Sound on Screen IV – Programme

*presenting live

Tuesday 24th June (ONLINE)		
08:45 - 09:00	*Jan Butler, James Cateridge, Matt Lawson, and Lindsay Steenberg*	Welcome and Introduction to Sound on Screen IV
09:00 - 10:20 Chair: Jan	*Steve Whitford*	The 'Truth of Sound': Developing and deploying an immersive location Sound Recording methodology in Realist filmmaking.
	Lindsay Steenberg	The Sonic Architecture of Loud and Quiet Fight Scenes in Hollywood Franchises
	Calum White	The 20th Century Frontiersman: 1970s Masculinity and the Sound of the American Man in *Big Jake*
10:20 - 10:30	***Break***	
10:30 - 11:50 Chair: James	*Julia Durand**	Music for cars, elephants, and Donald Trump: library music in everyday online media
	Harry Whalley	Composing the Machine: Exploring the Continuum from Concrete Sounds to Figurative Music in Film and beyond.
	*Angela English**	A Lovely Garden: music and song in local archive film.
11:50 - 12:00	***Break***	
12:00 - 13:20 Chair: Lindsay	*Malcolm Troon*	Antecedent Diegesis
	James Deaville	Lost in Transcription? Issues in Captioning Music for D/deaf and Hard-of-Hearing Audiences in Audiovisual Media
	Steyn Van Roey	Oparadox
13:20 – 14:00	***LUNCH BREAK***	
14:00 – 15:40 Chair: Matt	*Jennifer Smith*	Welshness in Video Games
	Mattia Merlini	A Mukokuseki Music? Vertical Stateless Eclecticism in Japanese Role-Playing Games and Visual Novels
	Andy Birtwistle	The Disruptive Power of Voice: Authenticity and Otherness in The Forgotten Village (1941)
	Beth Carroll	Bridging the Gap in Thai Girl Love Series
15:40 – 15:50	***Break***	
15:50 – 16:50 Chair: Smriti	*David Etheridge**	Jazz harmonies and Instrumentation in Barry Gray's impressionist music for Thunderbirds.
	James Heazlewood-Dale	A "Different" Kind of Blue: The Divergent Practices of Jazz Scoring in Children's Film and Television
16:50 – 17:00	***Break***	
17:00 – 18:00 Chair: Matt	*Shuhui Fan*	High Meets Low: The Role of Pre-Existing Classical Music in Cult Comedy Film *The Big Lebowski*
	Amelia Fisher	"Nobody in the world plays like you": Diegetic Performance in EMMA. (2020).

Wednesday 25th June (ONLINE)		
09:00 – 10:00	*RMA Sound on Screen Research Group*	AGM
10:30 – 11:50 Chair: Lindsay	*Francesca Ceccherini**	Sounding Trauma: the Politics of Resistance and Re-existence in the works of Zehra Doğan, Wang Bing and Open Group
	Jaz Margalit	"When the morning stars sang together": Musical Transcendence in Malik's *Tree of life*
	Dave Ireland	Scoring justice, perspective, and power: the functions of music in courtroom-based historical films
11:50 – 12:00	***BREAK***	
12:00 – 13:00 Chair: James	*Seana Dubh*	The Other Edis: Exploring uncanny threads and the affective potential of sound and vision within non-narrative, environment-based work.
	Michael Baumgartner	Affectual Comportment and Bodily Humanities: Visceral Avant-Garde Music in Recent Feature Films
13:00 – 15:20	***BREAK***	
15:20 – 17:00 Chair: Matt	*Raymond Sookram*	Play in Fragmented Worlds: The Paracosmic Multimedia of Glitch Game Sound
	Dylan Young	Adapting Music Within Transmedia Franchises: The Immersive Aural World of Star Wars Video Games
	Joan Gubert Sarda	Watercolour melodies: The role of music in Nómada Studio's *GRIS*.
	Beth Hunt	One Small Step for Players, One Giant Leap for Video Games: Live Accompaniment Video Game Concerts

Thursday 26th June (In Person)		
09:30 – 10:00	**REFRESHMENTS**	
10:00 - 11:20 Chair: Lindsay	*Matt Lawson*	Serious Tunes for Frivolous Toons: the use of "serious" and classical music in animation and cartoons
	Daniel White	Singing and Sounding CBeebies: The Role of Music and Sound in Educational Early Years Programming, With a Focus on the 'Blocks' Universe
	Jan Butler	The Pedagogic potential of 'unheard melodies': using media music to support music teaching in primary schools.
11:20 - 11:30	***BREAK***	
11:30 - 12:50 Chair: Jan	*Nick Reyland*	Listen Carefully: Audiovisual Climate, Sound Design, and *The Wire*'s Ethnographic Imaginary
	Miguel Mera	First-Person Cromwell? Acoustic Proxemics in *Wolf Hall*
	Steve Halfyard	*Severance* through Convergence: The In(nie)s and Out(ie)s of Music, Sound, and a Fantastic Diegesis
12:50 - 13:40	***LUNCH BREAK***	
13:40 - 15:10 Chair: Matt	*Toby Huelin*	"Flutter Zap", "Zing Hit", "Echo Tap": Musical Sound Effects in Contemporary Television Production
	Melissa Morton	"They're our Little Works of Art": Sound Production for Idents and Sonic Logos
	Elsa Marshall and Ian Sapiro	Listening to *Emmerdale*: Sound Production Lessons from a Soap Opera
15:10 – 15:20	***Break***	
15:20 - 16:40 Chair: James	*Liane Gualdim Silva*	Observing the Observer - The music of memory in Observer: System Redux
	Raymond Sookram	Broken Glitches and Broken Minds: Towards a Personal Approach to First-Time Gameplay, Ludomusicology and Burning Daylight
	*James Redelinghuys**	About Tails Noir
16:40 – 16:50	***Break***	
16:50 - 18:10 Chair: Lindsay	*Louis Lo*	A Perceptual Acousmatic Reading of *A Brighter Summer Day* (1991)
	Paul Fung	Mediated Sound in Edward Yang's Taipei
	Alex Wai-Lok Lo	Time-Sound as Affect: Mourning Refrains in *Drive My Car* (2021)
18:10 onwards	***Close and Social Evening***	

Tuesday 24th June (ONLINE)

09:00 – 10:20

Steve Whitford: **The 'Truth of Sound': Developing and deploying an immersive location Sound Recording methodology in Realist filmmaking.**

The art of location-based Sound Recording has been a neglected area of academic research. I seek to address this by drawing critical attention to the intricacies and skills involved in location Sound Recording within Realist filmmaking – both scripted and unscripted. I show how this art continues to be central to the creative process of production, in driving the narrative and shaping the text's influence, within the pro-filmic space.

Further, I propose that the Realist Film Sound Recordist's role has an authorial voice and a creative agency: that utterance affirming the importance of Sound's indexical relation to the authenticity of the Realist text. I seek to expand and develop an ontological re-definition of location Sound Recording by proposing that a development of the Realist genre – unscripted in particular – can be achieved by connecting the story-telling skills in Sound Recording for single camera, with the new opportunities afforded by the emerging technologies of immersive field Sound Recording:

The recent emergence of consumer-accessible VR and 360-degree immersive technologies such as the ambisonics recording system and binaural consumption, with their vibrant, cross-platform experimentations, has furthered the aspiration for immersion, interactivity and viscerality, in other words creating a sense of 'being there' or 'truth'. These new technologies afford the potential to enhance the experience for the audio-viewers in ways that previous technologies could not. Realist Film Director, Ken Loach, observed in an interview with me: "the sound is true when it reflects the real experience of being in a location…" (2020)

I argue that deploying an ambisonic-centred location Sound Recording methodology, fused with the existing art of recording actuality Sound, offers new creative opportunities for Realist filmmakers and audiences, now presented with an exciting ability to experience the authenticity of the geographical place and physical event space, that immersive audio delivers: the 'Truth of Sound.'

For 28 years, **Steve Whitford** was an Observational Documentary Film/TV Sound Recordist. He won a Royal Television Society Award for "Fighting The War" (BBC) series, with Film Credits at www.whitford.net

He is now a Senior Lecturer at the University of Portsmouth, and Course Leads MA Film & TV Production.

He retains memberships of industry bodies: Institute of Professional Sound and Association Motion Picture Sound and been published in 'Line Up', 'Cinema Journal', 'Soundtrack' and 'International Journal of Creative Media Research'. He is published in proceedings: 'BARN Colloquia' and 'Festival Cinema, Avanca', and presented at 'MeCCSA Annual Conference' and 'Geographies Sound: Cremona'.

Lindsay Steenberg: **The Sonic Architecture of Loud and Quiet Fight Scenes in Hollywood Franchises**

In his critique of 1990s action cinema, Larry Gross decries the "Big Loud Action Movie" for its aesthetic excesses (2000 [1995]:3). The use of 'loud' as a disparaging designation is key here and indicates the way action films have been dismissed as noisy, sonically chaotic, and sometimes even dangerously high-volume objects. Such commonplace rhetoric obscures the nuance and complexity of the soundscapes of action cinema and utterly fails to consider their significant attractions and pleasures. This paper takes the pleasures of the big loud action cinema seriously and focuses on the fight sequences of contemporary digital blockbuster cinema, including some of the loudest, longest running, and most financially lucrative Hollywood franchises – such as *Mission Impossible* and *James Bond*.

This paper analyses two contrasting sonic chronotopes as case studies: fights set in loud spaces (such as the opera) and quiet spaces (such as the public toilets). Through a multi-modal methodology including close formal analysis and sonic visualisation, this paper will argue that Hollywood's fights are more than just loud (or quiet), they can be acoustically assaultive, carefully and complexly designed, and haptically charged. This paper begins to theorise loudness as a critical category that enmeshes violence with sound in ways that are considerably more dynamic, narratively motivated, and affectively charged than has been previously acknowledged.

Lindsay Steenberg is Reader/Associate Professor in Film Studies at Oxford Brookes University where she is Chair of their Equality, Diversity and Inclusion Research Network. She has published numerous articles on the crime and action genres and is the author of *Forensic Science in Contemporary American Popular Culture: Gender, Crime, and Science* (2017) and *Are You Not Entertained? Mapping the Gladiator in Visual Culture* (2021). She is currently completing a monograph on the fight sequence in post-millennial action cinema with Lisa Coulthard.

Calum White: **The 20th Century Frontiersman: 1970s Masculinity and the Sound of the American Man in Big Jake**

The Western genre holds a special place in the history of American cinema. Having been long-celebrated for representing American mythologies – such as the dominance of a rugged, uniquely American masculinity, and cultural and capital triumphs over "savage" lands – by 1971, these myths were looked upon with a more critical perspective. With the New Hollywood movement, the Western genre was becoming passé, and this was reflected in "revisionist" films such as Little Big Man (1970) and McCabe and Mrs Miller (1971). Big Jake (1971), on the other hand, sees John Wayne portraying the prototypical Western hero. In contrast to many modern sensibilities, Wayne's rugged masculinity is presented not only as commendable, but as essential to life on the frontier. Big Jake can thus be read as a response to contemporary attitudes to masculinity, and a lament to the fading legacy of the macho Western frontiersman who supposedly helped defined the American national character.

In this paper, I examine Elmer Bernstein's score for Big Jake, and argue that it is representative of 1970s male anxieties over the apparently diminishing influence of a patriarchal homogeneity. The film suggests that this is due to an increase in influence of European cultures, and that this has led to the loss of a traditional American identity. These influences can be heard throughout Big Jake's score and in its diegetic music, which demonstrate the film's conservative ideology regarding gender roles and national identity. I argue that its soundtrack contributes to the film's theme of loss of a national masculinity through its use of traditional Western scoring practices and European folk songs.

Calum White is a second year PhD student at the University of Edinburgh. His thesis explores the use of music and sound in film and the soundtrack's potential for representing a film's politics, focusing specifically on conservative ideologies in 1970s American narrative film. Prior to this, he received undergraduate and postgraduate degrees in popular music research at Goldsmiths, University

of London where he primarily explored the influence of politics, economics and postmodernism in both film and popular music. During his postgraduate degree in 2019, Calum co-founded the journal *Sonic Scope* and has acted as editor-in-chief since 2021.

10:30 – 11:50

Julia Durand: **Music for cars, elephants, and Donald Trump: library music in everyday online media**

With its transition to digital media, the industry of library music has undergone significant transformations, especially in regards to its primary market of users. Although this music was first targeted at professional audiovisual producers, the spread of digital technologies and the development of new licensing models has widened this industry's client-base to include amateur videographers and online content creators. As such, from social networks to video sharing platforms, library music has become a ubiquitous presence online, all while library catalogues continue to act as a repository of scoring formulas from mainstream fiction film and television. Deep-rooted musical stereotypes from these productions are thus transposed to online media and wielded strategically to score everyday life, from YouTube car reviews to amateur footage of protests.

Focusing on an analysis of a specific library track and its use across different videos, I tackle the following questions: how is library music used as a sonic resource for effective storytelling in online media? How does this use rely on tried-and-tested musical stereotypes from mainstream fiction productions? And what are the implications of library music's continuous (and unpredictable) uses for the ways in which we understand musical meaning in audiovisual media? By examining the manifold ways in which the same library track and its stereotypes are deployed in widely contrasting media – and the equally contrasting messages they can contribute to –, I explore the key role of library music's users as mediators of a track's connotations and contexts of reception. In particular, I argue for an understanding of library music as resulting from the joint action of individuals who intervene decisively in the potential meanings of a track, through its synchronisation with unforeseen images, and the extension of sonic imaginaries from film and television into everyday online media.

Júlia Durand is a musicology researcher at the NOVA University of Lisbon and a member of the Center of Sociology and Musical Aesthetics (CESEM). In addition to several papers on music and audiovisual media presented at international conferences such as Music and the Moving Image, her work has been published in edited volumes (such as *Remediating Sound: Repeatable Culture*, *YouTube and Music*) and in journals such as *Music, Sound and the Moving Image*, *Time & Society*, and *Media, Culture and Society*. Her current research focuses on the production and use of library music, particularly in online media.

Harry Whalley: **Composing the Machine: Exploring the Continuum from Concrete Sounds to Figurative Music in Film and beyond.**

This paper traces the evolution of cinematic representation of 'the machine'. From literal imitation of mechanical noises to abstract expression of a machine's essence through figurative music. By analysing iconic films across decades, we explore how the depiction of technology has shifted along a continuum of concrete to figurative representation, reflecting advancements in cinematic sound design and computer music.

The continuum spans from the sounds a machine makes (Dr Strangelove, 1964), to sounds it might make (Jurassic Park, 1993), the voice it might have (Her, 2013) or sing (2001: A Space Odyssey, 1968), the music it might make (Electric Dreams, 1984), and finally music as its essence (Pi, 1998).

Each point on the continuum is contextualized with developments in computer music and sound synthesis, from early experiments by Mathews to sophisticated digital audio workstations used in modern sound design. The capabilities of tools like MUSIC-IV and Csound are connected to the expanding palette of machine representation in cinema.

These portrayals can be broadly categorized into recurring themes: such as Omnipotent Overlords, Benevolent Assistants and as Reflection of Humanity. In cinema, the portrayal of machines often extends beyond the literal, serving as a vehicle for exploring deeper themes and meta-narratives ranging from the relationship between humanity and technology to the nature of consciousness and identity.

As augmented reality (AR) and virtual reality (VR) technologies advance, the potential for artists like ORLAN to push the boundaries of human-machine interaction and identity exploration blurs the lines between the physical and digital, the human and the machine, serving as a harbinger for the future of artistic expression in an increasingly posthuman world where the subject is an amalgamation of biological and technological components. The paper ends by speculating on the next steps on this continuum.

J Harry Whalley is a composer and academic whose work explores the intersection of music, technology, and cognition. His research focuses on how technology shapes our experience of music, particularly in relation to memory, health, and imagination.

Whalley's compositions are influenced by his scientific research, often incorporating electronic music, sound design, and algorithmic composition. His work includes scores, concert pieces.

He studied at the University of Edinburgh under Nigel Osborne, focusing on artificial creativity. He later established the Music Composition and Technology program at the University for the Creative Arts, where he is now a Reader. He is also a Visiting Professor of SRH in Berlin and an associate lecturer at the London Film School.

Angela English: **A Lovely Garden: music and song in local archive film.**

Theory and practice around archive film has emphasised a dominant ocular-centric focus – visual images and content are foregrounded. Films may have no synchronised sound, making them effectively silent films even if an accompanying soundtrack once existed.

However many archive films have diegetic music and songs which provide atmosphere and context and an auditory or aural landscape. Samuels et al (2010) note the intimate connections of sonic objects to time and place. Mansell (2017) suggests that sound produces community, identity and self hood and that people can be engaged not just through looking but also through hearing.

This paper explores music and particularly song in local archive film and how this can create and recreate the material reality in which the film takes place. As part of my in depth analysis of 3 films from the 1950s, I will screen rare archive footage. I will also explore audience response to these films utilising case study material from my research.

This paper addresses the conference theme of non mainstream film and TV.

Mansell, J.G. (2017) *The Age of Noise in Britain*. University of Illinois Press

Samuels,D.W et al (2010) ‘Soundscapes: Toward a Sounded Anthropology.’ *The Annual Review of Anthropology* 39: 329–345.

Angela English was awarded her PhD from Birmingham City University in July 2020 for a project entitled ‘On the Periphery: archive film,public history and memory in places and spaces on the borders of London'. Her research focuses on how film archives play a role in public history practice and audience engagement. She worked at the British Film Institute from 2000–2003 as head of an education unit. From 2006–2015 she was an Associate Lecturer in Film and Media at Birkbeck College, University of London. She is an Associate Fellow of the Royal Historical Society.

12:00 – 13:20

***Malcolm Troon*: Antecedent Diegesis**

Prior to viewing muted flowing water and vegetation swaying in a breeze during scenes in Toby Tatum’s independently produced art films ‘The Green Mind,’ and ‘A World Assembled,’ I had heard their real-world forms numerous times. Technologically both scenes are diegetically muted; replaced with non-diegetic soundtracks of drones, schizophonic pulses and melody; sonic patinas layered into the film-world to augment Tatum’s constructed sensory world. I say technologically, as I question whether despite such diegetic silencing I inherently un-silence them by subconsciously supplying real-world sounds of water and breeze into the film-world. Are those muted properties, synecdochical auditory givens? We cannot mute flowing water in the real-world and that is the world from where I view the film. I co-construct Tatum’s sensory world by applying my retained antecedent sonic epistemologies that function as essential substrate building blocks. I argue that this process underpins a collaborative viewer/director investment in the very conceivability of the film-world.

Firstly, my presentation proposes a new form of diegesis, one that precedes, commingles with, and even outlasts traditional diegetic, non-diegetic and meta-diegetic sound-forms, called, ‘antecedent diegesis.’ Whereas positionings of sounds in current diegetic taxonomies are from a perspective of interiority and exteriority to the film-world, antecedent diegesis, as both diegetic and non-diegetic, originates prior to film-world exposure, from the heard, and is peripatetically united with the muted properties by the viewer. Like its counterparts, while also functioning as a locator of sonic spatiality, it additionally provides a spotlight on an extended temporality of sound on screen, one that exists prior to, and after, the film-world experience. A diegesis not only of somewhere, but somewhen. Secondly, to explore antecedent diegesis in practice, I examine Tatum’s film making processes, and his search for filming locations in suburban gill woodland, through a case study of research interviews and field observation.

I am a musician and lecturer, awarded a PhD in 2024 by the University of Sussex, supervised by Professor Michael Bull and Professor Evelyn Ficarra. My research examines sounds as properties of permanence, challenging tropes of sonic ephemerality. I continue to develop a new concept called ‘Sound Tenses,’ where the past, present, and future tenses link a sonic event as a framework on which to arrange sonic permanencies. Soundwaves, alongside anticipated, remembered, and forgotten sounds are equalised.

I continue to work as a professional session musician, as an instrumental teacher, and as a composer I continue to exhibit audio-visual material.

James Deaville: **Lost in Transcription? Issues in Captioning Music for D/deaf and Hard-of-Hearing Audiences in Audiovisual Media**

In October, 2012, Netflix entered into a landmark consent decree with the National Association of the Deaf that, by October, 2014, captions "will be available on 100% of [its] on-demand streaming content" ("Netflix Consent Decree" 2012). The much lauded practice enabled D/deaf and hard-of-hearing (DHH) audiences to access Netflix programming, which accordingly transcribes "all spoken dialogue" (Netflix 2014). For other soundtrack elements, however, the agreement only requires captions to "contain descriptors, identifying important non-dialogue sounds" (Netflix 2014). This gives license to the company's free-lance captioners to decide which sounds – including music – are "important" and how to describe them. Thus the music cues in Netflix content rely on the knowledge of uncredited gig-economy captioners, whose "descriptors" run the gamut of detail and accuracy, from two eighth notes in the early series *Game of Thrones* to excess in the recent *Stranger Things* (Salazar 2022).

This paper intends to open the study of music captions in screen media by examining practices in Netflix Original series. Since 2014, Netflix has operated under vococentric guidelines for captioning, which leave considerable latitude for describing sound events, especially music. The emerging field of caption studies can assist in identifying relevant issues, as exemplified by the pioneering work of Sean Zdenek regarding meaning-making in spoken text captions (2015, 2018). My study applies Zdenek's approach to dialogue to the musical sounds of audiovisual media, undertaking a granular investigation of closed captioning in selected episodes from the series *Stranger Things*, *Archive 81*, and *Vikings: Valhalla*. These analyses uncover the core problems of inaccuracy and variability in describing non-vocal music for screen media, as supported by insights from industry professionals and gig-economy workers (Fresno 2019; Fresno et al 2020). The paper exposes the inadequacies of current screen practices to represent the full sonic experience of audiovisual media to DHH audiences.

James Deaville teaches Music at Carleton University – his interest is music in audiovisual media has ranged from news/newsreel music to representations of disability in screen media. He edited *Music in Television* (Routledge, 2010), co-edited *Music and the Broadcast Experience* (Oxford, 2016), co-edited the *Oxford Handbook of Music and Advertising* (2021), and is currently co-editing the *Oxford Handbook of Music and Television* (2025). In 2019 he received a four-year Insight Grant from the Social Sciences and Humanities Research Council for research on sounding disability in audiovisual media, which has resulted in an article for *The Soundtrack* (2024) and a chapter in the *Palgrave Handbook of Music and Sound in Peak TV* (2025).

Steyn Van Roey**: Oparadox**

What happens when an intrinsically musical form is performed via a silent medium? In this paper I will examine the use of music within silent opera films in Belgium between 1905–1931. As suggested by Kathryn Kalinak (2013), the musical accompaniment of silent films was locally devised. I will focus on Belgium, specifically Brussels where there was, according to Guido Convents and Karel Dibbets (2008), the highest number of cinema's per capita during the silent film era. Of particular interest is the music in opera film screenings, as these films were based on a profound music/theatrical genre.

In order to understand silent opera films in Brussels, I will first place the genre within Brussels' silent film history and its musical accompaniment, positioning opera film within a broader field: what kind of movies did cinemas show and how did the cinematic experience evolve throughout the silent film era in Brussels?

I will then look at how film and opera relate to each other. What was the music performed during opera film screenings and how was it performed? Where were opera films shown and when were they screened?

In a final and third part, I will present a brief case study through which I will analyse the music written for this silent opera film played in Brussels, using film scores and/or cue sheets as a starting point, comparing these to their opera originals.

Kalinak, K. “Performance Practices and Music in Early Cinema outside Hollywood,” in *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer, 611–19. Oxford University Press, 2013.

Convents, G; Dibbets, K. “Verschiedene welten: kinokultur in Brüssel und Amsterdam 1905–1930,” in *Kinoöffentlichkeit (1895–1920): entstehung, etablierung, differenzierung*, edited by Corinna Müller and Harro Segeberg, 148–54. Schüren, 2008.

Steyn Van Roey obtained a master’s degree in Photography at LUCA School of Arts in 2023. His master project *De Flux Aantrekken* (2023) obtained the Roger de Conynck prize for young talented photographers, awarded by the Roger de Conynck fund. He is currently pursuing a master’s degree in Musicology at KU Leuven, Belgium, where he is researching the music of silent opera films in Belgium. His interest lies in places where different artforms meet, especially at the intersection of photography, film and music. The prosed paper is based on the current master thesis.

14:00 – 15:40

Jennifer Smith: **Welshness in Video Games**

There is a trend in the English localisations of Japanese role-playing video games whereby Welsh accents are used to connote fantastical, pagan, feminine, and ‘othered’ characters, i.e., *Xenoblade Chronicles II, Ni No Kuni*. Celticisms and Celtic accents across moving images have often been used to identify characters as “othered”, and the Welsh accent is a keystone of “otherness” largely due to its lack of historic use in film and television when compared to Scottish and Irish accents. The 2024 Atlus and Studio Zero developed Japanese role-playing game *Metaphor: ReFantazio* continues this phenomenon of localising Japanese games with Welsh accents through their specified “pagan” faction of characters. Furthermore, *Metaphor: ReFantazio* enforces the ‘otherness’ of the Welsh accent by including feminine voices in the non-diegetic soundtrack in the pagan environment – which does not occur in other towns and cities.

In a roundtable event in 2024, the inclusion and potential effect of Celticisms in the moving image were discussed, finding that the Celtic and medieval exist in similar multimedia spaces, drawing on stereotypes of the past that manoeuvre within the use of the Welsh accents and feminine voice; in particular, the impact of Tolkien fantasy and the music/sound/accents used in the Peter Jackson film trilogy of *The Lord of the Rings* was found as a clear influence for modern media voices and accents. The paper will draw on these discussions from the music and celticisms roundtable to continue the examination of how and why Welsh accents are used specifically in localisations, and the affect voices in video game sound and music.

Jennifer Smith is a lecturer in music at City St Georges, University of London. Jennifer has a PhD from the University of Huddersfield in the subject of video game music, specifically identifying how voices and accent can create player belonging through worldbuilding characteristics and believable peoples in game worlds. Jennifer has published journal articles on voices in various journals, including the *Journal of Sound and Music in Games, The Soundtrack*, and has a variety of chapters in edited collections such as *Music and Sonic Environments in Video Games,* and *History as fantasy in music, sound, image, and media*.

Mattia Merlini: **A Mukokuseki Music? Vertical Stateless Eclecticism in Japanese Role-Playing Games and Visual Novels**

The concept of "mukokuseki" (statelessness) has long been a hallmark of Japanese anime and its associated media, evolving from a strategic suppression of overtly Japanese traits to an eclectic neutrality that paradoxically underscores its "Japaneseness." On the musical front, theorizing *mukokuseki* music becomes feasible when Japanese stylistic eclecticism is put at the core of our analyses. This eclecticism reveals both the substructural and superstructural dynamics of the Japanese media mix system, which seamlessly integrates manga, anime, and video games through shared characters and narratives.

This presentation examines the idea of a *mukokuseki* music and its interplay with specific media, genres, industrial networks, and expressions of national identity. The focus is on Japanese Role-Playing Games (JRPGs) and Visual Novels – two video game genres deeply intertwined with anime and *mukokuseki* aesthetics. By experimenting with a set of methodologies that includes digital ethnography, data scraping and visual analysis, this study investigates both musical composition and industry practices. Musical (meta)analysis begins with the identification of representative games using digital ethnography. The eclecticism of each game's soundtrack is then evaluated through a weighted ranking system that considers the functional roles of musical cues within the game. On the industrial side, the case study of MONACA Studio provides a concrete example of the collaborative synergies underlying *mukokuseki* music production. Information gathered from online sources is synthesized into an interactive graph that maps relationships between composers, media, genres and production contexts, offering an intuitive visualization of industry patterns. This approach highlights the intricate connections between *mukokuseki* design, musical eclecticism, and Japan's evolving cultural identity within the global media landscape.

Mattia Merlini is a PhD Fellow at the University of Milan, with a master's degree in Musicology (Milan, 2019) and a second master's degree in Philosophy (Pisa, 2022). He has been active as a teaching assistant (exams assistance, tutoring, supervision, lectures) at the University of Milan (since 2021) and at the IULM University (2022–2024). In fall 2024 he has been visiting scholar at the Utrecht University and, besides the academia, he is active in the field of secondary education and film music composition in South Tyrol, his homeland.

Andy Birtwistle: **The Disruptive Power of Voice: Authenticity and Otherness in *The Forgotten Village* (1941)**

This paper examines the complex politics of voice in Herbert Kline and Alexander Hackenschmied's 1941 'ethnofiction' documentary *The Forgotten Village*, exploring how the film's sonic strategies both reflect and complicate its modernist ambitions. While the film ostensibly aims to give voice to Mexico's indigenous peoples, its use of Burgess Meredith's English-language voice-over narration, written by John Steinbeck, effectively silences its subjects. Through close analysis of the film's sound design, particularly the interplay between Hanns Eisler's modernist score and the strategic absence of

indigenous voices, this paper reveals how the film's sonic architecture reinforces rather than bridges cultural divisions. Drawing on a range of contemporary and later sources, I demonstrate how the filmmakers' progressive intentions were ultimately undermined by their adherence to Enlightenment notions of progress and rationality.

The film's treatment of voice emerges as a key site where modernist aesthetics intersect with colonial perspectives, revealing tensions between the film's democratic impulses and its silencing of indigenous voices. The paper examines how Eisler's Mexican-inspired modernist score, alongside Meredith's "caressing, storyteller's voice," creates a sonic hierarchy that positions indigenous voices as primitive "other." This analysis contributes to broader discussions about voice, power, and representation in documentary film practice, while offering new insights into early sound documentary's complex negotiation between progressive politics and colonial perspectives. The paper ultimately argues that the sonic strategies employed in *The Forgotten Village* expose fundamental contradictions within certain forms of modernist thought, particularly in their approach to indigenous knowledge and expression.

Dr Andy Birtwistle is Reader in Film and Sound at Canterbury Christ Church University. His research focuses on film sound, sonic arts, avant-garde film, and Taiwan cinema, and he is the author of *Cinesonica: Sounding Film and Video* (Manchester University Press, 2010). He is currently completing a monograph *Film Sound Modernism* (BFI/Bloomsbury) and co-editing a special issue of the *Journal of Sonic Studies* on sonic materiality. His filmmaking practice complements his theoretical work, with his latest film *Casbah* (2024) screening at multiple international festivals. Examples of his practice based research in sound and moving image can be found at www.andybirtwistle.com.

***Beth Carroll*: Bridging the Gap in Thai Girl Love Series**

The recent rise of the Girl Love genre (GL) has been remarkable and particularly associated with Thailand. Series such as *Gap: The Series* (2022), *Blank* (2024), *The Loyal Pin* (2024), *The Affair* (2024), and *The Secret of Us* (2024), represent a growing queer body of work that is creating unique transmedial audio-visual spaces. Though linked to TV stations (e.g. GMMTV and Workpoint TV), the weekly episodes are also released online, accruing large viewing figures. *Gap: The Series*, Thailand's first GL, has over 800 million views on YouTube alone. This, alongside the paratexts such as music concerts, albums, watch-alongs, and music videos, shape the onscreen soundscape, leading these series to only become coherent when understood through a transmedia framework.

This paper argues that the emerging genre's audio-visual coherence should be understood through an intersecting analysis of the onscreen diegesis and offscreen paratexts, prioritising a transmedial reading that takes account of the series' global following. Though distinctly Thai, these series should also be understood as products of global technologies; as Hanmer argued, '[v]irtual queer fandom assists individuals to resist the hold of the local [...]'. These GL series have taken this further, incorporating a dialogue with their fandoms and paratexts into their internal audio-visual logic, blurring the lines of the text's edges, developing a unique audio-visual space currently unexplored.

Rosalind Hanmer, 'Internet Fandom, Queer Discourse, and Identities', *LGBT Identity and Online New Media*, edited by Christopher Pullen, and Margaret Cooper, Taylor & Francis Group, 2010, pp. 147–158.

Dr Beth Carroll is a Lecturer in Film at the University of Southampton. Research interests include sound and music, musicals, space and place, experience, popular culture, as well as virtual and digital constructions. Publications include *Singing Out*. ed. Catherine Haworth and Beth Carroll (EUP, forthcoming); *Contemporary Musical Film*. ed. K. J. Donnelly and Beth Carroll (EUP, 2017); '"We

Go Together": meta-diegesis and internal voices in Grease' in *Grease is the Word: Exploring a Cultural Phenomenon*. ed. Oliver Gruner and Peter Kramer (London: Anthem Publishing, 2020); 'Acoustic ectoplasm and the loss of home' in *Film and Domestic Space*. ed. Stefano Baschiera and Miriam de Rosa (Edinburgh: Edinburgh University Press, 2017)

15:50 – 16:50

***David Etheridge:* Jazz harmonies and Instrumentation in Barry Gray's impressionist music for Thunderbirds.**

Barry Gray (1908–84) is enduringly celebrated as the in-house composer for Gerry Anderson's science fiction TV series, with the music for 'Thunderbirds' being his most iconic and familiar theme.

Gray used harmonic concepts derived from impressionism, as he noted in interviews. However, for my PhD research I found that some schools of analysis were unhelpful for forming a sound theoretical basis for the understanding of Gray's practice.

As Gray started his career as a dance band arranger, jazz lies at the heart of his idiolect, with other work in shows, adverts and his media scores. His influences mirror the development of both arranging techniques and jazz theories, and the instrumentation of his studio orchestras has its roots in dance band practice.

One of the main uses of advanced harmony has been labelled as bitonality. However, I have discovered that much of his 'bitonal' work may be derived from 'harmonic hinging' where new tonalities are derived from more conventional chords.

I will be using transcriptions and original studio recordings to illustrate these principles in action.

This paper covers aspects of sound, sound design and music for screen.

Stone, Lew (1935) *Harmony and Orchestration for the Modern Dance Band.* London: Selmer.
Garcia, Russell (1954) *The Professional Arranger Composer Book 1.* Hollywood, Calif: Criterion Music Publishers/Barrington House
Harrison, Mark (2001) *Contemporary Music Theory Level Three.* Milwaukee, WI: Hal Leonard.
Rawlins, Robert & Bahha, Nor Eddine (2005) *Jazzology: The Encyclopedia of Jazz Theory for all Musicians.* Milwaukee, WI: Hal Leonard
You'll Hear It (2023) *Stop Using Scales.* Available at: https://www.youtube.com/watch?v=NKtVmFJB2fU&t=669s
Gray, Barry (2015) *Thunderbirds 50th Anniversary: Original Television Soundtrack.* Barry Gray [CD] (Fanderson FANTB19 4 disc set).
Thunderbirds (2014) *Classic Thunderbirds Opening Credits – Thunderbirds.* Available at: https://www.youtube.com/watch?v=huPB3T0v_uQ
Thunderbirds (2015) *The Empire Sate Building Collapses.* Available at: https://www.youtube.com/watch?v=i4qfSrN27qo (accessed 11/7/2020).

David Etheridge was awarded his PhD at Middlesex University in 2024, with the thesis 'Music with Strings: a musicological analysis of Barry Gray's music for Thunderbirds 1964–66'.

He was awarded an M.A. in musicology from the Royal Birmingham Conservatoire in 2017 with a dissertation on the BBC Radio Orchestra. As part of his M.A. research, he staged a successful orchestral workshop on the music of Thunderbirds, which led to his current research.

He has had a fifty year career in music, originally studying double bass and conducting at the Royal College of Music. He was resident bassist at the Cambridge Folk Festival in the 1970s and worked with sixty different acts in folk music. In jazz he has worked with Stephane Grappelli and Nigel Kennedy amongst others. He was conductor and musical director of the West Midland Light Orchestra for ten years, and is an instrumental teacher, lecturer and music journalist.

James Heazlewood-Dale: **A "Different" Kind of Blue: The Divergent Practices of Jazz Scoring in Children's Film and Television**

Within the context of screen media, the sounds of a swinging rhythm section and a blues-inflected saxophone solo are commonly associated with narrative themes of criminality, urbanity, and sexuality. Scholarly discourse on the function of jazz in cinema has almost exclusively focused on jazz music's entanglement with films that explore mature themes, particularly those released in the 1950s: *The Man with the Golden Arm* (1955), *I Want to Live!* (1958), and *Anatomy of a Murder* (1959). However, research tracing the history of jazz across screen media has overlooked the work of composers who, in the decades that immediately followed the 1950s, took divergent scoring approaches by utilizing jazz in children's media. By analyzing case studies, including *A Charlie Brown Christmas* (1965), *The Flintstones* (1960–1966), and *The Muppet Show* (1976–1981), this paper examines the role of jazz in film and television targeted for family audiences, contributing new perspectives on the history of jazz across audiovisual media. This project draws from and builds upon scholarship on jazz in cinema ([Butler 2002]; [Carlson 2022]), music and cartoons (Goldmark 2005), music in children's media (Barrett and Welch 2024]; [Young 2023]), and recent writings on music in comedy cinema (Wennekes and Audissino 2023). Film composers may have utilized jazz as a scoring device for films about drug addiction, murder, and armed bank robbery, but it is also music that audiences of all ages would come to associate with a banjo-playing frog, a pet dinosaur, and a beagle who imagines he can fly his kennel.

Growing up in Australia, scholar, performer, and Grammy-nominated bassist **James Heazlewood-Dale** relocated to Boston to study jazz at the Berklee College of Music and then the New England Conservatory, both on full scholarships. He has since performed with artists, including Jacob Collier, Maria Schneider, and Terence Blanchard. This past August, he received his Ph.D. in musicology from Brandeis University. His doctoral research explores the intersection of jazz and video game music. James's research can be read in *Jazz and Culture* and *Environmental Humanities and the Video Game.* He currently teaches at Brandeis University, lecturing on game studies and ludomusicology.

17:00 – 18:00

Shuhui Fan: **High Meets Low: The Role of Pre-Existing Classical Music in Cult Comedy Film *The Big Lebowski***

There is no single scholarly definition of cult film (Telotte 1991; Mathijs and Mendik 2008; Mathijs and Sexton 2019), but in general they are characterized by their transgression, devoted audiences, and

subversion of mainstream conventions. Their narrative styles often include unconventional plots, experimental techniques, and a flair for the eccentric, and their audiences tend to be highly engaged and enthusiastic, appreciating the films' offbeat qualities. In this paper, I explore the intersection of cult film and pre-existing classical music, a combination less commonly discussed in academic literature. Focusing on the Coen Brothers' *The Big Lebowski* (1998). I analyze the role of classical music in shaping the film's cult status within the comedy genre.

The Big Lebowski exemplifies the traits of cult film identified above. While it is widely celebrated for its absurdist narrative and eclectic soundtrack, its integration of pre-existing classical music, such as Mozart's *Requiem*, offers a unique lens to understand how classical works can contribute to a film's cultural and aesthetic identity. Through an interdisciplinary approach combining musicology, film studies, and cultural theory, this paper investigates how pre-existing classical music operates within specific scenes to juxtapose high culture with lowbrow humour, amplifying the film's comedic dissonance and thematic absurdity. The paper explores how the unexpected use of classical music enhances audience engagement, fosters ironic reinterpretations, and contributes to the film's enduring cult following. It also sheds light on the underexamined role of classical music in comedy cult films more broadly, demonstrating how pre-existing music can redefine genre expectations, heighten narrative irony, and deepen audience engagement.

Shuhui Fan (she/her) is a PhD candidate at the University of Leeds in the Music program. She holds an MA in Musicology from the University of Sheffield. Before starting her PhD studies, she taught music and piano in elementary and middle schools. Her research interests include film music, audiovisual media, and 19th century female musicians.

Amelia Fisher: **"Nobody in the world plays like you": Diegetic Performance in *EMMA.* (2020).**

Emma by Jane Austen is notorious for its difficulty in translating the titular character from book to screen. The loss of Emma's inner voice makes it particularly hard to adapt her "decent but self absorbed and manipulative" nature (Dick, 2010). As a result, successful adaptations of this novel are often credited with humanising Emma, which can be accomplished through the musical soundtrack. This paper explores the relationship between adaptation and diegetic performance, analysing how this relates to scoring practices in the contemporary heritage film. The nineteenth century was a period where piano was synonymous with upper class girls, but playing happened only in a domestic space, with professional performance being reserved for men (Solie, 2004). By examining the domestic diegetic performance in *EMMA.* we can begin to delineate the juxtaposition it presents from the non-diegetic soundtrack.

Throughout this adaptation, the non-diegetic soundtrack privileges the titular character's point-of-view and in doing so, rationalises her actions by retaining her inner voice. Positioning the non-diegetic soundtrack in this way allows the diegetic performances to act as external to Emma, placing her in the position of the audience, removing her influence in a world where she is the centre of society. This paper analyses the range of domestic performances, from the informal performance where Emma becomes frustrated when she is ignored by male characters when playing the piano, to the formal performance of Mr Knightley playing violin and Jane Fairfax playing piano together, in order to examine the shift in power dynamics and the contrasting presentations of Emma and Jane. These performances subvert the expectation of granting agency; highlighting Emma's need to be the centre of society and her lack of accomplishment in a world where women were expected to be in the background, culminating in Emma being unable to 'perform' her 'femininity'.

Amelia Fisher is a PhD student and strings teacher. Her project, supervised by Dr. Catherine Haworth and Dr. Dan White at the University of Huddersfield, focuses on the presentation of femininity and the role of adaptation in the scores of contemporary heritage films in the twenty-first century. She graduated from her Bachelor of Music in 2023 with the Crabtree Prize for all round achievement. Amelia has previously presented on femininity in *Pride & Prejudice* (2005) at Music and the Moving Image.

Wednesday 25th June (ONLINE)

10:30 – 11:50

Francesca Ceccherini: **Sounding Trauma: the Politics of Resistance and Re-existence in the works of Zehra Doğan, Wang Bing and Open Group**

In recent decades, sound studies within the humanities have increasingly intersected with trauma studies, contributing transdisciplinary insights to debates on memories of trauma and its processes of re-signification. This convergence, shaped by visual practices prominently engaging with sound, reflects a widespread and urgent need for resistance to violence and the creation of counter-narratives. These efforts respond to ongoing acts of dehumanization that render individuals and entire communities invisible in many parts of the world. Indeed, the 21st century appears to be characterized by a new spectrality of pain, situating contemporary sonic discourse in close dialogue with trauma. Responding to this urgency, the present paper aims to explore the generative possibilities offered by sound and aurality by focusing on the practice of artist-witnesses, or artists who become catalysts for testimonies. By translating traces of buried traumas and the wounds they evoke, these artists facilitate the formation of collective awareness and foster forms of *togetherness* that seem to hold a curative potential. Conceptualizing testimony as an aural device, sound emerges as a spontaneous medium for transmitting memories often intertwined with recollections of trauma and violence (R.P. Skelchy and J.E. Taylor, 2022) that would otherwise be difficult to represent or reconnect with the present. Simultaneously, sound can be a basis for developing capacities that nurture an insurrectionary sensibility (Brandon LaBelle, 2018) that may support an engagement with the complexity of contemporary life. In this context, sound and listening offer a space for processing, questioning, and healing, addressing trauma and its phantoms by transforming silence into resonance and traumatic memories into vibrational expressions. Analyzing a constellation of case studies – including the works of Chinese film-maker Wang Bing, Syrian collective Komîna Fîlm a Rojava, and the Ukrainian collective Open Group – this paper aims to consider the resonance of the voice as an act of *re-existence*, while exploring the practice of listening as a potential form of *repair*.

Francesca Ceccherini is a curator and PhD student in Visual and Media Studies at IULM University in Milan, with a research project focused on the relationship between sound practices and trauma. In 2020, she co-founded OTO SOUND MUSEUM, an experimental space dedicated to amplifying voices, and the curatorial collective Zaira Oram in Zurich. Over time, she has curated exhibitions in museums and institutions developing transdisciplinary projects with artists, curators and researchers from different areas of studies. Recently, she was awarded a research grant by Pro Helvetia, while the Italian Council fully supported Polisonum's *Superimposition* research project, which she wrote and developed alongside the artists.

Jaz Margalit: **“When the morning stars sang together”: Musical Transcendence in Malik’s *Tree of Life***

“Where were you when I laid the foundations of the Earth... when the morning stars sang together, and all the sons of God shouted for joy?” (Job 38:4,7).

These words prologue Malik’s 2011 *The Tree of Life*, introducing the underpinning theme of Music Theology, which forms an integral element of the audience’s journey through the film. Malik’s The Tree of Life, in tandem with his filmography, addresses themes of morality and ethics. No film

throughout Malik's career has addressed these themes so directly as *The Tree of Life*. These themes put Malik's work in dialogue with theological ideas.

This paper suggests that Malik uses soundtracking of classical music to maximise transcendental experiences throughout the film, employing diegetic and non-diegetic music for contrasting purposes. *The Tree of Life* soundtrack displays a wide use of classical music, including that of Bach, Mozart, Mahler and Brahms. Malik's selection of both religious and secular, non-diegetic music is used to induce audience experiences of the transcendental, through using musical examples of worship as 'embodied participation' to facilitate this experience. Diegetic music is instead used to highlight transcendent relationships between father and son, both literally, and theologically. While the transcendent relationship of the Father and Son is one of a positive nature, Malik reflects the struggles of the every-day transcendent, depicting the transcendent themes of authority and creation through musical instances.

This paper considers early Romantic emergences of Musical Transcendence as the foundations for contemporary interpretations, before addressing how one may experience this musical transcendence, drawing on prominent concepts such as embodied participation. This paper reveals Malik's ability to activate a transcendental experience in watching this film, through the pairing of classical music with accompanying visual scenes.

Jasmine Margalit is a postgraduate student at Durham University specialising in the interdisciplinary topic of music within cultural studies. Having completed her Bachelor's Degree in Music at Durham University, Jasmine is now completing her Master's studies in Museum and Artefact Studies at the Department of Archeology. Jasmine is especially interested in the relationship between American Popular Culture and the politicisation of religion.

Dave Ireland: **Scoring justice, perspective, and power: the functions of music in courtroom-based historical films**

Discourse surrounding historical films routinely examines these films' creative treatment of existing evidence of "real" people and events (e.g. Stubbs 2013). Courtroom-based dramas exemplify such issues by explicitly reconstructing and interrogating, often contradictory, witness testimonies and recollections. Frequently tackling politicised, well-publicised trials, these films carry particular representational burden in retelling these events for contemporary audiences. However, their soundtracks remain understudied despite music's known ability to influence audience identification with characters (e.g. Hoeckner et al 2013), and moral judgements of narrative (e.g. Steffens 2020).

This presentation will identify music's key functions in such films using examples from *Mangrove* (McQueen, 2020) and *The Trial of the Chicago 7* (Sorkin, 2020), which both depict groups of defendants standing trial after participating in protests against racially-motivated injustice during the late 1960s/early 1970s. Whilst many of the courtroom scenes are unscored to promote a realist aesthetic, music features in sequences outside of court as characters speculate about how the trial might develop. When music does feature in the court scenes it often accompanies flashbacks elaborating witness testimony or demarcates significant emotional developments, offering perspective that may have particular salience when the film's narrative structure has otherwise involved withholding plot details from the audience. Music also acts like an auditory establishing shot in initial sequences that signify the court's power and potential implications for the protagonists and their liberty. Finally, both pre-existing and newly composed pastiche music stylistically reflect the period and cultures presented in the films' wider narratives. Regardless of any claims to impartiality these cinematic retellings may make, these musical constructions all help personalise the procedural narratives and analysing them provides compelling evidence of the representational, psychological,

and ethical impacts of the soundtrack for films whose subject derives from real life stories of (in)justice.

David Ireland is Associate Professor in Film Music Studies and Music Psychology at the University of Leeds. Broadly conceived, his research addresses how music influences the perception of meaning in, and emotional response to, audiovisual media. David's existing work has focused on incongruent film music and how interdisciplinary approaches can help understand such moments. He is the author of *Identifying and Interpreting Incongruent Film Music* (Palgrave Macmillan, 2018) and has published on this topic in various edited collections and scholarly journals. Recently David's research has focused on the psychological and ethical implications of music in historical film.

12:00 – 13:00

***Seana Dubh: The Other Edis*: Exploring uncanny threads and the affective potential of sound and vision within non-narrative, environment-based work.**

Despite the wealth of discussion, literature, and content involving the uncanny as a conceptual premise, there remains demonstrably less focus and attention on its existence within non-narrative media, particularly on how sonic and visual elements can heighten it. Early definitions of the uncanny have been explained as the intellectual uncertainty one may feel when one perceives an object, such as life-like wax dolls or automata, particularly in distinguishing whether the object is alive or dead. In popular discussion, uncanniness has been primarily associated with the 'off- human'; thus, this creative practice-led research thesis examines how the uncanny can be emulated instead through environment and setting, as opposed to human-specific objects. Experimental audiovisual media offers a compelling platform for investigating this idea, as it allows for greater creative freedom and a reduced emphasis on storytelling, instead facilitating a focused exploration of the interplay between visual and sonic elements. Through the creation of an original virtual reality installation work, *The Other Edis*, which features thirteen individual virtual environments, this research explores the affective potential that sonic and visual elements possess in eliciting uncanniness within non-narrative, environment-based work, delving into the concept of spatial uncanny and the blurred boundary between the familiar and unfamiliar dichotomy. Experimental soundscape composition is a dominant focus of the research and creative process, utilising methods reminiscent of bricolage and the experimental musical movement musique concrète. This creative practice-led research, therefore, examines how the interplay of elements such as music, sound, colour, shape and light can evoke the uncanny within a non-narrative work, offering a new perspective on the affective potential of the audiovisual relationship.

Seána Dubh (she/her) is a third-year creative practice PhD candidate at the University of Technology Sydney, Australia. Her research explores musique concrète and soundscape composition, experimental audiovisual media, immersive screen technology and the uncanny. She completed her Honours in 2022, achieving a First Class Honours and the University Medal for her creative practice thesis, a 15-minute film that explored synaesthetic experience and audiovisual harmony. Prior to the commencement of her PhD, Seána worked in the film and television industry as a post-production audio engineer, working on a vast array of feature films, documentaries, television series and advertisements.

Michael Baumgartner: **Affectual Comportment and Bodily Humanities: Visceral Avant-Garde Music in Recent Feature Films**

Film and television music has drastically changed within the last twenty years reflecting the recent changes in filmmaking. Of particular concern is the style that David Bordwell calls "intensified continuity" or Steven Shaviro "post continuity." As James Buhler, Nicholas Reyland, Ben Winters, Lisa Coulthard, Miguel Mera, and others have demonstrated, music in these current film and television productions fulfills less a narrative purpose than an affective, visceral one in terms of audience experience. These productions often feature music inspired by the avant-garde language of 1960s and 1970s composers in the vein of György Ligeti, Krzysztof Penderecki, Witold Lutosławski, Iannis Xenakis, and Giacinto Scelsi. The objective of this talk is to discuss how current film composers, such as Jonny Greenwood, Hildur Guðnadóttir, Ryuichi Sakamoto, Alva Noto, and Mark Korven, emphasize representations of bodily humanities by foregrounding in their avant-garde music the two principal parameters of timbre and static textures. Music written in this specific idiom engulfs the audio viewer's body viscerally, as can be shown with the methodological tool of affect theory, especially with the recent work by Gregory J. Seigworth and Carolyn Pedwell. Haptic film music often refers to bodies placed in extreme situations challenged by untamed nature, such as experienced by the protagonists in The Lighthouse (2019) and The Revenant (2015), or to characters struggling with PTSD, mental disability, or bulimia, such as endured by the World War II veteran in The Master (2012), the impoverished party clown in Joker (2019), or Lady D. in Spencer (2021), who are all prone to cause self-harm or harm to others. The discussed films demonstrate how haptic music has the properties to transfer affectual comportment of the on-screen characters' bodies to the audio viewers' own bodies in order to arouse similar affects in them—e.g. archaic bodily responses of survival.

Michael Baumgartner is a Professor of Musicology at Cleveland State University. His research focuses on music in relation to cinema, television, theater, and visual arts. He is the author of the monograph Metafilm Music in Jean-Luc Godard's Cinema (Oxford University Press, 2022). He further coedited the three anthologies: Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the Second World War; Music, Ideology, Commerce, and Popular Cinema in Europe: 1940s to 1980s; and Music, Authorship, Narration, and Art Cinema in Europe: 1940s to 1980s (all Routledge, 2020–25).

15:20 – 17:00

Raymond Sookram: **Play in Fragmented Worlds: The Paracosmic Multimedia of Glitch Game Sound**

When encountering imaginary worlds (paracosms) in video games, technological failures known as glitches can occur. From repetitive audio clipping to missing dialogue, glitch audio can happen whilst the visual world remains unbroken, or with fragmented visuals on-screen. Audiovisual glitching within video games has featured in several ludomusicological texts in passing or discussions of technological and compositional work (Farrell 2022; Collins 2013; Reid 2020; Délécraz 2023). These studies evidently demonstrate the importance and commonplace experiences of sonic glitching to video game experiences. However, there is minimal focus on glitch audio aesthetics and their consequences on gamers' potential immersion breaking of virtual open worlds. This paper examines the role glitch sound has in player explorations and receptions of open world video gameplay. With consideration of glitch aesthetics (Cascone 2000; Sangild 2004; Russell 2020) and their relation to sound, I suggest two important questions on glitch game sound and virtual worlds that should be considered. Can game sound demonstrate representations of communities, national identities and historical events when immersion of the paracosm itself appears to have become fragmented?

Furthermore, can gamers engage in critical reflection of virtual soundworlds when their experience is disrupted by moments of audiovisual glitch? I approach these questions through my proposed framework of paracosmic multimedia, derived and adapted from the paracosm and worldplay theories of childhood imaginary play (Cohen and MacKeith 1991; Root-Bernstein 2014). This paper culminates in an examination of narrative-based and deliberately triggered glitch audio by the online speedrunning community and through self-analytical gameplay in **Stray** (2022).

Raymond Sookram is a Founding Editor and Associate Editor (Issues 1 and 2) at *Sonic Scope Journal,* audiovisual scholar, lecturer, composer, pianist, drummer and PhD researcher at Goldsmiths, University of London. His research delves into numerous areas concerning interactive sound and cultures, including films and politics. Raymond's current research explores how sound in open world video games contributes to specific representations of, and information about, national identities and historical events, and their consequences; and whether game sound accords context for critical reflection in moments of play. Alongside his research, Raymond has released albums which focus on ambient soundscapes and improvisation.

Dylan Young: **Adapting Music Within Transmedia Franchises: The Immersive Aural World of Star Wars Video Games**

The world of video games is rife with transmedia storytelling, with tie-in books, comics, and film and streaming adaptations. With music playing such an integral role in how players become immersed within a video game, I aim to suggest how video games that exist within a franchise utilise stylistic and thematic material, with pre-associated meanings, to immerse players within a transmedial story world.

This paper seeks to delve into the musical world of video games within the Star Wars franchise. I will predominately analyse the music of games considered to be a part of the Star Wars Disney 'canon', specifically the *Star Wars Jedi* series of games, although I will also devote some attention to games released before Disney's homogenisation of the Star Wars storyworld, to identify musical differences pre and post Disney's acquisition of the intellectual property. The games I will be looking at have been designed to draw in a pre-existing fanbase, to which end the implementation of music contributes. By adapting select themes, orchestrations, and instrumentation, the composers and music editors of these games draw on emotional responses that have previously been established. My goal is to spotlight moments of musical continuity, where musical themes and cues from linear screen media (the Star Wars films) are employed within the non-linear format of video games, to examine how these musical moments not only further a transmedial narrative but also immerse a player within the Star Wars storyworld.

Transmedia storytelling has opened up new perspectives on analysing the music of contemporary media. Throughout this paper I hope to show how video games, via transmedia studies, might suggest the need to rethink musicological approaches; and how, when analysing contemporary media, we must adapt an approach that does not consider said media in isolation.

Dylan Young is a current PhD student at the University of Liverpool, researching musical continuity across Disney's transmedia expansion of Star Wars, supervised by Dr Giles Hooper and Dr Michael Cryne. Within the past year he has presented his initial doctoral research through conference papers at BFE/RMA Research Student's Conference, Sound on Screen III: Sound and Music in Transmedia Franchises and COSME PGR Symposium: 'Convergences: Past, Present, and Futures'.

Joan Gubert Sarda: **Watercolour melodies: The role of music in Nómada Studio's *GRIS*.**

The field of video games is one in constant expansion, with countless video game music concerts, analysis videos and essays produced in order to satisfy the increasing popularity they continue to garner. As such, videogames and the music that accompanies them occupy an important position in the cultural landscape of the 21st century. This paper aims to describe the music of the indie video game *GRIS* (Nómada Studio, 2018) as well as the relationships established between its visual and auditory dimensions. Through three specific pieces (*Debris*, *Perseverance* and *GRIS, Pt. 1*), the goal is to outline both the general and specific characteristics of the music that accompanies the gameplay experience and the relationships that can be glimpsed from their interplay.

Though *GRIS*' treatment of music and sound is by no means novel in the video game industry, it does showcase a wealth of approaches music for video games can take and I argue therein lies its appeal. As with other indie games that focus on atmosphere (see *Flower*, 2009; *Limbo*, 2010; *Journey*, 2012) the game contains no dialogue. This decision results in music becoming an active participant (almost like another character), constantly responding to, reinforcing or otherwise engaging with the visual plane. This article represents my reading of the mechanisms by which these two planes interact and elevate each other. In the words of *GRIS*' Sound Director, Rubén Rincón: "*GRIS*' principal pillars are art and music."

Born in Palamós in 2001, **Joan Gubert** began his musical studies at the Escola de Música de Palafrugell "Rita Ferrer" under Natalia Bannikova and Salvatore M. Spanó. He completed his middle-level piano studies at the "L'Energia" center and continued his training at the Granados-Marshall Academy, under Carlota Garriga and Xavier Ricarte. Gubert enrolled at the Escola Superior de Música de Catalunya (Barcelona, Spain) in 2020, studying under Jordi Camell. He was awarded the "Excellence" Scholarship by the Anna Riera Foundation for the 2023–2024 academic year.

After completing his undergraduate studies at ESMUC, he is currently pursuing a Master's Degree at the same institution.

Beth Hunt: **One Small Step for Players, One Giant Leap for Video Games: Live Accompaniment Video Game Concerts**

This paper presents an overview on what I refer to as Live Accompaniment concerts – performances in which an orchestra or smaller ensemble play accompaniment live to a screening of moving image media – of video games via particular focus on case studies of *Journey Live, Untitled Goose Game Live* and *Undertale Live*. This paper is informed by interviews with Dan Pinchbeck (*Dear Esther Live)*, Dan Visconti (*Journey Live, Undertale Live*), and Dan Golding *(Untitled Goose Game Live*). I discuss the impact of recontextualising video games to the new space of the live concert environment due to dynamic music systems in the source media. Considerations of interactivity and spontaneity in Live Accompaniment video games will lead me to propose the terms audience-performer and player-performer. This demonstrates difficulties with translating dynamic music to the live environment and I will discuss how this is achieved through different methods within each case study. Furthermore, classical music sensibilities will be questioned as video games cross into the new space of the concert hall. Through this paper, I will demonstrate the transformations undertaken by video game music and the video game experience from its usual space of reception (the home, for the individual) to a new collective space with different sensibilities. To conclude, I culminate these ideas in the demonstration that Live Accompaniment video games are a new and unique hybrid art form.

Elizabeth Hunt is currently studying for her PhD in Music at the University of Liverpool. Her thesis, working title ‘The Recontextualisation of Music from Moving Image Music in Live Performance’, focuses on concerts of music from film, television, and video games.

Thursday 26th June (In Person)

10:00 – 11:20

Panel: Screen Music and Education

Matt Lawson: **Serious Tunes for Frivolous Toons: the use of "serious" and classical music in animation and cartoons**

This paper explores the role of classical and serious music in animation and cartoons, focusing specifically on *The Simpsons* (1989 – present), *Bluey* (2019 – present), and *Wallace and Gromit* (1989 – present). Classical music, often linked to high culture, serves as an unconventional yet impactful tool in animated television and film. It shapes narrative tone, character development, and humour. Analysing how this music is used in these shows, we can see how it engages and subverts audience expectations, creating rich layers of meaning while sometimes delivering comedic impact.

In *The Simpsons*, classical music is strategically employed to sharpen the show's satirical critiques of societal norms. The series elevates and humorously critiques cultural icons and events by integrating works from composers such as Beethoven. In Bluey, classical elements significantly enhance the show's emotional depth, reinforcing themes of family and growth with a level of high-brow sophistication. Meanwhile, *Wallace and Gromit* skilfully uses classical music to create a sinister, sometimes horrifying, yet whimsical and nostalgic atmosphere, amplifying the absurdity of its plots.

This paper argues that the interplay of serious music with animated content challenges the conventional boundaries between "high" and "low" culture. It provides an argument on the juxtapositions of cultural meaning woven into both the music and the visual media. Ultimately, classical music in these animated works actively participates in blurring the lines between high and popular culture, offering an engaging platform for both intellectual exploration, education, and accessible entertainment for young people who may otherwise be unexposed to such music.

Dr Matt Lawson is a musicologist and Senior Lecturer in Music at Oxford Brookes University, where he has worked since 2017. A film and television music specialist, he is co-author of the general-interest book *100 Greatest Film Scores* (Rowman and Littlefield, 2018), and a growing number of articles and chapters on screen music, and is currently writing his second book, *The Music of Middle-Earth on Screen*.

Daniel White: **Singing and Sounding CBeebies: The Role of Music and Sound in Educational Early Years Programming, With a Focus on the 'Blocks' Universe**

Children are growing up with increasingly complex relationships to a range of media, and through these media are learning how to decode and interpret the semiotic codes of musical sounds, timbres, harmonies, forms and styles, both through music's narrative functions and through a network of extra-musical/culturally learned connotations. More specifically within educational programming in early years television, highly musical worlds are being built and used to help children to learn basic numeracy, literacy, and more recently coding – but the roles of music and sound in these programmes remain largely untheorised. Building on the important work of a range of standalone essays (Lury 2002, Reyland 2010, Hayward 2012, Scoggin 2016, Maloy 2021, Golding 2024) as well as more general work on music, childhood and education (Lunde Vestad, 2010, 2017, 2022, 2023; Giuffre

2013, 2021, 2022), this paper takes elements of the BBC 'Blocks' Universe (*Numberblocks*, *Alphablocks*, *Colourblocks* and more recently *Wonderblocks*) to examine the various worldbuilding roles of music and sound, including but not limited to thematic development, accent and vocality, signification and narrative development, and inter-character relations. A large part of the educational function of these programmes lies in getting to know the characters and their traits as letters/numbers/colours/operators, but as Golding (2024) has identified, the seemingly 'simple' representation of certain characteristics can betray more problematic musical stereotypes or assumptions. This paper, then, asks not only how music is teaching numeracy or literacy, but also what it is teaching children about music, about the world, and about themselves.

Dan White is Senior Lecturer of Musicology at the University of Huddersfield, where he teaches on film music, popular music studies, fandom and identity, research skills and performance. His 2024 monograph *The Music of Harry Potter and The Lord of the Rings: Sounds of Home in the Fantasy Franchise* focused on musical worldbuilding in film as well as in videogame, theme parks and other tour attractions, and fandom. He has published widely on different aspects this research, including in *Music, Sound and the Moving Image*, *Participations* and *InMedia*, most recently contributing a chapter to the *Palgrave Handbook of Music and Sound in Peak TV* on the music of Amazon's *Rings of Power*.

Jan Butler: **The Pedagogic potential of 'unheard melodies': using media music to support music teaching in primary schools.**

According to organisations such as UK Music, the ISM and Music Mark, the musical pipeline in the UK is broken and needs drastic action to reverse the decline of opportunities for music education. In many places, the most socio-economically deprived people are also the most deprived of opportunities for music education, risking entrenching music as a career available only to those who are independently resourced.

Successive governments have produced plans that purport to address this issue, mandating that every school should have a bespoke plan for music by September 2025, and every child should receive an hour of music education every week. While these plans are welcome, the means to deliver them is not being provided in the form of additional training or resource to teachers – schools are expected to buy in the means to provide this music education. This is particularly problematic in UK primary schools, where generalist teachers, who themselves are likely to have suffered from the lack of support for general music education at school, often do not feel confident in their ability to meet the demands that the government is now making of them.

This paper proposes a possible solution to this issue by outlining an approach to support primary school teachers to discover the inherent musical knowledge that they, and their students, already possess through exposure to music through a wide range of media. Putting 'family friendly' viewing at the centre of my argument, I suggest that the potential of generalist teachers could be unlocked by reframing what it means to be 'musical', and demonstrating how media music can be used as a useful starting point to demonstrate and explore fundamental musical features. In this way, teachers may feel confident to use the more complex and traditional music teaching materials that are available to them.

Jan Butler is a Senior Lecturer in Popular Music and co-founder of the Sound on Screen Research Unit at Oxford Brookes. Her research focuses on how media shapes our understanding of and narratives about music, as well as considering how music contributes to the media that we consume. She has most recently published on Baz Luhrmann soundtracks. She is currently writing about Brian Wilson, considering how authenticity functions in depictions of Bob Dylan on film, and working with generalist teachers to increase musical participation in primary schools.

11:30 – 12:50

Panel: TV Sound Design is the New Score: Fresh Approaches to Audiovisual Analysis

Between the relative 'silence' of theory on television sound (Hilmes 2008) and the seemingly paradoxical belief sound is 'more important for television [than film] because [TV] appeals to the sense of hearing rather than the voyeuristic pleasures of the cinematic gaze' (Birdsall & Enns, 2012) lies ample room for fresh approaches to audiovisual analysis. The rapid innovations of storytelling practice in recent peak TV drama offer just one obvious site within which to undertake such investigations. Building on pioneering work by audiovisual and sound design theorists including Jay Beck, Michel Chion, Leo Murray, and Danijela Kulezic-Wilson, the papers in this session offer new analytical, critical, and theoretical perspectives on audiovisual storytelling in *Severance* (2022–), *The Wire* (2002–2008), and *Wolf Hall* (2015–2024), presenting novel ideas on characterisation and climate, acoustic proxemics and audiovisual spatiality, and the boundary between music and sound.

Nick Reyland: Listen Carefully: Audiovisual Climate, Sound Design, and *The Wire*'s Ethnographic Imaginary

One of screen audio's most important but hitherto undertheorized functions is the creation of climates: audiovisual environments enveloping characters, scenes, and narratives. Primarily achieved through affective, emotional, and symbolic cueing, climates contribute significantly to strategies of representation, to characterization, and to sculpting parameters like mood or feel. Climate establishment and variation are created collaboratively by sound teams, composers, music supervisors, and others, not least in the musicalized sound designs and distributed creativity of 21st-century productions. Recent, complex 'Peak' TV series, in turn, have provided unprecedented durations for audiovisual strategies to evolve over seasons or series.

In *The Wire* (HBO, 2002–2008), local nuancing and longer-range climate strategies underscore characters, stories, and subtexts. Often praised (not least by Barack Obama) as 'the greatest TV show of all time' for its depiction of the complexity of a city's communities and institutions (Baltimore), less prominent in criticism of *The Wire* is consideration of its sound design – despite early DVDs bearing the exhortation 'Listen Carefully'. Yet listening carefully to *The Wire* affords new insights into sound's roles in characterisation and character arc structuring. The show's audiovisual ecologies form *sonic climates* within which some characters exert agency and thus *climate control*. External forces act on other characters, inducing processes of *climate change* (a pertinent shift in sonic climate), sometimes resulting in *climate denial* (forbidding access to a sonic 'home'), or even *climate catastrophe*. While helping to establish the show's ethnographic imaginary, *The Wire*'s imperative to listen carefully, narrativized by its focus on surveillance, therefore demands what Michel Chion calls 'reduced listening' from audiences as well as the show's wiretapping detectives – drilling into 'the traits of the sound itself, independent of its cause and of its meaning' (*Audio-vision*, 1994, p. 29), and thus each climate's further connotations.

Nicholas Reyland is Professor of Music and Head of Undergraduate Programmes at the Royal Northern College of Music in Manchester. He is a musicologist with research expertise in screen scoring, narrative theory, and – more broadly – the theory, analysis, and criticism of music since 1900. His publications and edited collections include *Zbigniew Preisner's "Three Colors" Trilogy: A Film Score Guide* (2011), *Music and Narrative since 1900* (2013), *Lutosławski's Worlds* (2018), *Music, Analysis, and the Body* (2018), a special issue of *Music Analysis* dedicated to film music (2018), and

The Palgrave Handbook to Music and Sound in Peak TV (2024). Other essays have appeared in journals including *Music Analysis*, *Music & Letters*, *Music, Sound, and the Moving Image*, and *Twentieth-Century Music*, plus the essay collections *The Palgrave Handbook of Sound Design and Music in Screen Media*, *The Routledge Companion to Screen Music and Sound*, and *The Oxford Handbook of Television Music* (forthcoming). He is co-editor of the journal *Music, Sound, and the Moving Image*.

Miguel Mera: **First-Person Cromwell? Acoustic Proxemics in *Wolf Hall***

Director Peter Kosminsky faced a distinctive challenge in adapting *Wolf Hall* for the screen, as the novel, though deeply immersed in Thomas Cromwell's psyche, is not written in the first person. Without the use of voiceover, Kosminsky's solution was to intimately align the viewer with Cromwell through a mobile camera that "sticks on his shoulder," creating a sense of proximity that encourages psychological identification with the central character. This technique, which navigates real locations with fluid movement and detailed spatial positioning, also blurs the lines between emotional intimacy and physical distance.

In this context, Foley sounds, particularly those of footsteps and clothing, emerge as significant dramatic tools, and environmental sounds also punctuate private moments in ways that heighten their emotional weight. Through this lens, 'silence' becomes rich with meaning, underscoring a fruitful tension between interior and exterior worlds. Building on Edward Hall's theory of proxemics, particularly his categorisation of intimate, personal, social, and public zones, I introduce the concept of *acouxemic listening* (i.e. acoustic proxemics). This approach centres on creating physical immediacy through proximity to characters while simultaneously emphasising engagement with broader architectural spaces and larger socio-political environments. It reflects the complex, labyrinthine politics of the Tudor court, while also encouraging the audience to be more attuned to nuanced shifts in both power and isolation. By examining audiovisual spatial relationships in *Wolf Hall*, I propose an analytical framework that explores the dynamic interplay of camera positioning, character distance, and audio perspective, offering new insights into audiovisual aesthetics in contemporary television.

Miguel Mera is Professor of Music and Dean of the Faculty of Arts and Humanities at the University of Southampton. He is a composer of music for the moving image and a musicologist. His film and television music has been broadcast around the world. Miguel is the co-editor of *European Film Music* (2006), author of *Mychael Danna's The Ice Storm: A Film Score Guide* (2007), and co-editor of *The Routledge Companion to Screen Music and Sound* (2017). He serves on the editorial boards of *Music and the Moving Image*, *Music, Sound, and the Moving Image*, *The Journal of Film Music*, *The Soundtrack*, and the *Journal of the Royal Musical Association*.

Janet K. (Steve) Halfyard: **Severance through Convergence: The In(nie)s and Out(ie)s of Music, Sound, and a Fantastic Diegesis**

The original music of *Severance* broadly consists of two ideas: a slow, soft series of angular chords with an equally angular melodic riff that explore ideas of dissonance and parallelism; and a number of relentlessly upbeat cues that might be described (not without reason) as cheesy elevator music, upbeat easy-listening that is also heard diegetically in various forms during rewards and parties on the severed floor. Alongside this music there is also the distinctive sound of the elevator itself, in particular the "ping" of its doors opening and closing as severed workers cross the divide between their Innie and Outie selves; and a glitching sound heard in conjunction with the title card from the first episode, the position of which as sound design and music is highly ambiguous. In fact, so is the elevator ping: it is heard in the elevator for events unrelated the elevator itself; it is heard when the

elevator is not present in the scene; and at times the pitches of the ping precisely mimic the dissonances of the main theme and its sequence of chords. In this paper, I explore how the glitch and the ping operate across boundaries that conventionally separate ideas of "music" and "sound" in relation to moving image, and how they act in *Severance* as sonic symbols of the rupture of the severance process, the transitions between Innie and Outie states, and the Innies' quest for knowledge about themselves.

Janet K. (Steve) Halfyard is Professor of Music and Head of BMus programmes at the Royal Conservatoire of Scotland in Glasgow. Their research is mainly focused on music in horror/supernatural and superhero films and TV, and publications include *Danny Elfman's Batman: A Film Score Guide* (2004), *Sounds of Fear and Wonder: Music in Cult TV* (2016) and the edited collections *Music, Sound and Silence in Buffy the Vampire Slayer* (2010), *Music in Fantasy Cinema* (2012), and *The Palgrave Handbook to Music and Sound in Peak TV* (2024). *Music, Sound and Silence* was awarded the "Long Mr Pointy" for the best book in Whedon Studies in 2010 by the Association for the Study of Buffy+ (formerly Whedon Studies Association), and the chapter on music in Buffy in *Sounds of Fear and Wonder* won the "Short Mr Pointy" in 2016. Other essays have appeared in edited collections including *The Oxford Handbook of New Audiovisual Aesthetics* (2013), *The Palgrave Handbook of the Vampire* (2023), and *The Oxford Handbook of Television Music* (forthcoming).

13:40 – 15:00

Panel: Sound Production Practices for Recent British Television

This panel explores the production and synchronisation of sound for recent British television productions. Melissa Morton examines the collaborative processes between graphic designers, sound designers, and composers in the production of 'idents' for television channels; Toby Huelin unpacks the creation, branding, and use of stock (or 'library') sounds in television documentaries; and Elsa Marshall and Ian Sapiro discuss the processes of sound production in the long-running British television soap opera *Emmerdale* (ITV, 1972–). Each paper draws on first-hand interview testimony from industry practitioners (including sound designers, television directors, and sound recordists) and audiovisual analyses of television sequences to bring to light the personnel and practices that shape this underexplored area of media production. Common themes across the papers include: reasons for, and types of collaboration; how working practices are influenced by factors including budgets, production techniques, and technological developments; and the relationship between sound and music in television production processes. Taken as a whole, the panel responds to James Deaville's point that production studies remains the 'least explored factor' within the study of television music and sound (2019, p.413), and moves towards a greater appreciation of this understudied area of screen soundtracks.

The papers in this panel present work-in-progress from the forthcoming volume, *Sonic Production Practices in Contemporary Film, TV and Short-Form Media* (Routledge/Ashgate Screen Music series), edited by Huelin, Marshall, and Sapiro.

Toby Huelin: **"Flutter Zap", "Zing Hit", "Echo Tap": Musical Sound Effects in Contemporary Television Production**

This paper examines the production of sound-effect libraries for contemporary British television. Instead of engaging Foley artists (and other sound practitioners) to create bespoke effects for a

programme, many TV productions turn to pre-existing libraries of sonic material, primarily for economic reasons. The website for library company Audio Network, for example, includes "Musical Effects/Editor's Mix Selection" as one of its "Production Genres", generating over 11,000 results of short sonic elements. These sounds are organised by descriptors such as mood, instrumentation, or genre, enabling TV editors to easily locate appropriate audio content. Whilst recent work has highlighted the industrial methods that lie behind contemporary library-music production – a related, yet distinct, practice – the specific processes of creation, branding, and synchronisation that characterise these sound-effect collections remain understudied.

The paper is structured in three sections: first, it explores the creative and technical processes involved in producing sound effects for commercial contexts, drawing on first-hand practitioner testimony from composers and sound designers; second, it examines how library companies market their sound effects to TV producers – for example, through the deployment of metadata tags and titles – via a close reading of sound-library websites; third, it draws on case studies from recent TV documentaries, and additional interview testimony, to reveal how stock sounds are used by editors and directors in their working practices. Taken as a whole, the paper examines the practices and personnel that lie behind these ubiquitous sounds, and reveals how the production and use of this generic library material shapes contemporary TV soundscapes.

Toby Huelin is a Teaching Fellow in Film Music at the University of Leeds. His research appears in the journals *Music and the Moving Image; Music, Sound, and the Moving Image*; *Critical Studies in Television*; and *Media, Culture, and Society*, and he has contributed chapters to volumes including the *Palgrave Handbook of Music and Sound in Peak TV* and the *Oxford Handbook of Music and Television* (forthcoming). Also a media composer, Toby's music features in the Emmy Award-winning series *United Shades of America* (CNN), the Grierson Award-nominated documentary *Subnormal: A British Scandal* (BBC One) and long-running BBC series *MasterChef* and *Panorama*.

Melissa Morton: **"They're our Little Works of Art": Sound Production for Idents and Sonic Logos**

TV channels have long used combinations of graphic design, sound, and music (known as 'idents') to communicate a brand identity that transcends the individual programmes. The UK's public service broadcasters, the BBC in particular, have been central to the development of the channel ident. Idents have provided graphic designers, sound designers, and composers working for these channels with a testing ground for new technology, as a uniquely rich space for close synchronisation between images and sound in a short space of time.

In the 1980s and 1990s, idents were lengthy (up to sixty seconds), often using combinations of live action and graphic design, with enigmatic and complex music tracks. In contrast, streaming platforms today such as Netflix and Apple TV+ use much more compressed idents. For broadcasters too, the aesthetic character and role of idents has changed. It is now necessary to convey a consistent identity across various touchpoints: the channel itself, social media accounts, and online streaming services. TV idents have thus constituted an important precursor to sonic branding – the strategic application of music and sound across touchpoints, whenever a customer encounters a brand.

Drawing on interviews with practitioners who have crafted identities for TV channels and streaming platforms, the paper also incorporates insights from the author's own experience as a Research Manager at a sonic branding agency. The paper begins by investigating the production processes behind specific idents created for UK public service broadcasters. It then traces the evolution of these working practices, highlighting both continuities and changes in the collaborative practices now seen in sonic branding agencies. Overall, the paper sheds light on the changing processes, skills and

identities of creative practitioners working on TV idents and other types of audiovisual logos used by brands today.

Melissa Morton is a Research Manager at MassiveMusic, where she works with brands globally as a specialist in music strategy and sonic branding, as well as qualitative and quantitative sound-focussed consumer testing. Her PhD thesis (University of Edinburgh) examined TV channel idents and their production contexts as a 'hidden art form'. She has published research on music, television, and branding in journals including *Critical Studies in Television* and *Music, Sound, and the Moving Image,* and in volumes including the *Palgrave Handbook of Music and Sound in Peak TV* (2024) and *Designing the BBC: A History of Motion Graphics* (2025).

Elsa Marshall and Ian Sapiro: **Listening to *Emmerdale*: Sound Production Lessons from a Soap Opera**

Drawing from interviews with *Emmerdale*'s sound team and soundtrack analyses of recent episodes, this presentation investigates how the low-budget continuing production practices of soaps can highlight alternate models of production and aesthetic roles for sound in screen media as well as better contextualise Hollywood's cinematic sound techniques which have been the primary research subject of soundtrack studies. While soap operas such as *Emmerdale* are "crucial means for channels to attract and retain audiences from week to week", the genre has often been overlooked in screen studies as it "has conventionally been regarded as a low-quality genre because of its exaggeration of emotion, its departures from realist conventions, and its comparatively low budgets" (Bignell, Orlebar and Holland 2005; McElroy and Noonan 2019). Similarly, in 2008, Michele Hilmes observed that television sound studies primarily focused on "fictional texts treated as filmic", a trend of focusing on high-budget screen production that continues today even as more recent effort has been put into developing the study of screen sound aesthetics (Greene and Kulezic-Wilson 2016) and production (Mera, Sadoff, and Winters 2017). Building on journalist Maggie Brown's 2016 interviews with sound professionals, which reveal the devaluing of sound practices even within television productions, this investigation of sound in Emmerdale demonstrates how creative and high-quality sound can be created on a low-budget on a continuing serial production. It brings original interviews with *Emmerdale*'s sound personnel into dialogue with existing scholarly perspectives to shed light on industrial practices in this under-researched area. Through consideration of sound-crew roles and responsibilities, approaches to sound, collaborative working and the relationship of sound to other areas of programme making, the chapter uncovers the distinctive processes of production and post-production sound in contemporary, low-budget British television and the resulting functions of sound as key component of audiovisual storytelling.

Elsa Marshall is an independent screen music scholar who investigates the business and social contexts of soundtrack production through digital humanities, archival studies and formal analysis methodologies. She is an Assistant Book Reviews Editor for the *IASPM Journal* and is joining the *Journal of Film Music* as a Reviews Editor. Her research on the production and public appreciation of film scoring in the Hollywood studio era has recently been published in the *Journal of Film Music* and *Music and the Moving Image* (forthcoming).

Ian Sapiro is an Associate Professor of Music for Stage and Screen at the University of Leeds. He has published on film-score orchestration, the screen music of Trevor Jones and Ilan Eshkeri, and film-musical adaptations. Book chapters on songs and singing in *Sister Act* on stage and screen, and music-production processes for *Frozen II* are forthcoming. He is working on a critical edition of the Gershwin musical *Girl Crazy* (1930) as part of the international project 'The George and Ira Gershwin

Critical Edition' and holds the inaugural Annegret Fauser and Tim Carter Fellowship at the Library of Congress Music Division.

15:10 – 16:30

Panel: Playing For The First Time: Ludomusicological Journaling as a Grounded Play-Thought Practice

While much ludomusicology has been written from an emphasised point of personal detachment, authors such as Shaw (2014), Ruberg (2020), Russell (2020), and more recently, Thompson, Plank, Grasso and Cook (2024), and Galloway (2025) point towards not only the value but even the necessity of considering subjectivity and personal voice in ludomusicological research. On the other hand, reflective and stream-of-consciousness research allows us to reinterpret multimedia texts under new lights, complementing both our scholarship as well as our musicianship. This is especially true in the case of interactive media, with video games in particular offering a unique cross-section between active narrative experiencing, visual media, and interactive audio.

While much ludomusicology is justifiably given to detailed readings of soundtracks and soundscapes informed by multiple analytical playthroughs, this leaves out the experience of playing a game for the first time. These first-time "play-listenings" expose a stranger encounter with the game, where the element of surprise and novelty play a part in shaping our experience.

To draw out these first moments of contact, we each played a different independent dystopian SF game for the first time. Grounded in reflective journaling as a play-practice, each of the panelists offers their unique perspective on Burning Daylight Team's *Burning Daylight* (2019), Bloober Team's *Observer: System Redux* (2020), and Eggnut's *Tails Noir* (2021), while presenting a critical autoethnography of playing and analysing a game for the first time. In cross-comparing and debating each of these analyses, a unique opportunity arises to unearth possible connections (conformant or deviant) between ludomusicology, practice-as-research, and stream-of-consciousness as analysis.

Liane Gualdim Silva: **Observing the Observer – The music of memory in *Observer: System Redux***

High tech, lowlife: that is how Bruce Sterling prefaced William Gibson's pioneering Cyberpunk collection *Burning Chrome* (1987). But the Cyberpunk genre has come a long way since its beginnings within literary science fiction. Now actualised in (virtual) audiovisual media, it expands upon this human-machine symbiosis to tackle other existential themes: memory, identity, what it means to be human, what it means to be (a) 'self'. Where these worlds need to be made more real, more convincing, music and sound design come into play.

Through the 'Observer', *System Redux* interrogates memory, consciousness, and identity. To explore this interrogation, I undertake a stream-of-consciousness exploration of the game and its music, to uncover how the self and its consciousness are authenticated through music.

Liane Gualdim Silva is a musicology researcher and music composer for media based in London, United Kingdom. Her extensive experience working for the film, television, and video game industries informs her practice as musicology researcher, composer, sound designer, and audio producer.

Liane has a First Honours Bachelor's Degree in Professional Musicianship, a Master's Degree in Music Composition for Film and TV with Distinction, and is currently a PhD Music candidate at the University of West London in the United Kingdom, researching music composition practices and analytical methodologies in music for media.

Liane has also presented her research in UK-based conferences, focusing on Cyberpunk Science Fiction media and its musical representations.

Raymond Sookram: **Broken Glitches and Broken Minds: Towards a Personal Approach to First-Time Gameplay, Ludomusicology and Burning Daylight**

Emerging from a horrific factory, my character in Burning Daylight (2019) stumbles through a dystopian world – a world that breaks through technological failures (glitches) during my first-time play. With my character's mind traumatised by their world, these virtual disturbances gravitate me towards stream-of-conscious diary writing. I expose fears, ludomusicological speculations and transmedial memories, but also bizarre humour, sarcasm and absurdity. Was this normal? Was my mind broken, or coping with this thought-provoking experience? Experiences of audiovisual glitches trigger more than negative judgements of failure. They can portray the "beauty of computers crashing" (Sangild 2004), expose voyeuristic constructs of traditional Hollywood cinematic practices (Benson-Allott 2013) and become acts of rebellion against societal othering (Russell 2020). From examinations of glitch game audio and mental health, I examine in this paper the challenges of objective scholarship in ludomusicology, proposing a personal approach to video game sound research.

Raymond Sookram is a Founding Editor and Associate Editor (Issues 1 and 2) at *Sonic Scope Journal*, audiovisual scholar, lecturer, recording artist, composer, pianist, drummer and PhD researcher at Goldsmiths, University of London. His research delves into numerous areas concerning interactive sound and cultures, including films, television series, news programming, comics, psychology and politics. Raymond's current research explores how sound in open world video games contributes to specific representations of, and information about, national identities and historical events, and their consequences; and whether game sound affords context for critical reflection in moments of play. He has presented his Paracosmic Multimedia theory at the Ludo2019 conference and as a video essay for *Sonic Scope Journal.* Alongside his research, Raymond has released albums which focus on ambient soundscapes and improvisation.

James Redelinghuys: **About *Tails Noir***

"Man came silently into the world". A ga(y)mer downloaded Eggnut's *Tails Noir* (2021) with the sound of a dishwasher in the background. And a racoon in a trench coat walks through a door into a more-than-human world with a film noir soundtrack. In playing the game for the first time, what possible soundful origin could there be? What un/noise does the player make, coming into the game? What is interrupted in the world by the game's first sounding? These lines of inquiry prove to be particularly complex in a game-world populated by critters: what is the point of sonic speciation between human player and pixelated animal? Rooted in a posthuman phenomenology, I draw out this constellation of inquiries to listen for where human-, non-human-, and game-world have been mutually entangled prior to reflection, and how one might remain in this entanglement through playing.

James Redelinghuys is writing this biography in a café on Lendel in York, where ze graduated with a PhD. Ze has just finished a latte with oat milk, and the caffeine acts a neural regulator (in polyphony with Autism it is a sedative, not a stimulant), making possible a host of activities such as sound art, writing, and surviving.

16:40 – 18:00

Panel: Listening to Affective Sound in Asian Cinema (Edward Yang and Ryūsuke Hamaguchi)

By putting together three papers on films made by non-mainstream Asian directors Edward Yang and Ryūsuke Hamaguchi, this proposed panel investigates the relationship between sound, affect, and images of modern Asian cities. Edward Yang's (1947–2007) films, made in 1980s–1990s Taipei, are understudied due to their unavailability despite Yang is one of the directors of the Taiwanese New Wave of the 1980s. New research surfaced since *A One and A Two: Edward Yang Retrospective*, an exhibition of his cinema, manuscripts, and documents, was held at the Taipei Fine Arts Museum in 2023. Yang's contemporary, Japanese director Hamaguchi (born 1978) claimed that his own films are influenced by Yang in the exhibition's academic conference. The two directors' films are invested in showing life crises faced by bourgeois couples. Also, many characters in their films are artists, photographers, writers, playwrights, directors, and actors. Both directors are interested in exploring various cinematic devices to question the limits of the cinematic medium itself, especially the ambience of sound and voices in specific localities. This panel offers a fresh and critical examination of their works by investigating how sound and voices work in their films through critical theories. It is hoped that new research methodologies employed in this panel could inspire more new research in the study of sound on screen in Asian cinema. Louis Lo examines the interplay of voice and vision in *A Brighter Summer Day* (1991), Edward Yang's masterpiece set in 1960s Taiwan by enlisting Michel Chion's concept of the acousmatic beings in order to understand how moral choices are made in repressed and politically uncertain times. Paul Fung looks into the audio-visual in Taipei represented in Edward Yang's cinema (namely *Taipei Story*, *Terrorizers*, and *Yi Yi*). Through the lens of the Deleuzian time-image, affect is examined through the analysis of sound and voice mediated by self-reflexive cinematic apparatus. Alex Wai-Lok Lo's interest lies in understanding how mourning works in *Drive My Car* (2021), set primarily in Hiroshima. Developing Deleuze's terminology of the time-image, Alex Lo coins the word 'time-sound' to designate affect expressed though sound. The affective sound of the Asian cities (Taipei, Tokyo, Hiroshima) can be heard through the cinematic arts of Yang and Hamaguchi.

Louis Lo: **A Perceptual Acousmatic Reading of *A Brighter Summer Day* (1991)**

Edward Yang's *A Brighter Summer Day* (1991), set in the 'White Terror' (a period when the martial-law was declared in Taiwan after the 228 Incident of 1947), is often analysed with respect to the protagonist Chang Zhen's (aka Xiao Si'r) impaired vision, materialized in the dialectic pair of darkness versus "torch-light" vison. Inspired by a historical event of a juvenile murder case, the film tells a story about Si'r, his family, and the two juvenile gangs. Si'r's parents retrieved to Taipei from Shanghai with the KMT government during the Chinese civil war. While the film's use of such sophisticated cinematic devices as the frame within the frame, long take, and *mise-en-scene* is celebrated by scholars, the treatment of sound only received limited attention. When it comes to sound and voice, critics have discussed the political or social implications of the film's interest in American popular songs of the 60s, and the mismatch of the visual and the audio. My paper investigates how the "acousmatic being," what Michel Chion calls the *acousmêtre,* plays an important role in understanding the film's aesthetics and politics in relation to its subject matter: how people react

morally in a highly repressed and uncertain times. There are plural instances of the *acousmêtre*, a voice which has not yet been visualized. These instances range from such classic examples of the *acousmêtre* as the radio and broadcast of the national anthem to images which are separated from the speaking subjects as the result of a complicated *mise-en-scene*. I maintain that the film's aesthetics and politics could not be understood fully without an exploration of these *acousmêtre* situations, assuming that Si'r's hearing becomes hypersensitive when his vision is obscured and that the film's peripeteia is his awareness of his own blindness to his girlfriend Ming's disloyal manoeuvres. By examining how these *acousmêtres* work, this paper aims to call for a perceptual acousmatic reading of this understudied film.

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Paul Fung: **Mediated Sound in Edward Yang's Taipei**

One of the most distinctive uses of sound in Edward Yang's cinema is the filtered voice of characters. A viewer is not supposed to hear the conversation of a couple as they are either superimposed by a building's glass wall or distanced from the viewer (*Taipei Story* (1985) and *Yi Yi* (2000)), and yet the viewer can hear crystal clear their conversation. Their voice is removed from its immediate environment and reinscribed to the same scene. Viewers are directed to hear only the couple's conversation. But at the same time, they roam freely in the space to which the couple has no access. Yang creates a series of dissonance between sound and image, as in what Deleuze calls the 'purely optical and sound situation' in post-war cinema. These effects invite the viewer to meditate on the sound and image separately but simultaneously. Sound plays a similar role in Yang's films. It is singled out from its immediate environment to elevate its affective state. Examples are the movement of water and airplane in *Taipei Story*, telephone ring and gunshot in *Terrorizers* (1986). Unlike organic sound that is smoothly synced in with filmic images, these peculiar sounds accentuate the presence of the world of things. For Deleuze, they are outside of the sensory-motor scheme of bodily movements. These sounds point back to the absence of a mutually responsive community in Yang's world. The world of things is interconnected, whereas human beings are not. The voice and sound are loud enough, but echo does not exist in his cinema. No matter if it is a voice or a sound, it does not reverberate. And yet, Yang's cinema is quite different from the deconstructive thesis where medium is the message. This paper argues that the mediated voice and sound in his films are allegories of the abstract loneliness that the modernized Taipei forces upon them.

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Alex Wai-Lok Lo: **Time-Sound as Affect: Mourning Refrains in *Drive My Car* (2021)**

This paper discusses how sound is expressed as affect by creating a particular dimension of time, and how it fabulates the mourning refrains in *Drive My Car* (2021) directed by Ryūsuke Hamaguchi and soundtrack produced by Eiko Ishibashi. Sound plays an essential role in *Drive My Car*, that not only constitutes a refrain of slowness, but further forces out the 'dryness' – in other words, intensity – of the time process, in order to express the undercurrent affect passing through the whole film. The sound expressed as affect in *Drive My Car* could be understood as a special disposition which I name 'time-sound', whereby time itself could be fully expressed and it provides a diegetic process towards the unbearable chaotic truth of life, that is, death of the other. *Drive My Car* is a film having mourning as its singular problematic to construct a new aesthetic plane of composition. The film is allegorized from the very beginning, recounting the death of Kafuku's wife Oto, while 'Oto' means 'sound' in Japanese. With the absence (or the lost) of Oto as a premise, Kafuku's existential refrain was forced to suffer a process of deterritorialization and reterritorialization, which is also where the true confrontation with his mourning debt begins. In this process, all sound presented without the presence of sound (Oto), merely expresses the pure flux of affect in (the lost) time, could be understood as the fabulation of mourning refrains. Through the expression of the time-sound during the film, the mourning subject has a chance to gradually reopen himself affectively to listen, to have conversation and to reconcile with the absent sound (Oto). The mourning refrain will finally turn into an infinite great Refrain of univocity that could help the mourning subject to transcend the fear of enduring the death of the other.

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