

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 20 – MAY 22, 2011

Conference Committee

Ronald H. Sadoff, Gillian B. Anderson, Kevin Donnelly, Philip Tagg, Elsie Walker

REGISTRATION

Friday, May 20, 8:30-6:00, Saturday, May 21, 9-6, Sunday, May 22, 9-12

Lobby

35 West 4th Street - New York City

FRIDAY, MAY 20, 9:30 - 11:00AM

Room 303	6th Floor	Room 779
1. Chair: Ron Sadoff Lea Jacobs Mickey Mousing Reconsidered Daniel Goldmark Hanna-Barbera and the Minimalist Aesthetic Esther Morgan-Ellis The Changing Role of Music in Fleischer Screen Songs	2. Chair: Gillian Anderson William Gibbons Silence and Sound in Shadow of the Colossus Lisa Coulthard Musical Silence in the Films of Michael Haneke Justin Horton Whispers, Lost Words, and Silence: The Unheard Voice in the Sound Film	3. Chair: K.J. Donnelly Matt McAllister “A Spectacle Worth Attending to”: The Ironic Use of Pre-existing Art Music in Three Films adapted from Stephen King Joakim Tillman The Art of Borrowing in the Film Music by James Horner Andi Eng Changing the Contract: New Approaches to the Use of Classical Music in Television Advertising

FRIDAY, MAY 20, 11:30 - 1:00PM

Room 303	6th Floor	Room 779
4. Chair: K.J. Donnelly Emile Wennekes Betty meets Cab: The Hi-De-Ho man animated	5. Chair: Ron Sadoff Claudia Gorbman When Characters Listen	6. Chair: Gillian Anderson

<p>Lisa Scoggin Parody and Paradigm in the Animaniacs' <i>H.M.S. Yakko</i></p> <p>Colleen Montgomery Pixarticulation: Celebrity Performance and Vocal Transmediality in the <i>Toy Story</i> and <i>Monsters Inc.</i> Franchises</p>	<p>Jessica Abbazio Music in the Non-Narrative Silent Film: Erik Satie and René Clair's <i>Entr'acte</i></p> <p>Everette Scott Smith Toward a Surrealist Musical Aesthetic: The Music of Luis Buñuel and Salvador Dali's <i>Un Chien Andalou</i> and <i>L'Âge D'or</i></p>	<p>Anthony Linden Jones Neo-Romantics and Jindyworobaks: The Representation of Aboriginality in Early Australian Film Music</p> <p>Raja Iskandar Bin Raja Halid (OK) "I Hear a Tenor Saxophone, Who's Playing It, Chombi?" P. Ramlee's Films As Music Classrooms</p>
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FRIDAY, MAY 20, 2:00 - 3:30PM

Room 303	6th Floor	Room 779
<p>7. Chair: Liz Weis</p> <p>Delphine Vincent Deconstruction of the Illusion of Reality and Identification in Jacquot's <i>Tosca</i></p> <p>Marcia J. Citron The Operatics of Detachment: <i>Tosca</i> in the James Bond Film <i>Quantum of Solace</i></p> <p>Shersten Johnson When Offstage becomes Onscreen: Contested Spaces in the <i>Met's</i> Simulcasts</p>	<p>8. Chair: Gillian Anderson</p> <p>Ed Hughes The Visual Refrain: Musical Responses to Visual Cycles in Yasujiro Ozu's Early Films</p> <p>Jacqueline Avila The Sounds of Indigenismo: The Role of Cinematic Music in <i>Janitzio</i> (1934) and <i>María Candelaria</i> (1943)</p>	<p>9. Chair: Elsie Walker</p> <p>Felipe Trotta Music, Visual, Moral And Humor In A Brazilian Soap Opera</p> <p>Rebecca Fülöp The Feminine Romantic Cliché: The Female Love Object In Classical Hollywood Film</p> <p>Brooke McCorkle Grains of Meaning: Shifting Semiotics in Takemitsu's Score for <i>Woman in the Dunes</i> (1964)</p>

FRIDAY, MAY 20, 4:00 - 5:30PM

Room 303	6th Floor	Room 779
<p>10. Chair: Robynn Stilwell</p> <p>Jeongwon Joe Opera in Cinematic Death: Woody Allen's <i>Match Point</i> (2005)</p> <p>David Clem Colonel Bogey's March: Intertextual Strains</p>	<p>11. Chair: K.J. Donnelly</p> <p>James Deaville Sounding the World: The Role of Music and Sound in the First "Talking" Newsreels</p> <p>C. Scott Combs The <i>Jazz</i> Killer: Al Jolson's Synchronized Dirge</p> <p>Christopher Natzen Part-Talkies and the Notion of Formative Music</p>	<p>12. Chair: Gillian Anderson</p> <p>Gillian Anderson <i>Way Down East</i> (Griffith, 1920) in Great Britain: Are the orchestral parts useful as evidence?</p> <p>Jennifer Fleeger The Jazz "Fetchit-ist" at Paramount Pictures</p> <p>Jeff Smith What can Cue Sheets tell us about Hollywood Film Scores of the 1930s?: Paramount and Republic</p>

FRIDAY, MAY 20, 6:00 - 7:30PM

Room 303	6th Floor	Room 779
<p>13. Chair: Elsie Walker Danijela Kulezic-Wilson The New Transcendental Cinema and its Music</p> <p align="center">Randolph Jordan Music as Environment: Soundscape Composition and the Spatial Organization of Music in Van Sant's <i>Last Days</i></p> <p align="center">Tamika Sakayi Sterrs "Morning Time" in Spike Lee's Joints</p>	<p>14. Chair: Gillian Anderson Laura Frahm Polyphonic Cinema. City Symphonies And The Transition To Sound Film</p> <p align="center">Laurel Westrup Parlor Music: Rethinking Spectacle and Intimacy through Vitaphone's Musical Shorts</p>	<p>15. Chair: Philip Tagg Laura Anderson Synchronising <i>Le Sang D'un Poète</i>: Cocteau's First Cinematic-Musical Engagement</p> <p align="center">Jefferson Hunter "Die Wacht am Rhein," "La Marseillaise," and <i>La Grande Illusion</i>: Jean Renoir's Musical Sympathy</p> <p align="center">Brian Mann Paris Noir: The Music in Jean-Pierre Melville's <i>Bob Le Flambeur</i> (1956)</p>

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

SATURDAY, MAY 21, 9:30 - 10:30 AM

16. LOEWE THEATRE

Philip Tagg

MUSIC, MOVING IMAGE AND THE "MISSING MAJORITY":

The central role of 'non-musos' and 'invisible music'
in bringing music education into the digital era.

SATURDAY, MAY 21, 11:00 - 12:30

FILM MUSIC EDUCATION Loewe Theatre	Room 303	6th Floor	Room 779
17. Chair: Elsie Walker Intro by chair: Approaches to Teaching Music and the Moving Image: Questions and Considerations Katherine McQuiston University of Hawaii at Manoa Teaching Film Music in the Undergraduate Liberal Arts College Setting Kristin A. Force Ryerson University Teaching Film Music: A Method for Conducting Scene Analyses Ron Rodman Carleton College Beyond Mood Categories: Topoi and Ascription in the Undergraduate Film/TV Music Classroom Michael Saffle, Virginia Polytechnic Institute and State University Teaching Film Soundtracks the Topical Way: Musical Traditions and their (Re)Presentations in Conjunction with Moving Images	18. Chair: K.J. Donnelly Aparna Sharma Conflicts and Contradictions: Notes on Camera Choreography in the Songs of Indian Courtesan Films David Melbye Beyond mere Song Placement: How and When Rock Behaves as Film Score Candice Nadia Wilson The Horror of the Acoustrument: Lullabies, Spectrality and the Devouring Voice	19. Chair: Liz Weis Lara Hrycaj Woman with a Record Player: Inez and Margot's music in Wes Anderson's Bottle Rocket and The Royal Tenenbaums Zhichun Lin Distance between Two Worlds: A Comparison of the Theme Music in Two Versions of Letter From An Unknown Woman Catherine Haworth 'Nancy, Nancy, what'll you do to him now?' Music, Subjectivity, and the Femme Fatale in The Locket	20. Chair: Gillian Anderson Jordan Stokes Terror Chords and Jungle Drums James Wierzbicki Lost in Translation?: Music in Japanese Ghost Movies and their Hollywood Remakes Sarah Reichardt "Very Modern Music": Madness, Modernity and Music in Karl Freund's Mad Love (1935)
12:30 - 2:00 LUNCH			

1:00 - 2:00 LUNCH

SATURDAY MAY 21, 2:00 - 3:30PM

LOEWE	Room 303	6th Floor	Room 779
<p>21. Chair: Elsie Walker</p> <p align="center">Katherine Spring Wilfrid Laurier University Walk This Way: The Pedagogical Value of Soundwalking to the Study of Film Sound</p> <p>Lawrence Leviton, University of Wisconsin-Stevens Point Distant Worlds and Distance Learning: The Twilight Zone Soundtrack as a Point of Departure for the Online Film Music Classroom</p> <p>Sonia Campanini, Università Degli Studi Di Udine Film Sound As Material Form</p>	<p>22. Chair:</p> <p align="center">J. Drew Stephen Who Wants to Live Forever: Glam Rock, Queen, and Fantasy Film</p> <p>Joanna Love-Tulloch The Day the Jingle Died: Redefining “Commercial Music in Michael Jackson’s Pepsi Campaigns</p> <p>Jennifer R. Jenkins “If only they wouldn’t sing”: Technology, the Musical, and <i>Glee</i></p>	<p>23. Chair: K.J. Donnelly</p> <p align="center">Dave Ireland Incongruence as Perspective: A Holistic Approach to Perceived Meaning and Audience Interaction with Incongruent Film Music</p> <p>Robynn Stilwell Modal Counterpoint: Musical Texture and the Visual Field</p> <p>John Hajda The Role of Music in Genre, Mood and Narrative in a Film’s Opening Credits</p>	<p>24. Chair: Gillian Anderson</p> <p align="center">Tanya Shilina-Conte Marriage of the Senses: Visual Metaphors of Sound and Touch in <i>Touch The Sound</i> by Thomas Riedelsheimer</p> <p>Jason W. Buel Sound as Image: The Synesthesia of <i>Synchromy</i></p> <p>Hedy Law Listening to Chanel No. 5: How Music Maps the Sense of Smell</p>

SATURDAY, MAY 21, 4:00 - 5:30PM

LOEWE	Room 303	6th Floor	Room 779
<p>25. Chair: Elsie Walker</p> <p align="center">Ufuk Önen, Bilkent University Ankara, Turkey The Changing Work Descriptions of Composers and Sound Designers and the Need for Interdisciplinary Education</p> <p>Frank Dufour University of Texas at Dallas Designing Sound for Non-Narrative Films</p> <p>Ronald H. Sadoff New York University An Eclectic Methodology for Analyzing Film Music</p>	<p>26. Chair: Robynn Stilwell</p> <p align="center">Durrell Bowman Barbershop, Beatles, and other Music in the ‘Be Sharps’ Episode of <i>The Simpsons</i></p> <p>K.J. Donnelly Television’s Musical Imagination: <i>Space 1999</i></p> <p>Jessica Getman Negotiating the “Crossroads”: Popular Music and Otherness in Science Fiction Film and Television</p>	<p>27. Chair: Royal S. Brown</p> <p align="center">Giorgio Biancorosso Musical Esthetics through Cinema: A View from (the) <i>Rear Window</i></p> <p>John Wriggle Ellington’s “Mood Indigo” and the Film Score for <i>Paris Blues</i></p> <p>Ying Xiao The Spectacle of Sound: <i>Red Sorghum</i>, Popular Film Music, and Northwest Wind</p>	<p>28. Chair: Gillian Anderson</p> <p align="center">Elizabeth Keathley <i>Soy Tu Dueña</i>: Music, Class and Gender in Univision’s Telenovelas</p> <p>Richard Brown “Old Man Look at My Life”: Neil Young and the Western Sonic Archive in <i>Jim Jarmusch’s Dead Man</i> (1995)</p> <p>Philip D. Nauman “(Un)Heavenly Choruses,” Spaghetti Westerns, and Morricone’s Dollars Trilogy</p>

SATURDAY, MAY 21, 6:00 - 7:30 P.M. LOEWE THEATRE

Chair: Elsie Walker

WRAP UP AND PANEL ON FILM MUSIC EDUCATION

Royal Brown, Ron Sadoff, Philip Tagg, Elsie Walker

7:30 - 9:00PM RECEPTION

6th FLOOR

SUNDAY, MAY 22, 10:30 - 12 Noon

Room 303	6th Floor	Room 779
30. Chair: Ron Sadoff William Cheng Toward an Acoustemology of the Closet: Virtual Soundscapes and Prosthetic Technologies of Queer Expression Michiel Kamp Ludic Music in Video Games Steven Reale Chaos in the Cosmos: The Play of Contradictions in the Music of <i>Katamari Damacy</i>	31. Chair: Philip Tagg Per F. Broman Bergman's Sublime Failure: Constructing and Transcending the Madness in <i>The Hour Of The Wolf</i> Christine Lee Gengaro Justifying Every Note: Stanley Kubrick's early Collaborations with Composers Pamela F. Starr The Final Frontier: James Horner and Apollo 13	32. Chair: Gillian Anderson Travis Garrison Utilizing Cross-Modal Perception as a Method For Increasing the Accessibility Of Electroacoustic Music Louis Niebur The <i>Machine Stops</i> and the Musical Acousmêtre Julie McQuinn Strange Recognitions for a Strange Romance: Musical Rituals in Terry Gilliam's <i>Twelve Monkeys</i>

SUNDAY, MAY 22, 1:00 - 2:30PM

Room 303	6th Floor	Room 779
33. Chair: Ron Sadoff Philipp Schmerheim & Tobias Kurwinke Aural Elements in Children and Youth Films: Harry Potter Films and Computer Games Sérgio Dias Branco Music Videos and Non-Musical Sounds	34. Chair: Philip Tagg Liz Greene Lucrecia Martel and the Stifling Sound of Malaise in Argentinean Cinema Kevin M. Flanagan Tunes Of Glory: Tony Palmer's <i>England, My England</i> (1995) and Musical Britishness	35. Chair: Gillian Anderson Bruno Louchouarn Emotional Key Frames: Character Construal through Music and Facial Expressions in Films Reba Wissner Social Distortion: Music as Revelation in Bernard Hermann's Scores for <i>The Twilight Zone</i>

<p>Ryan Thompson Communicative Music in Video Games</p>	<p>Justin Vickers Guarded Aldeburgh: Capturing Benjamin Britten in Tony Palmer's <i>A Time There Was (1979)</i></p>	<p>Keith Wace Fantastic Spaces: Environmental Transformation in <i>Jason and the Argonauts</i> and <i>Mysterious Island</i></p>
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SUNDAY, MAY 22, 3:00 - 4:30PM		
Room 303	6th Floor	Room 779
<p>36. Chair: Ron Sadoff</p> <p style="text-align: center;">Jon Crylen The Compilation Soundtrack and Chiptune Aesthetics in <i>Scott Pilgrim vs. the World</i></p> <p style="text-align: center;">Neil Lerner Tonal Coherence in Incoherent Game Worlds: <i>Donkey Kong (1981)</i> and its Musical Innovations</p> <p style="text-align: center;">Jonas Westover <i>Make 'Em Laugh:</i> Comic Timing, Rhythm, and Donald O'Connor's Face</p>	<p>37. Chair: Robynn Stilwell</p> <p style="text-align: center;">Stephen Meyer Miklós Rózsa's Dodecaphonic Devil: The Temptation Scene in <i>King of Kings</i></p> <p style="text-align: center;">Michael Baumgartner A Bold Challenge to Official Soviet Historiography: Alfred Schnittke's Music for Elem Klimov's <i>Agoniya</i> (1975–85)</p> <p style="text-align: center;">Daniel P. Robinson <i>Entuziazm: Sinfonia Donbassa (1930):</i> The Culmination of Dziga Vertov's Quest for a Visual and "Radiophonic" Montage</p>	<p>38. Chair: Gillian Anderson</p> <p style="text-align: center;">Frank Lehman Frame-Scapes: Exploring Boundaries in Goldsmith's <i>Star Trek: The Motion Picture</i></p> <p style="text-align: center;">Jack Curtis Dubowsky Musical Cachet in New Queer Cinema</p>

SUNDAY, MAY 22, 4:30 - 5:30PM

LOEWE THEATRE - WRAP-UP SESSION

6:00PM DINNER - 6th FLOOR CONFERENCE

MAY 23 - MAY 25
Access to video of all sessions of conference