

Mapping spaces, sounding places

Geographies of sound in audiovisual media

Cremona
19–22 March 2019



Local Organizing Committee

Alessandro Bratus (Università di Pavia)

Alessandro Cecchi (Università di Pisa)

Maurizio Corbella (Università di Milano)

Elena Mosconi (Università di Pavia)

The main sessions of the conference will take place at:

Dipartimento di Musicologia e Beni Culturali (Università di Pavia), C.so Garibaldi 178, Cremona

- Aula Magna (Sessions 1, Keynotes and Roundtable)
- Aula Robertini (Sessions 2)

DAY 1
Tuesday 19 March

14:30–14:45	Opening Remarks	
15:00–16:00	<p>KEYNOTE 1</p> <p>David J. Bodenhamer (Polis Center, Indiana University – Purdue University Indianapolis) <i>Spatial Humanities and the Embodied World: Connecting Matter and Meaning</i></p>	
16:00–16:30	Coffee Break	
16:30–18:00	<p>A1</p> <p>Sebastian Schwesinger (Humboldt-Universität zu Berlin) <i>Auralising Ancient Spaces: Listening as Epistemic Practice in Virtual Acoustic Environments</i></p> <p>Joanna E. Taylor (University of Manchester) <i>English Echoes: Literary GIS and the Nineteenth-Century Lake District’s Soundscape</i></p> <p>Thomas Burkhalter (Bern University of the Arts) <i>Norient: Analysing Music Multi-modally and from Multiple Perspectives</i></p>	<p>A2</p> <p>James Deaville (Carleton University) <i>The Sites of Sound: Music, Film, and the Listening Gaze</i></p> <p>Renata Scognamiglio (Sapienza – Università di Roma) <i>“Being There”: Mapping Atmospheric Spaces in Film Music</i></p> <p>Emilio Audissino (University of Southampton) <i>The “Spatial Perceptive Function” of Film Music: When Music Tells You What and Where to Look</i></p>
19:30–20:00	<p>SPECIAL SESSION 1 • Palazzo Trecchi, Sala Teatro – Via Sigismondo 20, Cremona</p> <p><i>Sonic Arts and Spatial Audio Technology</i></p> <p>Franco Fraccastoro (Steinberg Media Technologies): <i>Flexibility and Adaptability in Sound Organization for Immersive Audio</i></p>	
20:15	<p>Tom Williams (School of Media and Performing Arts, Coventry University) & Yiorgis Sakellariou (independent researcher): <i>Sonic Art Concert</i></p>	

DAY 2
Wednesday 20 March

14:30–16:00	C1	C2
	<p>Bianca De Mario (Università di Milano) <i>Pills of Opera. Editing, Fruition and Impact of the Opera Trailer</i></p> <p>Alison Furlong (independent scholar) <i>On Hearing, Overhearing, and the Cinema of Mistrust</i></p> <p>Henriette Engelke (Universität Wien) <i>From Score to Screen: (Re-)Interpreting Music and (Re-)Defining Spaces in Film Adaptations of Operas</i></p>	<p>Maria Fuchs (Universität für Musik und darstellende Kunst, Wien) <i>Soundscapes of “Home” through the Mediation of Film</i></p> <p>Konrad Klejsa (Uniwersytet Łódzki) <i>Dazed and Confused: Dubbing in People’s Republic of Poland 1950–1980</i></p> <p>John O’Flynn (Dublin City University) <i>Music, Sound Design and Demarcations of Ethnicity and Place in “Troubles”-based Documentary Film in Northern Ireland, 1995–2000</i></p>
16:00–16:30	Coffee Break	
16:30–18:00	D1	D2
	<p>Marco Bellano (Università di Padova) <i>Fantasound Revisited. Imaginary Musical Landscapes in Disney’s “Fantasia”</i></p> <p>Florian Guilloux (Sorbonne Université – IReMus) <i>Music and Soundscapes of René Laloux’s Fantastic Planets</i></p> <p>Armando Ianniello (Università di Udine) <i>Soundscape in “Revenant” by Alejandro González Iñárritu: A Case of Interaction between Traditional Composition and Sound Art</i></p>	<p>Marco Cosci (Università di Pavia) <i>Mapping “Stella by Starlight”: From Haunted Houses to Television Studios</i></p> <p>Jeff Yunek (Kennesaw State University, Georgia) <i>Capturing the Zeitgeist: Preserving American Music and Culture in the Mashups of DJ Earworm</i></p> <p>Costanza Salvi (independent scholar) <i>The Spaces of Cowboy and Folk Songs in 1930s American Midwest</i></p>
20:00	<p>SPECIAL SESSION 2 • Teatro Monteverdi – Via Dante 149, Cremona</p> <p><i>Screenings</i></p> <p>Simon Connor (University of Huddersfield): <i>Odin’s Gully</i> (2018) Geoffrey Cox (University of Huddersfield): <i>Mill Study</i> (2017) Christopher Brown (University of Sussex) & Andrew Knight-Hill (University of Greenwich): <i>Coccolith</i> (2016) Hasmik Gasparyan (University of York): <i>Three Pianos</i> (2016); <i>Narara and Kiko</i> (2018)</p>	

DAY 3
Thursday 21 March

9:30–11:00	E1	E2
	<p>Marija Semjonova & Irina Novikova (Latvijas Universitate) <i>Nice Birds Singing in Cyberspace – Audiovisuality in a Digital Dream of Nature and Nation</i></p> <p>Michela Garda (Università di Pavia) <i>From Maraini to Bill Viola: Transfigurations of the Landscape through Image and Sound</i></p> <p>Steve Whitford (University of Portsmouth) <i>Ambisonic-centred Location Sound Recording: Reinvigorating the Observational Documentary Genre?</i></p>	<p>Taruna Banal & Pankaj Rawat (Jamia Millia Islamia, New Delhi) <i>Development of Indian Bollywood Music: A Paradigmatic Approach of Musical Geography</i></p> <p>Patrizia Vaccari (Università di Pavia) <i>The Musical Identification of Sicily through Vassil Kojucharov's Music in the Movie "Lo Sgarbo"</i></p> <p>Ceren Mert (Özyeğin Üniversitesi, Istanbul) <i>Soundscapes of Emotional Geographies: Music of Cities and Subjectivities in the Films of Fatih Akın</i></p>
11:00–11:30	Coffee Break	
11:30–13:00	F1	F2
	<p>Maria Teresa Soldani (Università di Pisa) <i>Mapping as a Foundational Principle of the American Underground Rock</i></p> <p>Serena Ferrando (Colby College, Waterville) <i>Exploring Local Communities via Sound Mapping</i></p> <p>Jacqueline Barrios & Kenny Wong (University of California Los Angeles) <i>City Analog: Scavenging for an Archive of LA/London Sound</i></p>	<p>Dominique Nasta (Université libre de Bruxelles) <i>Micropolyphonic Soundscapes: Credit Music and Romanian Minimalism (2005-2015)</i></p> <p>Thomas Van Deursen (Université libre de Bruxelles) <i>"There's place and means for every man alive": Uchronic Soundscapes in Shakespearean Films of the 1990s</i></p> <p>Elektra Vernaki (independent scholar) <i>The Soundscapes in Antoinetta Aggelidi Films: From the Mono to the Quadraphonic (Dolby Stereo) Sound Mix in Greek Cinema</i></p>
13:00–14:30	Lunch	

DAY 3
Thursday 21 March

14:30–16:00	<p>G1</p> <p>Luca Spiteri Monsigneur & Costantino Oliva (University of Malta) <i>The Acousmatic Situation in Digital Games</i></p> <p>Megan Steigerwald Ille (Washington University in St Louis) <i>“It is not the voice that commands the story: it is the ear”</i>: Turning up the Volume on Mobile Listening in Immersive Opera</p> <p>Valerio Sbravatti (Sapienza – Università di Roma) <i>Sonic Immersion, Cinema, and Emoacoustics: An Interdisciplinary Approach</i></p>	<p>G2</p> <p>Massimo Privitera (Università di Palermo) <i>“If you feel like singing, sing!”</i>: Constructing a Film Scene through the Meaning and the Form of a Song</p> <p>Katarzyna Figat (Uniwersytet Muzyczny Fryderyka Chopina, Warszawa) <i>From the Music Side of the Film. “The Eccentrics. On the Sunny Side of the Street”</i> (dir. by Janusz Majewski 2015) – Case Study</p> <p>Dieter Merlin (Freie Universität Berlin) <i>The Sound of Money. Acoustic Dimensions of Profit and Loss in the Finance Thriller Genre</i></p>
16:00–16:30	Coffee Break	
16:30–17:30	<p>KEYNOTE 2</p> <p>Kevin J. Donnelly (University of Southampton) <i>Emotional Landscapes and Dimensional Music</i></p>	
20:00	Dinner	

DAY 4
Friday 22 March

9:30–11:00	<p style="text-align: center;">J1</p> <p>Luca Bandirali (Università del Salento) <i>The Acousmatic Island: Notes on “Lost”’s Soundscape</i></p> <p>Gaia Varon (Università Cattolica del Sacro Cuore, Milano) <i>“Floating around in amniotic fluid”: Music as a Device to Challenge Orientation in Space and Time in HBO Series “The Leftovers”</i></p> <p>Kingsley Marshall & Rupert Loydell (Falmouth University) <i>Sound Design, Music and the Birth of Evil in “Twin Peaks: The Return”</i></p>	<p style="text-align: center;">J2</p> <p style="text-align: center;">Film Music as Propaganda: The Musical Construction of Space in Fascist Cinema Convenor: Francesco Finocchiaro (Universität Wien)</p> <p>Francesco Finocchiaro (Universität Wien) <i>“Maintaining Italy’s name through the screen”. Music and Sound in Fascism’s Film Politics</i></p> <p>Leo Izzo (independent scholar) <i>Jazz in Italian Fascist Cinema: A Symbolic Space in Transformation</i></p> <p>Elena Mosconi (Università di Pavia) <i>The Sounds of Hungary in Italian Fascist Comedy</i></p>
11:00	Closing Remarks & Farewell Coffee Break	