

# Music and the Moving Image IX

## NYUSteinhardt

Steinhardt School of Culture, Education, and Human Development

DEPT. of MUSIC and PERFORMING ARTS PROFESSIONS

Program in Scoring for Film and Multimedia

MAY 30 – JUNE 1, 2014

Conference Committee

**Ronald H. Sadoff, Gillian B. Anderson, Philip Carli, Patrick Russ, Elisabeth Weis**

### REGISTRATION

Friday, May 30, 8:30-6:00, Saturday, May 31, 9-6, Sunday, June 1, 9-12

**Lobby**

35 West 4th Street - New York City

**FRIDAY, May 30, 9:30 - 11:00 AM**

Frederick Loewe Theatre

**Welcome: Ron Sadoff and Gillian Anderson**

*1. Keynote Presentation: The Changing Face of Orchestration for the Moving Image*  
**Patrick Russ**

**FRIDAY, May 30, 11:30 - 1:00PM**

35 West 4<sup>th</sup> Street

Loewe Theatre	6th Floor	Room 779
2. Chair: Robynn Stilwell Stephen Husarik How Bernard Herrmann Stopped the World in <i>The Day The Earth Stood Still</i>  Ariane Lebot Isomorphism and the Female Double: Representations of the Psyche in Bernard Herrmann's Score for <i>Sisters</i> (1973)  Jordan Stokes <i>Picnic: A Reading in the Melodrama of Anti- Sublimation</i>	3. Chair: Sergi Casanelles Annabel Fleming-Brown Scoring to 'Scare the Pants off the Americans': Orchestration, Propaganda, and the Evolution of Vaughan Williams' Music for <i>49th Parallel</i> (1941)  Sara Gulgas A Vampire Film for the MTV Generation: Terror, Banality, & Marketing in the Music of <i>The Lost Boys</i>  Katherine Reed Between Grace and Nature: <i>The Tree of Life's</i> Musical Dialogic Process and Formal Structure	4. Chair: Elisabeth Weis Gillian B. Anderson <i>Broken Blossoms</i> (1919): Did D. W. Griffith Miss Live Theater?  Matthew McDonald Sound Control: Hitchcock's <i>Blackmail</i> and the Threat of Sound  Lea Jacobs Words and Music: Dialogue Underscoring in the Early Musical

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

Loewe Theatre	6th Floor	Room 779
<p>5. Chair: Philip Carli</p> <p align="center">Jenna Moghadam Germaine Tailleferre's Film Score to <i>Les Grandes Personnes: An Audiovisual Analysis</i></p> <p align="center">Laura Anderson Sonic Self-Reflection: Jean Cocteau's Soundscape for <i>Le Testament D'Orphée</i></p> <p align="center">Dong Liang The Soundtrack that Lies: Sliding Through the Semantic Thickness of Alain Robbe-Grillet's <i>L'homme Qui Ment</i></p>	<p>6. Chair: Elisabeth Weis</p> <p align="center">Randolph Jordan Unsettled Listening: An Intermedial Approach to the Vancouver Soundscape</p> <p align="center">Kariann Goldschmitt From Disney to Gilliam and Beyond: Orchestrating "Brazil" for a U.S. Audience</p> <p align="center">Ingrid Barancoski Programmatic Orchestration in <i>Etudes Sur Paris</i> by Almeida Prado</p>	<p>7. Chair: Gillian B. Anderson</p> <p align="center">Emily Baumgart "All the Forms Today are Merely Parades And Arrangements": Unreliability and the Distortion of Time in <i>Le Ballet Mécanique</i></p> <p align="center">Erik Peterson The Aesthetics of String Quartets and Silent Film: A Case Study</p> <p align="center">Caleb Taylor Boyd Dancing with the Devil: Hanns Eisler's Unsettling Score for the Standard Oil Film <i>Pete Roleum and His Cousins</i></p>

**FRIDAY, May 30, 4:00 - 5:30PM**

Loewe Theatre	6th Floor	Room 779
<p>8. Chair: Danijela Kulezic-Wilson Panpan Yang Music in Abstract Animation: An Intercultural Analysis</p> <p align="center">Kingsley Marshall and Rupert Loydell Thinking Inside the Box: Brian Eno, Music, Movement and Light</p> <p align="center">Rose Bridges Twilight of the Ducks: Music and Fate in <i>Princess Tutu</i></p>	<p>9. Chair: Gillian B. Anderson Beth Carroll Embodied Sounds, Touching Musicals</p> <p align="center">Andi Eng Singing "Good Morning": Music and Prescription Drug Marketing</p> <p align="center">David Cooper, et al. 'Simple, Medium, and Shebang': Trevor Jones and the Development of the Toolkit</p>	<p>10. Chair: Ron Sadoff Sergi Casanelles Mixing as a Hyper-Orchestration Tool</p> <p align="center">Eric Dienstfrey Contra the Dolby Narrative: Pink Floyd, <i>Apocalypse Now</i>, and Walter Murch's Legacy</p> <p align="center">Mary Fogarty Multitrack Sound and the Mediation of Dance</p>

**FRIDAY, May 30, 6:00 - 7:30PM**

Loewe Theatre	6th Floor	Room 779
<p>11. Chair: Elisabeth Weis Jonathan Waxman Musical Irony in <i>It's Always Sunny in Philadelphia</i></p> <p align="center">Robynn Stilwell Frontiers and the Familiar in Space-Race Era American Television</p> <p align="center">Frank Bridges The Dream of the 1890's is Alive in Sheet Music: How Beck's <i>Song Reader</i> Creates a Transmedia Dilemma with Music Videos</p>	<p>12. Chair: Gillian B. Anderson Leah Weinberg Shooting Einstein: Constructing the Myth of <i>Einstein on the Beach</i> Through Documentary Film</p> <p align="center">Johanna Frances Yunker Anti-Americanism in Reiner Bredemeyer's Music for <i>Piloten Im Pyjama</i></p> <p align="center">Anton Vishio Objects and Their Musical Languages: Zdeněk Liška and the Puppet Dramas of Jan Švankmajer</p>	<p>13. Chair: Ron Sadoff Michael W. Harris Serial Apes: Jerry Goldsmith's Twelve-Tone Techniques in <i>Planet of the Apes</i> (1968)</p> <p align="center">Shane Hoose <i>Planet of the Apes</i> (1968) and <i>Beneath the Planet of the Apes</i> (1970): A Comparative Study of Two Film Scores</p> <p align="center">Weiwei Miao An Eclectic Analysis of <i>E.T. The Extra-Terrestrial</i> (1982)</p>

**7:30 - 9:00PM RECEPTION 6th FLOOR**

## SATURDAY, May 31, 9:00 - 10:30AM

Loewe Theatre	6th Floor	Room 779
<p>14. Chair: Philip Carli James Deaville Schumann's <i>Song of (Mad) Love</i>: A Composer's Insanity in Moving Images</p> <p>Nora Gilbert Syncopated Sexuality: The Construction of Masculinity in Astaire-Rogers Musicals</p> <p>98. Meaghan Parker Scoring Hollywood World War II Film: Masculinity, Heroism, and Identification</p>	<p>15. Chair: Gillian B. Anderson Marco Ladd Pietro Mascagni's <i>Satanic Rhapsody</i>: Operatic Appropriation and Music Visualisation in Early Italian Silent Film</p> <p>Agnes Malkinson The Italian Western, the Morricone/Leone Collaboration, and the Materiality of Music and Sound</p> <p>Barry Salmon <i>Prova D'Orchestra</i>: Reading Nino Rota's Musical Vision of Fellini's Modern Democracy</p>	<p>16. Chair: Patrick Russ Craig Morgan Screen-Music Orchestration Quantified: Preliminary Results of a Study on the Use of Virtual Instruments</p> <p>Jack Curtis Dubowsky Savvy Orchestration: Easy Listening and Film Scoring</p> <p>Emilio Audissino Orchestrating a Prejudice: European Misunderstanding of the Use of Orchestrators in Hollywood</p>

## SATURDAY, May 31, 11:00 – 12:30

Loewe Theatre	6th Floor	Room 779
<p>17. Chair: Stephen Pysnik Musical Camp: Conrad Salinger and the Performance of Queerness in <i>The Pirate</i></p> <p>Raymond Knapp The Musical Coding of Homophobia in Hetero Camp of the Post-Sontag Era</p> <p>Elizabeth Whittenburg Ozment Walking the City Spectacular: Alienation and Escape in Erykah Badu's <i>Window Seat</i></p>	<p>18. Chair: Danijela Kulezic-Wilson Carter John Rice Inherent Characterization in the Opening Sequence of <i>Breaking Bad</i></p> <p>Ryan Bunch From Broadway to Sesame Street: Neighborhoods of Make-Believe and the Afterlife of Tin Pan Alley on Children's Television</p> <p>Reba Wissner 'Escape from Reality is Usually Costly, This One is Free': 1960s Science Fiction Television and the Aural Escape</p>	<p>19. Chair: Patrick Russ Vasco Hexel Total Soundtrack Composition</p> <p>Ian Sapiro The Role of the Orchestrator: Some Initial Findings</p> <p>Sanna Qvick Film Music as Immersion Strategy in <i>Pessi and Illusia</i></p>

## 12:30 - 2:00 LUNCH

## SATURDAY, May 31, 2:00 - 3:30PM

Loewe Theatre	6th Floor	Room 779
<p>20. Chair: Robynn Stilwell Catherine Haworth "Wallowing in Latin Glamor": Inter- American Politics, Hollywood Film Music, and the 1940s <i>Femme Fatale</i></p> <p>Zhichun Lin How Do Wedding Bells Sound to Women? Music of Marriage in Contemporary Chinese Film</p> <p>Rebecca Fulop "I Didn't Know You Liked the Delfonics": The Gaze, Agency, and Resistance in Quentin Tarantino's Jackie Brown</p>	<p>21. Chair: S. Alex Ruthmann Elizabeth Fairweather The Universality of Fantastic Film Score Musical Codes</p> <p>Juan Chattah From Signs to Metaphors: Interpreting Film Music Topics and Tropes</p> <p>Michael Austin Blaxploitation or Aestheticization: Politics, Ethics, and Voice in Auto-Tuned Viral Videos</p>	<p>22. Chair: Gillian B. Anderson James Wierzbicki The Sounds of Silence: Cinematic Depictions of the Absence of Sound</p> <p>Lara Hrycaj "A Change of Speed, A Change of Style": New Wave, Punk Cinema, Punk Music and Joachim Trier's <i>Reprise</i> (2006)</p> <p>Tysen Dauer Lars Von Trier's Third Reich Orchestra: The Roles of Wagner's <i>Einleitung</i> to <i>Tristan und Isolde</i> in <i>Melancholia</i></p>

## SATURDAY, May 31, 4:00 - 5:30PM

Loewe Theatre	6th Floor	Room 779
<p>23. Chair: Philip Carli David Clem Mapping Intertextual Discourse in <i>Excalibur</i> (1981)</p> <p>William R. Ayers Recomposition of Chopin and Narrative Design in Double Fine's <i>Stacking</i></p> <p>Meghan Joyce Tozer "Strip It Down and Rebuild It": The Reinvention of Tchaikovsky's <i>Swan Lake</i> Music in Darren Aronofsky's <i>Black Swan</i> (2010)</p>	<p>24. Chair: Gillian B. Anderson Amy Frishkey "Would You Give Me... Your Voice?": Musical Mephistopheles as Postmodern (Fore)Shadowing in <i>Phantom of the Paradise</i></p> <p>Tore Helseth Gunnar Sønstevoid – An Innovator in Norwegian Film Music</p> <p>David Ferrandino Strains of Surrealism in The Residents' <i>One Minute Movies</i></p>	<p>25. Chair: Ron Sadoff William Gibbons Classical/Klassical: Music and Duality in <i>Catherine</i></p> <p>Marios Aristopoulos Recombinant Cells as an Approach to Composing Dynamic Music for Video Games</p> <p>Ryan Thompson Cooperative Play: Toward Establishing a Ludomusicological Canon</p>

## SATURDAY, May 31, 6:00 - 7:30PM

Loewe Theatre	6th Floor	Room 779
<p>26. Chair: Elisabeth Weis Alexander Binns Orchestrating Manhattan: "Orchestral" Songs in Woody Allen's <i>Manhattan</i></p> <p>Emily Lane Remediating Gershwin's <i>American in Paris</i> for the Screen</p> <p>Jeff Smith The Fine Art of Repurposing: Scoring the "B"S at Warner Bros. in the 1930s</p>	<p>27. Chair: Gillian B. Anderson Jeongwon Joe Opera in Chan-Wook Park's <i>Stoker</i> (2013)</p> <p>Barbara E. Dietlinger A Short Story of a Short Success - Television Opera in the United States with Special Emphasis on the NBC Opera Theatre</p> <p>Heather Hadlock Liveness and Community in Robert Lepage's <i>La Damnation De Faust</i> (2008) and the Metropolitan Opera: Live in HD Simulcasts</p>	<p>28. Chair: Danijela Kulezic-Wilson Jessica Balanzategui The Sounds of Silence: The Remediation of Soundtracks Between the <i>Silent Hill</i> Videogames and Film</p> <p>Dana Plank-Blasko Towards a Cognitive-Affective Aesthetics of Ludomusicology: Taxonomies of Form and Function in 8-Bit Soundscapes</p> <p>Daniel Robinson The 'Man of Tomorrow' Versus the 'World of Tomorrow': A Visual &amp; Sonic Analysis of the 1941 Superman Animated Short, <i>The Mechanical Monsters</i></p>

## SUNDAY, June 1, 9:30 – 11:00

Loewe Theatre	6th Floor	Room 779
<p>29. Chair: S. Alex Ruthmann Miguel Mera and Simone Stumpf Eye-Tracking Film Music</p> <p>Birger Langkjaer Audiovisual Attention and the Film Experience: Bridging Textual Analysis and Experimental Studies</p> <p>Natalie Matias Towards an Esthetic of Visualization: Comparing the Approaches for the Battle Scene</p>	<p>30. Chair: Gillian B. Anderson Byron Almén Sound Design and Narrative in the Films of Jacques Rivette</p> <p>Danijela Kulezic-Wilson Musically Conceived Sound Design and the Breakdown of Film Soundtrack Hierarchy in Shane Carruth's <i>Upstream Color</i></p> <p>Anthony Linden Jones Changing Perceptions: The Role of Orchestration in Charles Chauvel's <i>Jedda</i> (1955)</p>	<p>31. Chair: Ron Sadoff Tobias Pontara Interpretation and Underscoring: Modest Constructivism and the Issue of Non-Diegetic Versus Intra-Diegetic Music in Film</p> <p>Erin Tomkins Blurred Lines: Sound Effects as Instruments and the Interaction of Diegetic and Non-Diegetic in <i>Atonement</i></p> <p>Catrin Watts Blurred Lines: The Use of Diegetic and Non-Diegetic Sound in <i>Atonement</i> (2007)</p>

**SUNDAY, June 1, 11:30 – 1:00**

Loewe Theatre	6th Floor	Room 779
<p>32. Chair: Elisabeth Weis</p> <p align="center">Kevin J. Donnelly Science, but not as we know it: Film Music as Laboratory Experiment</p> <p align="center">Dave Ireland Interpreting Incongruence: Audio-Visual Difference, Identification, and a Sense of Location in <i>L'ayer Cake</i></p> <p align="center">Ann-Kristin Wallengren and Alexander Strukelj Film Music in the Lab: Eye Tracking Experiments on Music's Influence on Film Semantics</p>	<p>33. Chair: Danijela Kulezic-Wilson</p> <p align="center">Brittany Rafalak Miles Davis' <i>Elevator to the Gallows</i> Vs. Neil Young's <i>Dead Man</i>: Improvised Film Scores</p> <p align="center">Elizabeth Kirkendoll "Slightly Overlooked Professionally": Popular Music in <i>Bridget Jones's Diary</i></p> <p align="center">Sarah Kloiber <i>Spring Breakers</i> and its Musical Allusion to American Youth Culture</p>	<p>34. Chair: Gillian B. Anderson</p> <p align="center">Brooke McCorkle Operatic Fantasy: Liminal Space and Sound Design in <i>Farewell My Concubine</i> (Chen, 1993)</p> <p align="center">Per F. Broman The Musical Detective: Kurt Wallander, Jussi Björling, and the Art of Listening</p> <p align="center">Anne Lake Deducing Moriarty: BBC's <i>Sherlock</i> and the Musical <i>Acousmètre</i></p>

**SUNDAY, June 1, 2:30 - 4:00PM**

Loewe Theatre	6th Floor	Room 779
<p>35. Chair: Robynn Stilwell Mitchell Morris</p> <p align="center">Primordial Truths? The Voice of Verisimilitude in <i>Apocalypto</i> and <i>The Passion of the Christ</i></p> <p align="center">Kutter Callaway "There is Nothing Free, Except the Grace of God": Film Music, Myth-Making, and Religion in <i>True Grit</i></p> <p align="center">Romana Klementová Different Compositional Work with Jewish Music Elements: <i>Fiddler on the Roof</i> (1971) and <i>Yentl</i> (1983)</p>	<p>36. Chair: Patrick Russ Nicholas Kmet</p> <p align="center">Examining the Evolution of John Williams' Orchestrations through the Lens of <i>Star Wars</i></p> <p align="center">Joakim Tillman "You Have to Know How to Read it": John Williams's Sketch Scores and the Role of the Orchestrator</p> <p align="center">Todd Decker <i>Platoon</i> as Musical War Movie</p>	<p>37. Chair: Gillian B. Anderson Kate McQuiston</p> <p align="center">"What Kind of Bird are You?": The Didactic Aesthetics of Benjamin Britten and Wes Anderson in <i>Moonrise Kingdom</i> and <i>Beyond</i></p> <p align="center">James Buhler Music, Sound, and Deleuze's <i>Cinema 1</i></p> <p align="center">Alex Newton Semiotics of Music, Semiotics of Sound, and Film: Towards a Theory of the Acousticon</p>

**SUNDAY, June 1, 4:30 - 6:00PM**

Loewe Theatre	6th Floor	Room 779
<p>38. Chair: Philip Carli Nathan Platte</p> <p align="center">Lou Forbes and the Music Director Difference in <i>Intermezzo</i> (1939)</p> <p align="center">Jacqueline Avila Re-Sounding the Mexican Revolution: Music and Changing Conceptions of the Revolution in Contemporary Mexican Cinema</p> <p align="center">Jonathan Godsall Themes and Variation: Pre-Existing Music, Unity, and (Non)Uniformity</p>	<p>39. Chair: Gillian B. Anderson Ben Winters</p> <p align="center">A History of Unobtrusive Music? Aesthetic Debates about Film in Context</p> <p align="center">Stephen C. Meyer Disturbing Sounds: Towards a Semantic History of a Textural Topos</p>	<p>40. Chair: Ariane Lebot Katherine Quanz</p> <p align="center">From "Guerilla" to "Operatic" Scores: The Industrial Factors Behind Howard Shore's Composition Style 1979-1988</p> <p align="center">Janina Müller 'As if from a Distance': Music and Reminiscence in Franz Waxman's Score to <i>Possessed</i></p> <p align="center">Katy Jarzebowski Danny Elfman as Auteur: The Voice of the Macabre in Instrumentation Techniques</p>

## > 6:30 PM DINNER - 6th FLOOR CONFERENCE <

- NYU Steinhardt: 35 West 4<sup>th</sup> St. -



<http://www.filmmusicfoundation.org>

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.



<http://www.sorelmusic.org>

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.

## NYUSteinhardt

Steinhardt School of Culture, Education, and Human Development

### 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**