

# Music and the Moving Image XI



**NYU | STEINHARDT**

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

**MAY 27 – MAY 29, 2016**

Conference Committee

**Ronald H. Sadoff, Gillian B. Anderson, Lea Jacobs, Emilio Sala, Liz Greene**

## **REGISTRATION**

Friday, May 27, 8:30am-1pm, Saturday, May 28, 8:30am-1pm, Sunday, May 29, 9am-1pm

**Lobby**

Frederick Loewe Theater, 35 West 4th Street - New York City

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**Coffee available all-day Fri, Sat and Sun - 8<sup>th</sup> floor, Room 879**

**FRIDAY, May 27, 9:30AM - 11:00AM**

Frederick Loewe Theatre

**Welcome: Ron Sadoff and Gillian Anderson**

**1. MUSIC EDITING: PROCESS TO PRACTICE — BRIDGING THE VARIED PERSPECTIVES IN FILM-MAKING AND STORY-TELLING**

**Nancy Allen**

**FRIDAY, May 27, 11:30AM - 1:00PM**

35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>2. Chair: Ron Sadoff Dave Ireland <b>Great Expectations? The Changing Role of Audiovisual Incongruence in Contemporary Multimedia</b></p> <p>Rebecca Eaton <b>Musical Meta-Morphosis: Breaking the Fourth Wall Through Diegetic-izing and Meta-Caesura</b></p> <p>Lillie McDonough <b>Redefining Perspective in Atonement: How Music Set the Stage for Modern Media Consumption</b></p>	<p>3. Chair: Liz Greene Lucas Bonetti <b>Hollywood Orchestrators and Ghostwriters of the 1960s and 1970s: The Case of Moacir Santos</b></p> <p>Melinda Russell <b><i>Sing A Song!</i>: Charity Bailey and Interracial Music Education on 1950s NYC Television</b></p> <p>Aaron Manela <b>Articulating the “American-Latin” on <i>Sesame Street</i>: The Romance of Luis and Maria</b></p>	<p>4. Chair: Gillian Anderson Vivien Villani <b>Relationships between Musical Forms and Film Narrative</b></p> <p>Matthew McDonald <b>Vicious Cycles: Sonic Structure in the Coen Brothers’ <i>Blood Simple</i></b></p> <p>Olivier Bélanger <b>Bach and Straub. Montage and Fugue Texture in the Movie <i>Not Reconciled</i></b></p>	<p>5. Chair: Royal Brown Lindsey Macchiarella <b><i>Koyaanisqatsi</i> in Photographic Discourse: Lacunae in Music and Image</b></p> <p>James Wierzbicki <b>The ‘Code Song’ in Hitchcock’s <i>The Lady Vanishes</i></b></p> <p>Paula Musegades <b>Doing His Bit: Aaron Copland’s Film Score for Lewis Milestone’s <i>The North Star</i> (1943)</b></p>

**FRIDAY, May 27, 2:00PM – 3:30PM**

35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>6. Chair: Gillian Anderson Jan Philip Müller <b>Follow the Bouncing Ball! How the <i>Song Car-Tunes</i> Assembled an Audiovisual Rube-Goldberg-Machine</b></p> <p>Maria Fuchs <b>Hans Erdmann, Ludwig Brav &amp; the Cataloguing Practice of Germany’s Silent Cinema Music: Two Misremembered Followers of Hermann Kretzschmar</b></p> <p>Leslie Sprout <b>Realism in Theory and Practice in Early Sound Film: The Case of <i>Rapt</i> (1934)</b></p>	<p>7. Chair: Lea Jacobs Lisa Scoggin <b>Grief, Myth, and Music in Tomm Moore’s <i>Song Of The Sea</i></b></p> <p>Daniel Batchelder <b>Mickey Mousing, Performance, and Dramatic Integration in Disney’s Early Animation</b></p> <p>Colleen Montgomery <b>Selling Singing Princesses: Female Vocal Performance in <i>Frozen</i> and <i>Brave</i></b></p>	<p>8. Chair: Miguel Mera Enoch Jacobus <b>Choose your own Adventure—Sort of: Soundtrack Choices in <i>Beat Hazard Ultra</i></b></p> <p>Beth Carroll <b>Courting and Creating Sonic Disgust in <i>Alien: Isolation (Ps4, 2014)</i></b></p> <p>Danielle Wulf <b>Celestial Transformations: Signification in Remixes of the Star Theme in <i>Super Mario</i></b></p>	<p>9. Chair: Robynn Stilwell Kariann Goldschmitt <b>Samba for Survival: Soundtracking Urban Violence in <i>City Of God</i> and <i>Elite Squad</i></b></p> <p>Veronika Bochynek <b>Tap Dance on Screen: From Stylistic Variability to Cinematic Uniformity</b></p> <p>Emily Lane <b>Dancing with the Broadcast: Energetic Interpretants on the Radio</b></p>

**FRIDAY, May 27, 4:00PM – 5:30PM**

35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>10. Chair: Marty Marks Gillian B. Anderson <b>Silence Both Casual and Formal: The Influence of the Stereopticon, Travelling Film and Nickelodeon Shows on Musical Practices for the Motion Picture</b></p> <p>Jim Buhler <b>Cinematic Listening and the Early Talkie</b></p> <p>Daniel Goldmark <b>Musical Stereotyping American Jewry in Early Film</b></p>	<p>11. Chair: Ron Sadoff Kent Kercher <b>Wall-E-, Hipsters, and Me: Yearning for Former Years (?)</b></p> <p>Michael William Harris <b>Borrowing <i>Beyond The Stars</i>: James Horner’s Music for <i>Star Trek II</i> and <i>III</i></b></p> <p>Nicholas Kmet <b>The Danger Theme: The Question of Self-Plagiarism and Recycling Musical Material in Film Music</b></p>	<p>12. Chair: Kevin Donnelly Michiel Kamp <b>Playing To What? Enabling Similarity in Interactive Audiovisual Contexts</b></p> <p>William Gibbons <b>The Sounds in the Machine: Hirokazu Tanaka’s Cybernetic Soundscape for <i>Metroid</i></b></p> <p>Jonathan Waxman <b>Playing Games / Playing Music: Amateur Musical Arrangements from Video Games</b></p>	<p>13. Chair: Liz Greene Sarah Hall <b>Bumpers and the “Guzintos” and “Guzoutos” of Television Advertising Breaks</b></p> <p>Annette Davison <b>Listening to Shell’s [Films]</b></p> <p>Robynn Stilwell <b>Trope-Snatching: Musical Metaphor, Genre, and Narrative in <i>Invasion</i> (2005-2006)</b></p>

**FRIDAY, May 27, 6:00PM – 7:30PM**

35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>14. Chair: Kevin Donnelly Marko Rojnić <b>The Paradox of Film Music “Inaudibility”: Inattentional Deafness, Subliminal Perception and Subsidiary Awareness</b></p> <p>Sonya Hofer <b>Viewing the Wrong Side of the Screen in Experimental Electronica Performances</b></p> <p>Felicity Wilcox <b>From Film Song to Underscore and Back: The Evolution of Song in A. R. Rahman’s Scores</b></p>	<p>15. Chair: Robynn Stilwell Jessica Getman <b>Creative Vision and Industry Practice: Making the Music of <i>Star Trek</i></b></p> <p>Elizabeth Fairweather <b>Music, The <i>Star Trek</i> Brand, and How Jerry Goldsmith ‘Made It So’</b></p> <p>Paul Sommerfeld <b>Scoring <i>Star Trek</i>’s Utopia: Musical Icons in <i>Star Trek: The Motion Picture</i> (1979) and <i>Star Trek II: The Wrath Of Khan</i> (1982)</b></p>	<p>16. Chair: Marty Marks Hubert Bolduc-Cloutier and Dominique Nasta <b>Coming to Terms with Music as Narrative Architecture: Jean Grémillon’s <i>Le Petite Lise</i> and <i>Dainah La Métisse</i> (1930;1932)</b></p> <p>Laura Anderson <b>Collaboration on an Adaptation: Jean-Pierre Melville’s <i>Les Enfants Terribles</i> (1950)</b></p> <p>Brian Mann <b>Surviving a Director’s Whims: Jean Wiener’s Score for Jacques Becker’s <i>Touchez Pas Au Grisbi</i> (1954)</b></p>	<p>17. Chair: Elisabeth Weis Hannah Bayley <b>A Frightful Era: Early Developments of the Japanese Supernatural Horror Film Score</b></p> <p>Caleb Freund <b>In Between the Lines of Dialogue: Reading Ozu’s <i>I Was Born, But...</i> Remake, <i>Good Morning</i>, as a Japanese Response to Sound Film</b></p> <p>Erin Tomkins <b>Modern Renaissance: The Music of Henry VIII for the 21st Century in <i>Wolf Hall</i></b></p>

7:30PM - 9:00PM RECEPTION ROOM 303

**SATURDAY, May 28, 9:00AM – 10:30AM**

35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>18. Chair: Gillian Anderson Bob Gauldin</p> <p align="center"><b>Wagner in Mayberry: Leitmotivic Transforms in Earle Hagen’s Music for the <i>Andy Griffith Show</i></b></p> <p align="center">Kristi Brown-Montesano</p> <p align="center"><b>Wagner’s <i>Ring</i> and Lars Von Trier’s “Depression Trilogy”</b></p> <p align="center">David Clem</p> <p align="center"><b>“O Fortuna” and the “Epic” in Contemporary Media</b></p>	<p>19. Chair: Danijela Kulezic-Wilson James Gabrillo</p> <p align="center"><b>The Rapper is Present: Sound Art, Liveness, and Identity in Jay Z’s <i>Picasso Baby</i> Music Video</b></p> <p align="center">Paula Harper</p> <p align="center"><b>Waking Up in a Post-Beyoncé World: How Social Media ‘Techniques of the Now’ Exploded a 2013 Concept Album</b></p> <p align="center">Emily Caston</p> <p align="center"><b>The First Cut is the Deepest: Editing Practices in British Music Video Before and Since MTV</b></p>	<p>20. Chair: Ron Sadoff Liz Giuffre and Mark Thorley</p> <p align="center"><b>Evoking Unease, Discomfort and Violence through the Singing Voice</b></p> <p align="center">Troy Armstrong</p> <p align="center"><b>Terror-Filled: The Sound and Narrative Architecture of the Monster Movie</b></p> <p align="center">Naomi Graber</p> <p align="center"><b>Horrific Identification: Steve Reich’s “Three Movements For Orchestra” in <i>The Hunger Games</i></b></p>	<p>21. Chair: Liz Greene James Deaville</p> <p align="center"><b>Recut and “Re-Tuned”: Music in Fan-Produced Parody Trailers</b></p> <p align="center">William Cheng (presented by Frank Lehman)</p> <p align="center"><b>Taking Back the Laugh</b></p> <p align="center">Paula Bishop</p> <p align="center"><b>‘Sincerely Faking It’: Re-Embodying the Voice in <i>Lip Sync Battle</i></b></p>

**SATURDAY, May 28, 11:00AM – 12:30PM**

35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>22. Chair: Gillian Anderson Michael Baumgartner</p> <p align="center"><b>Luchino Visconti’s “Senso” (1954) and Anton Bruckner’s <i>Seventh Symphony</i> as a Symbol for Austrian Domination over Italy</b></p> <p align="center">Maurizio Corbella</p> <p align="center"><b>Which People’s Music? Witnessing the Popular in the Soundscape of <i>Riso Amaro</i></b></p> <p align="center">Emilio Sala</p> <p align="center"><b>Palimpsest, Plagiarism, and Mediation: The “Acoustical Unconscious” of Fellini and Rota’s Cinematic Rome</b></p>	<p>23. Chair: Krin Gabbard Visnja Krzic</p> <p align="center"><b>Music Video Influence on Audiovisual Relationships in Darren Aronofsky’s Early Films</b></p> <p align="center">Charissa Noble</p> <p align="center"><b>‘The Migration of Consciousness’: Understanding Robert Ashley’s <i>Perfect Lives</i> through Music Video</b></p> <p align="center">Georgia Luikens</p> <p align="center"><b>Transposing Opera: Yiddish and Romani Arias in Sally Potter’s <i>The Man Who Cried</i></b></p>	<p>24. Chair: Kevin Donnelly Guan Wang</p> <p align="center"><b>Be Cautious of that Lust: Music, Fate and Sadomasochism in Ang Lee’s <i>Lust, Caution</i></b></p> <p align="center">Stefan Greenfield-Casas</p> <p align="center"><b>Art or Action? Oneness and Duality in Tan Dun’s Martial Arts Trilogy</b></p> <p align="center">Reba Wissner</p> <p align="center"><b>Japanese, Chinese, Or Mongolian? Musical Codes, Pan-Asianness, and Music Supervision in Stock Music of the 1960’s</b></p>	<p>25. Chair: Ron Sadoff Steven Rahn</p> <p align="center"><b>Elemental and Corruptible: The Sound of Empowerment and Moral Conflict in <i>The Dark Knight</i> Trilogy</b></p> <p align="center">Frank Lehman</p> <p align="center"><b>Maximalism, Masculinity, and Militainment: Pinpointing the Zimmer Aesthetic</b></p> <p align="center">Sergi Casanelles</p> <p align="center"><b>The Organ in <i>Interstellar</i>’s Soundtrack: A Case Study for Scoring Transcendence in a Postmodern Society</b></p>

**12:30 - 2:00 LUNCH** \*\*\*see the bottom of abstracts for a presentation on Leroux’s *Le Fantôme de l’Opéra* (1909-10)

**SATURDAY, May 28, 2:00PM – 3:30PM**  
35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>26. Chair: Liz Greene Lea Jacobs <b>Rethinking the Sync: Adorno, Eisler and Eisenstein</b></p> <p>Bradley Spiers <i>Camera Musica: Spike Jonze's Her and the Ontology of a Musical Photograph</i></p>	<p>27. Chair: Ron Sadoff Jennifer Roberts <b>Murdock's Guide to Hell's Kitchen: Narrative Sound Design in <i>Daredevil</i> (2015)</b></p> <p>David Heinsen <b>Re-Signifying <i>Goldberg</i>: Hannibal Lecter's Leitmotif as an Affiliating Identification</b></p> <p>Bruce MacIntyre <b>Melodies That Haunt in Val Lewton's Horror Films</b></p>	<p>28. Chair: Gillian Anderson Brooke McCorkle <b>Defining Japan's Musical Other: Ifukube Akira's Score for <i>Mosura Tai Gajira</i> (1964)</b></p> <p>Alexander Binns <b>Mixing Tradition and Modernity: Musical Style and Editing in Ichikawa Kon's <i>An Actor's Revenge</i></b></p> <p>Sierriana Terry <b>The Role of Cultural Appropriation in Shiro Sagisu's Music for <i>Bleach</i></b></p>	<p>29. Chair: Elisabeth Weis Brian Jarvis <b>Binding Ensemble Casts with Static Cues: Paul Thomas Anderson's <i>Magnolia</i> (1999) and <i>Boogie Nights</i> (1997)</b></p> <p>Meghan Tozer <b>Filmmaking "From the Gut": How Paul Thomas Anderson Created <i>Magnolia</i> from Aimee Mann's Songwriting Voice</b></p> <p>Kristy Swift <b>Dissonant Dissidents: George Frideric Handel's Music in Three Cinematic Mad Scenes</b></p>

**SATURDAY, May 28, 4:00PM – 5:30PM**  
35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>30. Chair: Royal Brown Philip Johnston <b>Bernard Herrmann: Pioneer of Minimalism and Looping</b></p> <p>Ben Winters <b>Characters Between Two Worlds: Korngold and the Anti-Metaphysical Film Score</b></p> <p>Jeff Smith <b>Scoring the Stuff of Which Dreams are made: Music in Three Versions of <i>The Maltese Falcon</i></b></p>	<p>31. Chair: Robynn Stilwell Alexander Davis <b>The Synesthetic Dylan: Todd Haynes' <i>I'm Not There</i>, '60s Music(Als) and the Ideasthetic Film</b></p> <p>Marida Rizzuti <b>Composer, Arranger, and Musical Topoi: Kurt Weill and Hollywood (1940-1948)</b></p> <p>Nina Penner <b>What Kind of World is This?: Rethinking the Diegetic-Nondiegetic Distinction in Film Musicals</b></p>	<p>32. Chair: Emilio Sala Andi Eng <b>Wagnerian <i>Atonement</i>: Retelling of Unfulfilled Love</b></p> <p>Carlo Cenciarelli <b>The Sense of an Ending: Music, Time and Romance in <i>Before Sunrise</i></b></p> <p>Dan Wang <b>Thinking Past the "Interpretive" Soundtrack: Love as Structural Effect in <i>You've Got Mail</i></b></p>	<p>33. Chair: Kevin Donnelly Tim Cochran <b>Playing with Music in Teen Films of the 1980s</b></p> <p>Jamie Sexton <b>Scoring Commercial Difference: Indie Film and Indie Music Cultures</b></p> <p>Kate McQuiston <b>Hearing and Healing Brian Wilson: Atticus Ross's Score for <i>Love and Mercy</i></b></p>

**SATURDAY, May 28, 6:00PM – 7:30PM**  
35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>34. Chair: Marty Marks Jordan Stokes <b>Garbo Laughs! Garbo...Emotes!— Music, Humor, and the Golden Age Comedy Soundtrack</b></p> <p>Guido Heldt <b>Screaming with Laughter: Music in Horror Comedies</b></p> <p>Berthold Hoeckner <b>Panoramic Flashbacks and Soundtracks of Life</b></p>	<p>35. Chair: Emilio Sala Ian Sapiro <b>Do You Hear the People Sing: (Ab)Using Music and Technology in <i>Les Misérables</i> (2012)</b></p> <p>Elsa Marshall <b>Degrees of Fantasy: Sonic Transitions Between Relatively Realistic and Unrealistic Spaces in MGM's <i>An American In Paris</i></b></p> <p>Paul Newland <b>The Architecture of Sound in the Work of Michelangelo Antonioni</b></p>	<p>36. Chair: Liz Greene Giorgio Biancorosso <b>“Love at First Sight”: Music as Heterological Silence</b></p> <p>Elsie Walker and Jacob T. Swinney <b>The Accented Rests and “Nothings” of Michael Haneke’s Cineme: On Creating a Video Essay about his Sonic Style</b></p> <p>Sven Raeymaekers <b>The Creation of Meaning Through an "Empty" Signifier: History and Analysis of Silence in the Hollywood Sound Film</b></p>	<p>37. Chair: Robynn Stilwell Nancy Newman <b>Letter to an Unknowable Woman: Listening to <i>Mahler Auf Der Couch</i></b></p> <p>Estela Ibáñez-García <b>“Only a Play... with Music?” Performances of Spectatorship in Peter Greenaway's <i>The Baby of Mâcon</i></b></p> <p>Jenna Oldrid <b>The Past Days of Disco: Music and Nostalgia in the Films of Whit Stillman</b></p>

**SUNDAY, May 29, 9:30AM – 11:00AM**  
35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>38. Chair: Ron Sadoff Chloé Huvet <b>Music Editing in the Digital Age: Kenneth Wannberg and the <i>Star Wars</i> Republican Trilogy (1999-2005)</b></p> <p>Hua Xin <b>The Hidden Force In The Jedi Order: John Williams’ <i>Star Wars</i></b></p> <p>Stefan Swanson <b>Happily Never After: Williams’ Musical Exploration of the ‘Controversial’ Ending to <i>A.I.</i>: <i>Artificial Intelligence</i></b></p>	<p>39. Chair: Gillian Anderson Benjamin Oyler <b>Murdered Voices: Sound and Transformation in Lamberto Bava’s <i>Demons</i></b></p> <p>Liz Greene <b>Breath and the Body: Sound Design in the Cinema</b></p> <p>Caitríona Walsh <b>Horror Heartbeats: The Dark Corporeality of Contemporary Cinema</b></p>	<p>40. Chair: Kevin Donnelly Aimee Mollaghan <b>Acoustic Ghosts and Haunted Landscapes: The Sonic Invention of Place in British Landscape Cinema</b></p> <p>Randolph Jordan <b>Acoustic Profiling: Mapping Intersectional Soundways in the Lost Vancouver Neighborhood of Stan Douglas’ <i>Ios App Circa 1948</i></b></p> <p>Timmy Chen Chih-Ting <b>Sonic Spices, Silence, and Structure: Unsubtitled Cantonese Operatic Excerpts in <i>In The Mood For Love</i></b></p>	<p>41. Chair: Robynn Stilwell Ron Rodman <b>“Cool” as Musical Existential Sign in the Television Crime Drama</b></p> <p>Tahirih Motazedian <b>Sound Bridge as Narrative Agent: A Tale of Two Killers</b></p> <p>Alyssa Mehnert <b>Narrative Roles of Music and Silence in Otto Preminger’s <i>Anatomy of a Murder</i></b></p>

**SUNDAY, May 29, 11:30AM – 1:00PM**  
35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>42. Chair: Ron Sadoff Miguel Mera <b>Screen Music and the Question of Originality</b></p> <p>Catrin Watts <b>Bourne, Bond and Rogers: The Sound of Underwater Transformation in 21st Century Action Films</b></p> <p>Danijela Kulezic-Wilson <b>The Aesthetics of Engagement in Contemporary Film Scoring</b></p>	<p>43. Chair: Gillian Anderson Jordan Keegan <b>Changing the Sound of <i>Superman</i></b></p> <p>Ariane Lebot <b>Tintin's Aural Incarnations: John Williams and <i>The Adventures Of Tintin</i> (Steven Spielberg, 2011)</b></p> <p>Matt Malsky <b>Perspecta Sound: Stereo after Cinemascope</b></p>	<p>44. Chair: Emilio Sala Janet Bourne <b>Beethoven's Middle Earth: Hearing Film Music Style Topics in and Outside the Movie Theater</b></p> <p>Paul N Reinsch <b>Flash Gordon as Rock Opera in Your Home, Car, Headphones or Office</b></p> <p>Matt Buchan <b>Jonny' Greenwood's <i>There Will Be Blood</i>: Sonic Collage, Parable of Environmental Crisis</b></p>	<p>45. Chair: Liz Greene Morgan Woolsey <b>Music, Camp, and the Queer Creations of <i>Phantom of the Paradise</i> and <i>The Rocky Horror Picture Show</i></b></p> <p>Matt McAllister <b>Bad Man or Bad Art? The Intrusion of Liberace into Stephen King's <i>Misery</i>.</b></p> <p>Stephan Pennington <b>"Details Baby, Details": Listening for Gender in <i>The Crying Game</i></b></p>

**SUNDAY, May 29, 2:30PM – 4:00PM**  
35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
<p>46. Chair: Liz Greene Eric Dienstfrey <b>Miss <i>Sadie Thompson</i>'s Multitrack Musical Experiment</b></p> <p>Katherine Quanz <b>The Cue Sheet Hear(Ing) after Pro Tools: Digital Audio and <i>The Sweet Hereafter</i></b></p> <p>Katherine Spring <b>Early Digital Synthesizers in Film Scoring: The Case Of <i>Tron</i> (1982)</b></p>	<p>47. Chair: Robynn Stilwell Katherine Reed <b>'Hooked to the Silver Screen': David Bowie's <i>Hunger City</i></b></p> <p>Landon Palmer <b>The Elvis Western and the Problem of the Soundtrack</b></p> <p>David Cooper <b>Spotting the Differences: Documentation, Discussion and the Development of the Scores for <i>Thirteen Days</i> (2000) and <i>Crossroads</i> (2002)</b></p>	<p>48. Chair: Miguel Mera Yiannis Christidis <b>Everyday Sound as Documentary Score: The Case of the Film <i>Sajppress</i></b></p> <p>Mark Richards <b>Quartal/Quintal Harmony and its Expressive Flexibility in Film Music of the Post-Studio Era</b></p>	<p>49. Chair: Elisabeth Weis Maria Cizmici <b>The Empathy Trope</b></p> <p>Tatiana Koike <b>Musical Exoticism in Howard Shore's <i>The Lord Of The Rings</i>: Interpreting the Dialogue Between the Virtual and the Real</b></p> <p>Caitlan Truelove <b>Scoring for Gender in <i>The Lord of the Rings</i></b></p>

**SUNDAY, May 29, 4:30PM – 6:00PM**  
35 West 4<sup>th</sup> Street

LOEWE	303	6 <sup>th</sup> FLOOR	779
50. Chair: Ron Sadoff and Gillian Anderson  <b>Wrap Up Session</b>			

**6:00 PM DINNER – ROOM 303**





SUPPORTING EDUCATION AND EXCELLENCE IN FILM MUSIC <http://www.filmmusicfoundation.org>

We appreciate the generous support of scholarships provided by the **FILM MUSIC FOUNDATION (FMF)**, a nonprofit California Public Benefit Corporation, that promotes appreciation of the art and craft of film music through education, filmed interviews, scholarly research and writing, and film scoring workshops for students.



#### **DEPARTMENT OF MUSIC 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, 1,600 students majoring in renowned programs- baccalaureate through Ph.D.- are guided by more than 400 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 offers 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.

**- Dr. Ronald H. Sadoff, Director**