

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

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

LOEWE	303	6 th Floor
<p>2. Chair: Michael Baumgartner Lloyd Whitesell Style Modes and Meaning in the Film Musical</p> <p>Megan Woller From Musical Film to Film Musical: The Changing Function and Aesthetic of Music in René Clair's <i>Sous les Toits des Paris</i> (1930) and <i>Le Million</i> (1931)</p> <p>Paul Newland Rustic Never Sleeps: Sublime, beautiful and picturesque music in <i>Hinterland/Y Gwyll</i></p>	<p>3. Chair: Miguel Mera Danijela Kulezic-Wilson Scoring or Sound Design?: The Musical Approach to Soundtrack in Contemporary Film</p> <p>Dong Liang Coconuts or Ivories? from Pierre Schaeffer's <i>Musique Concrète</i> to a Musical Conception of the Movie Soundtrack</p> <p>Nicholas A. Kmet Discordant Synchrony: Film Scoring, Film Music Editing, and the Psychology of Meter in Film Music</p>	<p>4. Chair: Gillian Anderson Tina Frühauf Sounds of the Holocaust in the Eastern Bloc: Aural Perspectives on Horst Seemann's Trilogy <i>Hotel Polan und seine Gäste</i></p> <p>Matt Lawson Soundtracks of Shame? The function of film music in German Holocaust cinema</p> <p>Abby Anderton Playing Beethoven in the Rubble: Cinematic Depictions of Music-Making in Postwar Germany</p>

FRIDAY, May 29, 2:00 - 3:30PM

LOEWE	303	6 th Floor
<p>5. Chair: Siu-Lan Tan ORGANIZING SESSION: Psychology of Film Music: Continuing the Dialogue – What To Do Next to Create a Collaborative Network</p>	<p>6. Chair: Mark Evans Ryan Bunch “Love is an Open Door”: Revising and Repeating Disney’s Musical Tropes in <i>Frozen</i> Catherine Crone Musical Constructions of Masculinity in Disney’s <i>Frozen</i> (2013) Jennifer Dirkes The Storyboard Score: An Analytical Approach to Film Music in <i>Bambi</i></p>	<p>7. Chair: Krin Gabbard Alex Newton Music on the Body, Music in the Ears: Headphones, Pleasure, and Representing Feminine Sexuality in Contemporary Film 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 <i>Modern Music</i> and His Score for Cecil B. DeMille’s <i>The Buccaneer</i> (1938)</p>

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

LOEWE	303	6 th Floor
<p>8. Chair: Danijela Kulezic-Wilson Tobias Pontara Scoring Sacrificial Acts: Haunting Memories, Impossible Longings and Classical Music in Andrei Tarkovsky’s <i>Nostalghia</i> Kunio Hara 1 + 1 = 1: Measuring Time’s Distance in Tōru Takemitsu’s <i>Nostalghia: In Memory of Andrei Tarkovskij</i> Aya Saiki Reassembling Audiovisual Experience through Tōru Takemitsu’s Sounds in <i>Kwaidan</i></p>	<p>9. Chair: Miguel Mera Robynn Stilwell Thinking Out Loud: Externalizing the Procedure in the Procedural 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</p>	<p>10. Chair: Gillian Anderson Michael Baker <i>Bear 71, Popular Music, and the Problem of Immersion</i> Marios Aristopoulos Procedural Music in Video games: Applications, Challenges, and Solutions Sarah M. Teetsel Musical Memory of the Player, Characters, and World of <i>The Legend of Zelda</i> Video Game Series</p>

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

LOEWE	303	6 th Floor
<p>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 <i>Loving Memory</i></p>	<p>12. Chair: Ron Sadoff Reba Wissner From the Old West to the New Future: <i>Stoney Burke, The Outer Limits</i>, and the Daystar Stock Music Library Daniel Bishop Myth and the Pop Score in <i>Butch Cassidy and the Sundance Kid</i> (1969) Thomas Hanslowe In Heaven Everything is Quiet: Sonic Claustrophobia and Musical Silence in <i>Eraserhead</i></p>	<p>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 <i>World of Warcraft</i> Bryson Barnes Touch That Dial: How A Car Radio Drives Gamer Perception Of The Filmic Worlds Of Grand Theft Auto Amy Skjerseth The Primordial Voice: Haptic Audio-Visuality in Yoko Ono’s <i>Fly</i></p>

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

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

LOEWE	303	6 th Floor
<p>14. Chair: Gillian Anderson Christopher Letcher Composing Prototypical South Africans and Re-Sounding Buried Histories: Marked and Unmarked Instruments, and Musical Hierarchies in <i>Proteus</i> (2003)</p> <p style="text-align: center;">David Clem <i>Citizen Kane Revisited: Romantic Realism, the Modern Subject and Herrmann's Score</i></p> <p style="text-align: center;">Carolyn Louise Condon Words and Music: Musical Narration and Mute Characters in <i>The Spiral Staircase</i> and <i>The Piano</i></p>	<p>15. Chair: Mark Evans Martine Huvenne Music as Trace in Film Perspective</p> <p style="text-align: center;">Brian Jarvis Tom's "Twister": More than 180° in <i>Miller's Crossing's</i> Love Triangles</p> <p style="text-align: center;">Zachary Hazelwood Film Music Energetics: Towards a Taxonomy of Film Music Analysis</p>	<p>16. Chair: Ron Sadoff James Deaville Big Music on a Big Screen: "Epic" Style and the Cinematic Trailer</p> <p style="text-align: center;">Dawn Stevenson Judging a Film by it's Cover: The Trailer Industry and Popular Music Covers in Recent Cinematic Previews</p> <p style="text-align: center;">James Buhler Branding the Franchise: Music and the (Corporate) Myth of Origin</p>

SATURDAY, May 30, 11:00 – 12:30

LOEWE	303	6 th Floor
<p>17. Chair: Gillian Anderson Peter Graff Silence in the Silents: Signifying Horror in <i>The Phantom of the Opera</i> (1925)</p> <p style="text-align: center;">Jordan Stokes The Art of Horror and the Horror of Art: Giallo, Prog, and Keith Emerson's score to <i>Inferno</i></p> <p style="text-align: center;">Christine Gengaro Down Will Come Baby Cradle and All: Lullabies and the Perception of Childhood and Fear in Film</p>	<p>18. Chair: Miguel Mera Kevin Donnelly The Ghostly Effect Revisited</p> <p style="text-align: center;">Mark Durrand <i>Mission Impossible: Toward a Performative Model of the Cinematic Leitmotif</i></p> <p style="text-align: center;">Elissa Nelson The Teen Film Soundtrack: Defining Genre through Character Engagement with Music</p>	<p>19. Chair: Mark Evans Peter Kupfer Classical Music in Television Commercials: A Social Psychological View</p> <p style="text-align: center;">Jonathan Waxman Selling Baseball and Simulated War: The Use of Frank Sinatra Songs in Two Recent Television Commercials</p> <p style="text-align: center;">James Wierzbicki 'Cinéma du sound'?: Sonic 'Spectacle' in the Early Films of Leos Carax, Jean-Jacques Beineix, and Luc Besson</p>

12:30 - 2:00 LUNCH

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

LOEWE	303	6 th Floor
<p>20. Chair: Gillian Anderson Chloé Huvet <i>Star Wars: Episode III – Revenge of the Sith</i> (George Lucas, 2005): Beyond a War of the Sounds</p> <p style="text-align: center;">Carolyn Abbate Sound Object Lessons</p> <p style="text-align: center;">Elsie Walker A "direct path to the imagination": the sound track for Michael Haneke's <i>The Seventh Continent</i> (1989)</p>	<p>21. Chair: Siu-Lan Tan Lisa Scoggin Betty Boop Meets the Warners: Mixing Nostalgia and Contemporary Culture in <i>Animaniacs</i> Parodies of Early Cartoons</p> <p style="text-align: center;">Phillip Johnston Wordless! - Music for Comics and Graphic Novels Turns Time Into Space (and back again)</p> <p style="text-align: center;">Rose Bridges The Great Gate of Truth: 19th-Century Nationalisms in Michiru Oshima's Score for <i>Fullmetal Alchemist</i> (2003)</p>	<p>22. Chair: Miguel Mera Elizabeth Clendinning Right Place, Wrong Time: Music, Race, and Place in American Horror Story: <i>Coven</i></p> <p style="text-align: center;">Joshua Bedford Stevie Nicks and the Maternal Voice in American Horror Story's <i>Coven</i></p> <p style="text-align: center;">Rebecca Eaton Documenting Horror? Minimalism as Psychopathic Anempathy in Agit-Prop and Errol Morris Documentaries</p>

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

LOEWE	303	6 th Floor
<p>23. Chair: Miguel Mera Vin Calianno</p> <p align="center">Examining <i>Rebel Without a Cause</i>: An Examination of Dissonance in the Time of Consonance</p> <p align="center">Michael Baumgartner The Narrative Function of the Music in Paolo Sorrentino's <i>La Grande Bellezza</i></p> <p align="center">Julie Hubbert <i>Badlands</i>, Compilation and the New Hollywood Film Soundtrack</p>	<p>24. Chair: Ron Sadoff Gillian Anderson</p> <p align="center">Great Ambition Compromised by Fraud and Perhaps Something More Complicated: Douglas Fairbanks and the Original Score</p> <p align="center">Francesco Finocchiaro Film Music Composition between Avant- garde and Routine: The Vindobona- Collection of the Universal Edition</p> <p align="center">Christy Thomas Opera in the Light of Technology: Ricordi and the Emergence of Italian Cinema</p>	<p>25. Chair: Liz Weiss Hubert Bolduc-Cloutier</p> <p align="center">When the soundtrack is committed to a cause: Charles Koechlin's music for Henri Cartier-Bresson's documentary <i>Return to life</i> (1937)</p> <p align="center">Elizabeth Fairweather An Alternative Reading of Carmine Coppola's Score for <i>Apocalypse Now</i></p> <p align="center">Caitriona Walsh A Space Oddity: Extra-terrestrial Soundscapes in <i>Under the Skin</i></p>

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

LOEWE	303	6 th Floor
<p>26. Chair: Danijela Kulezic-Wilson</p> <p align="center">Jessica Shine "I was main-lining the secret truth of the Universe" – The Sounds of the Malevolent Psychosphere in HBO's <i>True Detective</i> (2014)</p> <p align="center">Stephen Meyer Sonic Elision and Fantastic Desire: The Ring of Power in Jackson's <i>Lord of the Rings</i> Films</p> <p align="center">IlJung LJ Kim Seeing is Hearing: Voyerism and Music in Alfred Hitchcock's <i>Rear Window</i></p>	<p>27. Chair: Gillian Anderson</p> <p align="center">Ralph Whyte I Lost It at the Movies: What was the Role of Improvisation in Early Cinematic Sonic Culture?</p> <p align="center">Brooke McCorkle The Concert Movie <i>Chimera</i> and <i>Star Trek: Into Darkness</i></p> <p align="center">Jessica Getman, Evan Ware "This is Ceti Alpha V": Integrating Dialogue, Soundscape, and Underscore</p>	<p>28. Chair: Siu-Lan Tan</p> <p align="center">Alex Ludwig The Rhythm of Life is a Powerful Beat: Following Fosse's Visual, Physical and Musical Rhythms</p> <p align="center">Tahirih Motazedian Becoming the Black Swan: Psychological Transformation via Musical Metadiegesis</p> <p align="center">Leanne Wood The Music of Main Street: Soundtrack Memories in Disneyland and the Warner Bros. Studio</p>

SUNDAY, May 31, 9:30 – 11:00

LOEWE	303	6 th Floor
<p>29. Chair: Krin Gabbard Candida Billie Mantica The Operatic beyond Opera: Woody Allen's <i>Blue Jasmine</i> (2013)</p> <p>Jeongwon Joe Opera as Cinematic Moving Images: The Met's "Live in HD" Series and Fresco Opera Theater's <i>Ding Dong, the Diva's Dead</i> and <i>The Good, The Bad and The Divas</i></p> <p>Zhichun Lin Locating West in the East: Music of <i>Cavalleria Rusticana</i> in Jiang Wen's <i>In the Heat of the Sun</i></p>	<p>30. Chair: Mark Evans Katherine Reed Singing the Alien: Glam Rock's Alternate Historiography in <i>Velvet Goldmine</i></p> <p>Carlo Cenciarelli "Dear David Bowie": iPod Listening As Inner Speech in <i>Bandslam</i></p> <p>Catrin Watts <i>Iron Man: Tony Stark and the Rock Continuum</i></p>	<p>31. Chair: Gillian Anderson David Ireland A Mixed-Methods Deconstruction of Audiovisual (in)congruence in the opening sequence of <i>Fear and Loathing in Las Vegas</i></p> <p>Alexis Luko Psychology and Musical Encoding in Ingmar Bergman's <i>From the Life of the Marionettes</i></p> <p>Juan Chattah Film Music and Embodiment</p>

SUNDAY, May 31, 11:30 – 1:00

LOEWE	303	6 th Floor
<p>32. Chair: Gillian Anderson</p> <p>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</p> <p>Andrew Ritchey The Musical Envelope: Non-Diegetic Immersion in Surround Sound Cinema</p> <p>Birger Langkjær Intensified Discontinuity? Visual Editing and Surround Sound</p>	<p>33. Chair: Liz Weiss</p> <p>Michael Kennedy "What's a Mook?": Sounding Social Identity and Conflict in Martin Scorsese's <i>Mean Streets</i></p> <p>Natalia Winkelman When Mood Imitates Jazz: Duke Ellington and the Dreamlike World of Michel Gondry's <i>Mood Indigo</i> (2013)</p> <p>Sergi Casanelles Music in the Post-Narrative Film</p>	<p>34. Chair: Danijela Kulezic-Wilson</p> <p>Kate McQuiston Can a Soundtrack Lie?: Musical Ruse in Robert Altman's <i>The Long Goodbye</i></p> <p>John O'Flynn Ambiguity, soundtrack and song in Neil Jordan's <i>Ondine</i></p> <p>Aimee Mollaghan <i>A Worker in Consciousness: Jordan Belson's Audiovisual Quest for Transcendence</i></p>

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

LOEWE	303	6 th Floor
<p>35. Chair: Gillian Anderson Randolph Jordan <i>City Song: Location Sound, Musical Performance, and the Articulation of Urban Space on Film</i></p> <p>Caroline Ehman "Could I Define this Space?": Between Live and Mediated Subjectivity in Michel Van der Aa's <i>One</i></p> <p>Miguel Mera Towards 3-D Sound: Spatial Presence and The Space Vacuum</p>	<p>36. Chair: Mark Evans Hayley Roud Whale Interruptions: Over-determination and Resistance in the Music of <i>Whale Rider</i></p> <p>David Cooper, Ian Sapiro, Laura Anderson, Sarah Hall "A Very Smooth Transition into the Industry": Trevor Jones's score for <i>The Black Angel</i> (1980)</p> <p>Rebecca Fulop "Upbeat all-white romance and...crowd-pleasing anachronism": Music, Masculinity, and Race in <i>The Last of the Mohicans</i></p>	<p>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</p> <p>Eric Hung As and Beyond "Exile Nostalgia": The Life of Psychedelic Rock in Cambodian America</p>

SUNDAY, May 31, 4:30 - 6:00PM

LOEWE	303	6 th Floor
<p>38. Chair: Danijela Kulezic-Wilson Richard H. Brown Violence by Proxy: Avant-Garde Alchemy and the Materiality of Sound in Peter Strickland's <i>Berberian Sound Studio</i> (2012)</p> <p>Bradley Spiers Bond-ed Pasts and Barry-ed Futures: The Cinematic Present of <i>Skyfall</i></p> <p>Kamala Sankaram A New Account of Musical Meaning: On Musical Semiotics and Soundtracks</p>	<p>39. Chair: Gillian Anderson Ewelina Boczkowska Beyond the Iron Curtain: Jerzy Skolimowski's New Wave Trilogy</p> <p>Jonathan Godsall Music by Zbigniew Preisner? Fictional composers and compositions in the Kieślowski collaborations</p> <p>Aaron Fruchtman Jewish Identity in Max Steiner's <i>Symphony of Six Million</i></p>	<p align="center">NOTHING</p>

> 6:00 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.



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