

Foreword

This sixth volume of the *Ars et praxis* journal includes 16 publications. Most of them are scientific papers based on announcements presented at the conferences “Music and sound design in film and new media: history and challenges” (October 1–3, 2015) and “Music and sound design in film and new media: when theory meets practice” (September 28–30, 2017) organised by the Lithuanian Academy of Music and Theatre. The papers of LAMT doctoral students are also published here.

Music and sound are an integral part of film, theatre and new media, however, the relationship between sound and media (film, TV, game industries) as well as the ways to apply this relationship in practice still need to be properly researched. The distinction between music and sound design composition in contemporary film or theatre productions is quite blurry and ambiguous. In turn, new media that provides the opportunity to access content anytime, anywhere, as well as an interactive user interface are radically changing the paradigms of creativity and participation in artistic production and its use.

The *Ars* part of the journal begins with a publication by musicologist Kathryn Kalinak “Re-Sounding Success: Musical Recycling in the Hollywood Studio System”. In it, the researcher examines the cases of musical allusions in which the composer cites himself. This practice was a distinctive feature of film scores in Hollywood during the classical studio era. The author notices that we are not as attuned to the aural element in film studies and musical allusions; musical cues from one film that appear in another go by largely unnoticed and often remain unheard. Aner Preminger’s article “The Power of Sound in Creating Humour: Chaplin – a Pioneer of Audio-Gags and of Sound Design” is also dedicated to early cinema. This article examines Chaplin’s innovations in the concepts of sound that, while overlooked, nonetheless contribute greatly to the cinematic language on sound. The article shows that in spite of the fact that Chaplin’s important contribution to the transition to sound cinema is ignored in most of the literature dealing with his art, he invented new ways of using sound as both a concept and a new technological tool in his films. Antanas Kučinskas, in the article “Diegetic Ambiguity of Film Music”, explores the question of diegetic ambiguity and its relationship with conceptions of cinematic diegesis. The article discusses and systematises different cases of diegetic ambiguity, arguing that these issues are particularly acute when the music migrates between several narrative levels. The relationship between reality, its presentation and simulation are a cornerstone of Andrzej Pitrus’ article “*Three Tales* by Steve Reich and Beryl Korot – Sounds, Samples and Representations”. The author of the

article states that Reich and Korot managed to create an 'audiovisual opera' in which sonic and visual strategies are connected in a much deeper sense than in the conventional combination of video projection and music. The issue of audio-visual interaction is also evident in Jerónimo Sarmiento's publication "Cinematic Polyphony in Lucrecia Martel's Cinema: The Musicality of Narrative Film in *The Headless Woman*". Seeking structural analogues between film and music, the author states that polyphonic musical texture, described as the pluralistic and non-hierarchised composition of intertwined melodic and harmonic voices, may be considered as equals in order to understand the cinema language of the Argentinean director Lucrecia Martel. In the article by Sudipto Acharyya "Ritwik Ghatak's *Meghe Dhaka Tara*: A Feminist Reading of the Film's Vocal Structure", one main film is analysed. The author takes a feminist approach to analyse the peculiarities of the use of the female voice in the practice of Indian cinema. Irena Alperytė, in the article "Through the City with Headphones" discusses new non-traditional forms of media theatre and presents the performance "Remote Vilnius" created by the company "Rimini Protokoll" (Germany). The headphones with an artificial voice recording that transmits "action instructions" to the participants about where and what to explore in Vilnius becomes the main medium of this performance. The author of the paper analyses the feedback of the audience to the artistic material presented in the virtual tour and after examining that and expert opinions, she tries to predict and evaluate how far theatre can "go" using such techniques. An article by Rita Mačiliūnaitė-Dočkuvienė "Musicalization of Theatrical Elements in a Postdramatic Musical Narration Theatre" is also dedicated to new theatre genres. In the article, while analysing postdramatic musical narration, theatre is emphasised as a change in musical discourse which gives new meaning to the musical score of the performance. The author provides three groups of theatrical elements that operate according to musical principles: 1) devising and the rehearsal process; 2) visual decisions; 3) structure of the work. The article by Loreta Vaskova "*Verbatim* as a Contemporary Form of Documentary Theatre: System and Function" analyses which elements documentary theatre has adopted from the dramatic theatre (historic dramas), and which ones have been rejected, and how these changes have determined the formation of "verbatim" as a form. Vaidas Jauniškis' article "The Dance Stage: Political Challenges and New Strategies" analyses the evolution of the contemporary dance stage and the events that have encouraged the cardinal changes we see in the "duet" of dance and society. The influence of media on new forms of music expression is analysed in Ingrida Alonderė and Laima Budzinauskienė's article "Virtual Choir: Roots and Premiere in Lithuania". In the article, most attention is given to virtual choirs, the artistic and technical work involved in their creation and the presentation of such projects in Lithuania. Giedrė Žarėnaitė's article "The Emergence of the Soloist-Virtuoso Concept and its Development in Today's Culture", taking the example of violinists Patricia Kopatchinskaya and Sergei Malov, highlights the poly-functionalism of the performer as the main challenge faced today and in the near future.

The *Praxis* part of the journal consists of scientific papers by authors who have accumulated great experience and skills in teaching music and media composition. In the article by Martine Huvenne “Transmitting an Experience: A Sound Exercise for Filmmakers” a sound exercise organised for students in their third bachelor year at KASK, School of Arts Gent is reviewed. Key concepts in this exercise are: a pre-reflective, non-thematic awareness of sound, the resonating body at the centre of listening, the situated body and the passive synthesis as unity of situational space and movement. The author concludes that for most of the students, the exploration of the possibilities of sound and sound editing in film in relation to a personal experience and embodied listening is an important step to find their personal film language. Jörg U. Lensing, in the article “Director of Sound vs. Sound-Operator”, raises the question of our understanding of sound people in production and post-production as technical or artistic employees. In the author’s opinion, it is time to discuss forms of collaboration on how to lead teams and on how to be an interlocutor with the screenplay-writer, director and editor, because a major part of the profession of sound operators will become superfluous in the foreseeable future thanks to Artificial-Intelligence-Automation. Ross Adrian Williams, in the article “Sound as an Equal Partner in Film Production: Can Academic Instruction Change Industry Practice?” raises the question of equal partnership between sound and image teams. This paper argues that pedagogy has an important role in addressing the sound/image imbalance in film production and presents an initiative titled “Sound Across the Curriculum” that has been proposed to investigate pedagogical approaches to better integrate sound across the entire filmmaking curriculum.

The *Sources* part of the journal features Danutė Petrauskaitė’s publication “Imprisoned but not Broken: The Asymmetry of the Life of Singer Marijona Rakauskaitė”; it presents seven letters found in archives in the United States and in Lithuania. Although born in Chicago, the singer Marijona Rakauskaitė lived in Kaunas during the Soviet years, and her story will help others come to a better understanding of the fate of citizens from Western countries who came to the Soviet Union.

In the journal’s Appendices, readers can find summaries of LAMT publications reviewed in the 2018 Chronicle, and overviews of the conferences organised by this institution, defended dissertations and art doctoral studies projects, lists of Master’s and Bachelor’s degree works and awards. Information is also provided about the authors of articles submitted to the sixth volume of *Ars et praxis*, plus there is a Guide for authors.

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