Music and the Moving Image

NYU Steinhardt
Steinhardt School of Culture, Education, and Human Development

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

May 21 – MAY 23, 2010

Conference Committee
Ronald H. Sadoff, Gillian B. Anderson
Julie Brown, James Buhler, Karen Collins

REGISTRATION
Friday, May 21, 8:30--6:00
Saturday, May 22, 9-6
Sunday, MAY 23, 9-12
THE FREDERICK LOEWE THEATRE
35 West 4th Street - New York City

1. FRIDAY, MAY 21, 9:30-11:00, Loewe Theatre
   9:30-10:00
   Welcome and Introductions
   Ron Sadoff, Program Director
   Scoring for Film and Multimedia, and
   Gillian Anderson, Co-editor Music and the Moving Image
   10:00-11:00
   TOM SALTA
   The Art of Composing for Video Games

FRIDAY, MAY 21, 11:30-1:00

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<tr>
<th>ROOM 303</th>
<th>6th Fl. Conf. Area</th>
<th>Room 779</th>
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</table>
| 2. Chair: Gillian Anderson  
  Matt Malsky  
  Scoring Ruttman’s Berlin Film:  
  Considering Music Meaning in Historical and Modern Contexts  
  Daniel Bishop  
  Silent Film Music and the Aesthetics of Humor  
  Kevin Donnelly  
  How Far Can Too Far Go?:  
  New Music for Old Silent Films | 3. Chair: Karen Collins  
  Laurel Westrup  
  Easy as ‘1-2-3-4’: Music’s Mediation of New Media Screens  
  Andrew E. Hanson-Dvoracek  
  Five-Button Frenzy:  
  The Rise of Virtuosity in Rhythm-Based Video Games  
  Isabella van Elfferen  
  ¡Un Forastero!: Game Music as a Meta-Diegetic Kinesonic GPS | 4. Chair: Julie Brown  
  Rebecca N. Fulop  
  The Bitch and the Wildcat, or Film Music for Bad Girls  
  Elsie Walker  
  Hearing is Believing:  
  A Feminist Analysis of Music in Three New Zealand Films  
  Mary Simonson  
  Women, Sound, and Arzner’s Dance, Girl, Dance |
### FRIDAY, MAY 21, 2:00-3:30

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<th>ROOM 303</th>
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| 5. Chair: Gillian Anderson  
Christopher Natzen  
The Question of Non-Diegetic Music  
During the Conversion to Sound in Sweden 1929-1932  
Emile Wennekes  
Daydreaming by Mr. Five by Five:  
Visualizing Music in Early Sound Films  
Daniel Robinson  
Walter Ruttmann’s “Blind Film:”  
*Wochenende* (1930), A Unique Piece of Early Twentieth-Century Media Art | 6. Chair: Julie Brown  
Michael W. Harris  
“I’d Sooner Listen to the Rain”: Aural Structure and Sound Aesthetic in Akira Kurosawa’s *Rashomon*  
Brooke M. Cork  
Empathizing with Fantasy: Takemitsu’s Sound Design for Kurosawa’s *Dodesukaden* (1970)  
Gavin Shin-Kang Lee  
Modalities of Audiovisual Othering: Abjection and Fetishization Through Optics and Haptics | 7. Chair: Royal Brown  
Travis Allen  
Music and Dominance: Electronic Dance Music vs. Free Will in the Film *Run Lola Run*  
Mark Durrand  
The Acts of Filmic Spectacle: Performativity in the Parts that are, Like, Really, Really Cool! |

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### FRIDAY, MAY 21, 4:00-5:30

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| 8. Chair: Martin Scherzinger  
Ian Sapiro  
“The Job is Not to Reinvent; Your Job is to Make into Three Dimensions What is already There”  
Jeffrey P. Smith  
The Tunes They Are A-Changing: Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film | 9. Chair: Ron Sadoff  
Mark Brill  
Reinterpreting Fantasy and Nostalgia: James Newton Howard’s *King Kong*  
Neil Lerner  
The Uncanny Soundtrack in Rouben Mamoulian’s *Dr. Jekyll and Mr. Hyde* (1931) | 10. Chair: Gillian Anderson  
Philip Nauman  
Ah(Men): Dramatic Vocalization as Signifier of the Numinous in Hollywood Biblical Epics  
Daren Mueller  
Hearing Voices: Multiple Representations of the Voice in *Ascenseur Pour L’Échafaud*  
Eduardo Abrantes  
The Voice as Vessel – Acoustic Uniqueness and the Construction of the Character in French Film |

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### FRIDAY, MAY 21, 6:00-7:00

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| 11. Chair: Martin Scherzinger  
Sumanth S. Gopinath  
The Ringtone’s Narrative Functions in Telesvisual Media: Reading Coupling and The Sopranos Molly Cryderman-Weber  
Part of this Complete Breakfast: Musical Meaning in Televised Cereal Advertisements | 12. Chair: Ron Sadoff  
Robynn J. Stilwell  
Gained in Translation: Modal Shifting in a Millennial *Othello*  
Christopher White  
Music-Video Analysis, Music-Video Analysis, Music-Video Analysis | 13. Chair: Julie Brown  
Brian Mann  
The Non-Diegetic Music in Réne Clair’s *Sous Les Toits De Paris* (1930)  
Michael Baumgartner  
Meta-Film Music and the Sublime: Jean-Luc Godard’s *Passion* (1982) |

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### 7:00-9:00 RECEPTION – 6th floor

### SATURDAY, MAY 22, 9:30-10:30, Loewe Theater

**KAREN COLLINS**  
Implications of Interactivity: Where Do We Go From Here?

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### SATURDAY, MAY 22, 11:00-12:30

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| 14. Chair: Krin Gabbard  
Liam Young  
“A bit of the old Ludvig Van”: The Affective Potential of Film Music as ‘Sound-Image’ in the Kubrick Oeuvre  
Katherine McQuiston  
Sounding Out Kubrick  
Esther Morgan-Ellis  
Nostalgia, Sentiment, and Cynicism in Images of *After The Ball* | 15. Chair: Julie Brown  
Claudia Gorbman  
Three Moments in Jia Zhangke’s *The World*  
Wang Shuang  
Ying Xiao  
Maurizio Corbella  
“Such Stuff As Dreams Are Made On”: The Electroacoustic ‘Sound Library’ of Fellini’s Dream World in the 1960s  
Sarah Griffin  
Finding the Real in the Rupture: Visual and Aural Frames in Antonioni’s *Blow-Up*  
Alexis Luko  
Musical Deception, Seduction, Humiliation, and Torture in the Films of Ingmar Bergman |
SATURDAY, MAY 22, 2:00–3:30

17. Chair: Ron Sadoff
   Allison Portnow
   The Science Behind the Science-Fiction: The Theremin in Context
   Elizabeth Fairweather
   Timbre and the Issue of Plausibility in Science Fiction Film Scores
   Miguel Mera
   Outing the Score: Musical Narratives in Little Ashes (2009)

18. Chair: Karen Collins
   Andre Mount
   Laughter Over Tears: John Cage, Experimental Art Music, and Popular Television
   Christopher Lynch
   An Analysis and Interpretation of Visual and Musical Structures in Stan Brakhage’s I… Dreaming:
   Richard Brown
   Losing the Ground: Transparency and Space in John Cage and Morton Feldman’s Commissions for Works Of Calder (1950) and Jackson Pollock (1951)

19. Chair: James Buhler
   Julie McQuinn
   Rock, Rap, and Riot Grrrl, Cartoons, Clichés, and Conspiracies:
   Rituals of Music and Violence in Natural Born Killers, Titus, and Rosa: The Death of a Composer
   Frank Lehman
   Musical Goop: Metamorphosis of Music and Narrative in Shirley Walker’s Batman: The Animated Series
   Andi Eng
   The Sounds of the Rainbow: Skittles Candy and the Singing Rabbit

SATURDAY, MAY 22, 4:00–5:30

20. Chair: James Buhler
    Jennifer Fleeger
    “Can’t Help Singing:” Deanna Durbin and the Cinema’s Svengali
    Christopher Ruth
    Reviling and Reveling in the European Tradition: Fred Astaire and the Formation of an American Virtuosity
    Jennifer Jenkins
    “I Thought You Were My Fairy Tale”: Reconsidering the Teen Musical in the New Millennium

21. Chair: Ron Sadoff
    Ivan Raykoff
    Speaking through Music: Robert Schumann’s Contribution to Film Scoring
    Jonathan J. Waxman
    A Wagner Connection: The Influence of Richard Wagner’s Operas on George Lucas
    Peter Broadwell
    Strategies and Tactics of Battle Sequence Composition from Berlioz to Badelt

22. Chair: Gillian Anderson
    Julie Brown
    The Phantom of the Cinema: The Coming of Sound Film, Genre Horror and the Cinema Organ
    Nick Heling
    Leitmotif of the Living Dead: Adaptive Scoring in Left 4 Dead and Left 4 Dead 2
    William Cheng
    Static Trauma in Silent Hill: Echoes of a Ludological Nightmare

SATURDAY, MAY 23, 10:30–12:00

ROOM 303 6th Fl. Conf. Area Room 779

23. Chair: Karen Collins
    Danijela Kulezic-Wilson
    Soundscapes Of Trauma And The Silence Of Revenge In Peter Strickland’s Katalin Varga
    Jordan Stokes
    Rock Composition and Reconstruction in the Soundscape of The Departed
    Will Gibbons
    “Wrap Your Troubles In Dreams”: Popular Music and American Dystopia in Bioshock

24. Chair: Royal Brown
    Tore Helseth
    Theory and Practice: Hanns Eisler and the Alternative Music for The Grapes of Wrath
    John C. Mery
    David Clem
    Copland as Film Composer: An Examination of his Approach to the Score for Our Town

25. Chair: Gillian Anderson
    Greg Bowers
    Myths and Modalities: ‘Filmic Universals’ in Alice’s Adventures
    Elizabeth L. Keathley
    Domesticating Adelita: Gender and National Identity in the Revolutionary Corrido Film
    Dennis Rothermel
    Music and the Absent Other in Round Midnight, Sweet and Lowdown, The Pianist, and The Soloist
### SUNDAY, MAY 23, 1:00–2:30

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| 26. Chair: James Buhler  
John Haines  
**Picturing Medieval Sound in the Movies: Some Continuities**  
Stephen C. Meyer  
**Spectacle and Authenticity in Miklós Rózsa’s Quo Vadis Score**  
Erkki Pekkilä  
**Scored Versus Authentic: The Role of Music in an Early Ethnographic Film** | 27. Chair: Elizabeth Weis  
David Neumeier  
**Compositional Development in the Studio Environment: Franz Waxman at MGM, 1936–42**  
Nathan Platte  
**Making Overtures: The Films of the M-G-M Symphony Orchestra**  
David Helving  
**Subversion of the Cadential Process in Golden Age Swashbucklers** | 28. Chair: Karen Collins  
Paul Hartley  
**Echoes of an Ideal Past: The Paradox of Turkish Folk Music in Contemporary Turkish Cinema**  
Jean Martin  
**“Being There” - The Creative Use of Sound in Contemporary Documentary Films**  
Richard Rischar  
**My Friend Ganesha: Musical Responses to CGI and Other Technological Advances in Recent Hindi Film and Multimedia** |

### SUNDAY, MAY 23, 3:00–4:30

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| 29. Chair: Catherine Moore  
Stefan Strötgen  
**Live on TV: Liveness of Mediatized Music Performances**  
Tobias Plebuch  
**The Live Experience of Cinema Music in Germany in the 1920s**  
Melanie Fritsch  
**Let’s Play Music!: Video Games as Musical Performances** | 30. Chair: Royal Brown  
Kevin Clifton  
**Unraveling Music in Alfred Hitchcock’s Rope**  
Elizabeth Morris/Fabrice Curtis  
**Concerto as Culmination: Bernard Herrmann’s Concerto Macabre in Hangover Square**  
Joakim Tillman  
**Bernard Herrmann’s Music to Vertigo: A Metaanalytic Approach** | 31. Chair: Elizabeth Weis  
Dave Ireland  
**Identifying Incongruence: Re-Examining the Film Soundtrack**  
Carole Piechota  
**The Curated Soundtrack: From Harold and Maude to The Royal Tenenbaums**  
Lara Rose Hrycaj  
**Let Me Tell You about My Music: Auteur Music and Wes Anderson as Auteur Mélomane** |

**SUNDAY, MAY 23, 5:00-6:00, Loewe Theatre**

**Wrap up session**

**6:00 DINNER – 6th floor**

**MAY 24 – MAY 26**

**Access to video of all sessions of conference**
NYU STEINHARDT

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, 1,500 students majoring in renowned programs- baccalaureate through Ph.D.- are guided by more than 300 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 offer 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.

Lawrence Ferrara, Director