

# Music and the Moving Image

NYUSteinhardt

Steinhardt School of Culture, Education, and Human Development

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

May 29 – MAY 31, 2009

Conference Committee  
Ronald H. Sadoff, Gillian B. Anderson  
Caryl Flinn, Richard Peña, Robynn Stilwell

## REGISTRATION

Friday, May 29th - 9:00--6:00

Saturday, May 30th, 9-6

Sunday, MAY 31, 9-12

THE FREDERICK LOEWE THEATRE

35 West 4th Street - New York City

<b>1. FRIDAY, MAY 29, 9:30-12:00</b> <b>Loewe Theatre</b>
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**9:30-10:00**

***Welcome and Introductions***

NYU Steinhardt, Music and Performing Arts Professions

Ron Sadoff, Program Director

Scoring for Film and Multimedia.

and Gillian Anderson, Coeditor **Music and the Moving Image**

**10:00-11:00**

**Caryl Flinn**

**Keynote “Wrong Music, Wrong Feelings”**

**11:00-12:00**

**Video Interview: Ira Newborn**

Gillian Anderson and Ron Sadoff

**FRIDAY, MAY 29, 1:30-3:00**

LOEWE THEATRE	ROOM 303	Room 779
<p>2.</p> <p align="center"><b>NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker:</b></p> <p align="center"><b>2:00-5:00</b> <b>Critique Session</b> Nineteen cues composed and recorded by workshop composers.</p> <p align="center">Panel: Mark Snow, Ron Sadoff, David Spear</p>	<p>3. Chair: Caryl Flinn</p> <p align="center">Lisa Scoggin <b>From Stage To Screen: The Effects Of Hollywood Adaptation On Stephen Sondheim's <i>Sweeney Todd</i></b></p> <p align="center">Jennifer Jenkins <b>Judy In The Underworld: Looking Back At Orpheus Through The Film Musical</b></p> <p align="center">Cari McDonnell <b>The Disenchantment Of The Modern American Film Musical</b></p>	<p>4. Chair: Gillian Anderson</p> <p align="center">Tobias Pontara <b>Ode To Silence: Beethoven's Ninth And The Fate Of Humanity In The Last Scene Of Andrei Tarkovsky's <i>Stalker</i></b></p> <p align="center">Elsie Walker <b>Hearing The Absence Of Music In Films By Michael Haneke: <i>Cache, Funny Games, Code Unknown</i></b></p> <p align="center">Vincent Bohlinger <b>Noise, Music, Pause, Singing: The Scoring Strategy Of Nikolai Ekk's <i>Road To Life</i> (1931)</b></p>

**FRIDAY, MAY 29, 3:30-5:00**

<p>5.</p> <p align="center"><b>NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker: Critique Session</b></p> <p align="center"><b>(2:00-5:00)</b></p>	<p>6. Chair: Robynn Stilwell</p> <p align="center">Cara L. Wood <b>"All I Owe <i>Oklahoma!</i>": Revisiting The Musical Midwest In Rodgers And Hammerstein's <i>State Fair</i> (1945)</b></p> <p align="center">Allison Robbins <b>Busby Berkeley And The Modern Production Number On Stage And Screen</b></p> <p align="center">Julie McQuinn <b>"I've Been Dreaming Of A True Love's Kiss": The Power Of Music And The 'Naturalness' Of Gender Roles In Filmic Fairy Tale Revisions <i>Shrek</i> (2001) And <i>Enchanted</i> (2007)</b></p>	<p>7. Chair: Gillian Anderson</p> <p align="center">Leo Cardoso <b>Playing (By) Right(Ness): Joseph Breil's Music For <i>The Birth Of A Nation</i></b></p> <p align="center">Mary Simonson <b>Pavlova On Camera, Pavlova On Stage: The Case Of <i>The Dumb Girl Of Portici</i></b></p> <p align="center">Alessandra Campana <b>Mascagni And "The New Cinema-Lyric Art:" <i>Rapsodia Satanica</i> (1914-17)</b></p>
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**FRIDAY, MAY 29, 5:30-7:00**

<p>8. Chair: Gillian Anderson</p> <p align="center">James Wierzbicki <b>Soundtrack 'Design' In Hitchcock's Thriller Sextet</b></p> <p align="center">Juan Chattah <b>Defying Sound Design Conventions: A Model For Analysis</b></p> <p align="center">Liz Greene <b>Bridging The Sonic Divide: Alan Splet's Music Editing And Sound Design</b></p>	<p>9. Chair: Robynn Stilwell</p> <p align="center">Elizabeth Fairweather <b>The Meaning Of The Soundscape: Timbral Signs And The Evocation Of Otherness</b></p> <p align="center">Andi Eng <b>Capitalizing On Death And Denim: Constructing Identity In A Virtual Soundscape</b></p> <p align="center">Carrie Allen <b>"I Got That Something That Makes Me Want To Shout:" James Brown's Negotiation Of Religious And Musical Identity In Televised Spaces</b></p>	<p>10. Chair: Caryl Flinn</p> <p align="center">Brent Ferguson <b>Film Music And Emotion: A Bibliographic Essay</b></p> <p align="center">Jenny Olivia Johnson <b>"The Residue Of An Unassimilable History": Synaesthesia, Media Memory, And The Trauma Aesthetics Of Childhood Sexual Abuse On Late 20<sup>th</sup> Century Television And Radio</b></p> <p align="center">Anne Hege <b>Sympathetic Vibrations: Connecting With The Audience Through Images Of The Body</b></p>
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**7:30-9:00 RECEPTION**

Pless Hall Lounge (82 Washington Square East)

**SATURDAY, MAY 30, 9:30-11:00**

LOEWE THEATRE	ROOM 303	Room 779
<p>11. Chair: Ron Sadoff</p> <p align="center">Jeff Smith <b>What Can Cue Sheets Tell Us About Hollywood Film Scores Of The 1930s?</b></p> <p align="center">Katherine Spring <b>"How Long Will It Last?": The Strained Motivation Of Songs In Early American Sound Cinema</b></p> <p align="center">Volker Straebel <b>"As Unified, Bi-Sensorially, As The Sound Film Can Be": Composed Interdependence Of Abstract Moving Image And Synthesized Sound In John And James Whitney's "Five Film Exercises" (1943/44)</b></p>	<p>12. Chair: Robynn Stilwell</p> <p align="center">Sharron Greaves <b>The Nollywood Soundtrack: The Traditional Role Of Popular Music In Nigerian Film</b></p> <p align="center">Deborah Lee <b>Created In Its Own Sound: "Occidentalizing" The West In Thai Film Music</b></p> <p align="center">Melis Behlil <b>From "Awaara" To "Dudu": Encounters Between Indian And Turkish Film And Music</b></p>	<p>13. Chair: Gillian Anderson</p> <p align="center">James Brooks Kuykendall <b>William Walton's Film Scores: New Evidence In The Autograph Manuscripts</b></p> <p align="center">Kaire Maimets-Volt <b>Mediating The 'Idea Of One': Arvo Pärt's <i>Tintinnabuli</i> Music In Film</b></p> <p align="center">Ilias Chrissochoidis <b>Sid Caesar, 'Argument To Beethoven's Fifth': A Comic Misreading Of Cultural Consequence</b></p>

**SATURDAY, MAY 30, 11:30-1:00**

<p>14. Chair: Ron Sadoff</p> <p align="center">Gillian Anderson <b>The Music for Haexan and the Implication of Conventions Transformed</b></p> <p align="center">Gabriel Harkov <b>Closing The Gap: A Narratological Approach To The Music Of <i>Platoon's</i> Summary Ending</b></p> <p align="center">Matthew McDonald <b>Scoring The American West In <i>There Will Be Blood</i> And <i>No Country For Old Men</i></b></p>	<p>15. Chair: Robynn Stilwell</p> <p align="center">Zhichun Lin <b>Borrowing From Others, Locating As One's Own <i>California Dreamin'</i> In Wong Kar-Wai's <i>Chungking Express</i></b></p> <p align="center">Nick Jurkowski <b>Music As Identity In <i>The Big Lebowski</i></b></p> <p align="center">Matt Young <b>Who Is The Iron Man?: Establishing The Superhero Identity In Comic Book Films</b></p>	<p>16. Chair: Caryl Flinn</p> <p align="center">Ann van der Merwe <b>Transforming The Popular: Song Quotation In Baz Luhrmann's <i>Moulin Rouge</i></b></p> <p align="center">Eftychia Papanikolaou <b>Of Duduks And Dylan: Negotiating Music And The Aural Space In <i>Battlestar Galactica</i></b></p> <p align="center">Adam Melvin <b>Revealing The Virtual Band: <i>Gorillaz</i> And The Animation /Reanimation Of The Rock Concert</b></p>
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**SATURDAY, MAY 30, 2:30-4:00**

<p>17. Chair: Robynn Stilwell</p> <p align="center">Danijela Kulezic-Wilson <b>Gus Van Sant And Audio-Visual <i>Musique Concrète</i></b></p> <p align="center">Laurel Westrup <b>The <i>Last Days Of Grunge?</i> Gus Van Sant Rewrites The Myth Of Kurt Cobain</b></p> <p align="center">Alison Furlong <b>"Tell Trip I'm Over Him": Voice, Gaze, And Transposition In The <i>Virgin Suicides</i></b></p>	<p>18. Chair: Gillian Anderson</p> <p align="center">Richard Burke <b>"Nothing Happens": Music And Plot In Olmi's <i>I Findanzati</i></b></p> <p align="center">Jim Lerner <b>Music As Narrator In The Films Of Luchino Visconti</b></p> <p align="center">Elissa Stroman <b>The Changing Diegetic Musical Function In Contemporary Bollywood Films</b></p>	<p>19. Chair: Ron Sadoff</p> <p align="center">Matthew Thomas <b>Jazz In Documentary Film: Spike Lee's <i>When The Levees Broke</i> (2006)</b></p> <p align="center">Jessica Courtier <b>Blues Rhapsodies And Jazz Fantasies: Bessie Smith And Duke Ellington In <i>St. Louis Blues</i> And <i>Black And Tan</i></b></p> <p align="center">Ben Aslinger <b>"Can You Cut Like A Rock Star?": Popular Music And Surgical Aesthetics In The Medical Drama</b></p>
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**SATURDAY, MAY 30, 4:30–6:00**

LOEWE THEATRE	ROOM 303	Room 779
<p>20. Chair: Caryl Flinn</p> <p align="center">Paul Christiansen Matthew Killmeier</p> <p align="center"><b>Music And Ideology: Three Bush-Cheney Ads From The 2004 Election Cycle</b></p> <p align="center">David Kasunic</p> <p align="center"><b>Great Expectations: “Rickrolling” And The Obama Presidential Campaign</b></p> <p align="center">Joe Mann</p> <p align="center"><b>From Psychotic To Heroic: Musical Characterization And Thematic Transformation In The <i>Rambo</i> Trilogy</b></p>	<p>21. Chair: Robynn Stilwell</p> <p align="center">Jeremy Barham</p> <p align="center"><b>Chronicling Motion: Music As Temporalizing Agency In Experimental And Mainstream Screen Media</b></p> <p align="center">Alexandre Tylski</p> <p align="center"><b>The Art Of Main Titles: Functions Of Music In Film Title Sequences</b></p> <p align="center">David Helvering</p> <p align="center"><b>Film Music And The Clarification Of Narrative Structure</b></p>	<p>22. Chair: Gillian Anderson</p> <p align="center">William Cheng</p> <p align="center"><b>When Hobbits Collide: Controversies Of Musical Role-Play In <i>Lord Of The Rings Online</i></b></p> <p align="center">Yen-Lin Goh</p> <p align="center"><b>Song Without Voice: The Power Of The Vendor’s Song In <i>Papa, Can You Hear Me Sing?</i></b></p> <p align="center">Ed Hughes</p> <p align="center"><b>How Film Has Influenced My Practice As A Composer</b></p>

**SATURDAY, MAY 30, 8:00–9:30  
LOEWE THEATRE**

**Chuck Jones: Memories of Childhood** [Warner Bros. & Turner Classics]  
 Peggy Stern, Director / John Canemaker, Dir. Animation & Producer, Ron Sadoff, Composer  
 Panel: Peggy Stern, Ron Sadoff, Jonathan Kahana, Tom McFarlane

**SUNDAY, MAY 31, 11:00–12:30**

LOEWE THEATRE	ROOM 303	Room 779
<p>23. Chair: Catherine Moore</p> <p align="center">John Richardson</p> <p align="center"><b>Neosurrealist tendencies in recent film soundtracks, or beyond music videos: <i>Waking Life</i> and <i>Be Kind Rewind</i></b></p> <p align="center">Lisa Perrott</p> <p align="center"><b>Animated Visual Music and Bodily Memory: Engaging with Len Lye’s Pacific Surrealism</b></p> <p align="center">Kevin Clifton</p> <p align="center"><b>Musical Loops: <i>Eyes Wide Shut</i>...Ears Wide Open</b></p>	<p>24. Chair: Robynn Stilwell</p> <p align="center">Kelsey Cowger</p> <p align="center"><b>On Hearing Ghosts: Sound And Image In <i>Decasia</i></b></p> <p align="center">Kendra Preston Leonard</p> <p align="center"><b>Silencing Ophelia: Controlling Musical Expression In Olivier’s <i>Hamlet</i></b></p> <p align="center">Kevin Donnelly</p> <p align="center"><b>The Ambiguous Soundworld Of <i>The Innocents</i> (1961)</b></p>	

<b>SUNDAY, MAY 31, 1:30–3:00</b>		
LOEWE THEATRE	ROOM 303	Room 779
<p>25. Chair: Gillian Anderson</p> <p style="text-align: center;">Robynn Stilwell <b>Medium? Well...: Imagining Audio-Visual Space in the Age of Convergence</b></p> <p style="text-align: center;">Henning Engelke <b>Perspectives And Limitations Of The Visual Music Metaphor</b></p> <p style="text-align: center;">Etami Borjian <b>Cinematography, Visible Language Of Music</b></p>	<p>26. Chair: Tom MacFarlane</p> <p style="text-align: center;">Joakim Tillman <b>The Postponed Climax: The Narrative Function Of Siegfried's Funeral March In John Boorman's <i>Excalibur</i></b></p> <p style="text-align: center;">Stephen Meyer <b>Interrogating The <i>Gesamtkunstwerk</i>: Wagner As Underscoring In Boorman's <i>Excalibur</i></b></p> <p style="text-align: center;">Kordula Knaus <b>Italian Opera and Romantic Comedy: <i>Moonstruck</i> (1987) and <i>Pretty Woman</i> (1990)</b></p>	
<p><b>3:30-4:30 LOEWE THEATRE</b> End of conference gathering and discussion <b>SUNDAY, MAY 31 – JUNE 2</b> <b>Access to video of all sessions of conference</b></p>		

#### **DEPARTMENT OF MUSIC AND PERFORMING ARTS PROFESSIONS**

The Department of Music and Performing Arts Professions was established in the Steinhardt School at New York University in 1925. In 1968, the Department merged with the New York College of Music, the oldest conservatory of music in New York City. Since that merger, the Department has functioned as the conservatory of music and has become a locus of research in music technology, scoring for film and multi-media, and the performing arts-in-education at NYU. Today, approximately fifteen hundred students -- baccalaureate to doctoral -- major in classical, jazz and music theatre performance, music composition, film scoring, music technology, music education, music business, music and drama therapy, performing arts administration, dance education and educational theatre guided by three hundred Department faculty. Faculty and students share a spirit of openness and innovation encouraging the pursuit of high artistic goals. Our energy and interests often cross school lines and bring performers and composers together with choreographers, directors, actors, librettists, and film makers in innovative, collaborative projects often reviewed by the New York media. Every night of the week, a master class, recital, concert, lecture, music theatre, dance or dramatic production is presented within the Department. In addition to these multiple Department based performances and events, our campus is surrounded by and blends into the world's center and heartbeat of the performing arts and our students have available the professional opportunities only found in New York City. This setting provides myriad opportunities for outreach programs which resonate with The Steinhardt School's commitment to culture, arts education, and wellness in the urban community. Our alumni have moved on to major performing careers and have secured coveted professional positions in the entertainment industry as well as faculty positions in colleges, conservatories and universities. Distinguished Department alumni include: Jazz great Wayne Shorter, Tony Award winners Cy Coleman and Betty Comden, composer and conductor Tania Leon, music technologist Enoch Light, film composer and Academy Award winner Elmer Bernstein, and Academy Award, Pulitzer Prize and Tony Award winner John Patrick Shanley.

Lawrence Ferrara, Director  
Ron Sadoff, Program Director