stereotypes. These are drawn from an idealized and mythic history of the African American people, presented as a pageant. In this manner of representation, history is the solvent of the congealed sign, even as history itself covertly becomes yet another congealed sign. In Ellington's films, the entire span of racial development is recapitulated in the single, spectacular figure of the suffering, laboring, or performing black body.

# Chairs & Presenters

**Carolyn Abbate** is the Christopher H. Browne Distinguished Professor of Music at the University of Pennsylvania. Her writings focus on opera, from its beginnings around 1600 through the present. In addition, she has lately embraced the topics of film music and sound technology. Dr. Abbate is the author of *In Search of Opera* (2001) and *Unsung Voices* (1991) and coauthor (with Roger Parker) of the forthcoming *Opera: The Last Four Hundred Years*. She received a Guggenheim Fellowship in 1995, NEH Fellowships in 1986 and 1994, and the Dent Medal of the Royal Musical Association in 1993. She speaks often at public events, such as the opera quizzes that enliven the weekly radio broadcasts from the Metropolitan Opera. [cabbate@sas.upenn.edu](mailto:cabbate@sas.upenn.edu)

**Rick Altman**, Professor of Cinema and Comparative Literature at the University of Iowa, has concentrated his research and teaching on film sound (*Cinema/Sound*, *Sound Theory/Sound Practice*, *Silent Film Sound*), film genres (*Genre: The Musical*, *The American Film Musical*, *Film/Genre*), and narrative theory (*A Theory of Narrative*). His books and articles have won several prizes and have been translated into eighteen languages. [rick-altman@uiowa.edu](mailto:rick-altman@uiowa.edu)

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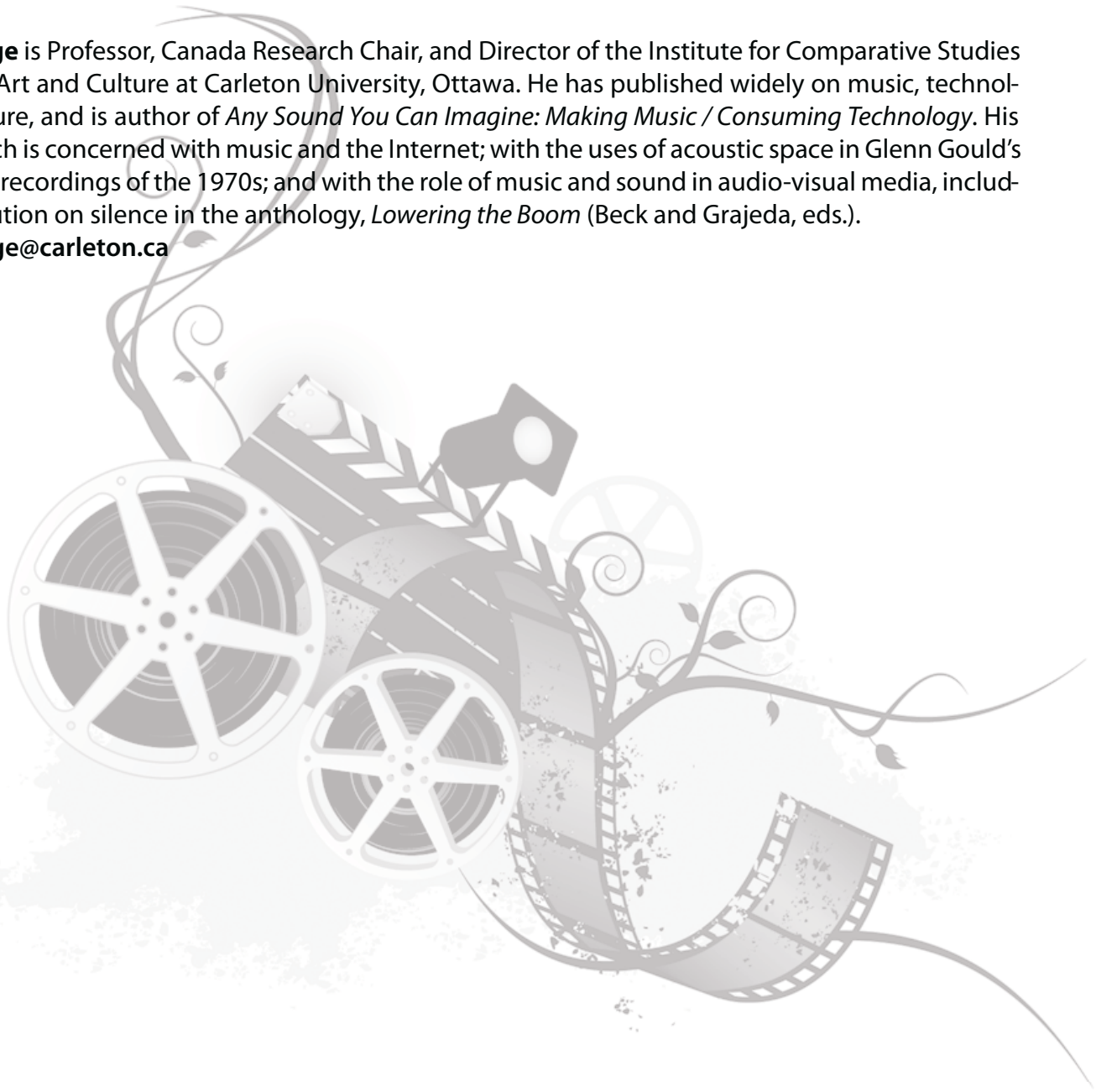
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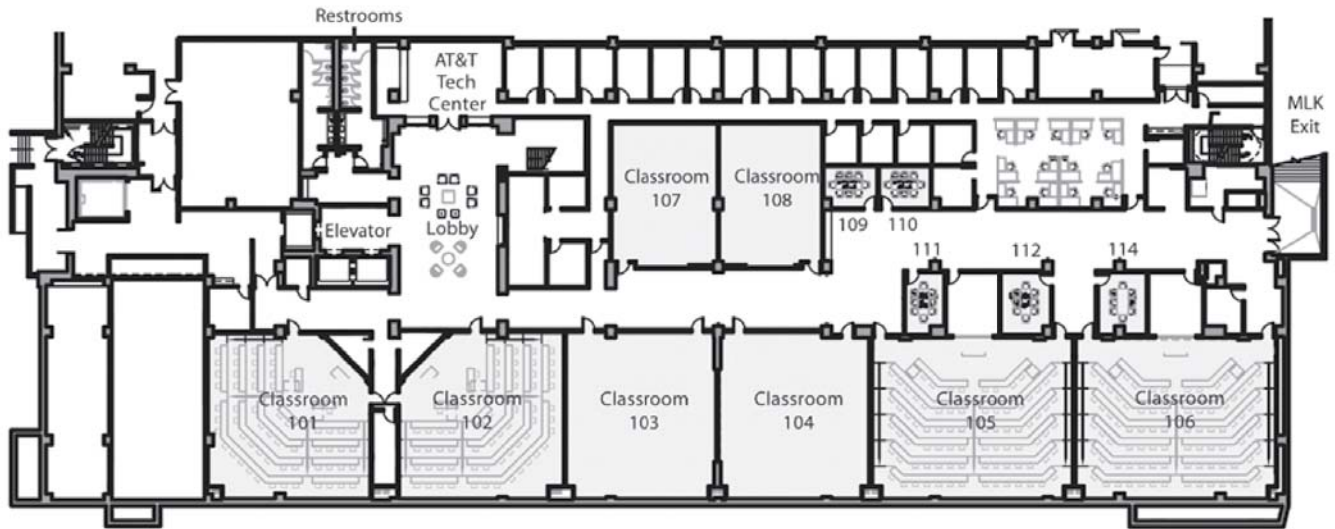
various modes of audio-visual space, drawing on live theatre, radio, film, recording technology, and the increasing convergence of media via the internet. [rjs36@georgetown.edu](mailto:rjs36@georgetown.edu)

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# AT&T CONFERENCE CENTER

## Level 1



## Level 2 (Ground Floor)

