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 30 - June 1, 2008

Conference Committee
Ronald H. Sadoff, Gillian B. Anderson
Rebecca Coyle, Ira Newborn, Robert Rowe, Jeff Smith

REGISTRATION
Friday, May 30th - 9:00--6:00
Saturday, May 31ST, 9-6
Sunday, JUNE 1, 9-12
THE FREDERICK LOEWE THEATRE
35 West 4th Street - New York City

1. FRIDAY, MAY 30, 10:30-12:00, Loewe Theatre

   Welcome and Introductions
   Ron Sadoff, Program Director
   Scoring for Film and Multimedia.
   NYU Steinhardt, Music and Performing Arts Professions

   and Gillian Anderson, Coeditor Music and the Moving Image

   11:00-12:00
   Jeff Smith
   KEYNOTE

   BRIDGING THE GAP: RECONSIDERING THE BORDER BETWEEN DIEGETIC AND NONDIEGETIC MUSIC IN FILM
### FRIDAY, MAY 30, 1:30-3:00

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<td><strong>2. Chair: Thom MacFarlane</strong>&lt;br&gt;Lisa Coulthard&lt;br&gt;TORTURE TUNES: POPULAR MUSIC AND NEW HOLLYWOOD FILM VIOLENCE&lt;br&gt;Charles Mueller&lt;br&gt;THE MUSIC OF GOTH: HOW EARLY HORROR FILMS INSPIRED A GENRE OF POPULAR MUSIC&lt;br&gt;Per F. Broman&lt;br&gt;TORTURE, PAIN, AND PHIL COLLINS: THE POWER OF MUSIC IN SOUTH PARK</td>
<td><strong>3. Chair: Royal S. Brown</strong>&lt;br&gt;Gillian Anderson and Ronald Sadoff&lt;br&gt;LES DEUX TIMIDES (CLAIR, 1929) AT TRIBECA&lt;br&gt;Jonathan Waxman&lt;br&gt;THE SELF-REFLEXIVE FILM SCORER: A REVIEW OF COMPOSER COMMENTARIES ON DVDs&lt;br&gt;Lisa Cleveland&lt;br&gt;HEARING THE BIG PICTURE: COMPOSITIONAL TECHNIQUES USED TO CREATE LARGE-SCALE THEMATIC UNIFICATION IN FILM SCORES</td>
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<td><strong>4. Chair: Robert Rowe</strong>&lt;br&gt;Rika Asai&lt;br&gt;TODAY’S CITY OF LIGHT IN THE WORLD OF TOMORROW&lt;br&gt;Dale Chapman&lt;br&gt;MUSIC AND THE STATE OF EXCEPTION IN ALFONSO CUARÓN’S CHILDREN OF MEN</td>
<td><strong>5. Chair: Gillian Anderson</strong>&lt;br&gt;Alan Houtchens&lt;br&gt;MUSICAL ALLUSIONS IN BERNARD HERRMANN’S SCORE FOR VERTIGO&lt;br&gt;Scott Murphy&lt;br&gt;WAGNER’S SIRENS IN HITCHCOCK’S MUSIC&lt;br&gt;Dan Blim&lt;br&gt;FROM THE TOP: STRUCTURAL AND NARRATIVE SIGNIFICANCE IN BERNARD HERRMANN’S PRELUDE TO VERTIGO</td>
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### FRIDAY, MAY 30, 3:30-5:00

| **8. Chair: Gillian Anderson**<br>Jean-Michel Dumas<br>NEW ARTISTIC FORMS: AUDIOVISUAL CREATION INSIDE A GEOMETRY-DRIVEN CONTEXT<br>Stephen Arthur Allen<br>HE DO THE POLICE SIREN IN DIFFERENT VOICES: AMBIGUOUS AUTHORITIES IN THE FILM OF JOHN LENNON’S I AM THE WALRUS<br>James Wierzchicki<br>GIL MELLE’S ELECTRONIC SCORE FOR THE ANDROMEDA STRAIN | **9. Chair: Jeff Smith**<br>Dr Ian Garwood<br>THE BARROOM PIANIST IN CLASSICAL HOLLYWOOD CINEMA: A CASE STUDY OF HOAGY CARMICHAEL<br>Denise Mc Mahon<br>CHALLENGING CONVENTIONS: AN AUDIOVISUAL COLLABORATION FROM THE ‘FIRST WAVE’ OF IRISH FILM SOUNDSCAPES<br> | **10. Chair: Rebecca Coyle**<br>Rebecca Fülöp<br>UNNATURAL FEMININITY IN MUSIC, PERFORMATIVITY AND THE CREATION OF GENDER IN FILM<br>Rebecca Coyle<br>MASH-UP MEDLEYS IN HOLLYWOOD/AUSTRALIAN MUSICAL MOVIES<br>Po-wei Weng<br>PERFORMING LOCAL-CENTERED GLOBALIZATION: TAIWANESE TECHNO-MEDIATED PILI GLOVE PUPPET THEATER |
**SATURDAY, MAY 31, 9:30-11:00**

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| 11. Chair: Gillian Anderson  
Urszula Mieszkielo  
**WOMAN, LONGING AND MYSTERY VOCALISES IN THE FILM MUSIC BY WOJCIECH ANNETTE DAVISON**  
**AMBIVALENCE, CONSISTENCY AND CARNALITY:**  
**MUSICAL NARRATION AND NORTH’S SCORE FOR A STREETCAR NAMED DESIRE (1951)**  
Nathan Platte  
**COLLABORATION, COERCION, AND RESISTANCE IN DIMITRI TIOMKIN’S SCORE FOR DAVID O. SELZNICK’S PORTRAIT OF JENNIE (1948)** | 12. Chair: Jeff Smith  
Christina Gier  
**MUSIC AND MIMICRY IN SUNSET BOULEVARD (1950)**  
Jim Steichen  
**THE METROPOLITAN OPERA GOES PUBLIC: PETER GELB AND THE INSTITUTIONAL DRAMATURGY OF THE MET “LIVE IN HD”**  
Adam Melvin  
**THE SCREEN AS PERFORMER: PERSPECTIVES ON COMPOSING WITH MOVING IMAGE FOR THE CONCERT ENVIRONMENT** | 13. Chair: Ron Sadoff  
Ewelina Boczkowska  
**NARRATIVE AND SUBJECTIVITY IN CINEMA’S “MUSICAL MOMENTS”**  
Benjamin Stege  
**DEBUSSY AND THE MOVEMENT-IMAGE**  
Thomas MacFarlane  
**BEDSIDE DICTATION: DECONSTRUCTING MOZART** |

**SATURDAY, MAY 31, 11:30–1:00**

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| 14. Chair: Ron Sadoff  
Royal S. Brown  
**LISTENING TO LECTER: THE MUSIC TRACK OF MANHUNTER**  
Patrick Burke  
**“IF WE CAN GET A GROOVE HAPPENING, WE’LL PROBABLY BE ALL RIGHT”: GODARD’S ONE PLUS ONE AND THE SIXTIES ROCK REVOLUTION**  
Insook Choi  
**INTERACTIVE DOCUMENTARY: A TRANSFORMATIVE MODEL OF PRODUCTION AND REPRODUCTION** | 15. Chair: Rebecca Coyle  
K.J. Donnelly  
**‘SOUNDING’ THE SUPERNATURAL IN JOHN CARPENTER’S THE FOG (1980)**  
Dennis Rothermel  
**JULIE TAYMOR’S MUSICALITY**  
Anthony Bushard  
**WHO’S WHO IN HADLEYVILLE?: DETERMINING THE SOURCE IN “DO NOT FORSAKE ME” FROM HIGH NOON (1952)** | 16. Chair: Gillian Anderson  
Nancy Newman  
**“YOU’LL ALWAYS BE MY PERFECT MARIA”: SUFFERING AND SELF–DETERMINATION IN DANCER IN THE DARK**  
Katherine Spring  
**ACROSS THE OEUVRE: THE RECURRENCE OF MUSICAL MOTIFS IN THE FILMS OF TOM TYKWER**  
Colin Roust  
**TRISTAN AND PELLÉAS IN THE COMPOSITION OF L’ETERNEL RETOUR** |

**SATURDAY, MAY 31, 2:30–4:00**

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| 17. Chair: Ron Sadoff  
Annabel J. Cohen  
**THE CONGRUENCE-ASSOCIATION MODEL (CAM) OF MUSIC AND THE MOVING IMAGE: AN UPDATE**  
Jamshed Turel  
**STYTLIZING A TANGO: INTERTEXTUALITY AND AUDIO-VISUAL RELATIONSHIPS IN CHAPLIN’S CITY LIGHTS**  
Laurel Westrup  
**BASQUIAT’S BEATS: MUSIC AND MEMORY IN DOWNTOWN 81** | 18. Chair: Jeff Smith  
Julie Brown  
**JACQUES AUDIARD’S DE BATTRE MON COEUR S’EST ARRÊTÉ: A REMAKE OF WHAT?**  
Daniel Goldmark  
**CARTOONS AND THE PERSISTENCE OF TIN PAN ALLEY**  
Jack Curtis Dubowsky  
**THE EVOLVING TEMP SCORE IN ANIMATION** | 19. Chair: Gillian Anderson  
Gregory Zimnan  
**FORMS OF RADIANCE: READING THE JOSHUA LIGHT SHOW THROUGH THE BAUHAUS AND PARACINEMA**  
Danijela Kulezic-Wilson  
**THE MUSIC OF FILM SILENCE**  
Rachel Lewis  
**GENDER, DISEMBODIMENT, AND THE FEMALE VOICE IN MARYAM SHAHRIAR’S DAUGHTERS OF THE SUN** |
SATURDAY, MAY 31, 4:30–6:00

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| 20. Chair: Jeff Smith  
Stephen Rodgers  
**VOICE, RUPTURE, AND TRAUMA, IN FILM MUSIC**  
Michael Baumgartner  
**FRAGMENTED MUSICAL QUOTATIONS IN JEAN-LUC GODARD’S TV EPOS HISTOIRE(S) DU CINÉMA**  
Julie McQuinn  
**IDENTITY UNDER CONSTRUCTION: SAMUEL BARBER’S ADAGIO FOR STRINGS IN THE ELEPHANT MAN AND LORENZO’S OIL** | 21. Chair: Rebecca Coyle  
Jeremy Barham  
**PLUNDERING CULTURAL ARCHIVES: MAHLER’S MUSIC AS ‘OVERSCORE’**  
Efthychia Papanikolaou  
**“DEATH IN VIENNA”: MODES OF MEMORY IN KEN RUSSELL’S MAHLER**  
Andrew Peterson  
**CAPTIVE LISTENING: CHANTAL AKERMAN’S USE OF PRE-EXISTING MUSIC** | 22. Chair: Gillian Anderson  
Giorgio Biancoroso  
**SONGS OF DELUSION: WONG KAR WAI’S FALLEN ANGELS**  
Holley Replogle-Wong  
**NORTH AMERICAN WILDERNESS AND THE NEGOTIATION OF MIDDLEBROW IN JEANETTE MACDONALD AND NELSON EDDY’S OPERETTA FILM ROSE MARIE**  
Erica Kudisch  
**“HE HUMS REVELATIONS, AS THOUGH THEY WERE SIMPLE BALLADS”: VAGRANT STORY AS GESAMTKUNSTWERK, AND HOW THIS IS POSSIBLE FOR A VIDEOGAME AT ALL.** |

SUNDAY, JUNE 1, 10:00–12:00

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| 23. Chair: Rebecca Coyle  
Craig McGill  
**‘THEY ALL DESERVE TO DIE!’: SONORITIES OF TERROR AND OBSESSION IN SONDHEIM’S Sweeney Todd” to “CINEMATIC ATTRIBUTES OF SONDHEIM’S Sweeney Todd”**  
Isabella van Elferen  
**THE SOUNDS OF THE UNCANNY: MUSIC, TRANSGRESSION, AND CIRCULAR TIME IN DAVID LYNCH’S TWIN PEAKS**  
Walter A. Clark  
**FROM DARKNESS INTO LIGHT: DEATH AND REDEMPTION IN THE SCORE FOR SIDEWAYS** | 24. Chair: Ron Sadoff  
Lauren Anderson  
**BOTH SIDES NOW: AUDIENCES, POPULAR MUSIC AND FILM**  
Rich Housh  
**INTERMEDIA INVESTIGATIONS: AVANT-GARDE SIGHTS AND SOUNDS OF THE 1960s.**  
David Helvering  
**MUSIC AND THE REPRESENTATION OF EMOTION AND MOOD IN FILM** | 25. Chair: Gillian Anderson  
Patricia Hall  
**LENI RIEFENSTAHL’S ‘BALLET’ OLYMPIA**  
Rebecca M. Doran Eaton  
**UTOPIA/DYSTOPIA: MUSICAL MEANING IN THE SCORES OF PLEASANTVILLE AND THE TRUMAN SHOW**  
Roger Moseley  
**MUSIC AT PLAY: INVENTION AND CONVENTION IN RHYTHM-BASED VIDEO GAMES** |

SUNDAY, JUNE 1 – JUNE 2

Access to video of all sessions of conference
DEPARTMENT OF MUSIC AND PERFORMING ARTS PROFESSIONS

The Department of Music and Performing Arts Professions was established in the Steinhardt School at New York University in 1925. In 1968, the Department merged with the New York College of Music, the oldest conservatory of music in New York City. Since that merger, the Department has functioned as the conservatory of music and has become a locus of research in music technology, scoring for film and multi-media, and the performing arts-in-education at NYU. Today, approximately fifteen hundred students -- baccalaureate to doctoral -- major in classical, jazz and music theatre performance, music composition, film scoring, music technology, music education, music business, music and drama therapy, performing arts administration, dance education and educational theatre guided by three hundred Department faculty. Faculty and students share a spirit of openness and innovation encouraging the pursuit of high artistic goals. Our energy and interests often cross school lines and bring performers and composers together with choreographers, directors, actors, librettists, and film makers in innovative, collaborative projects often reviewed by the New York media. Every night of the week, a master class, recital, concert, lecture, music theatre, dance or dramatic production is presented within the Department. In addition to these multiple Department based performances and events, our campus is surrounded by and blends into the world’s center and heartbeat of the performing arts and our students have available the professional opportunities only found in New York City. This setting provides myriad opportunities for outreach programs which resonate with The Steinhardt School’s commitment to culture, arts education, and wellness in the urban community. Our alumni have moved on to major performing careers and have secured coveted professional positions in the entertainment industry as well as faculty positions in colleges, conservatories and universities. Distinguished Department alumni include: Jazz great Wayne Shorter, Tony Award winners Cy Coleman and Betty Comden, composer and conductor Tania Leon, music technologist Enoch Light, film composer and Academy Award winner Elmer Bernstein, and Academy Award, Pulitzer Prize and Tony Award winner John Patrick Shanley.

Lawrence Ferrara, Director