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
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<th>Time</th>
<th>LOEWE THEATRE</th>
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| 1:30-3:00  | 2. Chair: Thom MacFarlane Lisa Coulthard  
TORTURE TUNES: POPULAR MUSIC AND NEW HOLLYWOOD FILM VIOLENCE  
Charles Mueller  
THE MUSIC OF GOTH: HOW EARLY HORROR FILMS INSPIRED A GENRE OF POPULAR MUSIC  
Per F. Broman  
TORTURE, PAIN, AND PHIL COLLINS: THE POWER OF MUSIC IN SOUTH PARK | 3. Chair: Royal S. Brown Gillian Anderson and Ronald Sadoff  
LES DEUX TIMIDES (CLAIR, 1929) AT TRIBECA  
Jonathan Waxman  
THE SELF-REFLEXIVE FILM SCORER: A REVIEW OF COMPOSER COMMENTARIES ON DVDS  
Lisa Cleveland  
HEARING THE BIG PICTURE: COMPOSITIONAL TECHNIQUES USED TO CREATE LARGE-SCALE THEMATIC UNIFICATION IN FILM SCORES | 4. Chair: Robert Rowe  
Rika Asai  
TODAY’S CITY OF LIGHT IN THE WORLD OF TOMORROW  
Dale Chapman  
MUSIC AND THE STATE OF EXCEPTION IN ALFONSO CUARÓN’S CHILDREN OF MEN  
David Neumeyer  
DIEGETIC AND NON-DIEGETIC: A THEORETICAL MODEL |
| 3:30-5:00  | 5. Chair: Gillian Anderson  
Alan Houtchens  
MUSICAL ALLUSIONS IN BERNARD HERRMANN’S SCORE FOR VERTIGO  
Scott Murphy  
WAGNER’S SIRENS IN HITCHCOCK’S MUSIC  
Dan Blim  
FROM THE TOP: STRUCTURAL AND NARRATIVE SIGNIFICANCE IN BERNARD HERRMANN’S PRELUDE TO VERTIGO | 6. Chair: Jeff Smith  
Andrew L. Kaye  
Joakim Tillman  
COURAGE OR FEAR, DAUGHTER(S) OR MOTHERLY FEELINGS: LEITMOTIVIC ASSOCIATION AND EXPRESSION IN MAX STEINER’S SCORES FOR KING KONG AND MILD  
Leah Curtis  
DIRECTING THE MUSIC: COMPOSER DIRECTOR COLLABORATION | 7. Chair: Robert Rowe  
Carol Vernallis  
SOUNDTRACKS FOR THE NEW CUT-UP CINEMA: MUSIC, SPEED AND MEMORY  
Alexandra Campana  
MASCAGNI AND “THE NEW CINEMA-LYRIC ART”: RAPSODIA SATANICA (1914-17)  
James M. Doering  
THE KLEINE POLICY AND THE COLBURN EXPERIMENT: GEORGE KLEINE’S ANTONY AND CLEOPATRA (1914) AND GEORGE COLBURN’S ORIGINAL SCORE |
| 5:30-7:00  | 8. Chair: Gillian Anderson  
Jean-Michel Dumas  
NEW ARTISTIC FORMS: AUDIOVISUAL CREATION INSIDE A GEOMETRY-DRIVEN CONTEXT  
Stephen Arthur Allen  
HE DO THE POLICE SIREN IN DIFFERENT VOICES: AMBIGUOUS AUTHORITIES IN THE FILM OF JOHN LENNON’S I AM THE WALRUS  
James Wierzbicki  
GIL MELLE’S ELECTRONIC SCORE FOR THE ANDROMEDA STRAIN | 9. Chair: Jeff Smith  
Dr Ian Garwood  
THE BARROOM PIANIST IN CLASSICAL HOLLYWOOD CINEMA: A CASE STUDY OF HOAGY CARMICHAEL  
Denise Mc Mahon  
CHALLENGING CONVENTIONS: AN AUDIOVISUAL COLLABORATION FROM THE ‘FIRST WAVE’ OF IRISH FILM SOUNDSCAPES | 10. Chair: Rebecca Coyle  
Rebecca Fülöp  
UNNATURAL FEMININITY IN MUSIC, PERFORMATIVITY AND THE CREATION OF GENDER IN FILM  
Rebecca Coyle  
MASH-UP MEDLEYS IN HOLLYWOOD/AUSTRALIAN MUSICAL MOVIES  
Po-wei Weng  
PERFORMING LOCAL-CENTERED GLOBALIZATION: TAIWANESE TECHNO-MEDIATED PILI GLOVE PUPPET THEATER |
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<td><strong>LOEWE THEATRE</strong></td>
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<td>11. Chair: Gillian Anderson</td>
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<td>Urszula Mieszkio</td>
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<td><strong>WOMAN, LONGING AND MYSTERY VOCALISES IN THE FILM MUSIC BY WOJCIECH ANNETTE DAVISON</strong></td>
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<td><strong>Ron Sadoff</strong></td>
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<td>Royal S. Brown</td>
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<td><strong>LISTENING TO LECTER: THE MUSIC TRACK OF MANHUNTER</strong></td>
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<td>Patrick Burke</td>
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<td><strong>“IF WE CAN GET A GROOVE HAPPENING, WE’LL PROBABLY BE ALL RIGHT”</strong>: GODARD’S ONE PLUS ONE AND THE SIXTIES ROCK REVOLUTION Insook Choi</td>
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<td><strong>INTERACTIVE DOCUMENTARY: A TRANSFORMATIVE MODEL OF PRODUCTION AND REPRODUCTION</strong></td>
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<tr>
<td><strong>Ron Sadoff</strong></td>
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<td>Annabel J. Cohen</td>
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<td><strong>STYTLIZING A TANGO: INTERTEXTUALITY AND AUDIO-VISUAL RELATIONSHIPS IN CHAPLIN’S CITY LIGHTS</strong> Laurel Westrup</td>
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<td><strong>BASQUIAT’S BEATS: MUSIC AND MEMORY IN DOWNTOWN 81</strong></td>
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## SATURDAY, MAY 31, 4:30–6:00

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<th>LOEWE THEATRE</th>
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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 Biancorosso  
**SONGS OF DELUSION: WONG KAR WAI’S FALLEN ANGELS**  
Holly 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