Music and the Moving Image X

NYU STEINHARDT

DEPT. of MUSIC and PERFORMING ARTS PROFESSIONS
Program in Scoring for Film and Multimedia

MAY 29 – MAY 31, 2015
Conference Committee
Ronald H. Sadoff, Gillian B. Anderson, Mark Evans, Danijela Kulezic-Wilson, Miguel Mera

REGISTRATION
Friday, May 29, 8:30-6:00, Saturday, May 30, 9-6, Sunday, May 31, 9-12
Lobby
Frederick Loewe Theater, 35 West 4th Street - New York City

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Coffee available all-day Fri, Sat and Sun - 8th floor, Room 879

FRIDAY, May 29, 9:30 - 11:00 AM
Frederick Loewe Theatre

Welcome: Ron Sadoff and Gillian Anderson

1. Psychology of Film Music: Framing Our Intuition
Siu-Lan Tan, Senior Professor of Psychology, Kalamazoo College

FRIDAY, May 29, 11:30 - 1:00PM
35 West 4th Street

2. Chair: Michael Baumgartner
Lloyd Whitesell
Style Modes and Meaning in the Film Musical
Megan Woller

From Musical Film to Film Musical: The Changing Function and Aesthetic of Music in René Clair’s Sous les Toits des Paris (1930) and Le Million (1931)
Paul Newland
Rustic Never Sleeps: Sublime, beautiful and picturesque music in Hinterland/Y Gwyll

3. Chair: Miguel Mera
Danijela Kulezic-Wilson
Scoring or Sound Design?: The Musical Approach to Soundtrack in Contemporary Film
Dong Liang
Coconuts or Ivories? from Pierre Schaeffer’s Musique Concrète to a Musical Conception of the Movie Soundtrack
Nicholas A. Kmet
Discordant Synchrony: Film Scoring, Film Music Editing, and the Psychology of Meter in Film Music

4. Chair: Gillian Anderson
Tina Frühauf
Sounds of the Holocaust in the Eastern Bloc: Aural Perspectives on Horst Seemann’s Trilogy Hotel Polan und seine Gäste
Matt Lawson
Soundtracks of Shame? The function of film music in German Holocaust cinema
Abby Anderton
Playing Beethoven in the Rubble: Cinematic Depictions of Music-Making in Postwar Germany
### FRIDAY, May 29, 2:00 - 3:30PM

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<th>LOEWE</th>
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</table>
| **5. Chair:** Siu-Lan Tan  
ORGANIZING SESSION: Psychology of Film Music: Continuing the Dialogue – What To Do Next to Create a Collaborative Network | **6. Chair:** Mark Evans  
Ryan Bunch  
“Love is an Open Door”: Revising and Repeating Disney’s Musical Tropes in Frozen | **7. Chair:** Krin Gabbard  
Alex Newton  
Music on the Body, Music in the Ears: Headphones, Pleasure, and Representing Feminine Sexuality in Contemporary Film |
| Catherine Crone  
Musical Constructions of Masculinity in Disney’s Frozen (2013) | Jennifer Dirkes  
The Storyboard Score: An Analytical Approach to Film Music in Bambi | Nicholas Stevens  
The “Bad Boy” and the Tough Guys: George Antheil and Noir Aesthetics, 1940-50  
Daniel P. Robinson  
“On the Hollywood Front”: George Antheil’s Film Music Column for Modern Music and His Score for Cecil B. DeMille’s The Buccaneer (1938) |

### FRIDAY, May 29, 4:00 - 5:30PM

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| **8. Chair:** Danijela Kulezic-Wilson  
Tobias Pontara  
Scoring Sacrificial Acts: Haunting Memories, Impossible Longings and Classical Music in Andrei Tarkovsky’s Nostalghia  
Kunio Hara  
1 + 1 = 1: Measuring Time’s Distance in Tōru Takemitsu’s Nostalghia: In Memory of Andrei Tarkovskij  
Aya Saiki  
Reassembling Audiovisual Experience through Tōru Takemitsu’s Sounds in Kwaidan | **9. Chair:** Miguel Mera  
Robynn Stilwell  
Thinking Out Loud: Externalizing the Procedure in the Procedural | **10. Chair:** Gillian Anderson  
Michael Baker  
Bear 71, Popular Music, and the Problem of Immersion  
Marios Aristopoulos  
Procedural Music in Video games: Applications, Challenges, and Solutions  
Sarah M. Teetsel  
Musical Memory of the Player, Characters, and World of The Legend of Zelda Video Game Series |
| Erin Tomkins  
All About That Bass: Hans Zimmer and the Remote Control Sound | Matthew Young  
Hero of Yesterday, Today: Captain America in the Post-1989 Superhero Film Genre | |

### FRIDAY, May 29, 6:00 - 7:30PM

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| **11. Chair:** Gillian Anderson  
Claudia Gorbman  
Mutant Swan Songs: Recent Music Video Forms  
Michael Austin  
Video ex machina: Machinimatic Music Videos and Participatory Culture  
Rosaleen Rhee  
Fatalistic Audiovisual Representation of AIDS in the Korean Music Video Loving Memory | **12. Chair:** Ron Sadoff  
Reba Wissner  
From the Old West to the New Future: Stoney Burke, The Outer Limits, and the Daystar Stock Music Library  
Daniel Bishop  
Myth and the Pop Score in Butch Cassidy and the Sundance Kid (1969)  
Thomas Hanslowe  
In Heaven Everything is Quiet: Sonic Claustrophobia and Musical Silence in Eraserhead | **13. Chair:** Mark Evans  
Jeanne Doucet  
Timbre As a Significant Element in the Depiction of Cold and Warm Environments Through Ambient Music: The Case of Blizzard Entertainment’s World of Warcraft  
Bryson Barnes  
Amy Skjerseth  
The Primordial Voice: Haptic Audio-Visuality in Yoko Ono’s Fly |

### 7:30 - 9:00PM RECEPTION 6th FLOOR
**SATURDAY, May 30, 9:00 - 10:30 AM**

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| 14. Chair: Gillian Anderson  
Christopher Letcher  
*Composing Prototypical South Africans and Re-Sounding Buried Histories: Marked and Unmarked Instruments, and Musical Hierarchies in Proteus*(2003)  
David Clem  
_Citizen Kane Revisited: Romantic Realism, the Modern Subject and Herrmann’s Score_  
Carolyn Louise Condon  
_Words and Music: Musical Narration and Mute Characters in The Spiral Staircase and The Piano_ | 15. Chair: Mark Evans  
Martine Huvenne  
_Music as Trace in Film Perspective_  
Brian Jarvis  
Tom’s “Twister”: More than 180° in Miller’s Crossing’s Love Triangles  
Zachary Hazelwood  
_Film Music Energetics: Towards a Taxonomy of Film Music Analysis_ | 16. Chair: Ron Sadoff  
James Deaville  
_Big Music on a Big Screen: “Epic” Style and the Cinematic Trailer_  
Dawn Stevenson  
_Judging a Film by it’s Cover: The Trailer Industry and Popular Music Covers in Recent Cinematic Previews_  
James Buhler  
_Branding the Franchise: Music and the (Corporate) Myth of Origin_ |

**SATURDAY, May 30, 11:00 – 12:30**

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| 17. Chair: Gillian Anderson  
Peter Graff  
_Silence in the Silents: Signifying Horror in The Phantom of the Opera*(1925)_  
Jordan Stokes  
_The Art of Horror and the Horror of Art: Giallo, Prog, and Keith Emerson’s score to Inferno_  
Christine Gengaro  
_Down Will Come Baby Cradle and All: Lullabies and the Perception of Childhood and Fear in Film_ | 18. Chair: Miguel Mera  
Kevin Donnelly  
_The Ghostly Effect Revisited_  
Mark Durrand  
_Mission Impossible: Toward a Performative Model of the Cinematic Leitmotif_  
Elissa Nelson  
_The Teen Film Soundtrack: Defining Genre through Character Engagement with Music_ | 19. Chair: Mark Evans  
Peter Kupfer  
_Classical Music in Television Commercials: A Social Psychological View_  
Jonathan Waxman  
_Selling Baseball and Simulated War: The Use of Frank Sinatra Songs in Two Recent Television Commercials_  
James Wierzbicki  
_‘Cinéma du sound’?: Sonic ‘Spectacle’ in the Early Films of Leos Carax, Jean-Jacques Beineix, and Luc Besson_ |

**12:30 - 2:00 LUNCH**

**SATURDAY, May 30, 2:00 - 3:30PM**

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| 20. Chair: Gillian Anderson  
Chloë Huvet  
_Star Wars: Episode III – Revenge of the Sith*(George Lucas, 2005): Beyond a War of the Sounds_  
Caroline Abbate  
_Sound Object Lessons_  
Elsie Walker  
_A “direct path to the imagination”: the sound track for Michael Haneke’s The Seventh Continent*(1989)_ | 21. Chair: Siu-Lan Tan  
Lisa Scoggin  
_Betty Boop Meets the Warners: Mixing Nostalgia and Contemporary Culture in Animaniacs Parodies of Early Cartoons_  
Phillip Johnston  
_Wordless! - Music for Comics and Graphic Novels Turns Time Into Space (and back again)_  
Rose Bridges  
_The Great Gate of Truth: 19th-Century Nationalisms in Michiru Oshima's Score for Fullmetal Alchemist*(2003)_ | 22. Chair: Miguel Mera  
Elizabeth Clendinning  
_Right Place, Wrong Time: Music, Race, and Place in American Horror Story: Coven_  
Joshua Bedford  
_Stevie Nicks and the Maternal Voice in American Horror Story’s Coven_  
Rebecca Eaton  
_Documenting Horror? Minimalism as Psychopathic Anempathy in Agit-Prop and Errol Morris Documentaries_ |
### SATURDAY, May 30, 4:00 - 5:30 PM

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| **23. Chair:** Miguel Mera  
Vin Calianno  
Examining *Rebel Without a Cause*: An Examination of Dissonance in the Time of Consonance  
Michael Baumgartner  
The Narrative Function of the Music in Paolo Sorrentino’s *La Grande Bellezza*  
Julie Hubbert  
*Badlands*, Compilation and the New Hollywood Film Soundtrack | **24. Chair:** Ron Sadoff  
Gillian Anderson  
Great Ambition Compromised by Fraud and Perhaps Something More Complicated: Douglas Fairbanks and the Original Score  
Francesco Finocchiaro  
Film Music Composition between Avant-garde and Routine: The Vindobona-Collection of the Universal Edition  
Christy Thomas  
Opera in the Light of Technology: Ricordi and the Emergence of Italian Cinema | **25. Chair:** Liz Weiss  
Hubert Bolduc-Cloutier  
When the soundtrack is committed to a cause: Charles Koechlin’s music for Henri Cartier-Bresson’s documentary *Return to Life* (1937)  
Elizabeth Fairweather  
An Alternative Reading of Carmine Coppola’s Score for *Apocalypse Now*  
Caitriona Walsh  
A Space Oddity: Extra-terrestrial Soundscapes in *Under the Skin* |

### SATURDAY, May 30, 6:00 - 7:30 PM

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| **26. Chair:** Danijela Kulezic-Wilson  
Jessica Shine  
“I was main-lining the secret truth of the Universe” – The Sounds of the Malevolent Psychosphere in HBO's *True Detective* (2014)  
Stephen Meyer  
Sonic Elision and Fantastic Desire: The Ring of Power in Jackson's *Lord of the Rings* Films  
IlJung LJ Kim  
Seeing is Hearing: Voyerism and Music in Alfred Hitchcock’s *Rear Window* | **27. Chair:** Gillian Anderson  
Ralph Whyte  
I Lost It at the Movies: What was the Role of Improvisation in Early Cinematic Sonic Culture?  
Brooke McCorkle  
The Concert Movie Chimera and *Star Trek: Into Darkness*  
Jessica Getman, Evan Ware  
“This is Ceti Alpha V”: Integrating Dialogue, Soundscape, and Underscore | **28. Chair:** Siu-Lan Tan  
Alex Ludwig  
The Rhythm of Life is a Powerful Beat: Following Fosse’s Visual, Physical and Musical Rhythms  
Tahirih Motazedian  
Becoming the Black Swan: Psychological Transformation via Musical Metadiegesis  
Leanne Wood  
The Music of Main Street: Soundtrack Memories in Disneyland and the Warner Bros. Studio |
### SUNDAY, May 31, 9:30 – 11:00

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| 29. Chair: Krin Gabbard  
The Operatic beyond Opera: Woody Allen's *Blue Jasmine* (2013)  
Jeongwon Joe  
*Opera as Cinematic Moving Images: The Met’s “Live in HD” Series and Fresno Opera Theater’s *Ding Dong, the Diva’s Dead and The Good, The Bad and The Divas*  
Zhichun Lin  
Locating West in the East: Music of *Cavalleria Rusticana* in Jiang Wen’s *In the Heat of the Sun* | 30. Chair: Mark Evans  
Singing the Alien: Glam Rock’s Alternate Historiography in *Velvet Goldmine*  
Carlo Cenciarelli  
*“Dear David Bowie”: iPod Listening As Inner Speech in *Bandslam*  
Catrin Watts  
*Iron Man: Tony Stark and the Rock Continuum* | 31. Chair: Gillian Anderson  
David Ireland  
A Mixed-Methods Deconstruction of Audiovisual (in)congruence in the opening sequence of *Fear and Loathing in Las Vegas*  
Alexis Luko  
Psychology and Musical Encoding in Ingmar Bergman’s *From the Life of the Marionettes*  
Juan Chattah  
Film Music and Embodiment |

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### SUNDAY, May 31, 11:30 – 1:00

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| 32. Chair: Gillian Anderson  
Ilario Meandri  
*A Survey of Film Sound Post Production Technology in Italy –1945-1965. Foley Practices, Film Sound Techniques and the Birth of the Foley Sound Archives*  
Andrew Ritchey  
The Musical Envelope: Non-Diegetic Immersion in Surround Sound Cinema  
Birger Langkjær  
Michael Kennedy  
*“What’s a Mook?”: Sounding Social Identity and Conflict in Martin Scorsese’s Mean Streets*  
Natalia Winkelmann  
Sergi Casanelles  
Music in the Post-Narrative Film | 34. Chair: Danijela Kulezic-Wilson  
Kate McQuiston  
Can a Soundtrack Lie?: Musical Ruse in Robert Altman’s *The Long Goodbye*  
John O’Flynn  
Ambiguity, soundtrack and song in Neil Jordan’s *Ondine*  
Aimee Mollaghan  
*A Worker in Consciousness: Jordan Belson’s Audiovisual Quest for Transcendence* |

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### SUNDAY, May 31, 2:30 - 4:00PM

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| 35. Chair: Gillian Anderson  
Randolph Jordan  
*City Song: Location Sound, Musical Performance, and the Articulation of Urban Space on Film*  
Caroline Ehman  
*“Could I Define this Space?”: Between Live and Mediated Subjectivity in Michel Van der Aa’s *One*  
Miguel Mera  
Towards 3-D Sound: Spatial Presence and The Space Vacuum* | 36. Chair: Mark Evans  
Hayley Roud  
*Whale Interruptions: Over-determination and Resistance in the Music of *Whale Rider*  
David Cooper, Ian Sapiro, Laura Anderson, Sarah Hall  
*“A Very Smooth Transition into the Industry”: Trevor Jones’s score for *The Black Angel* (1980)*  
Rebecca Fulop  
*“Upbeat all-white romance and...crowd-pleasing anachronism”: Music, Masculinity, and Race in *The Last of the Mohicans* | 37. Chair: Ron Sadoff  
Paula Bishop  
Performing the Performance: From Country Music Radio to Rock ‘n’ Roll Television in the Early Career of the Everly Brothers  
Eric Hung  
As and Beyond "Exile Nostalgia": The Life of Psychedelic Rock in Cambodian America |
# SUNDAY, May 31, 4:30 - 6:00PM

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| **38. Chair:** Danijela Kulezic-Wilson  
Richard H. Brown  
Violence by Proxy: Avant-Garde  
Alchemy and the Materiality of Sound in Peter Strickland’s  
*Berberian Sound Studio* (2012) | **39. Chair:** Gillian Anderson  
Ewelina Boczkowska  
Beyond the Iron Curtain: Jerzy Skolimowski’s New Wave Trilogy | NOTHING |
| Bradley Spiers  
Bond-ed Pasts and Barry-ed Futures: The Cinematic Present of *Skyfall* | Jonathan Godsall  
Music by Zbigniew Preisner?  
Fictional composers and compositions in the Kieślowski collaborations | |
| Kamala Sankaram  
A New Account of Musical Meaning: On Musical Semiotics and Soundtracks | Aaron Fruchtman  
Jewish Identity in Max Steiner’s  
*Symphony of Six Million* | |

> 6:00 PM DINNER - 6th FLOOR CONFERENCE <

- NYU Steinhardt: 35 West 4<sup>th</sup> St. –
We appreciate the generous support of scholarships provided by the FILM MUSIC FOUNDATION (FMF), a nonprofit California Public Benefit Corporation, that promotes appreciation of the art and craft of film music through education, filmed interviews, scholarly research and writing, and film scoring workshops for students.

We appreciate the generous support of scholarships provided by THE ELIZABETH & MICHEL SOREL CHARITABLE ORGANIZATION. Founded by renowned pianist Claudette Corel, The Sorel Organization intends to create opportunities for women in composition, conducting, piano, voice, and film scoring. Our mission is to keep musical excellence alive and to help stretch the boundaries for women in music.

DEPARTMENT OF MUSIC PERFORMING ARTS PROFESSIONS
NYU Steinhardt’s Department of Music and Performing Arts Professions was established in 1925. Since that time, Steinhardt Music and Performing Arts Professions has functioned as NYU’s "school" of music and developed into a major research and practice center in music technology, music business, music composition, film scoring, music performance practices, performing arts therapies, and the performing arts-in-education (music, dance, and drama). Today, 1,600 students majoring in renowned programs- baccalaureate through Ph.D.- are guided by more than 400 faculty who share The Steinhardt School’s spirit of openness and innovation. Faculty include international performing and recording artists, music business and technology leaders while others sit on leading journal editorial boards and publish some of the most significant music technology and performing arts research on the scene today. This depth and breadth of resources offers unparalleled opportunities for artistic, professional, and scholarly growth.

We recognize that in addition to substantial training in individual specializations, our graduates require multiple skills. To that end we encourage students to benefit from rich and varied courses throughout The Steinhardt School and the University. In addition, our campus is surrounded by and blends into the world’s capital and epicenter of the performing arts, New York City. Alumni have major performing careers and coveted professional positions in the music industry and in universities throughout the world. Prominent alumni include: jazz great Wayne Shorter, multiple Tony and Grammy Award winning music theatre composer and songwriter Cy Coleman, multiple Tony and Grammy Award winning lyricist Betty Comden, multiple Oscar winning film composer Elmer Bernstein, and Tony Award, Oscar and Pulitzer Prize-winning playwright and film writer John Patrick Shanley.

- Dr. Ronald H. Sadoff, Director