

Music and the Moving Image VII

NYU Steinhardt

Steinhardt School of Culture, Education, and Human Development

DEPT. of MUSIC and PERFORMING ARTS PROFESSIONS

Program in Scoring for Film and Multimedia

JUNE 1 - June 3, 2012

Conference Committee

Ronald H. Sadoff, Gillian B. Anderson, Roberto Calabretto,
Jeongwon Joe, Philip Tagg, Emile Wennekes

REGISTRATION

Friday, June 1, 8:30-3:00, Saturday, June 2, 9-3, Sunday, June 3, 10-12

NYU Steinhardt Building Lobby – Book Display/Coffee on 8th Floor
35 West 4th Street – New York City

FRIDAY, JUNE 1, 9:30 - 11:00 AM

1. Warren Weaver Hall
251 Mercer St.

Welcome: Ron Sadoff & Gillian Anderson

PANEL DISCUSSION: SONGS IN MOVIES

Phil Galdston, NYU Songwriter-in-Residence. Dan Carlin and Alex Steyermark

FRIDAY, JUNE 1, 11:30 - 1:00PM

[NYU Steinhardt: 35 West 4th St.]

Room 303	6th Floor	Room 779
2. Chair: Gillian Anderson Fernando Bravo The Influence of Music on the Emotional Interpretation of Visual Contexts. Juan Chattah Mapping Cognitive Processes for the Understanding of Songs and Music Within Film Dave Ireland Deconstructing Incongruence: An Exploration of the Relationship between the Dimensions on which Audio-Visual Fit can be judged and of their Impact on Perception and Response	3. Chair: James Wierzbicki Jack Curtis Dubowsky “The French Mistake:” Hidden Meaning in Mel Brooks’ <i>Blazing Saddles</i> Elsie Walker Applying Queer Theory to a Sound Track: Music as Drag in <i>Heavenly Creatures</i> Anna-Elena Pääkkölä Haptic Discipline and Eroticized Power Positions in <i>The Secretary</i>	4. Chair: Emile Wennekes Kingsley Marshall Cinematic Spatiality Jessica Courtier Modern Worlds and Musical Cities: Singing and Dancing the Metropolis Alexis Luko Ingmar Bergman’s Voiceless Beings and Disembodied Phantoms

FRIDAY, JUNE 1, 2:00 - 3:30PM

Room 303	6th Floor	Room 779
<p>5. Chair: James Wierzbicki</p> <p align="center">Philip Hayward Planes of Illusion: The Rendition and Appropriation of Papua New Guinea in <i>Sanctum</i> (2011)</p> <p align="center">Ilario Meandri From the Marvelous to the Anti-Music: Film Music Clichés and Formulas from an Ethnomusicology Perspective.</p> <p align="center">Daniel Goldmark Pixar and the Sounds of Nostalgia</p>	<p>6. Chair: Royal S. Brown</p> <p align="center">Mitchell Morris Ambivalent Consumption: Identities and Desires in <i>Suddenly Last Summer</i></p> <p align="center">Ryan Bunch No Place Like Home?: Collaboration and the Queer-Jewish American Utopia of <i>The Wizard Of Oz</i></p> <p align="center">Christopher Gullen Bakhtin's Sweet Transvestite: Carnival and the Polyphonic Musical</p>	<p>7. Chair: Emile Wennekes</p> <p align="center">Landon Palmer Everybody Wants to be a Cat: Jazz Music and Disney Animation</p> <p align="center">Michael MacKenzie A Televised Revolution: Jazz and Race Politics on 1960s US Public Television [VIDEO]</p> <p align="center">Grant Fonda The Schism Between Jazz, Fine Art, and Film Music Reception Histories: <i>Anatomy Of A Murder</i> and <i>The Curious Case Of Benjamin Button</i></p>

FRIDAY, JUNE 1, 4:00 - 5:30PM

Room 303	6th Floor	Room 779
	<p>9. Chair: Philip Tagg</p> <p align="center">Robynn Stilwell Walking and Talking and Singing and Dancing: Axes and Boundaries in the Television Soundscape</p> <p align="center">Luke Howard Malick's <i>Tree Of Life</i>: Revisiting a Taxonomy of Film Music</p> <p align="center">Sergi Casanelles Beyond the Diegesis</p>	<p>10. Chair: Ron Sadoff</p> <p align="center">Eric S. Dienstfrey Semiotic Codes in the Music of Film Noir</p> <p align="center">Richard H. Brown Narrative Twist, Cinematographic Reality, and Avant-Garde Underscoring in Martin Scorsese's <i>Shutter Island</i> (2010)</p>

FRIDAY, JUNE 1, 6:00 - 7:30PM

Room 303	6th Floor	Room 779
<p>11. Chair: Gillian Anderson</p> <p>Mike Miley David Lynch at the Crossroads: Deconstructing Rock, Reconstructing <i>Wild At Heart</i></p> <p>Liz Greene David Lynch in <i>Sound Mountain</i>: Sounds from the Archive</p> <p>Danijela Kulezic-Wilson Song as a Portal of Narrative and Temporal Rupture in David Lynch's <i>Inland Empire</i></p>	<p>12. Chair: Robynn Stilwell</p> <p>Beth Carroll Negotiated Audiovisual Space in <i>Dancer In The Dark</i></p> <p>Victor Anand Coelho Through the Lens, Darkly: Peter Whitehead and the Rolling Stones</p> <p>Zach Finch Richard Lester, The Beatles, and the Rock Musical Revised</p>	<p>13. Chair: Ron Sadoff</p> <p>Ryan Ross The Triumph of the Feminine in Malcolm Arnold's Music for <i>Hobson's Choice</i></p> <p>Solenn Hellegouarch Rereading David Cronenberg's <i>Crash</i> (1996): The Music of Howard Shore</p> <p>Martin Marks Rebel with a Cause: The Structure of Leonard Rosenman's Score for <i>East Of Eden</i> (1955)</p>

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

SATURDAY, JUNE 2, 9:30 - 10:45 AM
14. Warren Weaver Hall
251 Mercer St.

Panel Discussion: Songs in Movies
 Phil Galdston, panel TBA

SATURDAY, JUNE 2, 11:00 - 12:30

Room 303	6th Floor	Room 779
<p>15. Chair: Philip Tagg</p> <p align="center">Jennifer Fleeger The Disney Princess Voice</p> <p>Eileen Simonow, Jonas Uchtmann Relations Between Songs, Score, and Screen in the TV Series <i>True Blood</i></p> <p align="center">Sarah Caissie Provost The Sound of Swing: Goodman's "Sing Sing Sing" in Film</p>	<p>16. Chair: Gillian Anderson</p> <p align="center">Gillian Anderson D. W. Griffith's <i>Intolerance</i> (1916): Revisiting a Reconstructed Text</p> <p align="center">Dirk Förstner, Sonia Campanini <i>Tonbilder: Sound-On-Disc, Song-On-Film</i></p> <p align="center">James Wierzbicki Rhythm in Light: The Schillinger-Influenced Films of Mary Ellen Bute</p>	<p>17. Chair: Robynn Stilwell</p> <p align="center">Julie Hubbert Records, Repertoire, and <i>Rollerball</i> (1975): Early Compilation Practice</p> <p align="center">Federica Franze The Sounds of Exile</p> <p align="center">Emily Kausalik Changing Faces, Changing Sounds: <i>Doctor Who</i> (1963–89, 1996, 2005–) and the use of Stock Music</p>

12:30 - 2:00 LUNCH

SATURDAY, JUNE 2, 2:00 - 3:30PM

Room 303	6th Floor	Room 779
<p>18. Chair: Elizabeth Weis</p> <p align="center">Vesna Mikic Songs Becomings and Music for Kusturica's <i>Underground</i> - Remediation in the Age of Postproduction</p> <p align="center">Christopher Culp Breaking into Song: Breaking the Fourth Wall of Television</p> <p align="center">Lea Jacobs The Innovation of Rerecording in the Hollywood Studios</p>	<p>19. Chair: Gillian Anderson</p> <p align="center">Hannah Lewis New Possibilities For Sound: Speech and Song in the First Vitaphone Feature Films (1926-7)</p> <p align="center">Esther Morgan-Ellis Sing-Along Films in the Silent Era</p> <p align="center">Julie Brown "Unusual Film Fare" in 1925 London: A Modern British Score for a Folkloristic Russian Fairy-Tale Film</p>	<p>20. Chair: Robynn Stilwell</p> <p align="center">Elissa Harbert History and Memory in the Music of HBO's <i>John Adams</i></p> <p align="center">Emily C. Hoyler Disorientation and Memory in the Music of <i>Lost</i></p> <p align="center">Amy Jisun Ahn Cultural Analogy and Musical Symbolism in Takemitsu's Score for <i>Rikyu</i> (1989)</p>

SATURDAY, JUNE 2, 4:00 - 5:30PM

Room 303	6th Floor	Room 779
<p>21. Chair: K.J. Donnelly</p> <p align="center">Jaume Radigales Babí, Josep Lluís Falcó Songs in Francoist Spanish Cinema: From Propaganda to Nostalgia</p> <p align="center">Helena Marinho, Susana Sardo Music and Cinema in Portugal during the 'Estado Novo' Dictatorship: A Case Study of the Use of Song as an Ideological Marker</p> <p align="center">David J. Code Serendipity and the Subtexts of Film Song: The Problematic Case of <i>A Clockwork Orange</i></p>	<p>22. Chair: Emile Wennekes</p> <p align="center">Anna Windisch, Claus Tieber The Role of the Voice in Silent Films and their Accompaniment: the Case of Vienna</p> <p align="center">Brooke McCorkle Turning Wagner Japanese: Mishima Yukio's <i>Patriotism</i> (1966)</p>	<p>23. Chair: Jeongwon Joe</p> <p align="center">Miguel Mera Inglourious Basterdisation? Tarantino and the War Movie Mashup</p> <p align="center">Jessica Shine Myth and Music in <i>Last Days</i> (2005)</p> <p align="center">Matthew McAllister Music and the Formation of Practical Identities in <i>Elephant</i> (2003)</p>

SATURDAY, JUNE 2, 6:00 - 7:30PM

Room 303	6th Floor	Room 779
<p>24. Chair: Royal S. Brown</p> <p align="center">Allister Mactaggart “Silencio”: Songs, Sounds and Sources in the Films of David Lynch</p> <p align="center">Jordan Stokes Music in the Western: The Cowboy’s Epic Situation</p> <p align="center">Manuel Deniz Silva Composing a Colonialist “Western”: Braga Santos’ Music for the Film <i>Chaimite</i> (1953)</p>	<p>25. Chair: Gillian Anderson</p> <p align="center">Laura Frahm Serial Sounds: Ottomar Domnick’s Experimental Soundscapes</p> <p align="center">Phillip Johnston The Polysynchronous Film Score: Songs as Score for F. W. Murnau’s <i>Faust</i> (1926)</p>	<p>26 Chair: Jeongwon Joe</p> <p align="center">Danielle Ward-Griffin “The Largest Opera in the World:” Britten’s <i>Owen Wingrave</i> and the Beginning of Global Television Opera</p> <p align="center">Daniela Smolov Levy The NBC-TV Opera Theatre: Television Opera for the Masses</p> <p align="center">Emile Wennekes How Video Samples Inspire Formative Musical Forms: Works by Jacob TV</p>

SUNDAY, JUNE 3, 9:00 – 10:30

Room 303	6th Floor	Room 779
<p>27. Chair: Philip Tagg</p> <p align="center">Lyn Goeringer The Supplement and Space: Extra-Normal Everyday Sounds in Installation Design</p> <p align="center">Beate Flath Sound & Image: An Experimental Investigation on the Influence of Sound-Qualities on a Products’ Image in TV-Commercials</p> <p align="center">Andrew Hanson-Dvoracek Endless Sevens: Cultures of Addiction and Repetition in Slot Machines and Casual Games</p>	<p>28. Chair: Robynn Stilwell</p> <p align="center">Frank Bridges Memes as Music Videos: The Political Economy of Reappropriated Culture Production</p> <p align="center">David Clem Paradise Lost?: Comparing Cultural Coding in the Music for <i>Hawaii Five-O</i> (1968-1980) and <i>Hawaii Five-0</i> (2010-2011)</p> <p align="center">Randolph Jordan The Music of the Guggenheim on Film: Modernist Acoustic Design and the Conventions of Cinema Sound</p>	<p>29 Chair: Royal S. Brown</p> <p align="center">Haralabos Stafylakis Herrmann and the Contrapuntal Motive: An Analysis of the Musical Score of <i>Psycho</i> (1960)</p> <p align="center">Jannie Pranger Fitzcarraldo: The Creation of Eight Caruso Situations [VIDEO]</p> <p align="center">Kristin A. Force The Benefits of Music and Film Projects for Non-Musicians</p>

SUNDAY, JUNE 3, 11:00 – 12:30

Room 303	6th Floor	Room 779
<p>30. Chair: Ron Sadoff</p> <p align="center">William Cheng Atrocity, Amplified: Radio, Violence, and Fallout 3</p> <p align="center">Michael Baker The Beatles, the Documentary Soundtrack as Evidence, and Something about Video Games</p> <p align="center">Ryan Thompson "Listen To My Story:" Communicating Game Narrative through Game Audio</p>	<p>31. Chair: K.J. Donnelly</p> <p align="center">Budhaditya Chattopadhyay Sonification of Cinema: Studying the Use of Location Sound in n Films</p> <p align="center">Courtney Fellion Abject Soundscapes: Alejandro Jodorowsky's Musical Collages and Film Scores</p> <p align="center">Carlos Gustavo Roman Echeverri Information as Noise, Noise as Information: Sound and Image in Ryoji Ikeda's <i>Datamatics</i></p>	<p>32. Chair: Jeongwon Joe</p> <p align="center">Christy Thomas The Wagnerian Element of Redemption: The Function of Narrative in the Copenhagen Ring, on Stage and on Screen</p> <p align="center">Jason Hibbard Robert Ashley's Operas and the Promise of television</p> <p align="center">Frank Lehman Hollywood Cadences: Sublimity and Schmaltz in Film Musical Syntax</p>

SUNDAY, JUNE 3, 1:30 - 3:00PM

Room 303	6th Floor	Room 779
<p>33. Chair: Philip Tagg</p> <p align="center">Marios Aristopoulos The Role of Music in Massively Multiplayer Online Role-Playing Games: An Analysis of the World of Warcraft Music Engine.</p> <p align="center">Costantino Oliva Videogame Soundscapes</p> <p align="center">K. J. Donnelly The Arcades Project: The Indifference of Musical Destiny in Plants Vs Zombies</p>	<p>34. Chair: Elizabeth Weis</p> <p align="center">Ariel Harrod Musicalized Sound: An Integrative Approach to Sound Design</p> <p align="center">Ian Sapiro Britain's Next Top Model? Film-Score Production in the UK</p>	<p>35. Chair: Royal S. Brown</p> <p align="center">Nathan Platte A House Divided: Soviet Music in <i>The Iron Curtain</i> (1948)</p> <p align="center">Pedro Boleo Rodrigues «What Should I Do With This Music?» Music and Montage in the Early Work of João César Monteiro</p> <p align="center">James Buhler A Postcolonial Critique of Musical Topics in Film</p>

SUNDAY, JUNE 3, 3:30 - 5:00PM

Room 303	6th Floor	Room 779
<p>36. Chair: James Buhler</p> <p align="center">Colleen Montgomery Cartoon Wasteland: <i>Epic Mickey's</i> Acoustic Digitextuality</p> <p align="center">Lisa Scoggin Deconstructing Disneyland: Art and Music in Disney's <i>Epic Mickey</i></p> <p align="center">William O'Hara "Something's Gone Very, Very Wrong": Motion Sickness, Betrayal, and the Sonorous Envelope in System Shock 2 [VIDEO]</p>	<p>37. Chair: Philip Hayward</p> <p align="center">Peter Kupfer Commercializing the Classical, Classicizing the Commercial</p> <p align="center">Andi Eng Rock 'Em, Sock 'Em and the CBC: How Music Builds the Hockey Brand</p> <p align="center">Eric Smialek "We are all Canucks"? Constructing a Team Persona and Regional Nationalism through NHL Intro Songs</p>	<p>38. Chair: Jeongwon Joe</p> <p align="center">Jessica Getman "Balance Of Terror": Sounds of Race and Difference in <i>Star Trek</i></p> <p align="center">Neil Lerner To Timidly go where quite a few Men have gone Before: The Rarefaction of Music in <i>Star Trek: The Next Generation</i></p> <p align="center">Candida Billie Mantica Scorsese's Use of <i>Lucia Di Lammermoor</i> in <i>The Departed</i> between Assimilations and Caesuras</p>

SUNDAY, JUNE 3, 5:30 - 6:30 PM

Room 303	6th Floor	Room 779
<p>39. Chair: Ron Sadoff</p> <p align="center">Caryl Flinn The Yodeling Herd</p> <p align="center">Peter Kivy Realistic Song in the Movies</p>	<p>40. Chair: Philip Tagg</p> <p align="center">Samhita Sunya From Public Television to MTV: The Broadcast Trajectories of "Bollywood" Film Songs</p> <p align="center">Angharad Davis Towards a Functional Understanding of Bollywood Music</p>	

7:00 PM DINNER - 6th FLOOR CONFERENCE

- NYU Steinhardt: 35 West 4th

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.

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Steinhardt School of Culture, Education, and Human Development

SCORING FOR FILM and MULTIMEDIA

Ron Sadoff, Associate Professor and Director

Scoring for Film and Multimedia, a graduate program within the Department of Music and Performing Arts Professions at NYU Steinhardt, provides a premiere training ground for composing music for film, television, videogames, commercial media and live multimedia. The program is actively engaged in both the annual MaMI Conference and the journal *Music and the Moving Image* (UIP). Situated within the Music Composition Program, its faculty reflects an uncommon musical breadth, including Film-composer-in-residence Ira Newborn (*Naked Gun* series), Songwriter-in-residence Phil Galdston (*Save the Best for Last*) and Pulitzer Prize nominated composer and Director of Music Composition, Julia Wolfe (*Bang on a Can*). Over the past two years, film-scoring majors have composed the scores to over ten films screened at such international festivals as Sundance, Cannes, Tribeca, and Berlin. Collaborations with filmmakers and animators in the NYU Tisch School of the Arts Film School have resulted in the scores for over 1,200 films. The program maintains an avid interest in the accompaniments for early and silent films. Recent projects include scores composed in collaboration with Dan Streible and Julie Hubbert for the 2012 Orphan Film Symposium at the Museum of the Moving Image. Spanning fifteen years of live performances are those performed with Gillian Anderson at such venues as Lincoln Center, The Tribeca Film Festival, and the National Gallery of Art in D.C. <http://steinhardt.nyu.edu/music/scoring/>

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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