

Music and the Moving Image VIII

NYUSteinhardt

Steinhardt School of Culture, Education, and Human Development

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

MAY 31 – JUNE 2, 2013

Conference Committee

Ronald H. Sadoff, Gillian B. Anderson, Krin Gabbard, Ray Knapp, Katherine Spring

REGISTRATION

Friday, May 31, 8:30-6:00, Saturday, June 1, 9-6, Sunday, June 2, 9-12

Lobby

35 West 4th Street - New York City

FRIDAY, May 31, 9:30 - 11:00 AM

Frederick Loewe Theatre

Welcome: Ron Sadoff and Gillian Anderson

A performance in remembrance of Rebecca Coyle: "For Rebecca" Joseph Twist, Composer

Comments by Natalie Lewandowski: Acting joint editor of *Screen Sound Journal*, Sydney, Australia
Christopher Bush, clarinet - Patti Kilroy, violin - Emirhan Tunca, cello - Minji Kwon, piano

1. Music Production Libraries: The Craft and the Business

Doug Wood, President of *Omnimusic* & ASCAP Board Member

Respondents: Ron Sadoff, Jeff Smith, Elisabeth Weis

FRIDAY, May 31, 11:30 - 1:00PM

35 West 4th Street

Room 303	6th Floor	Room 779
2. Chair: Gillian Anderson Mark Richards From Shadows to Limelight: Film Music as Foreground, Middleground, and Background Matt Malsky Early Cinemascope Sound Experiments	3. Chair: Ron Sadoff Isabella Van Elferen Music's Dark Descent: Sonic Immersion in Psychological Horror Games Iain Hart Meaningful Play: A Performative Analysis of Video Game Music Claudia Gorbman Heard Music	4. Chair: Matthew McAllister Bloodlust and Transcendent Evil: The Use of Richard Wagner's <i>Tristan Und Isolde</i> in the Film <i>Apt Pupil</i> (1998) Brian Mann Victor Young's Score for <i>Golden Earrings</i> (1947): The "Hungarian" and "Gypsy" Connections James Burton Historical Signposts and Musical Icons for the Audience: Considering Student Analyses of Songs in <i>Forrest Gump</i>

FRIDAY, May 31, 2:00 - 3:30PM

Room 303	6th Floor	Room 779
<p>5. Chair: Raymond Knapp</p> <p style="text-align: center;">Justin Mueller Opera-Film Hybridization in Kenneth Branagh's and Ingmar Bergman's <i>Magic Flute</i> Films</p> <p style="text-align: center;">Katherine Reed Metal Machine Music: Noise and Hybridity in <i>Tetsuo: The Iron Man</i></p> <p style="text-align: center;">Naomi Graber What I Imagine Film Music Ought To Be: Anti-Wagnerian Leitmotifs in Kurt Weill's <i>The River Is Blue</i></p>	<p>6. Chair: Ron Sadoff</p> <p style="text-align: center;">William Gibbons Playing Chopin: Classical Music and Postmodernity in <i>Eternal Sonata</i> and <i>Frederic: Resurrection of Music</i></p> <p style="text-align: center;">Sarah Pozderac-Chenevey A Direct Link to the Past: Nostalgia and Semiotics in Video Game Music</p> <p style="text-align: center;">Steven Reale Keeping Score: The Game World as Musical Notation</p>	<p>7. Chair:</p> <p style="text-align: center;">Beth Carroll Audio-Visual Haptic Experience in <i>Billy The Kid</i> and <i>The Green Baize Vampire</i> (1985)</p> <p style="text-align: center;">Ryan Bunch Bursting into Flight: Adolescent Desire and Embodied Song in Animated Musicals of the Disney Renaissance</p> <p style="text-align: center;">Megan Woller The Search for One Brief, Shining Moment: Hollywood's Adaptation of Lerner and Loewe's <i>Camelot</i> (1967)</p>

FRIDAY, May 31, 4:00 - 5:30PM

Room 303	6th Floor	Room 779
<p>8. Chair: Gillian Anderson</p> <p style="text-align: center;">Anna Windisch Scoring the Eternal Peace in 1918. An Audio-Visual Analysis of the Viennese Performance of the Silent Film <i>Pax Aeterna</i></p> <p style="text-align: center;">Monica Chieffo Maria's Veils, Salome's Machinery: The Dance Scenes in <i>Metropolis</i> and <i>Salome</i></p> <p style="text-align: center;">Gillian Anderson The Musical Common Denominator in Pantomime and Film</p>	<p>9. Chair: Ron Sadoff</p> <p style="text-align: center;">Ryan Thompson Operatic Conventions and Expectations in <i>Final Fantasy VI</i></p> <p style="text-align: center;">Kyle Roderick Mass Historia: Rewriting (Music) History in <i>Civilization IV</i></p> <p style="text-align: center;">Michiel Kamp The <i>Civilization IV</i> History of Western Music</p>	<p>10. Chair: Krin Gabbard</p> <p style="text-align: center;">Zhichun Lin How does Wuxia become Globalized?: Music in Contemporary Chinese Martial Arts Films</p> <p style="text-align: center;">Ho-Chak Law Chinese Operatic "Théâtre Filmé" and its Discontent: A Comparison Between <i>The Flower Princess</i> (1959) and <i>The Love Eterne</i> (1963)</p> <p style="text-align: center;">Natalie Matias Scoring Kubrick's <i>2001: A Space Odyssey</i> - a Comparative Analysis of Gyorgy Ligeti and Alex North, as Their Music Would Appear in the Film</p>

FRIDAY, May 31, 6:00 - 7:30PM

Room 303	6th Floor	Room 779
<p>11. Chair: Ron Sadoff</p> <p style="text-align: center;">Phillip Johnston Silent Films/Loud Music: Composers of Contemporary Scores for Silent Film Compare Notes</p> <p style="text-align: center;">Christine Evans-Millar When Ramones Meet Ravel: Proposing a New Approach for Compiled Soundtrack Analysis</p> <p style="text-align: center;">Carter John Rice Thematic Transformation in Modern Action-Adventure Films</p>	<p>12. Chair: Raymond Knapp</p> <p style="text-align: center;">Natalie Lewandowski Are You Experienced?: The Learning and Education Pathways of Film Soundtrack Personnel</p> <p style="text-align: center;">Vasco Hexel Workload Distribution among Hollywood Composers</p> <p style="text-align: center;">Peter Broadwell Studios, Syndicates, and the Imdb: The Evolution of Composer Networks in Hollywood Film Scoring</p>	<p>13. Chair: Gillian Anderson</p> <p style="text-align: center;">Durrell Bowman The Spring in Springfield: Alf Clausen's Music for Songs and "Mini-Musicals" on <i>The Simpsons</i></p> <p style="text-align: center;">Colleen Montgomery Under the Sea, Under the Stars: The Sonic Construction of Space and Place in Pixar's <i>Finding Nemo</i> (2003) and <i>Wall-E</i> (2008)</p>

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

SATURDAY, June 1 9:30 - 10:30 AM

Frederick Loewe Theatre

14. Film Scoring in Higher Education: Roundtable

Dan Carlin, Chair (USC) - George S. Clinton (Berklee) – Haldor Krogh (Lillehammer Univ., Norway) - Ron Sadoff (NYU)

SATURDAY, June 1, 11:00 - 12:30

Room 303	6th Floor	Room 779
<p>15. Chair: Gillian Anderson</p> <p align="center">Christopher Natzen Formation of Swedish Cinema Music Practice 1905-1915</p> <p align="center">Eric Dienstfrey Gottschalk's <i>Patchwork Girl</i> and Problems of Early Film Music Synchronization</p> <p align="center">Mary Simonson Visual Symphonies, Live Performance, and the Cinematic Medium</p>	<p>16. Chair:</p> <p align="center">Per F. Broman Mute the Bereaved Memories Speak: A Pasolinian Requiem</p> <p align="center">Charles Leinberger Musical Gesture, Modality, and Dissonance in "L'estasi Dell'oro" From <i>Il Buono, il Bruto, il Cattivo</i>: Decoding Ennio Morricone's Micro-Cell Technique</p> <p align="center">Stephen C. Meyer <i>Suoni nuovi/Suoni antichi</i>: Mario Nascimbene and the Biblical Epic</p>	<p>17. Chair: Krin Gabbard</p> <p align="center">Alex Mesker From Hi-Q to Low Art: The Use of Music Libraries and Underscore in Hanna-Barbera's Cartoons of the 1960s</p> <p align="center">Josh Ottum Tomorrow's Achievements: Harry Forbes and the Parry Music Library's <i>Video Tech</i> Series</p> <p align="center">Jeff Smith What Exactly is a Partial Cue?: Jurisdictional Conflict in Warner Bros. Films of the Early Sound Era</p>

12:30 - 2:00 LUNCH

SATURDAY, June 1, 2:00 - 3:30PM

Room 303	6th Floor	Room 779
<p>18. Chair: Gillian Anderson</p> <p align="center">Michael Slowik Diegetic Withdrawal and Other Worlds: Film Music Strategies in the Early Sound Era, 1927-1933.</p> <p align="center">Daniel Goldmark The Musical Roots of <i>The Jazz Singer</i></p> <p align="center">Jennifer Fleegeer Marion Talley and the Tale of a Synchronous Scandal</p>	<p>19. Chair: Raymond Knapp</p> <p align="center">Alexandra Roedder A Comparison of the Japanese and American Scores for <i>Kiki's Delivery Service</i> and the Theoretical Implications Therein</p> <p align="center">James Wierzbicki Subtle Differences: Music in 'Translation' Remakes</p> <p align="center">Maurizio Corbella Representing the South. The Sound of the "Grotesque" in Italian Films of the 1960s and 1970s</p>	<p>20. Chair: Mary Farbood</p> <p align="center">Katherine Jarzebowski Hanz Zimmer and the Music of <i>Gladiator</i>: Exploiting the Feminine Ideal</p> <p align="center">Dave Ireland Audiovisual Incongruence within the Opening Battle Sequence from <i>Gladiator</i></p> <p align="center">Sergi Casanelles Hyperorchestra, Hyperreality, and <i>Inception</i></p>

SATURDAY, June 1, 4:00 - 5:30PM

Room 303	6th Floor	Room 779
<p>21. Chair: Krin Gabbard</p> <p align="center">Reba Wissner For Want of a Better Estimate, Let's Call it the Year 2000: <i>The Twilight Zone</i> and the Aural Conception of a Dystopian Future</p> <p align="center">Alex Newton Music Performing Monsters, Monsters Performing Music: Organists and Pianists in 1930s Horror Films</p> <p align="center">Elizabeth Fairweather Jerry Goldsmith and the Sonification of the Monstrous-Feminine</p>	<p>22. Chair: Mary Farbood</p> <p align="center">Mariana Whitmer Elmer Bernstein and the Tale of Three Westerns</p> <p align="center">Christopher Culp The Musical is Going to Kill You: Bodily Symptoms of Musical Expression</p> <p align="center">Annette Davison The Show Stops Here: Viewers' Interactions with End Credit Sequences</p>	<p>23. Chair: Elisabeth Weis</p> <p align="center">Lena Pek Hung Lie Defining Space in the Dialogic of Sound/Image of Tarkovsky's <i>Nostalghia</i></p> <p align="center">Daniel Bishop Sounding Spaces of Nostalgia in <i>The Last Picture Show</i> and <i>American Graffiti</i></p> <p align="center">Joakim Tillman The Evocation of the Magical and the Expression of Nostalgia: An Analysis of Two Cultural Musical Codes in the Hollywood Films</p>

SATURDAY, June 1, 6:00 - 7:30PM

Room 303	6th Floor	Room 779
<p>24. Chair:</p> <p align="center">Lisa Scoggin Hellboy, Gerald McBoing Boing, and the American Outcast</p> <p align="center">Jennifer Psujek Scary Tunes: Popular Song in <i>The Shining</i> (1980)</p> <p align="center">Nicholas G. Schlegel Mondo Mundo: Innovation and Sound Design in Mexico's <i>El Mundo De Los Vampiros</i></p>	<p>25. Chair: Katherine Spring</p> <p align="center">Elsie Walker Scoring for "The World Ready To Blow Up": A Psychoanalysis of David Raksin's Score for <i>Bigger Than Life</i></p> <p align="center">Romana Klementova Michel Legrand, Marilyn and Alan Bergmans: One Team of Authors, Several Approaches to Film Song</p> <p align="center">Ira Österberg Rock Song in 1990s Russian Cinema: Aleksei Balabanov's <i>Brother</i> (1997)</p>	<p>26 Chair: Gillian Anderson</p> <p align="center">Philippe Cathe Sofia Coppola's Heterogeneous Art of Sound</p> <p align="center">André Rui Graça Music and Sound as Meta-References: The Cultural Significance of Instruments and Musical Styles in Cinema</p> <p align="center">Danijela Kulezic-Wilson Audio-Visual Musicality and Reflexive Cinema in Joe Wright's <i>Anna Karenina</i></p>

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SUNDAY, June 2, 9:30 – 10:30

27. Sounds of Silents: Recordings of Motion Picture Musicians Made in The Silent Period

PHILIP CARLI, Keynote

Frederick Loewe Theatre

SUNDAY, June 2, 11:00 – 12:30

Room 303	6th Floor	Room 779
<p>28. Chair: Ron Sadoff</p> <p align="center">Jessica Shine The Unheard Passenger: Music, Narration, and Control In Showtime's <i>Dexter</i> (2006)</p> <p align="center">Max DeCurtins Making Vulcans Cry, and Other Uses for Classical Music in the Future</p> <p align="center">Ewelina Boczkowska Chopin in Film: Music, Politics and Memory in Poland, 1944-1991</p>	<p>29. Chair: Raymond Knapp</p> <p align="center">Emily Kausalik Tip of the Hat, Wag of the Finger: Stephen Colbert and the Value of Performance</p> <p align="center">Kristin A. Force The Connection Between Repetitive Scoring, Stories, and the Use of Numbers in the TV Show <i>Touch</i></p> <p align="center">Robynn Stilwell Background, Foreground, Center, Frame: Music Pushing the Television Boundaries</p>	<p>30. Chair:</p> <p align="center">Jane Hines The Enchanted Concerto: World War II, Propaganda, and Musemes</p> <p align="center">Dale Chapman Ten Minutes from Now: Musical Topographies of Neoliberal Los Angeles in Michael Mann's <i>Collateral</i></p> <p align="center">Teresa Fraile Modernity, National Identity and Popular Music in Spanish Musical Cinema of the 60's</p>

SUNDAY, June 2, 1:30 - 3:00PM

Room 303	6th Floor	Room 779
<p>31. Chair: Raymond Knapp</p> <p align="center">Raymond Knapp The Musical Faces of Pirate Camp in Hollywood (Part I)</p> <p align="center">Katherine Spring "You Didn't Prepare Me for This": Musical Authenticity in Joe Wright's "Hanna"</p>	<p>32. Chair:</p> <p align="center">Michael B. Kasinger Sleight of Ear: The Use of the Unexpected in Film Scores</p> <p align="center">Jack Curtis Dubowsky Louisiana Story, Homoeroticism, Hollywood, and Americana Music</p> <p align="center">Meghan Joyce Breakdown of a Music-Film: The Synthesis of Media and Musical Realms in Darren Aronofsky's <i>Requiem for a Dream</i> (2000)</p>	<p>33. Chair: Krin Gabbard</p> <p align="center">Eloise Ross Then I Felt Tremendously Exhilarated! Sound and Anxiety in Alfred Hitchcock's <i>Rope</i></p> <p align="center">Charity Lofthouse Mythic Proportions: Rotational Form and Narrative Foreshadowing in Bernard Herrmann's <i>Psycho</i></p> <p align="center">Samuel Baltimore With My Freeze Ray, I Will Stop--: Carnival Incompleteness in Dr. Horrible's Sing-Along Blog and "Once More, With Feeling"</p>

SUNDAY, June 2, 3:30 - 5:00PM

Room 303	6th Floor	Room 779
<p>34. Chair: Mary Farbood</p> <p align="center">Jim Buhler Film Music and Narrative Focalization</p> <p align="center">David Helvering Emotion Functions in Film Music</p> <p align="center">William Cheng Kefka's Laugh, Celes's Cry</p>	<p>35. Chair:</p> <p align="center">Rebecca Fulop Death and the Muse in the 1940s Woman's Picture</p> <p align="center">Anthony Bushard Upper Dubbing Revisited: Towards a Restored Version of Leonard Bernstein's <i>On The Waterfront</i></p> <p align="center">Jeremy Barham Music in Germany's Earliest Sound Films: an Archival and Cultural Investigation</p>	<p>36. Chair:</p> <p align="center">Allison Wentz Mechanizing Nostalgia: The Music Box in Film</p> <p align="center">Michael W. Harris Lost in a Memory: Music as Mnemon in Cowboy Bebop</p> <p align="center">Rebecca M. Eaton Minimalism's Meaning in Multimedia: An Empirical Approach</p>

SUNDAY, June 2, 5:30 - 7:00 PM

Room 303	6th Floor	Room 779
<p>37. Chair: Katherine Spring</p> <p style="text-align: center;">Randolph Jordan Tracking Terminal City: Trains in the Vancouver Soundscape on Film</p> <p style="text-align: center;">Hang Nguyen A Critical Analysis of Danny Elfman's Music to <i>Spider-Man</i>: The Finale Scene</p> <p style="text-align: center;">Daniela Smolov Levy Catering or Uplift? The Cultural Politics of Democratizing Opera on TV</p>		<p>38. Chair:</p> <p style="text-align: center;">Jordan Stokes Whistling Dixie: The Western Progress of a Musico-Ideological Nomad</p> <p style="text-align: center;">Jacqueline Avila Scoring the Mexican Revolution at Home and Abroad: Cinematic Music by Silvestre Revueltas and Alex North</p> <p style="text-align: center;">Frank Lehman Scoring the President: Political Representation in John Williams's <i>JFK</i> and <i>Nixon</i></p>

> 7:00 PM DINNER - 6th FLOOR CONFERENCE <

- NYU Steinhardt: 35 West 4th 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

MUSIC AND 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. Robert Rowe, Director**