

3RD INTERNATIONAL CONFERENCE AND 360° SOUND WORKSHOP 2019

**MUSIC AND SOUND DESIGN
IN FILM AND NEW MEDIA**
Soundscapes and Immersive Sound

September 12-14, 2019

ABSTRACTS

INTERNATIONAL 360° SOUND
WORKSHOP FOR STUDENTS

September 09-11, 2019

Vilnius | 2019 | Lithuania
<http://filmsoundmedia.lmta.lt>

CONFERENCE ORGANISERS:



Lithuanian Academy of Music and Theatre



Film and TV Department

INTERNATIONAL 360° SOUND WORKSHOP ORGANISERS:



Music Innovation Studies Centre

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I would like to extend my warm welcome to all the participants of the international conference Music and Sound Design in Film and New Media / Soundscapes and Immersive Sound which is being organised now for the third time. So, Vilnius is becoming an attractive centre for sound innovations and promotions.

No doubt key issues will be addressed and creative solutions will be found at this event embracing science, arts and studies where the most distinguished researchers, creators and educators meet and mingle.

I am grateful that you responded to our invitation to share your experience and discuss issues related to the integration of sound and new media, and wish you to discover a new-sounding Vilnius.

A handwritten signature in black ink, appearing to read 'Z. Ibelgaupas', with a long horizontal flourish extending to the right.

Prof. ZBIGNEVAS IBELGAUPTAS
Rector, Lithuanian Academy of Music and Theatre

PREFACE

The Lithuanian Academy of Music and Theatre (LMTA) is launching the 3rd, already becoming traditional, international conference dedicated to the interplay and applicability of music and media in practice – Music and Sound Design in Film and New Media: Soundscapes and Immersive Sound. Previous editions of the conference dedicated to film and media music, already organised in 2015 and 2017 by the LMTA attracted an incredible number of participants (lecturers, listeners, workshop participants) as well as proposals to extend event activities and cooperation from both Lithuanian and foreign artists, researchers and practitioners. The topics of the 3rd conference include historical and theoretical aspects of immersive sound and soundscapes, music as soundscape versus soundscape as music, the craft and the business of immersive sound, case studies of film music and sound design practices, the practice of teaching soundtracks, and other topics and areas, which have been less explored, yet are emerging in new media and cinema. Reflections on relation between visual image and sound will contribute towards input for further discussions on how to improve future of media and film sound, and film studies as well. We hope the conference will be useful to all participants and we expect everyone to find an interesting topic to explore during the conference, and follow-ups afterwards. I would like to express my gratitude to sponsors, partners, organisational staff and all who have contributed to making this conference a reality.

A handwritten signature in black ink, appearing to read 'A. Kučinskas', with a long horizontal flourish extending to the right.

Prof. ANTANAS KUČINSKAS, PhD,
Chair of the Local Organising Committee

PROGRAMME

September 09–11 (Monday–Wednesday) 2019

MISC, LMTA, Gedimino Ave. 42, 2nd floor

INTERNATIONAL 360° SOUND WORKSHOP

Leaders of the workshop –

ANDERS TVEIT (Norway), **MANTAUTAS KRUKAUSKAS** (Lithuania)

Sept. 09 (Monday)

- 09.30 - 11.00 Introduction to spatial sound and ambisonics.
Lecture by Anders Tveit (Norway)
- 11.00 - 12.30 Introduction to spatialisation and synchronisation tools.
Lecture by Mantautas Krukauskas (Lithuania)
- 12.30 - 13.00 Presentation of workshop material and grouping of participants
- 14.30 - 18.30 Practical workshop: setting up spatial sound projects and preparing material

Sept. 10 (Tuesday)

- 09.30 - 13.00 Creative work in groups
- 14.30 - 16.00 Initial presentation of concepts
- 16.00 - 19.30 Creative work in groups

Sept. 11 (Wednesday)

- 09.30 - 13.00 Preparation of final student work presentations
- 14.30 - 17.00 Rendering student projects and preparation for concert
- 18.30 **International 360° sound workshop student concert**
At the end of the concert Opening and Welcome Cocktails for the conference guests

September 12 – 14 (Thursday–Saturday) 2019

LMTA, Gedimino Ave. 42, Balcony Theatre, 1st floor

3RD INTERNATIONAL CONFERENCE MUSIC AND SOUND DESIGN IN FILM AND NEW MEDIA.

Sept. 12 (Thursday)

8.45 – Opening speeches

1st session

- 9.00-10.00 Key speaker **KATHRYN KALINAK**
Rhode Island College, USA
The Soundscape of LA LA LAND
- 10.00-11.00 Key speaker **CLOVIS GOUAILLIER**
l'École des médias de l'Université du Québec à Montréal, Canada
Practicing VR to Better Advanced Film Sound
- 11.00-11.30 Coffee break

2nd session THEORETICAL ISSUES OF FILM SOUND

- 11.30-12.00 Presenter **ANDREW KNIGHT-HILL**
University of Greenwich, UK
Audio-visual Space
- 12.00-12.30 Presenter **ISHAI ADAR**
Sapir college, Israel
Four Principles of Musical Cues in Film Music
- 12.30-13.00 Presenter **PÄIVI TAKALA**
CMT, Sibelius Academy, University of the Arts, Helsinki, Finland
From Emotion to Felt Sense, From Places to Spaces
- 13.00-14.00 Lunch

3rd session CASE STUDIES PANEL (1)

- 14.00-14.30 Presenter **ADRIAN ROBAK, OLAF FLAK**
University of Silesia in Katowice, Poland
Virtual Instruments (VSTi) in Films as a Substitute for Session Musicians. Results of the Research Based on the System of Organisational Terms
- 14.30-15.00 Presenter **DEB KAMAL GANGULY**
Film and Television Institute of India, Pune
Landscapes of Vulnerability: Musical Artefacts in Ingmar Bergman and Satyajit Ray
- 15.00-15.30 Presenter **TAMAS ZANYI**
SZFE, University of Theatre and Film Arts (Budapest), Hungary
Immersive Sound in Contemporary Hungarian Feature Films
- 15.30-16.00 Coffee break

4th session CASE STUDIES PANEL (2)

- 16.00-16.30 Presenter **EVA CEPIL**
The Pontifical University of John Paul II in Krakow, Poland
Between Art Cinema and MTV. A Poetics of Music Video in Making of Paolo Sorrentino's THE GREAT BEAUTY
- 16.30-17.00 Presenter **VLADIMIR ALEXANDER SMITH-MESA**
University College London: UCL Library Services, UK
Soundscapes of the Cuban Cinematic Experience
- 16.00-18.30 Free time
- 18.30 **Spatial music concert,**
Music innovation centre, Gedimino Ave. 42

Sept. 13 (Friday)

5th session

- 9.00-10.00 Key speaker **GERGELY HUBAI**
The University of Theatre and Film Arts of Budapest, Hungary
Restoring Rejection: Reconstructing Hitchcock's FRENZY
- 10.00-11.00 Key speaker **KEITH LAY**
Full Sail University, USA
Distance Music
- 11.00-11.30 Coffee break

6th session ISSUES OF INNOVATIVE FILM/MEDIA SOUND

- 11.30-12.00 Presenter **ROSS WILLIAMS**
Nanyang Technological University, Singapore
Frame, No Frame: Sound Design Practice in 360° Film and Virtual Reality
- 12.00-12.30 Presenter **ENRICO PIETROCOLA**
Conservatorio G. Verdi, Milano, Italy
Creatures sandbox
- 12.30-13.00 Presenter **YIORGIS SAKELLARIOU**
Athenian Contemporary Music Research Centre and the Hellenic Electroacoustic Music Composers Association, Greece
Echoes and Resonances: Constructing Sonic Space through Soundscape Composition
- 13.00-14.00 Lunch

7th session PRACTICAL ISSUES OF CREATING FILM/MEDIA SOUND

- 14.00-14.30 Presenter **TITAS PETRIKIS**
Vytautas Magnus University, Lithuania
Creative Considerations in Sculpting the Soundtrack in Early Film Post-production
- 14.30-15.00 Presenter **ROY FINCH**
Chapman University, USA
Soundscapes and Textural Sound Design Creation: An Organic Approach to Soundscape Synthesis
- 15.00-15.30 Presenter **WOJCIECH M. MARCHWICA**
Jagiellonian University, Institute of Musicology, Poland
When One Wants Too Much ... Common Mistakes While Creating a Movie Soundtrack
- 15.30-16.00 Coffee break

8th session AMBISONIC SOUND PANEL

- 16.00-16.30 Presenter **MANTAUTAS KRUKAUSKAS**
Lithuanian Academy of Music and Theatre
Some Aspects of Effective Use of Immersive Sound Techniques for Music Composition and Sound Design
- 16.30-17.00 Presenter **TROND LOSSIUS**
Independent artist, Norway
Clouds, fog, shimmer – creative shaping of sound fields in ambisonics
- 17.00-18.30 Free time
- 18.30 **Screening *The Ancient Woods***
(Dir. MINDAUGAS SURVILA, Lithuania). Introduction by film sound designers Saulius Urbanavičius ir Jonas Maksvytis
FORUM CINEMAS Vingis, Savanorių Ave. 7
More: <http://www.sengire.lt/en#about>

Sept. 14 (Saturday)

9th session

- 9.00-10.00 Key speaker **ROSS WILLIAMS, VAL KUKLOWSKY**
Nanyang Technological University, Singapore / UK
Where is the Sound? Challenges and Strategies in Enhancing the Status of Sound in Media Pedagogy
- 10.00-11.00 Key speaker **HENRIK FRISK**
Royal College of Music, Sweden
Machinic Propositions – Narrative Interaction Between Sound and Image
- 11.00-11.30 Coffee break

10th session EARLY CINEMA SOUND PANEL

- 11.30-12.00 Presenter **VINCENT BOHLINGER**
Rhode Island College, USA
Editing Rates and Editing Strategies in Musical Sequences in Soviet Cinema of the 1930s
- 12.00-12.30 Presenter **JONAS MAKSVYTIS**
UP Records, Lithuania
Drawn Sound
- 12.30-13.00 Presenter **JOHN SWEENEY**
Pianist, Silent film specialist, UK
Music for Silent Film: Where Does It Come from, And What Is It for
- 13.00-14.00 Lunch

11th session CASE STUDIES PANEL (3)

- 14.00-14.30 Presenter **DOMAS MILIUS**
Kaunas University of Technology, Lithuania
Film Music by Eduardas Balsys: The Case of ADAM WANTS TO BE A MAN
- 14.30-15.00 Presenter **SUDIPTO ACHARYYA**
Whistling Woods International, India
Pure Sound Signs as Affect: Ways of Heightened Hearing as Precursor to Immersive Audio
- 15.00-15.30 Presenter **JONATHAN MILO TAYLOR**
London College of Communication, UK
Ears Wide Open: Considerations of Immersive Sound in the Works of Stanley Kubrick
- 15.30 Closing speeches
- 16.00-20.40 Free time
- 20.40 **Screening Phono-Cinéma-Théâtre, 1900, France, dir. CLÉMENT MAURICE** Film music (sound) performers: John Sweeney (piano), Kristupas Kmitas (percussion), Haroldas Parulis (clarinet)
SKALVIJA Cinema Centre, A. Goštauto 2
More: www.pirmojibanga.lt

3RD INTERNATIONAL CONFERENCE MUSIC AND SOUND DESIGN IN FILM AND NEW MEDIA (SOUNDSCAPES AND IMMERSIVE SOUND)

ABSTRACTS

1st session

Key speaker
KATHRYN KALINAK
KKalinak@ric.edu
Rhode Island College, USA

LA LA LAND: THE MUSIC BEHIND THE MUSIC

Abstract

The concept of the soundscape emanates from the work of acoustic ecologist R. Murray Schafer who used the term to refer to a “sonic environment.” Focused on how our sense of environment is shaped by sound specific to a particular place, Schafer’s work has become of interest to film sound studies as a tool for considering the sonic environment that is created in narrative film. Although film sound’s audiovisual nature prevents a one-to-one correspondence between the components of Schafer’s environmental soundscape and a film’s soundtrack, film scholars have found Schafer’s work latent with possibilities for film sound and have adapted it as an audiovisual ecology of the cinema.

What might constitute such an audiovisual ecology? What might it do? How might we begin to analyze it? And how will an audiovisual ecology cause us to re-think traditional categories of film sound? My talk will focus on the 2016 Hollywood musical *La La Land* analyzing its soundtrack as a soundscape, as a sonic environment created to immerse the spectator into a sonic experience, an acoustic territory shaped for the auditor by different sounds and different kinds of sounds.

Bio

Kathryn Kalinak, PhD, is Professor of Film Studies at Rhode Island College and the author of numerous articles and books on film music including *Settling the Score: Music and the Classical Hollywood Film* (1992), *How the West Was Sung: Music in the Westerns of John Ford* (2007) and *Film Music: A Very Short Introduction* (2010). She is

the editor of *Music in the Western: Notes from the Frontier* (2011) and *Sound: Dialog, Music and Effects* (2015). In 2011, she was named the Mary Tucker Thorp Professor at Rhode Island College. Her area of expertise is film music and the thrust of her research involves how film music operates in a variety of different types of genres and national cinemas as well as in the work of individual filmmakers. Her first book, *Settling the Score: Music and the Classical Hollywood Film* (1992) situates the film score of the classical studio period in Hollywood in terms of historical, theoretical, and musical contexts. That research led her to *How the West Was Sung: Music in the Westerns of John Ford* (2007), which examined how the director John Ford, in his studio westerns, exploited music, especially song, in defining the geographical and ideological space of the American West. *Film Music: A Very Short Introduction* (2010) provides an overview of the discipline of film music as a global practice.

Key speaker

CLOVIS GOUAILLIER

gouaillier.clovis@uqam.ca

l'École des médias de l'Université du Québec à Montréal

PRACTICING VR TO BETTER ADVANCED FILM SOUND

Abstract

Future media film sound is already fifty years old. Ambisonics was proposed in the early 70s as a way to record, process and deliver spatial audio. With the rise of VR, the term *spatial audio* has replaced *surround sound* in the audio lexicon in the recent years. With this added dimension, concepts relating to sound creation and design have been reformulated: qualias such as immersion, presence, empathy are now regularly associated with sound in VR experiences.

Immersive sound is a fundamental constitutive element of VR. As VR is growing in its many forms, it is on the way to establishing itself as a narrative medium in as legitimate a way as cinema has, to a point where one could start talking about a change in the paradigm of audio-visual storytelling.

But is such a radical shift really taking place or is this simply just an extension of the continuum that cinema has been evolving through? As technology develops, it offers us an ever-widening array of sonic possibilities to work with that are driven by VR, but not restricted to it. Could VR be an opportunity to move the traditional cinema sound experience forward?

The influence of VR experiences can already be felt in the contemporary film repertoire. Participating in VR projects, I have naturally come to reconsider and

change my audio practice in the traditional cinema domain. VR points us in new directions and new ways to approach traditional film sound studies and practice.

Through teaching experiences and excerpts of the repertoire, this presentation will explore in which ways the formal study and hands-on practice of audio in the new medias can inform researchers and teachers in their pursuit of film sound studies.

Bio

Clovis Gouaillier is a professor of audio at l'École des médias de l'Université du Québec à Montréal. His work focuses primarily on the creation of sound for film. He teaches both in Cinema Production programme and Music for Film Composition graduate programme. He also pursues a 20-year career as a sound editor / re-recording mixer.

2nd session THEORETICAL ISSUES OF FILM SOUND

ANDREW KNIGHT-HILL

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University of Greenwich, UK

AUDIOVISUAL SPACE

Abstract

The notion of sonic practice as a spatial art form has become increasingly prevalent in recent years, but we often still conceive of audio-visual relationships in temporal terms as a sound and image counterpoint with moments of temporal sync.

In what ways might a spatial notion of audio-visual practice help us to conceive and understand audio-visual works? How might a spatial concept of audio-visual practice help to unite the cinematic and theatrical and move towards an expanded audio-visual practice? *Exploring concepts and ideas from electroacoustic music, sound design, psychology and film sound theory, this paper charts and explores audio-visual experience as unbound from the screen and as a truly immersive effect. Engaging notions of perception and interpretation provides new avenues for understanding and talking about audio-visual practices beyond striated textual analyses of film or media artefacts.*

This paper will be published as a chapter in the upcoming book *Sound & Image: Audio-visual Practice and Aesthetics*

Bio

Andrew Knight-Hill (1986) is a composer of electroacoustic music, specialising in studio composed works both acousmatic (purely sound based) and audio-visual. His works have been performed extensively across the UK, in Europe and the US. Including performances at Fyklingen, Stockholm; GRM, Paris; ZKM, Karlsruhe; New York Public Library, New York; London Contemporary Music Festival, London; San Francisco Tape Music Festival, San Francisco; Cinesonika, Vancouver; Festival Punto de Encuentro, Valencia; and many more.

His works are composed with materials captured from the human and natural world, seeking to explore the beauty in everyday objects. He is particularly interested in how these materials are interpreted by audiences, and how these interpretations relate to our experience of the real and the virtual.

Andrew Knight-Hill is Senior Lecturer in Sound Design and Music Technology at the University of Greenwich and programme leader of Sound Design BA, convenor of the SOUND/IMAGE conference and the Loudspeaker Orchestra Concert series.

ISHAI ADAR

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Sapir College, Israel

FOUR PRINCIPLES OF MUSICAL CUES IN FILM MUSIC

Abstract

The four principles of musical cues in film music form a formula of communication between film makers and composers. It is not rare that musicians and filmmakers have a hard time understanding each other. Many film projects suffer from conflicts caused by such communication issues. The four principles of musical cues in film music establish a methodology to resolve such conflicts. Following the four principles can save time for the both sides and create a well-built bridge for mutual understanding, shared terms and language. Musicians can use this simple methodology not only as a tool for communication with the "other side", but also as a self-diagnostic tool for their own work. Directors can use these principles to analyse the composer's work so they can comment and reflect on their thoughts efficiently. The presentation will include examples from the author's own works as a film composer.

Bio

Ishai Adar (1970, Israel) is a musician, composer and multidisciplinary artist. Self-educated, he has always used unique methods and techniques that empower his

works with special sound and character. He is known for his talent in creating uncommon, mystifying sound environment with a passion that inspires students, film directors and fellow musicians.

Ishai started his career in the post-punk band *The Top-Hat Carriers* and later released several significant experimental electronic independent albums. He composed soundtracks for video art, sound installations and computer games. A cinema enthusiast and a constant explorer of the relations between image and sound, Ishai has been composing soundtracks for feature and documentary films for several years. Among his works are *Beaufort, A Film Unfinished, Shirkers, Bethlehem, Princess, Mr. Gaga,* and *Scaffolding*. Ishai is also Head of Sound and Music for Cinema department at the Sapir College in Sderot, Israel.

PÄIVI TAKALA

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CMT, Sibelius Academy, University of the Arts, Helsinki, Finland

FROM EMOTION TO FELT SENSE, FROM PLACES TO SPACES

Abstract

Both from the history of film music and today's practice, we know that the space for music in film has always been and is continuously negotiated and defined. The negotiation can take very concrete forms in the core of film art and film industry where the expressive, economical, productional and technological frameworks for particular films are being drawn. The meaning of music in expressing time and place, creating transitions and effacement, emotions and feelings is, in principle, agreed on; however, in practice, every story, every film is its own independent world where the space for music is every time renegotiated.

Film composer Max Steiner said that in the early years of sound films music was accepted as part of the narrative only if it was diegetic. Gradually, the demand for diegesis declined and the function and space of music was expanded outside the screen, outside the immediate perception of the image. In sound films, the non-synchronic sound is increasingly understood to be an expression of a world or space that is not necessarily concretely present on the screen but is in relationship with the narrative world of the film (Neumeyer 2015), with its structural, emotional and immersive qualities.

In my presentation, I will introduce the concept of *felt sense* developed by Eugene Gendlin (*tuntoisuus* in Finnish by Kirsti Määtänen) which I use in my teaching practice when discussing different qualities of film music. Using practical examples from film music workshops conducted at the Sibelius Academy, I will argue that

we should put aside emotions and concentrate on other qualities of film music. For example, music can be a very strong tool for structural thinking. With music, we create textures, abstractions and sonic spaces. By engaging students studying film and film composition in this discussion, we can expand the space negotiated for music in films.

Bio

Dr. Päivi Takala is a lecturer in the Centre for Music and Technology at the Sibelius Academy of University of the Arts, Helsinki. Takala also works as a composer, sound designer, musician and a documentary film-maker. After graduating from the Sibelius Academy, she worked as a violinist for the Helsinki Philharmonic Orchestra for almost 10 years. Takala's first, award-winning documentary *Mwe Bana Bandi*, was released in 1989.

3rd session CASE STUDIES PANEL (1)

ADRIAN ROBAK, OLAF FLAK

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University of Silesia in Katowice, Poland

VIRTUAL INSTRUMENTS (VSTI) IN FILMS AS A SUBSTITUTE FOR SESSION MUSICIANS. RESULTS OF THE RESEARCH BASED ON THE SYSTEM OF ORGANISATIONAL TERMS

Abstract

This presentation will show the results of research and an experiment where the authors examined the use of virtual instruments in the process of creating a soundtrack with film music. The research focuses on the issue of substituting live orchestras with virtual instruments and whether it affects the emotions of the audience and their perception of the audio-visual narrative in the scene. During the research, several hypotheses were formulated and an experimental method and questionnaires were used. Survey questions were created in the context of the researched hypotheses. The experiments were carried out with two subgroups of students. During the experiments, the subgroups watched video clips with the same music while the soundtracks were created with different

production methods. The first was the original soundtrack performed by an orchestra, the second one was the soundtrack created with virtual instruments. The results based on numerical quantities, their verbal definitions, medians and means confirmed three of the four formulated hypotheses.

The main conclusion is that virtual instruments produced in the 21st century are able to replace acoustic instruments in creating film music soundtracks, allowing for involvement in the world of film equally well as with acoustic instruments and can strongly affect the emotions of the viewers. It can be assumed that the phenomenon described in the research is possible only with the combination of film and music.

Bio

Adrian Robak was born in Bytom in 1979. He completed his composition studies in Professor Alexander Lasoń's class at the Katowice Academy of Music (2008, Honours degree). Alongside composition, Adrian studied the theory of music. During his studies, he was twice awarded him a scholarship for distinguished study results by the Minister of Culture and National Heritage. In 2015, he received PhD in musical arts (under the supervision of Professor Eugene Knapik).

Adrian composes different kinds of music, namely, orchestral, chamber, choral, electronic as well as film soundtracks. He has organised various concerts and other cultural activities. Adrian is a member of the Polish Composers' Association (ZKP) and the Polish Society of Authors and Composers (ZAIKS). His research focuses on the application of virtual instruments in music industries and the perception of virtual instruments.

Adrian is a full-time Assistant Professor at Krzysztof Kieślowski Faculty of Radio and Television, University of Silesia (Film Music, Knowledge of Music, Sound in Audio-visual Art, Introduction to History of Art and Culture), teaches at an upper-secondary school in Ruda Śląska (Acoustic and Electroacoustic, Editing Sound Studio, History of Music and Music Literature, Study of Instruments, Rules of Music, Ear Training) and in Music Academy in Katowice where he runs classes of Introduction to New Music (Basics of Ear Training, Aesthetic of Music).

Olaf Flak graduated from the University of Economics in Katowice where he studied Management and has a degree in Electronics from the Silesian University of Technology in Gliwice, Poland. He obtained PhD in Economy in 2006. Olaf is a Deputy Dean for International Affairs and Organisation at the Radio and Television Faculty (since 2016) and Assistant Professor at the University of Silesia (since 2010). In 2002-2010, he was Assistant Professor at the Faculty of Management of the University of Economics in Katowice,.

Olaf is a scientist and a specialist in business management, a trainer and a business consultant, Managing Director at a consulting company *konsultanci24.pl*. His

research area is the application of automatic pattern recognition techniques in the management science. He has supervised several projects which focused on the detection actions taken by a manager and his/her subordinates in an organisation by using online management tools, recording information about actions as numeric data. He has created online management tools which record managerial action and can replace human managers with robots (transistorshead.com).

The scientific and practical goal of such pattern recognition is to recognize patterns of users' actions and, finally, generating automatically some prompts and advice for users. In the future, Olaf wants to create an artificial manager who could conduct certain operations in managing a team.

DEB KAMAL GANGULY

deb99kamal@yahoo.com

Film and television institute of India, Pune

LANDSCAPES OF VULNERABILITY: MUSICAL ARTEFACTS IN INGMAR BERGMAN AND SATYAJIT RAY

Abstract

For various important auteurs, music is not necessarily an integral part of cinema. Again, there are cases of cinematic excellence where some of the master filmmakers refer to pre-existing pieces of great music to use those as musical artefacts in the context of exploration of certain degree of emotional depth, at times beyond the obvious layers of visual images. Taking reference from Ingmar Bergman's chamber film *Autumn Sonata* (1978), the narrative, emotive and formal role of the solo piano piece by Chopin (*Prelude No. 2 in A minor, Op. 28*) may open important coordinates of correlation between cinematic and musical forms. Bergman's formal fascination for doubling, merging and unobtrusive scrutiny of faces, evident from *Persona* (1966), attained an acute narrative sophistication in *Autumn Sonata*, structured by the two subsequent renditions of the aforementioned piano work by Chopin. While exploiting the eccentric brilliance of dissonance between the notes of melody and harmony, the coupling of cinematographic and musical rendition creates unique landscapes of vulnerability on the faces of the characters with shifting and overlapping emotional gradients.

This cinematic gesture of Bergman will be placed besides Satyajit Ray's underrated masterpiece *Kanchenjunga* (1962), where Ray took recourse to an austere use of

a song composed by Rabindranath Tagore in 1885 using the Indian semi-classical form of Tappa. The form of Tappa, originated from camel-herding nomads from the north-western desert-like landscape of the Indian subcontinent, is characterised by certain kind of wavy and rolling rendition of notes. Tagore was able to create a modern sensibility of anguish, loneliness and longing with a spiritual undertone using the musical form, separating from the other available Tappa songs, which were mainly catering to post-medieval urban aristocratic entertainment. Ray exploited this unique cultural inversion implemented by Tagore to the form of Tappa through the song ("e parabaase rabe ke" [who would stay in this world of exile]) within the landscape of the misty Himalayas and emotional barrenness, mainly with two prolonged tracking shots. In both cases, the musical forms provide the emotional tenors which are complemented by cinematographic austerity and simplicity, finally to become memorable explorations of vulnerability in cinema.

Bio

An alumnus from SRFTI, Kolkata, India; an independent filmmaker, video artist, media practitioner and researcher. The video work of Deb Kamal Ganguly was published under special curatorship from Lowave, Paris. His video art has been featured in the exhibition Indian Highway and showcased in galleries of various cities of Europe and Asia. His video and film works implemented in the capacity of an editor, script-writer and sound designer have been shown in competitive sections of various national and international festivals and received several awards.

Presently, Deb Kamal Ganguly works for the Faculty of Film Editing in FTII, Pune, India. He has presented papers in various international and national seminars and conferences on diverse themes related to cine-academics (CARA-CILECT 2018) and cinema, Deleuze studies, visual art, interfaces of art practices, translation studies, collective memory, Bengal studies, Media studies, etc.

TAMAS ZANYI

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SZFE, University of Theatre and Film Arts (Budapest), Hungary

IMMERSIVE SOUND IN CONTEMPORARY HUNGARIAN FEATURE FILMS

Abstract

In the course of professional discussions, the question often arises why film directors do not make better use of the possibilities of immersive sound engagement in their fiction films, in their authors' or individual art films?

The conversations quickly reveal that many creators either do not know the meaning of the concept or think about it completely differently and treat it as a technical issue. While sound designers want to take advantage of the new possibilities of immersive sound, producers often try to avoid the cost of post-production, as a costly tool, and filmmakers are silent or speak of technical immersive sound that distracts the film from their most important areas of the narrative and visual dimension.

Thus, from a technological point of view, a wide range of possibilities have emerged (Ambisonic and Binaural Sound, Dolby Atmos etc.) playing film sound is still overwhelmingly on the mono-stereo-5.1 axis. How could immersive sound be integrated into the thinking of the creators not only as a technical or industrial aspect but as an independent artistic expression already in the stage of scenario development and how to make it a more complex way of thinking in the unity of the story with picture and sound?

The presentation shows some examples of this possibility, mainly through the films by the Oscar-winner László Nemes. Not only Sound Design, but also some psychological and technological issues are highlighted in the complex problem of immersive sound and contemporary fiction films.

Bio

Tamás Zányi, IMDb: <https://www.imdb.com/name/nm1014140/>
Motion picture sound editor and mixer. Sound designer of many Hungarian works including films by Bence Fliegauf, György Pálfi and László Nemes. He is a lecturer at the University of Theatre and Film Arts (Budapest), also a companion head of the sound education programme. Tamás is the founder of the Saint Audio studio in Budapest which has become one of the most important independent creative sound design and surround mixing place in the last 20 years.

4th session CASE STUDIES PANEL (2)

EWA CEPIL

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The Pontifical University of John Paul II in Krakow, Poland

BETWEEN ART CINEMA AND MTV. POETICS OF MUSIC VIDEO IN MAKING OF PAOLO SORRENTINO'S THE GREAT BEAUTY

Abstract

The main idea of this speech is to present the aspects through which the 2014 Oscar film by Paolo Sorrentino adopts and transforms elements that represent popular music videos.

Music plays a fundamental role in Sorrentino's films known for manifesting a popular culture involvement and, at the same time, strong artistic inclinations. My presentation aims to show the director's intertwining between popular (MTV) and high (art cinema) culture using *The Great Beauty* as an example.

The primary language of cinema is based on moving pictures where sound and music are secondarily attached to. A music video, whereas, can be defined as an audio-visual piece composed by adding images to music and as such belongs to a wider phenomenon of Music Television (MTV) culture. First is the song, then comes the image. This music video logic seems valid in making of *The Great Beauty*.

Moreover, essential music video features, specified by a theorist Michel Shore, such as recycled styles, surface without substance, vanity and the moment, ambivalence, decadence, adolescent male fantasies, soft-core pornography, etc. can be easily attributed to Sorrentino's film as well. The key point is the way Paolo Sorrentino uses these elements – how he transforms them within his film work.

Consequently, in my presentation I am going to examine the narrative and editing techniques of *The Great Beauty* which merge between the music video style and art cinema codes.

We will eventually see that however the music video poetics appears to permeate *The Great Beauty's* style, the film director does not fail to transfigure it ironically and successfully within his original cinematic vision.

Bio

MA in Journalism and Social Communication in 2017; PhD student of Media and Communication Studies from 2018. Main interests encompass Italian films and

Mediterranean travels.

VLADIMIR ALEXANDER SMITH-MESA

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University College London: UCL Library Services, UK

SOUNDSCAPES OF THE CUBAN CINEMATIC EXPERIENCE

Abstract

Soundscapes of the Cuban Cinematic Experience is about the transcultural condition of Film Art, based on the Cuban film music, focuses on a particular period of the evolution of music in the cinematic discourse of the Cuban revolution, from four evidences:

Carlos Fariñas' *Cancion Triste* (1963): Cuba according to Mikhail Kalatozov;

NOW! (1965) by Santiago Alvarez: Lena Horne's song, the American Civil Rights Movement and the Birth of the postmodern music video clip;

Un Día de Noviembre (1972) by Leo Brouwer: when the musical score is more memorable than the film itself;

Jose Maria Vitier's *Desde la Aldea* (1986): the sound of a film festival in Havana (Festival del Nuevo Cine Latinoamericano).

Bio

Vladimir Alexander Smith-Mesa (Havana, 1966) began his university studies in Russia and finished them at the University of Havana, graduating in Information and Library Science in 1995. From 1989 until 1996, he worked for the Oficina del Historiador de la Ciudad de la Habana. He was in charge of the Alfonso Reyes Library in the Historic Centre of the City. Later, he was the Research Librarian for the Cuban American Library (Museum Palacio de los Capitanes Generales).

Since 1997, Vladimir Alexander Smith-Mesa has lived in London. He worked for Canning House, the home of the Hispanic & Luso-Brazilian Council, a non-political, non-profit making organisation that was founded in 1943 to stimulate understanding between Britain, Spain, Portugal and Latin America.

He currently works as a cataloguer for the UCL-School of Slavonic and East European Studies Library. Vladimir Alexander Smith-Mesa holds a doctorate from University College London. In 2011, his Ph.D. thesis *KinoCuban, the significance of Soviet and East European cinemas for the Cuban moving image* appeared in UCL Discovery (<http://discovery.ucl.ac.uk/1336532/>).

Dr Smith-Mesa has presented several talks on the moving image, Latin American Arts, Soviet and East European cinemas in different academic and cultural institutions in Europe, USA, Latin America and British universities. He has been

the curator of various retrospectives of Cuban cinema in UK. He has collaborated with the Latin American Film Festival in London, Barbican Centre, the British Film Institute, the BFI South Bank and the Discovering Latin America Film Festival.

Dr Smith-Mesa is the founder and curator of the Dostoevsky Day UK (<https://www.ucl.ac.uk/ssees/ssees-events-publication/dostoevsky-day>), of *The Other & the Moving Image* project (<https://www.ucl.ac.uk/teaching-learning/education-initiatives/connected-curriculum/liberating-curriculum>) and the UCL Festival of the Moving Image <http://www.ucl.ac.uk/news/news-articles/0811/08111704>

Vladimir Alexander Smith-Mesa is a member of ACLAIR (Advisory Council on Latin American & Iberian Information Resources), and of the Council for Slavonic and East European Library and Information Services (COSEELIS).

5th session

Key speaker

GERGELY HUBAI

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The University of Theatre and Film Arts of Budapest, Hungary

RESTORING REJECTION: RECONSTRUCTING HITCHCOCK'S FRENZY

Abstract

The presentation discusses the field of rejected scores, specifically restoring rejected music back into the films with the examples of such classics as *Chinatown* (with the unused music of Phillip Lambro), *Edge of Darkness* (rejected music by John Corigliano), *Used Cars* (rejected music by Ernest Gold) or *The China Syndrome* (rejected music by Michael Small). The speaker takes a practical approach to explain how and why rejections occur in the film music business, and also highlights how rejected scores could be incorporated into the curriculum of film music studies.

Bio

One of the foremost producers of film music albums, Gergely Hubai has dedicated more than two decades of his life to chronicling and restoring film scores – but not only from an academic perspective. He has contributed liner notes to over 500 soundtrack CDs and has worked on soundtracks with John Williams, Ennio Morricone or Howard Shore on titles like *Casino Royale*, *Cinema Paradiso* or the Michelangelo Antonioni anniversary box set *The Sounds of Silence*. He is the

author of *Torn Music*, a book on rejected scores, released by Silman-James Press in 2012. He has been lecturing about film music since 2010 and has done dozens of courses in the field, including lectures on The History of Film Music, The Music of Alfred Hitchcock, and The Music of James Bond.

Key speaker

KEITH LAY

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Full Sail University, USA

DISTANCE MUSIC

Abstract

Distance Music describes a method of music construction that uses the time required for sound to travel to create rhythm. It is an immersive, outdoor concert installation of machines and musicians that gives audiences a way to discover the time-space continuum of sound. *Distance Music* compositions produce an infinite number of melodic variations occurring simultaneously. But, each listener only hears a single variation at a time as a function of their location. The audience interacts with the music by walking or bicycling. As they change their position, their distance to every sound source changes. As their distance to every sound source changes, the time for each sound to arrive also changes, resulting in a continuous morph of the music.

Remote-controlled, N2-powered train horns, called the Distance Organ, make this experience feasible. Currently, the distance organ consists of 9 receivers and horn pitches C4-D4-Eb4-E4-Gb4-G4-Ab4-A4-Bb4-B4 or D5.

Composing a Distance Music environment begins by defining the concert area, the audience destination points, the horn placements and finding a common denominator of distance with them all. This distance is called the primary interval. Tempo and air temperature determine the duration of the *primary interval* in musical rhythm. For example, at 21°C, sound requires 125ms to traverse 43m. 125ms is also the duration of a 1/16th-note in 4/4 meter at 120bpm. If four horns are placed around a primary interval point (PIP) at multiples of 43m (C4 – at 43, D4 – at 86, E4 – at 129, and G4 – at 172m) and the horns play a staccato chord, the result at that PIP would be four 16th notes C–D–E–G. With each step a listener takes beyond any PIP, the meter disintegrates into chaos. Elevating the experience further, music is composed for live musician instrument ensembles placed at PIPs that synchronises with the melodies forming at those locations. The audience hear these musicians only by moving through the concert space.

Four Distance Music approaches to composition are called *modes*.

Mode 0 – sound sources locations are fixed / audience members fixed.

Mode 1 – sound sources locations are fixed, play simultaneously / audiences move.

Mode 2 – sound sources locations are fixed, play freely / audiences move.

Mode 3– sound sources move, play freely / audiences fixed.

Mode 0 – “inSPIRE” for 22 Brass, Carillon and C Bell” (2012) Downtown Orlando, FL

Mode 0, 1, 2, 3 – “Distance Music for 7 Train Horns, 28 Brass and Walking Audience” (2014) Downtown Orlando, FL

Mode 1, 2, 3 – “Distance Music for Atlantic Centre for the Arts” (2020) New Smyrna Beach, FL

https://youtu.be/rAmLeY6_0UM

Bio

“What is most important to me are the wonders of connection at all levels of life. These include the connections between our five senses and memories to our ideas and sense of being, empathic connections shared with other people, and connections we have with all other animals and plant life. Music is an important conduit of connection at every level.”

The New York Times hailed Keith Lay as “a composer to watch for” and Gramophone Magazine described his work as “unapologetically emotional”. He is invested in supporting the next generation of composers as a Department Chair at Full Sail University and a founding member of the National Young Composers Challenge.

Lay’s major works include *Earth Caoine (Earth Cry)* for clarinet and orchestra, recorded by Richard Stoltzman in 1996, *Children on The Playground* a violin concerto for strings (2000), *Distance Music at Lake Eola for 7 Train Horns, Walking Audience and 28 Brass* (2014) and *Green* from the 3D film/ live orchestra world tour *America’s Wonders* (2019-20).

ROSS WILLIAMS

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Nanyang Technological University, Singapore

FRAME, NO FRAME: SOUND DESIGN PRACTICE IN 360° FILM AND VIRTUAL REALITY

Abstract

From an immersive 360-degree video projection to an iPhone, there are more viewing modes than ever before. Whether it is a single user wearing a VR headset or many people seated in a dome, each creates a different experiential environment and presents different challenges. How does the aesthetics of sound design change and when does the mode of viewing change? How is the sound content best represented as it is translated across modalities of viewing, and how do viewer expectations change with new modalities? This presentation will explore technical and aesthetic considerations in the context of two recently completed projects *Secret Detours*, a short 360° film, and *Gone Garden*, a headset-based VR experience, and an on-going VR project *ShakesVRear Experience*.

Bio

Australian composer/sound designer Ross Adrian Williams has written music and designed sound across a range of styles for theatre, feature film, concert hall, dance, museum installation, VR and interactive media. Since studying composition in Australia and the United States, his works have been performed internationally by groups such as the West Australian Youth and Symphony Orchestras and the Australian String Quartet. His music and sound design for award-winning abstract, documentary and narrative films have been shown in festivals around the world. He holds a BMus (Honours) from the University of Western Australia and a Masters and Doctorate in Musical Arts from Rice University, Texas.

Most recently, his works for award-winning films have been shown in festivals around the world. As an Assistant Professor of Sound Design at the School of Art Design and Media (NTU), his research interests range from implementation of audio stimuli to improve effectiveness of robotic motor training and improving the detection of volcanic events in infrasound to multichannel sound design for experimental film. Most recently his research has been concerned with sound and cultural heritage in virtual reality/360° video.

ENRICO PIETROCOLA

CREATURES SANDBOX

Abstract

This audio-visual generative project is based on genetic algorithms, electroacoustic composition for immersive audio. The composition proposed is inherent in the theme of future media film sound (crossovers of film, TV and gaming, 360° video/audio, virtual reality, interactivity, personalisation, etc.). It is based on the concept of evolution: sounds in this work are procedurally created through genetic rules, they are born from other sounds, they evolve, and, eventually, they die. Even synthesis itself is procedural and the same audio sample mutates with time. Each group of similar sounds forms a “species”, in most of cases will create groups and roam in the tridimensional space. The “attitude” of a species defines its behaviour in terms of sound and musical gesture, based on its state of existence in a particular moment. The “environment” in which these species move and interact is characterized by events that vary states of all species globally, causing variations in the behaviours (thus, sound) and possibly vary the evolutionary line. The entire project is developed in a video game engine, Unity3D, using C#, and it is meant to become a multipurpose system for live music, installations, live coding and more.

Bio

Enrico Pietrocola is a sound artist focused on algorithmic composition and multimedia with experience in audio programming, sound design and videogame development. His interests are electroacoustic and noise music, audio-interactive installations and everything involving interaction. He studied Music Information Science and graduated in Electronic Music – Video and Multimedia (Bachelor) at the Milan Conservatory with 110/110 cum laude. His dissertation on Network Music was developed in London during an Erasmus Traineeship for SAE London; his mentors were Professor Giovanni Cospito (Conservatorio G. Verdi Milano) and Andy Farnell (SAE London). He is one of the founders of the *1h20nein* Network Laptop Orchestra from Milan’s Conservatory G. Verdi.

After the studies in London, Enrico moved to Malta where he worked as a sound designer for Playmagic LTD on two videogames. In 2017, he started working as a freelance sound designer and music software programmer. During the same year he became a Distance Learning Consultant for Conservatorio G. Verdi Milano in the *Intermusicproject.eu* Erasmus+ project. In 2018, he won Orio Carlini scholarship from GARR and since then, his main objective has been creating a platform and interface to empower interactivity on textual and musical material distantly. Thanks to the scholarship Enrico was able to finally attend a Master university course and moved to Turin where he is studying Electronic Music Composition while working on the above-listed projects.

YIORGIS SAKELLARIOU

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ECHOES AND RESONANCES: CONSTRUCTING SONIC SPACE THROUGH SOUNDSCAPE COMPOSITION

Abstract

Field recording is an act of engaging with and documenting the sounds of natural and urban spaces. Are field recordings representing the real world or creating an illusion of what it is? How is the culture and history of a location echoing in its soundscape and how does it affect the acts of listening and recording? Field recording and acousmatic music can be interconnected to bridge the imaginary with the tangible and create a unique sound-mediated space. How does the experience of being in the field, recording sounds of the environment and using them in the studio influences acousmatic composition and performance?

In this paper, I will reflect on these questions and discuss the practices of composing acousmatic music based on location recordings. I will argue that the creative act of composing is informed not only by the acoustic and architectonic properties of the recording locations but also by their cultural and historical resonances. In extension, the performances of the compositions can link the past with the present and the material with the ethereal. In the multi-speaker setup of an acousmatic concert, the audience can have an immersive listening experience in an auditory space that folds two places together, the physical of the concert venue and the imagined of the recorded location.

Bio

Yiorgis Sakellariou is a composer of experimental and electroacoustic music. Since 2003, he has been active internationally: responsible for solo and collaboration albums, composing music for short films and theatrical performances, leading workshops and ceaselessly performing his music around the globe. His practice focuses on the communal experience of listening and the communication between composer, audiences, performance spaces and the rest of the physical and supernatural world. His acousmatic multi-channel performances are fostering an all-inclusive and profoundly submerging sonic experience. In April 2018, Yiorgis Sakellariou was awarded his PhD at Coventry University.

His research drew inspiration from ethnomusicological and anthropological contexts and explored the sonic symbolism and socio-aesthetic settings in ecstatic religious rituals in relation to field recording, electroacoustic composition

and acousmatic performance. He has presented papers in INTIME 2015, a symposium with the theme of Landscape and the Environment (Coventry University), the EMS15-Electroacoustic Music Studies Network Conference The Art of Electroacoustic Music (University of Sheffield), the Disciplines in Dialogue BFE/RMA Research Students' Conference (Bangor University, 2016) and Klingt Gut! Symposium on Sound (HAW Hamburg, 2016). In October 2018, he discussed his work in Architecture and the Senses, an interdisciplinary symposium taking place at Plasy Monastery in the Czech Republic. Yiorgis Sakellariou is a member of the Athenian Contemporary Music Research Centre and the Hellenic Electroacoustic Music Composers Association. Since 2004, he has curated the label Echomusic.

7th session PRACTICAL ISSUES OF CREATING FILM/MEDIA SOUND

TITAS PETRIKIS

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Vytautas Magnus University, Lithuania

CREATIVE CONSIDERATIONS IN SCULPTING THE SOUNDTRACK IN EARLY FILM POST-PRODUCTION

Abstract

The sonic intensity in film is a subjective matter where filmmakers have to consider how film language elements create a balance for the desired dramatic impact of soundtrack on audience. Music and sound contextualize and create emotional trajectory in film narrative and, most usually, it resonates with the genre expectations. In practice, there are two creative domains (music and sound) in film sound post-production which are covered by several departments. Large multi-million film productions involve narrow division and employment of a number of human resources for the production of sound and music (from editing in sound categories like dialogue, effects, ambiance to similar detailed division of functions in the music department). However, it is not uncommon for independent production to create the entire soundtrack by a single artist.

This paper considers the creative choices a composer and film director take in creating and shaping the soundtrack of a film. Although the practices of film sound production are taken from a small-scale independent productions, this research explores the decisions that have to be made in order to achieve aesthetic balance between music and sound, and how preconceptions have to be considered for the strategic envision of the end result of a film. This research explores the challenges

for a composer and director to employ sufficient artistic solutions in music and sound where they are applied at the rough or draft-cut stage (the film version which still has production-based images without colour corrections and effects and, most importantly, for this research – the predominance of location sound). It is not uncommon for the 'empty' and 'emotionally flat' sound design in the rough edit to attempt compensating with over-dramatic and sophisticated music. While it is possible to achieve the balance in the final mix between absolutely independent versions of music and sound (which is a frequent case in high-budget Hollywood productions), this research provides examples and argumentation that the dialogue between sound and music department could be initiated in the beginning of the post-production process. This is a common practice for Coen Brothers' productions and the collaboration between Skip Lievsay and Carter Burwell, and it is likely to bring the result of subtle yet emotionally immersing soundtracks in their films.

Taking an example from the author's previous film, this research will explore the aesthetic outcomes where music and sound are applied with different soundtrack versions. The intensity of sound and music depends on whether the sound design version is a rough mix from the location or the crafted version created by a sound designer. It will attempt to explore the artistic reasons, psychological aspects of provisioning the end result of the soundtrack, and it will address possible outcomes in choosing the complexity of music in the initial post-production phases.

Bio

Dr. Titas Petrikis is a Lithuanian composer who mainly writes music for film, theatre and other media. His style covers traditional orchestration and blending electronic music elements. Titas has released albums since 1997 and has created music for over 30 films. Some of them have been awarded international recognition and prizes.

ROY FINCH

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Chapman University, USA

SOUNDSCAPES AND TEXTURAL SOUND DESIGN CREATION: AN ORGANIC APPROACH TO SOUNDSCAPE SYNTHESIS

Abstract

This demonstration lecture will explore synthesis methods used to transform simple recordings into complex textures, atmospheres, and soundscapes for

visual media. Combining sampling, subtractive and granular synthesis with basic synthesis techniques becomes a powerful tool for creating organic, evolving atmospheres. Although we will be demonstrating these approaches using Ableton Live software to creatively transform collected recordings into complex soundscapes, these approaches can be utilized using any currently available Digital Audio Workstation (DAW) as well as so-called EuroRack Modular Synthesis.

Bio

Roy Finch, MPSE, is an award-winning filmmaker and composer whose first film, the indie feature *Wake*, won him the Best Director Award at the Queens International Film Festival. Finch received his film training at Francis Ford Coppola's American Zoetrope where he worked on such films as *Bram Stoker's Dracula*, *The Secret Garden*, and *The Godfather III* in varying production and post-production capacities including sound editor. Finch's music has appeared in a number of soundtracks including the Sundance Festival Award-winning feature *Follow Me Home*, Hip-Hop artist Tupac Shakur's final film *Gang Related* and twelve episodes of the hit television show *Survivor*. He worked for a number of years as an in-house sound designer for world-renowned percussionist Mickey Hart. Finch's music has been released on Windham Hill, Palace of Lights, Sentient Spirit Records, and the Chacras Filmworks labels. Finch is currently an Assistant Professor at Chapman University teaching Graduate and Undergraduate courses in Sound Design and Filmmaking.

WOJCIECH M. MARCHWICA

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Jagiellonian University, Institute of Musicology, Poland

WHEN ONE WANTS TOO MUCH ... COMMON MISTAKES WHILE CREATING A FILM SOUNDTRACK

Abstract

The International Contest for Young Film Music Composers (FMF YOUNG TALENT AWARD 2019) was organised for the seventh time within the well-known Krakow Film Music Festival. The contest provides an opportunity for young composers (under 35 years of age) to create soundtracks for exceptional high-class film materials and give them a real chance to develop their careers in the international film industry. It allows to use a full, professional orchestra and confront the ideas of young artists with the tasteful audience. On the other hand, this contest introduces a broader public to works by young creators.

The contest which was held in May 2019 challenged the young contesters using a film titled *Spoor*. Critics described the picture directed by A. Holland as a subtle ecological thriller. The chosen fragment is a very dramatic, crucial moment of the story and many composers tried to put into their short work of (duration of 3 minutes and 7 seconds) as many different ideas as they could imagine. It sometimes caused interesting but grotesque effect. However, their idea was to portray the picturesque scenery of the Kłodzko Valley, Poland with various musical cliché, which was not always appropriate for the plot. Nevertheless, some musical ideas counterpointed towards the picture can be highly evaluated. My presentation will encompass the above-mentioned and some other observations based on the real contest entries.

Bio

Wojciech M. Marchwica Ph.D. has MA degrees in Polish Philology (1981) and musicology (1988) and obtained PhD at the Jagiellonian University in 1994. Since 1983, Assistant Professor; since 1999, Associate Professor and senior lecturer at the Institute of Musicology of the Jagiellonian University. Wojciech M. Marchwica is a renowned visiting professor in the USA (Rochester, NY, Bloomington NJ) and Ukraine (Kiev, Lviv). Alongside his academic activity, Wojciech worked as Deputy Director at Fryderyk Chopin Institute (2011-2017).

His special areas of interest include the history of music of the 18th century and music within the cultural context. Wojciech has published numerous articles focusing on the Polish musical culture in the context of the European culture. Since 2015, his musicological interests have expanded towards the topic of music within a film. His series of lectures and his articles on the subject have been highly appreciated. Wojciech was an organiser and key-note speaker of the conferences *Early Music – Context and Ideas I* (Kraków, 2003) and *Early Music – Context and Ideas II* (Kraków, 2008), *The National Elements in Music* (Athens, 2013), *Music Across Media* (Warsaw, 2017) and *Music and Sound Design in Film/New Media* (Vilnius, 2017). Wojciech M. Marchwica is also a music editor (opera *Omnia* by I. Paderewski, Polish baroque music, etc.).

8th session AMBISONIC SOUND PANEL

MANTAUTAS KRUKAUSKAS

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Lithuanian Academy of Music and Theatre

SOME ASPECTS OF EFFECTIVE USE OF IMMERSIVE SOUND TECHNIQUES FOR MUSIC COMPOSITION AND SOUND DESIGN

Abstract

Although immersive and spatial sound technologies are gaining more widespread use, it is relatively new field. Accessibility of new tools with familiar interfaces within digital audio workstations widened possibilities of composers and sound designers to work with spatialization without a steep learning curve and deep specialised knowledge. This enabled music and sound professionals to shift their attention from technological challenges towards artistic ones. However still, most of the research in this field mostly concerns the use of peculiarities of technical realization rather than content itself, and particularly effective use of immersive and spatial sound in music composition and sound design. Most know-how is being held by experts, who work with implementation of spatial sound projects and is shared mostly interpersonally.

Music Innovation Studies Centre of Lithuanian Academy of Music and Theatre is working with assisting music composers and sound designers with spatialization since 2013, which contributed towards acquiring expertise of diverse techniques of adapting and mixing sonic material in 3D space in various contexts. The scope of work included adapting *stereo* electroacoustic material, remixing/encoding multitrack projects, exploring the use of sonic space as compositional parameter, working with music and sound in film and media contexts etc. This experience provided enough evidence and knowledge to discover certain trends and directions in content production and artistically effective application of immersive sound technologies.

This presentation will focus on defining most wide-spread artistic contexts for spatial sound application, and will describe various spatialization techniques which, according to our experience, lead towards effective and relevant artistic results. This overview will also allow to provide some models of relevant immersive sound architectonic principles, which will contribute towards further research in this field. We strongly believe, that such work is important for all composers and sound designers who work hands-on with immersive audio and strengthens the synergy between art and technology.

Bio

Mantautas Krukauskas (b. 1980) – a composer and sound artist, teacher at the Department of Composition at the Lithuanian Academy of Music and Theatre, as well as Head of Music Innovation Studies Centre. His compositions, including chamber music, audio-visual and sound art works, music for theatre productions have been performed in Lithuania, Austria, Germany, France, Canada, USA, and other countries. Mantautas Krukauskas has been actively involved in various organisational activities, including project coordination, event organising, participation in international artistic, research and educational programmes. His interests comprise interdisciplinarity, creativity, music and media technologies, and a synergy of different aesthetic and cultural approaches.

TROND LOSSIUS

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Norway, independent artist

CLOUDS, FOG, SHIMMER – CREATIVE SHAPING OF SOUND FIELDS IN AMBISONICS

Abstract

Authoring of ambisonics sound fields often seem to be based on a conceptual approach that resembles object-based spatialisation. Object-based spatial scenes in, for instance, Dolby Atmos combine sound sources with meta-information that describe spatial positioning. In the ambisonics authoring workflow, it is common to encode sources (often mono- or stereo-) in a straightforward way that ensures that they arrive from the desired direction. Prime examples of this approach are encoding plugins with graphical user interfaces that display the accompanying 360° video so that the sound designer can glue sound objects onto their visual counterparts. The Ambisonic Toolkit (ATK) offers a set of tools for working with ambisonics. In addition to a number of encoders and decoders, the ATK offers possibilities for transforming sound fields. The model of the ATK is a sound-field sound-image model rather than a sound-object sound-scene model. In addressing the holistic problem of creatively controlling a complete sound field, ATK allows and encourages the composer to think beyond the placement of sounds in a sound-space and instead attend to the impression and image of a sound field. This is viewed to be the idiomatic approach for working with Ambisonic technique, leveraging the model the technology presents.

This presentation moves beyond planewave encoders to illustrate how more complex sound fields and textures can be synthesised, encoded and processed.

Ambisonic encoders and transforms are combined with other common processing techniques such as delay, reverb, distortion, granulation, compression and feedback to create spatial sonic objects that can be described as fields, textures, clouds, dust, fog or shimmer. Most examples are processed in first order using Reaper and ATK, but additional examples illustrate how this can be combined with processing in parallel environments such as Cycling'74 Max and how these techniques can be extended to third order ambisonics.

Bio

Trond Lossius is a sound and installation artist living in Bergen, Norway. His projects investigate sound, place and space, using sound spatialisation and multichannel audio as an invisible and temporal sculptural medium in works engaging with the site. He has collaborated with other artists on a large number of cross-disciplinary projects, in particular, sound installations and works for stage. As part of the collaborative project *LMW* (*Lossius, Mogstad, Welsh*) – in collaboration with Jon Arne Mogstad and Jeremy Welsh – he has done a series of installations combining paintings, video, prints, and sound. Trond has contributed to several productions with the contemporary performance group *Verdensteatret*, winner of New York Dance and Performance Awards a.k.a. The Bessies 2005-2006 in the Installation & New Media category.

Trond graduated with a master degree in geophysics from the University of Bergen and went on to study music and composition at the Grieg Academy. In 2003-2007, he was a research fellow in the arts at Bergen National Academy of the Arts. Trond Lossius has been Head of Research at Oslo National Academy of the Arts, and has previously worked at Bergen Centre for Electronic Arts. He is one of the developers of the software framework Jamoma, and he has ported Ambisonic Toolkit to a set of plugins for the Reaper DAW. He was a Norwegian delegate to the European COST action on sonic interaction design 2008-2011.

In 2012-2013, Trond was engaged as Full Professor at Bergen Academy of Art and Design coordinating the artistic research project *Re:place*. He supervises PhD candidates at several art institutions in Norway and Sweden.

Key speaker

ROSS WILLIAMS & VAL KUKLOWSKY

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Nanyang Technological University, Singapore / UK

WHERE IS THE SOUND? CHALLENGES AND STRATEGIES IN ENHANCING THE STATUS OF SOUND IN MEDIA PEDAGOGY

Abstract

It has been lamented by many of us who work in and teach sound and music for media that sound is yet to reach equal status to image in pedagogy as well as most stages of production. From 2D to 3D to VR, the role of sound in the fundamental conception of media is yet to be fully realised in many cases.

First presented and discussed at the 2nd LMTA International Conference/GEECT Conference in Lithuania in 2017 and then at the CNA Conference at Chapman University, *Sound Across the Curriculum* is a pedagogical initiative which seeks to answer the fundamental question: "How can the teaching of film sound and music concepts be better integrated across the whole filmmaking/media creation curriculum?"

This paper discusses challenges and strategies that have been employed as part of the Sound Across the Curriculum Initiative, from techniques that have had success to ones that have not. Approaches to enhance communication and cooperation between film schools to facilitate changes in pedagogical approaches, and the development of new ones, will be discussed. Turning ideas into action within the framework of existing curriculum will be explored by examining several case studies and potential publication.

Bio

Val Kuklowsky is Visiting Professor at the University of Hertfordshire. He has spent 40 years working in Hollywood as a supervising sound editor on such films as *Independence Day*, *U-571* and the TV series *Moonlighting*. He is a multi PrimeTime Emmy nominated and Academy Award winning sound professional.

Key speaker

HENRIK FRISK

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Royal College of Music, Sweden

MACHINIC PROPOSITIONS – NARRATIVE INTERACTION BETWEEN SOUND AND IMAGE

Abstract

Machinic Propositions is a project started by the duo *Mongrel* in 2015. It is simultaneously an artistic project and an attempt to critically examine Deleuze and Guattari's theorems of deterritorialisation as found in Chapters Seven and Ten of their seminal work *A Thousand Plateaus*. The output has taken a few different shapes and used different kinds of media.

Like many of our other works, *Machinic Propositions* is part of the attempt to counteract the predominance of one medium over the other, in particular, video over audio. In this paper, we discuss our artistic method in which narrativity and improvisation play central roles. It has grown out of our thinking about contemporary media and an attempt to critically examine both our own pro-technical approach and the hypermedia landscape we act and live in.

In this project, we have looked at the relation between the two media as a system of de/reterritorialisation. Our practice, like many other artistic practices, maybe likened to a rhizome, a network of ideas that in the beginning is spread out on a plane. Eventually, and partly through a self-organizing process and conceptual development, a folding of this space is taking place. Nodes that in the beginning may have been located far from each other may now be situated in close proximity. Thereby, they become accessible nodes of interaction in our practice.

Bio

Henrik Frisk is an active performer (saxophones and laptop) of improvised and contemporary music and a composer of acoustic and electroacoustic music. He is professor in music at the Royal College of Music in Stockholm and his research is concerned with improvisation, interactivity and experimental electroacoustic music. Among other research projects, he is currently involved with *Musical Transformations*, a project exploring musical traditions and change. Besides other scholarly activities, Henrik has contributed to the Routledge companion to research in the arts and is the co-editor and contributor of *Acts of Creation*, an anthology on artistic research supervision.

VINCENT BOHLINGER

Rhode Island College (USA)

EDITING RATES AND EDITING STRATEGIES IN MUSICAL SEQUENCES IN SOVIET CINEMA OF THE 1930S

Abstract

This paper considers the editing rates – the speed of cutting and the average shot length – in Soviet films of the 1930s. I am specifically comparing the editing rates of Soviet films with substantial musical sequences to those without.

The introduction of a consistent and permanent audio track corresponding directly to an image track had the potential to offer new possibilities for the image track, as famously suggested by Soviet filmmakers Sergei Eisenstein, Vsevolod Pudovkin and Grigori Aleksandrov in their 1928 essay on film sound. Scholars generally point to the advent of sound as the beginning of the end of Soviet montage, with only a few experiments between sound and image before a more widespread, more conventional style of filmmaking became almost universally adopted in the Soviet Union.

I am interested in musical sequences because in such sequences the audio track typically offers a unified, totalising soundscape. Such stability on the audio track would seemingly allow for and even invite a more daring image track, including more rapid and less conventional editing. My research question interrogates the editing strategies corresponding with the seemingly immersive qualities of music and dialogue – most often in the form of singing – in musical sequences.

Bio

Vincent Bohlinger is Professor and Director of Film Studies at Rhode Island College, where he teaches a wide range of courses on film history, theory, analysis, and production. His principal research area is Russian and Soviet cinema, and since 2013 he has been a Centre Associate at Harvard University's Davis Centre for Russian and Eurasian Studies. He is currently writing a book exploring Soviet film style of the late 1920s to mid-1930s in relationship to the stylistic norms and technological developments of Hollywood and the West, and he is also coediting a volume on Russian and Soviet film stars. He earned a PhD and MA in Film from the University of Wisconsin-Madison and a BA in English from the Johns Hopkins University.

JONAS MAKSVYTIS

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UP Records, Lithuania

DRAWN SOUND

Abstract

Sound is somewhat timeless in the perspective of history or human memory. The need to memorise, inscribe and visualise is related in some ways to human belief (seeing is believing) or the dominance of visual over any other sensory connections in the brain. At least we think that visual information is supposed to be more reliable than any other sources of spatial information. As a result, from Léon Scott's phonautograph to Izotope RX editing software people looked for a possibility to take a peek at sound, which is a momentarily event by nature and could hardly be preserved on media without appropriate recording and a playback apparatus; however, to take and preserve a highly informative snapshot of reality in the visual realm, a paper napkin and carbon stick is enough. Those two sensory fields – visual and aural – developed mostly separately through history despite being inseparable in temporal events (theatre, performances, etc.) until the technical revolution in the 19th century, when gramophone records allowed to store articulated sounds in time and later on – with the invention of cinema – to merge them together. Thus, sound became preservable – and visible (on gramophone records, on optical recordings). If so, the idea came into our minds in reverse: "By knowing the way to record the most complex sound textures by means of a phonograph, after analysis of the curve structure of the sound groove, directing the needle of the resonating membrane, one can create synthetically any, even most fantastic sound by making a groove with a proper structure of shape and depth". In 1916, Arseny Avraamov, Russian composer and inventor, wrote it in the article *Upcoming Science of Music and the New Era in the History of Music*. The era of drawn sound was born.

However, when the technology changed (to magnetic record) and sound (except its levels) became hidden, the interest in the graphical sound systems declined. Then it changed again (to digital) and became more visible to the eye (sonograms, waveforms). The advent of microprocessors and computers led to the concept of direct painting of sound and sketching of composition. Suddenly, we started to rely on the image of sound and manipulate it. We can decide on a sound and judge it (not only its presence, but qualities as well) without ever listening to it. There is no doubt that audio-visual reality enhances our perception field and amplifies emotion, which is impossible to achieve only by sonic or visual means. But how does it affect our technological workflow and artistry and how do they interfere? Have we partly lost our ability to listen? Can we, in the studio environment, lose

sight (sic) in the minutia of tracks, waveforms, sonograms and level meters? What could our new insights, or *inhearings* be about the subject?

Bio

Jonas Maksvytis (born 1973) holds BA in Radiophysics from Vilnius University and MA in Sound Technology and Industry from Lithuanian Music and Theatre Academy. Since 2003 he is actively working in the field of cinema sound post-production as a sound engineer, video/audio editor and re-recording mixer.

Jonas started as boom operator in 2001-2002 "Expedition Robinson" TV shows, later worked on various TV and radio ads projects in advertising production houses. In 2005-2008 he was involved in localization of PC games. Starting from 2003, Jonas mostly worked in Dolby Feature certified studio "UP Records" as the one in charge of all technical and creative sound post-production tasks.

Jonas Maksvytis has been a member of Lithuanian Filmmakers Union Sound Guild since 2006, a member of Lithuanian Film Academy since 2010 and a member of European Film Academy since 2012.

Partial filmography could be found on IMDB:

<http://www.imdb.com/name/nm1948704/>

JOHN SWEENEY

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MUSIC FOR SILENT FILM:

WHERE DOES IT COME FROM AND WHAT IS IT FOR?

Abstract

This talk will explore my thoughts about what role music plays in relation to silent film, why it is there, and how it functions in terms of driving the narrative and the question of diatonic/non-diatonic music in the context of silent film. Examples will be given of how music can change the viewer's response to the film and, hopefully, the talk will raise issues that have resonance outside of silent film.

Bio

John Sweeney has played for silent film since 1990, starting at Riverside Studios in London and subsequently playing at many venues in Britain including the National Film Theatre, the Barbican Cinema, Broadway in Nottingham, the Imperial War Museum, and Watershed in Bristol. He has played for the British Silent Cinema Festival since its inception and has, since 2000, been a regular pianist at the Giornate del Cinema Muto in Pordenone, Italy. He is a regular performer at the

Slapstick Festival of silent comedy in Bristol, and has also played at other festivals in Austria, Germany, Italy and Slovenia and Norway.

John has recorded DVDs for the BFI (*Wonderful London*, parts of *Pioneers and Primitives*) and also Cineteca di Bologna (Albert Capellani) and Edition Filmmuseum (*Crazy Cinématographe*) as well as recording a soundtrack for Hitchcock's *Downhill* for broadcast on Sky TV. He has played for the Hitchcock silent films in Shanghai, Istanbul, Hong Kong, Moscow, Taipei and Kazakhstan. He is one of the founders of the Kennington Bioscope (<http://kenbioscope.moonfruit.com/>), doing regular screenings of neglected silent films at the Cinema Museum London with live music. He has recently written a score for the DVD release of Lois Weber's 1916 film *The Dumb Girl of Portici*, and also recorded a piano score for *A Couple of Down and Outs*. In December 2017, he performed at the Istanbul Silent Film Festival. In 2018, he composed and performed a score for the London Film Festival Archive Gala, *The Great Victorian Picture Show* which he subsequently performed at MOMA in New York.

11th session CASE STUDIES PANEL (3)

DOMAS MILIUS

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Kauno technologijos universitetas

FILM MUSIC BY EDUARDAS BALSYS:

THE CASE OF "ADAM WANTS TO BE A MAN"

Abstract

Musical meaning in a film is treated differently. Some film music theorists state that a film without music is a low value form of art, while others argue that music often hampers the viewer to focus on the visible image, still others define the role of music as just one of the factors which contribute to the film's popularity (the film's financial success). Different opinions have formed the uncertainty of the importance of music in the film industry. It is interesting and relevant to look deeper and try to reveal the significance of music in the development of Lithuanian cinema. How effectively does music contribute to the artistic worth of a Lithuanian film? This interpretation needs to start with the first Lithuanian films for which the composer Eduardas Balsys composed the music. The leitmotif system developed in the composer's motion picture music takes Lithuanian cinema to a new level...

Bio

Domantas Milius (b. 1989) - 2nd year PhD student at Kaunas University of Technology, concertmaster of Kaunas University of Technology Academic Choir "Youth". Author of over 25 articles in magazines *Naujoji Romuva*, *Pašvaistė*, *Naujasis Židinys-Aidai*, *Logos*, about film music, film history. Research interests: motion picture music, history of cinema, cinema in the Weimar Republic, 19th century Spanish Piano Music.

Presenter

SUDIPTO ACHARYYA

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Whistling Woods International, India

PURE SOUND SIGNS AS AFFECT: WAYS OF HEIGHTENED HEARING AS PRECURSOR TO IMMERSIVE AUDIO

Abstract

This paper examines archetypal sound signs that has the potency to rupture the sensory-motor link (as elaborated by Gilles Deleuze) and bring the listener into the regime of affect. Scream and Choric Music find repeated usage in cinema and structures soundtrack in an irrational expression that transcends language while provoking a heightened hearing. If Scream is the sublimation of speech into body, then Choric Music sublimates overtones into recesses of mind. Words that are shouted, agonised, whispered or sung has the potential to surpass their semiotic function and permeate into the nervous system of the listener, highlighting visceral possibilities of sound. The ear extends into the skin and body of the listener. Scream and Choric Music can loosely be understood as stylised vocalisation that engenders an enhanced contrast in the dynamic range of the track thereby creating tension and making the listener aware of their different capacities for hearing.

Through pointed examples from films – *Lucia* (Humberto Solas, 1960) and *Andrei Rublev* (Andrei Tarkovsky, 1966) – I would like to explore how their sound designs create an immersive sound dome. Audiences are led into the paroxysmal moment, or Screaming Point, – as coined by Michel Chion who elaborates the limitless nature of space that such Screams evoke resembling the void of a black hole. The nun's scream-cry-moan in *Lucia*, at her moment of dispossession, defies response by provoking mental images of scorching pain. With the help of Milena Droumeva's scientific paper that examines concepts of immersive sounds the

paper analyses Witches' Sabbath scene (*Andrei Rublev*) to show how the audio is modelled on the ways we hear, listen, perceive and respond to sounds in our natural acoustic environment which springs up various sound components (keynotes/sound signals/sound marks) giving it a complex, multidirectional and unpredictable character. In both examples, natural acoustic environment is provoked, firstly, by varied patterns of listening and, secondly, through sound events that are grounded in a source while generating a more variable and uncorrelated sound field.

Bio

Sudipto Acharyya has studied cinema at FTII Pune, with specialisation in Direction and Screenplay Writing (1997-2000). He earned his MA in Film Studies from Jadavpur University, Kolkata. He has a long experience of teaching and is currently a Senior Faculty at Whistling Woods International– Mumbai. His academic papers on cinema were invited to conferences at film schools like the Lithuanian Academy of Music and Theatre in Vilnius; Dodge College of Film and Media Arts, Chapman University; Witwatersrand University, Johannesburg; and Bilgi University, Istanbul. Sudipto Acharyya is a member of an Artistic Research project involving BRICS nation that looks at social interstices with the help of cinematic practices.

JONATHAN MILO TAYLOR

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London College of Communication, UK

EARS WIDE OPEN: CONSIDERATIONS OF IMMERSIVE SOUND IN THE WORKS OF STANLEY KUBRICK

Abstract

"Originally shown in 70 mm, with full stereophonic sound, projected on a curved screen two-stories tall, *2001* was a majestic, immersive film object, addressing the largest theme on the widest possible canvas" (Hoberman 2016:179)

This presentation is based upon research in the Kubrick Archive held at London College of Communication. Sound-related documentation from *Spartacus* (1960), *Clockwork Orange* (1971), *Full Metal Jacket* (1987) and *Eyes Wide Shut* (1999) forms the basis of a diachronic review of the iconic director's use of sound over four decades.

Visual analyses of Kubrick's oeuvre are plentiful (e.g. Walker, Wickre) and the films have been characterised as predominantly photographic, "very visual" (Lobrutto) or even "painterly" (Ljujic).

While there is substantial literature discussing Kubrick's work from musicological perspectives (e.g. Gengaro, McQuiston), an initial review appears to show that analyses orientated around other sonic characteristics of Kubrick's films are much less common, and those texts that do mention sound appear rather impoverished. See Mainer's rather pedestrian account of sound effects, dialogue and narration in the otherwise excellent *Narrative and Stylistic Patterns in the Films of Stanley Kubrick* (Mainer 1999:54-61) or the three lines of writing dedicated to sound in Ritzenhoff's insightful account of the production of *Full Metal Jacket* in *Stanley Kubrick: New Perspectives* (2015).

This presentation offers an augmented treatment of Kubrick's work from an auditory perspective informed by sound theorist Michel Chion's *Kubrick's Cinema Odyssey* alongside more contemporary thinking around the arts of sound.

The material gathered from the archive allows re-evaluation of Kubrick from a sonic position and recasts contemporary conceptions of the "immersive" from a media archaeological perspective of a 40-year period in the career of one of the twentieth century's masters of cinematic form.

Bio

Dr. J. Milo Taylor is an artist, musician, and academic. He has taught Sound Art and Design for many years from a wide range of perspectives, including time at School of Audio Engineering London, Rose Bruford College of Theatre and Performance and the University of Brighton (Senior Lecturer: Digital Music and Sound Arts).

His creative work is multi-faceted – originally an electric anti-guitarist, he has produced short films, immersive sound installations, radiophonic works, electronic devices, theatre, puppetry performances, acoustic ecology works, multi-channel electro-acoustic music, contemporary dance collaborations and audio-visual performances. These works have been shown internationally in Europe, Africa, Asia and Central and North America.

Research interests include listening and histories of the senses, media archaeology, open-source / FLOSS, audio-visual composition, sound archives, sonic anthropology, archaeoacoustics, inclusive and participatory practice, entanglement and material culture, acoustic ecology, modularity, electronic cultures and the sonic world at large.

CULTURAL PROGRAMME

Sept. 11 (Wednesday), 18:30

MISC, LMTA, Gedimino Ave. 42

International 360° sound workshop student concert

Sept. 12 (Thursday), 18:30

MISC, LMTA, Gedimino Ave. 42

Spatial music concert

Compositions by Henrik Frisk (Sweden), Mantautas Krukauskas (Lithuania),

Antanas Kučinskas (Lithuania), Hans Peter Stubbe Teglbjærg (Denmark),

Anders Tveit (Norway), Enrico Pietrocola (Italy),

Yiorgis Sakellariou (Greece/Lithuania)

Music Innovation Studies Centre,

Lithuanian Academy of Music and Theatre (Gedimino Ave. 42)

Sept. 13 (Friday), 18.30

FORUM CINEMAS VINGIS, Savanorių Ave. 7

Screening *The Ancient Woods* (Dir. Mindaugas Survila, Lithuania).

Introduction by film sound designers Saulius Urbanavičius ir Jonas Maksvytis

More: <http://www.sengire.lt/en#about>

Sept. 14 (Saturday), 20.40

SKALVIJA, A. Goštauto 2

Screening *Phono-Cinéma-Théâtre*, 1900, France, dir. Clément Maurice

Film music (sound) performers:

John Sweeney (piano), Kristupas Kmitas (percussion), Haroldas Parulis (clarinet).

SKALVIJA Cinema Centre, A. Goštauto 2

More: www.pirmojibanga.lt

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MANTAUTAS KRUKAUSKAS