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
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<td><strong>FRIDAY, May 27, 11:30AM - 1:00PM</strong>&lt;br&gt;35 West 4th Street</td>
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<td><strong>6. Chair: Jan Philipp Müller</strong>&lt;br&gt;FOLLOW THE BOUNCING BALL! HOW THE SONG CAR-TUNES ASSEMBLED AN AUDIOVISUAL RUBE-GOLDBERG-MACHINE&lt;br&gt;MARIA FUCHS&lt;br&gt;Hans Erdmann, Ludwig Brav &amp; the Cataloguing Practice of Germany’s Silent Cinema Music: Two Misremebered Followers of Hermann Kretzschmar&lt;br&gt;LESLEY SPROUT&lt;br&gt;Realism in Theory and Practice in Early Sound Film: The Case of Rapt (1934)</td>
<td><strong>7. Chair: Lea Jacobs</strong>&lt;br&gt;LISA SCOGGIN&lt;br&gt;Grief, Myth, and Music in Tomm Moore’s Song Of The Sea&lt;br&gt;DANIEL BATECHELDER&lt;br&gt;Mickey Mousing, Performance, and Dramatic Integration in Disney’s Early Animation&lt;br&gt;COLEEN MONTGOMERY&lt;br&gt;Selling Singing Princesses: Female Vocal Performance in Frozen and Brave</td>
<td><strong>8. Chair: Miguel Mera</strong>&lt;br&gt;ENOCH JACOBUS&lt;br&gt;Choose your own Adventure—Sort of: Soundtrack Choices in Beat Hazard Ultra&lt;br&gt;BETH CARROLL&lt;br&gt;Courting and Creating Sonic Disgust in Alien: Isolation (Ps4, 2014)&lt;br&gt;Danielle Wulf&lt;br&gt;Celestial Transformations: Signification in Remixes of the Star Theme in Super Mario</td>
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| 10. Chair: Marty Marks  
Gillian B. Anderson  
Silence Both Casual and Formal: The Influence of the Stereopticon, Travelling Film and Nickelodeon Shows on Musical Practices for the Motion Picture |
Jim Buhler  
Cinematic Listening and the Early Talkie |
Daniel Goldmark  
Musical Stereotyping American Jewry in Early Film |
| 11. Chair: Ron Sadoff  
Kent Kercher  
Wall-E, Hipsters, and Me: Yearning for Former Years (?) |
Michael William Harris  
Borrowing Beyond The Stars: James Horner’s Music for Star Trek II and III |
Nicholas Kmet  
The Danger Theme: The Question of Self-Plagiarism and Recycling Musical Material in Film Music |
| 12. Chair: Kevin Donnelly  
Michiel Kamp  
Playing To What? Enabling Similarity in Interactive Audiovisual Contexts |
William Gibbons  
The Sounds in the Machine: Hirokazu Tanaka’s Cybernetic Soundscape for Metroid |
Jonathan Waxman  
Playing Games / Playing Music: Amateur Musical Arrangements from Video Games |
| 13. Chair: Liz Greene  
Sarah Hall  
Bumpers and the “Guzintos” and “Guzoutos” of Television Advertising Breaks |
Annette Davison  
Listening to Shell’s [Films] |
Robynn Stilwell  
Trope-Snatching: Musical Metaphor, Genre, and Narrative in Invasion (2005-2006) |
| 14. Chair: Kevin Donnelly  
Marko Rojnić  
The Paradox of Film Music  
“Inaudibility”: Inattentional Deafness, Subliminal Perception and Subsidiary Awareness |
Sonya Hofer  
Viewing the Wrong Side of the Screen in Experimental Electronica Performances |
Felicity Wilcox  
From Film Song to Underscore and Back: The Evolution of Song in A. R. Rahman’s Scores |
| 15. Chair: Robynn Stilwell  
Jessica Getman  
Creative Vision and Industry Practice: Making the Music of Star Trek |
Elizabeth Fairweather  
Music, The Star Trek Brand, and How Jerry Goldsmith ‘Made It So’ |
Paul Sommerfeld  
| 16. Chair: Marty Marks  
Hubert Bolduc-Cloutier and Dominique Nasta  
Coming to Terms with Music as Narrative Architecture: Jean Grémilhon’s Le Petite Lise and Daïnah La Métisse (1930;1932) |
Laura Anderson  
Collaboration on an Adaptation: Jean-Pierre Melville’s Les Enfants Terribles (1950) |
Brian Mann  
Surviving a Director’s Whims: Jean Wiener’s Score for Jacques Becker’s Touchez Pas Au Grisbi (1954) |
| 17. Chair: Elisabeth Weis  
Hannah Bayley  
A Frightful Era: Early Developments of the Japanese Supernatural Horror Film Score |
Caleb Freund  
In Between the Lines of Dialogue: Reading Ozu’s I Was Born, But… Remake, Good Morning, as a Japanese Response to Sound Film |
Erin Tomkins  

7:30PM - 9:00PM RECEPTION ROOM 303
### SATURDAY, May 28, 9:00AM – 10:30AM
35 West 4th Street

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

12:30 - 2:00 LUNCH ***see the bottom of abstracts for a presentation on Leroux’s *Le Fantôme de l’Opéra* (1909-10)
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| 26. Chair: Liz Greene  
Lea Jacobs  
**Rethinking the Sync: Adorno, Eisler and Eisenstein**  
Bradley Spiers  
*Camera Musicia: Spike Jonze’s Her and the Ontology of a Musical Photograph* | 27. Chair: Ron Sadoff  
Jennifer Roberts  
David Heinsen  
Re-Signifying Goldberg: Hannibal Lecter’s Leitmotif as an Affiliating Identification  
Bruce MacIntyre  
**Melodies That Haunt in Val Lewton’s Horror Films** | 28. Chair: Gillian Anderson  
Brooke McCorkle  
**Defining Japan’s Musical Other: Iwikube Akira’s Score for Mosura Tai Gojira (1964)**  
Alexander Binns  
**Mixing Tradition and Modernity: Musical Style and Editing in Ichikawa Kon’s An Actor’s Revenge**  
Sierriana Terry  
**The Role of Cultural Appropriation in Shiro Sagisu’s Music for Bleach** | 29. Chair: Elisabeth Weis  
Brian Jarvis  
Meghan Tozer  
**Filmmaking “From the Gut”: How Paul Thomas Anderson Created Magnolia from Aimee Mann’s Songwriting Voice** |
| 30. Chair: Royal Brown  
Philip Johnston  
**Bernard Herrmann: Pioneer of Minimalism and Looping**  
Ben Winters  
**Characters Between Two Worlds: Korngold and the Anti-Metaphysical Film Score**  
Jeff Smith  
**Scoring the Stuff of Which Dreams are made: Music in Three Versions of The Maltese Falcon** | 31. Chair: Robyn Stilwell  
Alexander Davis  
**The Synesthetic Dylan: Todd Haynes’ I’m Not There, ’60s Music(Als) and the Ideasthetic Film**  
Marida Rizzuti  
Composer, Arranger, and Musical Topoi: Kurt Weill and Hollywood (1940-1948)  
Nina Penner  
**What Kind of World is This?: Rethinking the Diegetic-Nondiegetic Distinction in Film Musicals** | 32. Chair: Emilio Sala  
Andi Eng  
**Wagnerian Atonement: Retelling of Unfulfilled Love**  
Carlo Cenciarelli  
**The Sense of an Ending: Music, Time and Romance in Before Sunrise**  
Dan Wang  
**Thinking Past the "Interpretive" Soundtrack: Love as Structural Effect in You've Got Mail** | 33. Chair: Kevin Donnelly  
Tim Cochran  
**Playing with Music in Teen Films of the 1980s**  
Jamie Sexton  
**Scoring Commercial Difference: Indie Film and Indie Music Cultures**  
Kate McQuiston  
**Hearing and Healing Brian Wilson: Atticus Ross’s Score for Love and Mercy** |
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<td>6:00PM – 7:30PM</td>
<td>LOEWE 303, 6th FLOOR 779</td>
<td>Marty Marks, Jordan Stokes</td>
<td>Emilio Sala, Ian Sapiro</td>
<td>Liz Greene, Giorgio Biancorosso</td>
<td>Robynn Stilwell, Nancy Newman</td>
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<td>Guido Heldt</td>
<td>Elsa Marshall</td>
<td>Elsie Walker and Jacob T. Swinney</td>
<td>Estela Ibáñez-García</td>
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<td>Screaming with Laughter: Music in Horror Comedies</td>
<td>Degrees of Fantasy: Sonic Transitions Between Relatively Realistic and Unrealistic Spaces in MGM’s <em>An American In Paris</em></td>
<td>The Accented Rests and “Nothings” of Michael Haneke’s Cineme: On Creating a Video Essay about his Sonic Style</td>
<td>“Only a Play... with Music?&quot;</td>
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<td>Berthold Hoeckner</td>
<td>Paul Newland</td>
<td>Sven Raeymaekers</td>
<td>Performances of Spectatorship in Peter Greenaway's <em>The Baby of Mâcon</em></td>
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<td>Panoramic Flashbacks and Soundtracks of Life</td>
<td>The Architecture of Sound in the Work of Michelangelo Antonioni</td>
<td>The Creation of Meaning Through an &quot;Empty&quot; Signifier: History and Analysis of Silence in the Hollywood Sound Film</td>
<td>Jenna Oldrid</td>
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<td>The Past Days of Disco: Music and Nostalgia in the Films of Whit Stillman</td>
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<tr>
<td>9:30AM – 11:00AM</td>
<td>LOEWE 303, 6th FLOOR 779</td>
<td>Ron Sadoff, Chloé Huvet</td>
<td>Gillian Anderson, Benjamin Oyler</td>
<td>Kevin Donnelly, Aimee Mollaghan</td>
<td>Robynn Stilwell, Ron Rodman</td>
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<td>Hua Xin</td>
<td>Liz Greene</td>
<td>Randolph Jordan</td>
<td>Tahirih Motazedian</td>
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<td>Stefan Swanson</td>
<td>Caitriona Walsh</td>
<td>Timmy Chen Chih-Ting</td>
<td>Alyssa Mehnert</td>
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### Sunday, May 29, 11:30AM – 1:00PM

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

### Sunday, May 29, 2:30PM – 4:00PM

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| 46. Chair: Liz Greene  
Eric Dienstfrey  
**Miss Sadie Thompson’s Multitrack Musical Experiment**  
Katherine Quanz  
**The Cue Sheet Hear(Ing) after Pro Tools: Digital Audio and The Sweet Hereafter**  
Katherine Spring  
**Early Digital Synthesizers in Film Scoring: The Case Of Tron (1982)** | 47. Chair: Robyn Stilwell  
Katherine Reed  
**‘Hooked to the Silver Screen’: David Bowie’s Hunger City**  
Landon Palmer  
**The Elvis Western and the Problem of the Soundtrack**  
David Cooper  
Yiannis Christidis  
**Everyday Sound as Documentary Score: The Case of the Film Sajpress**  
Mark Richards  
**Quartal/Quintal Harmony and its Expressive Flexibility in Film Music of the Post-Studio Era** | 49. Chair: Elisabeth Weis  
Maria Cizmic  
**The Empathy Trope**  
Tatiana Koike  
**Musical Exoticism in Howard Shore's The Lord Of The Rings: Interpreting the Dialogue Between the Virtual and the Real**  
Caitlan Truelove  
**Scoring for Gender in The Lord of the Rings** |
SUNDAY, May 29, 4:30PM – 6:00PM
35 West 4th Street

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<td>50. Chair: Ron Sadoff and Gillian Anderson</td>
<td>Wrap Up Session</td>
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6:00 PM DINNER – ROOM 303
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