



Cleveland State University, School of Music



International
Musicological
Society

International Musicological Society
12th Meeting of the IMS Study Group “Music and Media”

Pre-Existing Music in Screen Media: Problems, Questions, Challenges

Please register for the conference: <https://class.csuohio.edu/music/imsregistration>

Thursday, 10 June 2021

9:00–9:15 AM* Opening Remarks (CSU)

- ◆ Professor Allyson L. Robichaud, Dean of the College of Liberal Arts and Social Sciences, CSU
- ◆ Professor Emile Wennekes, Utrecht University, Chair of the Music and Media Study Group of the International Musicological Society

9:15–10:45 AM Panel 1: Redefining the Use of Pre-Existing Music through *Bricolage* (CSU)

- ◆ Giorgio Biancorosso: “The Filmmaker as Music Bricoleur”
- ◆ TJ Laws-Nicola: “Ironic Agency: Helga Pataki’s Dream Empowerment in *What’s Opera, Arnold?*”
- ◆ Robynn Stilwell: “Creating Anew: The Mash-Up as Performance, Collaboration, Independent Work”

Chair: *Emile Wennekes*

11:00 AM–12:30 PM Panel 2: Auteur Cinema and Opera (CSU)

- ◆ Justin Mueller: “The Remediated Soundscape of Hans-Jürgen Syberberg’s *Parsifal*”
- ◆ Scott Murphy: “Reappropriation Enlists Contingency: A Rogue Note in *Melancholia*”
- ◆ Pascal Rudolph: “The Musical Idea Work Group: Production vs. Reception of Pre-existing Music”

Chair: *Tobias Pontara*

12:30–1:30 PM Break for Refreshments

1:30–2:30 PM Keynote Address I (RRHOF)

- ◆ James Buhler: “Composing for the Films in the Age of Digital Media”

Chair: *Jason Hanley*

3:00–4:30 PM Panel 3: Hollywood, European Mainstream, and Pre-Existing Music (CSU)

- ◆ Gillian Anderson: “Pre-existing Music in *Way Down East* (Griffith, 1920) and *Ben Hur* (Niblo, 1926)”
- ◆ Richard Anatone: “Pre-Existing Music as Leitmotif in *Groundhog Day*: Breaking the Cycle of the Endless Rondo through Transformative Variation”
- ◆ Kate McQuiston: “Half Past Duke: Gondry’s Jazz Clock in *Mood Indigo*”

Chair: *Mark Durrant*

Friday, 11 June 2021

8:50–9:00 AM Opening Remarks (CSU)

- ◆ Professor Heather Russell, Director of School of Music, CSU

9:00–10:30 AM Panel 4: Prototypical Film Genres and Pre-Existing Music (CSU)

- ◆ Julin Lee: “Staging a Synthetic Western: Instrumental Covers of Pre-Existing Music in HBO’s *Westworld: The Maze* (2016)”
- ◆ Michiel Kamp: “*Drive*, Synthwave, and the Audiovisual Imaginaries of Neo(n)-Noir”
- ◆ Roberto Calabretto: “The Melodramatic Imagination of Visconti’s Cinema”

Chair: Rebecca Fülöp

10:45 AM–12:15 PM Panel 5: Incongruency, Isomorphism, and Rearrangement (CSU)

- ◆ David Ireland: “What a Wonderful World? Investigating the Evolution and Effect of Incongruent Post-Existing Film Music”
- ◆ Dominique Nasta and Thomas Van Deursen: “Structural Isomorphism and Double-Bind Receptivity: The Affective Nexus of Classical and Popular Music Quotes in Five Contemporary Films”
- ◆ James Mc Glynn: “Rearrangement of Pre-existing Music in the Film Score: Narratological Possibilities, Deliberate Ambiguities and Questions of ‘Originality’”

Chair: Chloé Huvet

12:15–1:15 PM Break for Refreshments

1:15–2:15 PM Keynote Address II (RRHOF)

- ◆ Carol Vernallis: “Music Video and the Multisensory”

Chair: Michael Baumgartner

2:45–4:15 PM Panel 6: Advertising, Branding, Franchising (CSU)

- ◆ Stefan Greenfield-Casas: “From the Screen (to the Screen) to the Concert Hall: Musical Adaptation and Worldbuilding in the *Kingdom Hearts* Series”
- ◆ Matthew Tchepikova-Treon: “*The Harder They Come*: A Mercantile History of a Pulp Exploitation Musical”
- ◆ James Deaville: “Covering their Tracks: The Use of Pre-Existing Music in Film Trailers”

Chair: Ewelina Boczkowska

4:15–4:45 Wrap-Up Session (CSU)

* All times are in Eastern Daylight Time (EDT) (United States East Coast).

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