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
Lawrence Ferrara, Director
NYU Steinhardt, Music and Performing Arts Professions

Ron Sadoff, Program Director
Scoring for Film and Multimedia.
and Gillian Anderson, Coeditor Music and the Moving Image

11:00-12:00
Jeff Smith
KEYNOTE
**FRIDAY, MAY 30, 1:30-3:00**

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<th>LOEWE THEATRE</th>
<th>ROOM 303</th>
<th>Room 779</th>
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<td><strong>2. Chair:</strong> Lisa Coulthard</td>
<td><strong>3. Chair:</strong> Mark Evans</td>
<td><strong>4. Chair:</strong> Rika Asai</td>
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<tr>
<td>TORTURE TUNES: POPULAR MUSIC AND NEW HOLLYWOOD FILM VIOLENCE</td>
<td>RE-MIXING THE SOUND OF FILM SOUND SCHOLARSHIP</td>
<td>TODAY’S CITY OF LIGHT IN THE WORLD OF TOMORROW</td>
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<td>Charles Mueller</td>
<td>Jonathan Waxman</td>
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<td>THE MUSIC OF GOTH: HOW EARLY HORROR FILMS INSPIRED A GENRE OF POPULAR MUSIC</td>
<td>THE SELF-REFLEXIVE FILM SCORER: A REVIEW OF COMPOSER COMMENTARIES ON DVDS</td>
<td>MUSIC AND THE STATE OF EXCEPTION IN ALFONSO CUARÓN’S CHILDREN OF MEN</td>
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<td>Per F. Broman</td>
<td>Lisa Cleveland</td>
<td>David Neumeyer</td>
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<td>TORTURE, PAIN, AND PHIL COLLINS: THE POWER OF MUSIC IN SOUTH PARK</td>
<td>HEARING THE BIG PICTURE: COMPOSITIONAL TECHNIQUES USED TO CREATE LARGE-SCALE THEMATIC UNIFICATION IN FILM SCORES</td>
<td>DIEGETIC AND NON-DIEGETIC: A THEORETICAL MODEL</td>
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**FRIDAY, MAY 30, 3:30-5:00**

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<th><strong>5. Chair:</strong> Alan Houtchens</th>
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<th><strong>7. Chair:</strong> Carol Vernallis</th>
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<td>Scott Murphy</td>
<td>Joakim Tillman</td>
<td>Alessandra Campana</td>
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<td>WAGNER’S SIRENS IN HITCHCOCK’S MUSIC</td>
<td>COURAGE OR FEAR, DAUGHTER(S) OR MOTHERLY FEELINGS: LEITMOTIVIC ASSOCIATION AND EXPRESSION IN MAX STEINER’S SCORES FOR KING KONG AND MILD</td>
<td>MASCAGNI AND “THE NEW CINEMA-LYRIC ART”: RAPSODIA SATANICA (1914-17)</td>
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<td>Dan Blim</td>
<td>Leah Curtis</td>
<td>James M. Doering</td>
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**FRIDAY, MAY 30, 5:30-7:00**

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

**LOEWE THEATRE**

11. Chair: 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: Christina Gier  
**MUSIC AND MIMICRY IN SUNSET BOULEVARD (1950)**  
Jim Steichen  
The Aesthetic-Institutional Agenda of The Metropolitan Opera “Live in HD”  
Adam Melvin  
The Screen as Performer: Perspectives on Composing with Moving Image for the Concert Environment

13. Chair: Ewelina Boczkowska  
**NARRATIVE AND SUBJECTIVITY IN CINEMA’S “MUSICAL MOMENTS”**  
Benjamin Steege  
Debussy and the Movement-Image  
Thomas MacFarlane  
Bedside Dictation: Deconstructing Dictation of Mozart

**ROOM 303**

11. Chair:  
**ANNETTE DAVISON**  
Ambivalence, Consistency and Carnality: Musical Narration and North's Score for *A STREETCAR NAMED DESIRE* (1951)

12. Chair:  
**JIM STEICHEN**  
The Aesthetic-Institutional Agenda of The Metropolitan Opera “Live in HD”

13. Chair:  
**ADAM MELVIN**  
The Screen as Performer: Perspectives on Composing with Moving Image for the Concert Environment

**Room 779**

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**ANNETTE DAVISON**  
Ambivalence, Consistency and Carnality: Musical Narration and North's Score for *A STREETCAR NAMED DESIRE* (1951)

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The Aesthetic-Institutional Agenda of The Metropolitan Opera “Live in HD”

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**ADAM MELVIN**  
The Screen as Performer: Perspectives on Composing with Moving Image for the Concert Environment

# SATURDAY, MAY 31, 11:30–1:00

**LOEWE THEATRE**

14. Chair: 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

15. Chair: K.J. Donnelly  
**SOUNDING THE SUPERNATURAL IN JOHN CARPENTER’S THE FOG (1980)**  
Dennis Rothermel  
Julie Taymor’s Musicals

16. Chair: 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

**ROOM 303**

14. Chair:  
**ROYAL S. BROWN**  
Listening to Lecter: The Music Track of Manhunter

15. Chair:  
**K.J. DONNELLY**  
Sounding the Supernatural in John Carpenter’s The Fog (1980)

16. Chair:  
**NANCY NEWMAN**  
“You’ll Always Be My Perfect Maria”: Suffering and Self-Determination in Dancer in the Dark

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# SATURDAY, MAY 31, 2:30–4:00

**LOEWE THEATRE**

17. Chair: Annabel J. Cohen  
**THE CONGRUENCE-ASSOCIATION MODEL (CAM) OF MUSIC AND THE MOVING IMAGE: AN UPDATE**  
Jamshed Turel  
Stylizing 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: Julie Brown  
**THE BEAT THAT MY HEART SKIPPED: A VERY FRENCH REMAKE OF AN AMERICAN MUSIC-FILM**  
Daniel Goldmark  
Cartoons and the Persistence of Tin Pan Alley  
Jack Curtis Dubowsky  
The Evolving Temp Score in Animation

19. Chair: Gregory Zinman  
**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:** Stephen Rodgers  
**VOICE, RUPTURE, AND TRAUMA, IN FILM MUSIC**  
Michael Baumgartner  
**FRAGMENTED MUSICAL QUOTATIONS IN JEAN-LUC GODARD'S TV EPOS**  
**HISTOIRE(S) DU CINEMA**  
Julie McQuinn  
**IDENTITY UNDER CONSTRUCTION: SAMUEL BARBER'S ADAGIO FOR STRINGS IN THE ELEPHANT MAN AND LORENZO'S OIL** | **21. Chair:** Jeremy Barham  
**PLUNDERING CULTURAL ARCHIVES: MAHLER'S MUSIC AS ‘OVERSCORE’**  
Eftychia 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:** Giorgio Biancorosso  
**SONG 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:** Craig McGill  
**‘THEY ALL DESERVE TO DIE!’: SONORITIES OF TERROR AND OBSESSION IN SONDHEIM’S SWEENEY TODD**  
Isabella van Elfen  
**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:** 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:** 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