

Music and the Moving Image XII



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

MAY 26 – MAY 28, 2017

Conference Committee

Ronald H. Sadoff, Gillian B. Anderson, James Deaville, Eric Dienstfrey, and Vasco Hexel

REGISTRATION

Friday, May 26, 8:30am-1pm, Saturday, May 27, 8:30am-1pm, Sunday, May 28, 9am-1pm

Lobby

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

Coffee available all-day Fri, Sat and Sun - 8th floor, Room 879

THURSDAY, May 25, 9:00PM - 11:00PM

35 West 4th Street, 6th Fl Conference Room

FILM SCREENING: *Le Deux Timides* (Clair, 1928)

Performed by the NYU Steinhardt Chamber Orchestra, music written by Film Scoring students Jaebon Hwang, Jihwan Kim, Seon Kyong Kim, and Jin Kyung Lee

FRIDAY, May 26, 9:30AM - 11:00AM

Frederick Loewe Theatre

1. SOUND DESIGN IN CONTEMPORARY FILM: A Conversation with Skip Lievsay

Welcome: Ron Sadoff and Gillian Anderson

FRIDAY, May 26, 11:30AM - 1:00PM
35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>2. Eric Dienstfry Joseph Guinta “OH, DID I BREAK YOUR CONCENTRATION?” : CONTRAPUNTAL SOUND AND OSCILLATING SPECTATOR FASCINATION IN QUENTIN TARANTINO’S POP MUSIC SOUNDTRACKS</p> <p>Claudia Gorbman RICH SONGS</p> <p>Nathan Platte UNDERScore AS SPECIAL EFFECT IN THE WIZARD OF OZ (1939)</p>	<p>3. Vasco Hexel Hara Kunio LISTENING TO HAYAO MIYAZAKI’S THE WIND RISES (2013)</p> <p>Rebecca O'Brien CARTOON CONSTRUCTIONS OF RACE: MUSICAL STEREOTYPING IN HIS MOUSE FRIDAY</p> <p>Signe Kjær Jensen SOUND AS ANIMATION: AN INVESTIGATION INTO THE INDEXICAL AND REALITY-INDUCING FUNCTION OF SOUND IN ANIMATION FEATURES</p>	<p>4. Krin Gabbard Zachary Dias A THIEF’S SOUND: MUSICAL BORROWING AND INFLUENCE OF FILM MUSIC IN THE SOUNDTRACKS OF THE UNCHARTED SERIES</p> <p>Sit Fung Kwan, Clara THE VIDEOGAME MUSIC CONCERT AND LEAGUE OF LEGENDS WORLD CHAMPIONSHIP</p> <p>Elizabeth Hambleton LEVELS OF REALITY AND ARTIFICE IN THE TALOS PRINCIPLE</p>	<p>5. James Deaville Guido Heldt AND THE WORLD SHALL START RESOUNDING: MUSIC, SOUND AND IMAGE IN FILMS BY NICOLAS HUMBERT AND WERNER PENZEL</p> <p>Ashley Greathouse HIGHBROW/LOWBROW: IRONIC BORROWING IN THIS IS SPINAL TAP</p> <p>John Richardson POSTMINIMALIST MONUMENTALISM, DOCUMENTARY AESTHETICS AND ENVIRONMENTAL CRISIS: THE SOUNDTRACKS OF DRAUMALANDIÐ AND INTERSTELLAR</p>

FRIDAY, May 26, 2:00PM – 3:30PM
35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>6. Eric Dienstfry Catrin Angharad Watts POPULAR MUSIC, AFFECT, AND CONTEMPORARY ACTION FILM</p> <p>Meghan Joyce Tozer THE FUTURE DOESN’T EXIST UNTIL WE GET THERE: MUSICAL POWER IN AVA DUVERNAY’S I WILL FOLLOW (2010) AND MIDDLE OF NOWHERE (2012)</p> <p>Anton Vishio ALTMAN AS MUSIC ANALYST: A READING OF THE LEONARD COHEN SONGS IN MCCABE & MRS. MILLER</p>	<p>7. Gillian Anderson Brooke McCorkle LISTENING TO KUROSAWA'S SOUNDSCAPES: DERSU UZALA (1975)</p> <p>Michael William Harris GHOSTS IN THE SCORE: KENJI KAWAI’S MUSIC FOR GHOST IN THE SHELL (1995) AND INNOCENCE (2004)</p> <p>Gui-Hwan Lee THE HEROIC JOURNEY OF MUSICAL PERSONA: TWO-LAYERED NARRATIVES IN JOE HISAISHI’S FILM SCORES FOR SPIRITED AWAY (2001)</p>	<p>8. Ron Sadoff James Deaville MARKETING PLAY: A PRELIMINARY STUDY OF MUSIC IN VIDEO GAME TRAILERS</p> <p>Sarah Teetsel MUSIC PERFORMANCE AND RITES OF PASSAGE IN MAJORA’S MASK</p> <p>Jesse Kinne GROOVE MEDIATES LUDO AND DIEGETIC TEMPORALITIES IN HEROES OF MIGHT AND MAGIC</p>	<p>9. Ben Winters Kate Galloway ARCHIVING SPATIALITY AND REMEDIATING SITE-SPECIFIC PERFORMANCE: DOCUMENTARY RECORDING, WEB 2.0, AND R. MURRAY SCHAFFER’S MUSIC FOR WILDERNESS LAKE</p> <p>Reba Wissner MUSIC FOR MUTILATING MANNEQUINS: HEARING ATOMIC TESTING SITES IN FIFTIES AND SIXTIES AMERICAN TELEVISION DRAMAS</p> <p>Paul Greene THREE WAY TIE: THE SOUNDWORLD OF TOMAS RIEDELSHEIMER’S RIVERS AND TIDES</p>

FRIDAY, May 26, 4:00PM – 5:30PM
35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>10. Gillian Anderson Ezra Teboul IN DEFENSE OF BEING OVERWHELMED: AN ANTHROPOCENTRIC APPROACH TO SCORE COMPOSITION WITH LARGE AUDIO DATA SETS</p> <p>Katherine Quanz THE 1980S IN STEREO: DOLBY, HEAVY METAL, AND THE TORONTO RESISTANCE</p> <p>James Wierzbicki ‘SONIC STYLE’ IN THE FILMS OF TERRENCE MALICK</p>	<p>11. James Deaville Kariann Goldschmitt A SPEECHLESS BOY IN THE WORLD: DIALOGUE-FREE SOUND DESIGN IN INTERNATIONALIST ANIMATED FILM</p> <p>Lisa Scoggin MUSIC AND SOUND DESIGN AS PROPAGANDA IN <i>HELL-BENT FOR ELECTION</i></p> <p>Robynn Stilwell WRITING YOUR OWN STORY IN <i>THE BOOK OF LIFE</i>: SINGING YOURSELF IN ANIMATED FILMS OF THE 2010s</p>	<p>12. Vacso Hexel Noah Kellman THE FUTURE OF GAME MUSIC: THE COMPOSER’S NEW ROLE AS PROGRAMMER / SOUND DESIGNER</p> <p>Jay Maenhout LOST IN THOUGHTS ALL ALONE: THEORIES OF THE FEMALE VOICE IN <i>FIRE EMBLEM FATES</i></p> <p>Peter Smucker APPALACHIAN FOLK MUSIC AND THE SUPERNATURAL: TRACING SOCIAL ENCOUNTERS IN <i>KENTUCKY ROUTE ZERO</i></p>	<p>13. Ron Sadoff Andrew Tubbs CRIPFACE: OVERCOMING DISABILITY AND FINDING A MUSICAL VOICE IN <i>THE KING’S SPEECH</i></p> <p>Juan Chattah ATTUNING SERIALISM: DAVID SHIRE’S SCORES FOR <i>THE TAKING OF PELHAM, 2010, AND ZODIAC</i></p> <p>Steven Janisse ASYNCHRONOUS MOMENTS: MYTHOLOGIZING MUSICAL PERFORMANCE IN NARRATIVE FILM</p>

FRIDAY, May 26, 6:00PM – 7:30PM
35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>14. Gillian Anderson Frank Lehman WHAT THE SITH LORD SAID: MONOLOGIC NARRATION AND MUSICAL REFLEXIVITY IN LEITMOTIVIC SCORES</p> <p>Vincent Rone FAMILIAR AND UNFAMILIAR HARMONY IN HOWARD SHORE’S THE LORD OF THE RINGS FILM SCORE</p> <p>Emma Sheehan ADAPTING THE MIDDLE-EARTH SOUNDSCAPE</p>	<p>15. Danijela Kulezic-Wilson Ryan Bunch KNOWLEDGE IS POWER”: MUSIC, ANIMATION, AND AMERICAN HISTORY IN <i>SCHOOLHOUSE ROCK</i></p> <p>Nathan Smith WHEN DOVES (AND GROWN MEN) CRY: THE GLOBAL AND THE LOCAL IN THE SOUNDTRACKS AND CINEMATIC STYLE OF JOHN WOO</p> <p>Ming-yen Lee FROM CHINOISERIE TO CHINKED- OUT: “CHINESE-WIND” AND MUSIC VIDEOS IN THE PRODUCTION OF MANDOPOP</p>	<p>16. Miguel Mera Jonathan Waxman THE SOUNDS OF 8-BIT NOSTALGIA: THE RESURGENCE OF CHIPTUNE MUSIC IN CONTEMPORARY VIDEO GAMES</p> <p>Danielle Wulf EXPRESSIVE MEANING AND PLAYER EXPERIENCE IN <i>FINAL FANTASY XIV: A REALM REBORN</i></p> <p>Stefan Greenfield-Casas BETWEEN WORLDS: MUSICAL SIMULACRA IN <i>FINAL FANTASY X</i></p>	<p>17. Vasco Hexel Jacqueline Avila THE URBAN SOUNDTRACK: SILENCE AND MUSICAL CONSTRUCTIONS OF MEXICO CITY IN ALONSO RUIZPALACIOS’S <i>GÜEROS</i> (2014)</p> <p>Matthew McDonald STOP PLAYING IT, SAM: MUSICAL INTERRUPTION IN FILM</p> <p>Giacomo Albert FUNCTION AND TECHNIQUES FOR SOUND DESIGN IN NAM JUNE PAIK’S AND BILL VIOLA’S VIDEOS: A COMPARED ANALYSIS</p>

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

FRIDAY, May 26, 9:00PM - 10:30PM
 35 West 4th Street, 6th Fl
FILM SCREENING: *The Passions of Joan of Arc* (Dreyer, 1928)
 Reconstructed orchestral score by Leo Pouget and Victor Alix

SATURDAY, May 27, 7:00AM - 8:30AM
THE MAMI VILLAGE SOUNDWALK with Randolph Jordan
 Participants shall meet at the entrance of 35 West 4th Street

Hildegard Westerkamp’s recipe for soundwalking asks us to open our ears to all the sounds of the environment, break them down into their individual components, trace their sources, and assess their balance like a musical composition. If we were able to compose the sonic environment, what would we emphasize, diminish, add, or eliminate? How might we hear sonic spaces as they once were, as they might be in the future, and as the stuff of pure fiction? Of course this exercise has much in common with the art of designing sound environments for film. In this soundwalk we will venture through Greenwich Village while listening with ears primed by our collective expertise in film music and sound design. New York City is one of the most filmed cities in the world, which means it is one of the cities that has been most subject to auditory (re)composition. How does our experience of the live soundscape stack up against our cinematic memories? We’ll begin the soundwalk in Washington Square Park and work our way through a variety of soundscapes, across busy streets, down narrow laneways, and into a subway station, pausing intermittently for several minutes at marked positions in order to focus attention on isolated and collective sounds. At the end we will discuss the musicality of live soundscapes, how our experience with film sound has affected our listening in these environments, and the role this exercise could play for film sound scholars, practitioners, and educators.

SATURDAY, May 27, 9:00AM – 10:30AM
 35 West 4th Street

LOEWE	303	6 th FLOOR	779
18. Chair: Gillian Anderson Magnar Breivik FILM MUSIC IN STORM AND ICE: ON HINDEMITH’S <i>IM KAMPF MIT DEM BERGE</i> Fumito Shirai STYLIZED NOISES IN SILENT FILM ACCOMPANIMENT IN JAPAN: A MIXTURE OF JAPANESE AND WESTERN INSTRUMENTAL SOUNDS Elsa Marshall SILENT FILM MUSIC RESEARCH AS LOCAL MUSICOLOGY: A CASE STUDY OF OTTAWA PRACTICES AND NETWORKS	19. Ron Sadoff Elsie Walker MOTHERHOOD AND HEARING FILMS BETTER: A PEDAGOGICAL PERSPECTIVE Lucas Zangirolami Bonetti THE BORDER BETWEEN FILM MUSIC AND SOUND DESIGN ON MOACIR SANTOS’S WORKS Danijela Kulezic-Wilson SENSUOUS FILMMAKING AND SOUND DESIGN	20. Eric Dienstfry Jose Garza “YOU’RE NOT ME!”: TIMBRE AND GESTURE AS REFLECTIONS OF THE SHADOW IN <i>PERSONA 4</i> Sergi Casanelles DECIPHERING TIMBRE: A FRAMEWORK FOR ANALYZING CONTEMPORARY SCREEN MUSIC Stefan Swanson KHACHATURIAN VS. LIGETI: THE KUBRICKIAN DICHOTOMY AS SHOWN IN THE ‘CRYOGENICS’ THEME	21. James Deaville Tim Summers FROM CALLAS TO CELES: STAGED OPERA IN GAMES Nicholas Stevens TIME PASSES: GESTURE AND TEMPORALITY IN CONTEMPORARY OPERA’S MULTIMEDIA INTERLUDES Hayley Fenn DEFINING PUPPETS FILMICALLY: SONIC CAPACITIES, THE CAMERA’S GAZE, AND THE PRESENCE BEHIND-THE-SCENES

SATURDAY, May 27, 11:00AM – 12:30PM

35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>22. Gillian Anderson Lidia Bagnoli A REFRAIN WITHOUT RETURN: CATCHING SOME VISUAL SUGGESTIONS FROM THE SCORE TO D. W. GRIFFITH'S <i>BROKEN BLOSSOMS</i> (1919)</p> <p>Mary Simonson VISUALIZING MUSIC IN THE SILENT ERA</p> <p>Brian Smith SCREEN PLAY: THE CURIOUS RELATIONSHIP OF FOLEY ARTISTRY AND ANIMATED NOTATION</p>	<p>23. Vasco Hexel Antanas Kučinskas CONTRAPUNTAL SOUND DESIGN: THE METAPHORS OF THE "WRONG" SOUNDS IN RAIMONDAS VABALAS' FILM "MARŠ MARŠ TRA TA TA" (1964, LITHUANIAN FILM STUDIO)</p> <p>Byron Almén SOUND DESIGN AND HERMENEUTICS IN <i>DOCTOR WHO</i>, "AN UNEARTHLY CHILD" (1963)</p> <p>Yu Ye ONE-SHOT FILM AND ITS AUDIO- VISUAL DESIGN: TWO CASE STUDIES</p>	<p>24. Ron Sadoff Krin Gabbard SYNCOPATED WOMEN</p> <p>Robert Miklitsch JAZZ ME BLUES: LO-FI, FANTASY, AND AUDIOVISUALITY IN <i>YOUNG MAN WITH A HORN</i></p> <p>Stephanie Gunst WOMAN IN THE MACHINE: THE SOUNDS OF MISOGYNY IN <i>EX MACHINA</i></p>	<p>25. James Deaville Carlo Cenciarelli OPERATIC DUETS AND MEDIA AFTERLIVES: TESTING THE LIMITS OF (AUDIO-VISUAL) DEADNESS</p> <p>Gina Bombola TURNING PRIMA DONNAS INTO "FEMALE TARZANS": OPERA AND RACE IN RKO PICTURES' <i>HITTING A NEW HIGH</i> (1937)</p> <p>Ron Rodman RACE, REFERENCE, AND REDEMPTION, IN <i>O BROTHER WHERE ART THOU?</i></p>

12:30 - 2:00 LUNCH

SATURDAY, May 27, 2:00PM – 3:30PM

35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>26. Ron Sadoff Gillian B. Anderson MUSICAL CODES IN <i>BEN HUR</i> (NIBLO, 1926): THE ARCHEOLOGY OF PRE-EXISTING MUSIC</p> <p>Martin Marks SCORING SILENT FILMS TODAY: PRACTICES AND PROBLEMS TO PONDER</p> <p>Jim Buhler THE END(S) OF VOCOCENTRISM</p>	<p>27. Mark Suozzo Vivien Villani THE USE OF MODULATION IN FILM SCORING</p> <p>Ian Sapiro & Harriet Matthews MOVING IMAGES: USING ARCHIVAL VIDEO RESOURCES TO SHED LIGHT ON TREVOR JONES'S <i>DARK CITY</i> (1998)</p> <p>Jesse G. Ulmer "LET US MAKE BEAUTIFUL MUSIC TOGETHER:" THE MUSIC OF <i>THE LADYKILLERS</i> (2004)</p>	<p>28. Vasco Hexel Stephen Meyer ICONIC FRAGMENTS: JOHN TAVERNER'S MUSIC FOR <i>CHILDREN OF MEN</i></p> <p>Leah Weinberg "CAN WE TALK ABOUT THE LIES YOU'VE BEEN SPINNING ME?": MUSIC AND MANIPULATIVE STORYTELLING IN <i>EX MACHINA</i></p> <p>Samuel Chase HUMAN EMOTIONS IN ALIEN ENVIRONMENTS: MINIMALIST TECHNIQUES IN <i>SICARIO</i> AND <i>ARRIVAL</i>"</p>	<p>29. James Deaville Paula J. Bishop REVERSAL OF FORTUNE: MUSICAL STEREOTYPES IN SOUTH PARK'S <i>RED MAN'S GREED</i></p> <p>Berthold Hoeckner REMEMBERING ATTICUS, REMEMBERING BOO: RACIAL SUBTEXTS IN THE MUSIC FOR <i>TO KILL A MOCKINGBIRD</i></p> <p>Emily Lane MULTIMEDIA BLACKFACE IN HOLIDAY INN</p>

SATURDAY, May 27, 4:00PM – 5:30PM

35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>30. Gillian Anderson Agnieszka Cieslak HOW TO KILL THE SILENCE OF THE SCREEN? NEK MIRSKY'S APPROACH TO SILENT FILM SCORING</p> <p>Martin Farias FILM MUSIC IN THE EARLY SOUND PERIOD IN CHILE (1939-1946)</p> <p>Andrew Earle Simpson WHEN MOODS COLLIDE: CHOOSING AN ACCOMPANIMENTAL PATH IN SILENT FILM SCENES WITH MULTIPLE EMOTIONS</p>	<p>31. Vasco Hexel Theo Cateforis A FAMILY OF GENIUSES: REPRESENTING CHILDHOOD IN WES ANDERSON AND MARK MOTHERSBAUGH'S THE ROYAL TENENBAUMS</p> <p>Dorian Mueller BORDER CROSSING AND HYPER-DIEGETIC SOUND IN CHARLIE BROOKER'S BLACK MIRROR</p> <p>Chelsea Oden BEETHOVEN IS DEAD: A NEW(MAN) PARADIGM FOR THE MODERN FILM COMPOSER</p>	<p>32. Eric Dienstfry Kate McQuiston FREEDOM IN MARGINAL SPACE: MICHEL GONDRY'S VIDEO FOR A HIDDEN SONG BY MIA DOI TODD</p> <p>Jordan Musser MICHAEL JACKSON'S 'BLACK OR WHITE' AND THE UTOPIAN PROSPECTS OF DANCE</p> <p>Susan Schmidt Horning THE SOUNDIES AND THE SCOPITONE: THE SHORT-LIVED PRE-HISTORY OF MUSIC VIDEOS</p>	<p>33. Miguel Mera Charles Francis Leinberger "DEGÜELLO," NO MERCY FOR THE LOSERS: THE ENDURING ROLE OF THE SOLO TRUMPET IN THE SOUNDTRACK OF THE OLD WEST</p> <p>Anthony Linden Jones A LONG WAY FROM COLORADO: MUSIC OF AUSTRALIAN WESTERNS OF THE 1930's</p> <p>Paul Newland TOUCHING AT A DISTANCE: THE SONIC ARCHITECTURE OF POST-MILLENNIAL LONDON IN EXHIBITION (2013)</p>

SATURDAY, May 27, 6:00PM – 7:30PM

35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>34. Gillian Anderson Will Bennett MEMETIC MOTIFS, TECHNOMIMESIS: THE INCEPTION 'BWARP' AND OTHER ZIMMERISMS</p> <p>Eric Dienstfry WHY FLETCHER?: HOLLYWOOD'S INTEREST IN A MUSICAL FAILURE</p> <p>Mathias Bonde Korsgaard POSTSYNCHRONIZATION IN AUDIOVISUAL REMIXES</p>	<p>35. Ron Sadoff Ben Winters KORNGOLD, MODERNITY, AND THE TECHNOLOGY OF FILM</p> <p>Caitlan Truelove AMBIGUITY AND INTERTEXTUALITY IN THE MUSIC OF OUTLANDER (2014)</p> <p>Caitlyn Trevor THE EMOTIONAL FLEXIBILITY OF "ON THE NATURE OF DAYLIGHT" BY MAX RICHTER; AN ANALYSIS OF ITS AMBIGUOUS USE IN FILM</p>	<p>36. Liz Weiss Paula Harper WE WE WE SO EXCITED: HATING, LOVING, REMIXING FRIDAY</p> <p>Grace Edgar INDIANA JONES AND THE NEW RIGHT: HEARING WHITE MALE SUBJECTIVITY IN RAIDERS OF THE LOST ARK</p> <p>Mark Durrand INDIANA JONES AND THE ESCAPE FROM NARRATIVITY: LEITMOTIF AS CINEMATIC FORM OF VITALITY</p>	<p>37. James Deaville Chris Letcher TRANSCENDENT BEAUTY AND BLOEMFONTEIN'S ALTERNATE REALITIES: MUSIC AND DESIRE IN SKOONHEID</p> <p>Paula Musegades COPLAND'S "MORAL SCORE": OF MICE AND MEN THROUGH A MUSICAL LENS</p> <p>Rebecca Fulop BLACK MUSIC, WHITE AMERICANS: AUTHENTICITY, APPROPRIATION, AND "AMERICANNESS" IN THE SOUNDTRACK OF THE MAN IN THE HIGH CASTLE</p>

SATURDAY, May 27, 8:30PM – 11:00PM
 35 West 4th Street, Room 303
FILM SCREENING: *The Ten Commandments* (DeMille, 1923)
 Reconstructed orchestral score by Hugo Riesenfeld

SUNDAY, May 28, 9:30AM – 11:00AM
 35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>38. Gillian Anderson Miguel Mera SHAPING THE SOUNDTRACK?: HOLLYWOOD PREVIEW AUDIENCES- Part I</p> <p>Ron Sadoff SHAPING THE SOUNDTRACK?: HOLLYWOOD PREVIEW AUDIENCES- Part II</p> <p>Jessica Getman REMAKING <i>FUNNY FACE</i>: THE GERSHWINS' MUSIC FROM STAGE TO SCREEN</p>	<p>39. Ben Winters Marie-Claude Cossi TITLE TUNES: ON THE SONIC BRANDING TOOL USED IN FILM FRANCHISES</p> <p>Chloé Huvet A BITTERSWEET FAIRY TALE: MUSIC AND SOUND DESIGN IN E.T. THE EXTRA-TERRESTRIAL (SPIELBERG, 1982)</p> <p>Dave Ireland "TODAY I'M HEARING WITH NEW EARS": AUDIOVISUAL INCONGRUENCE AND CHARACTER PERSPECTIVE IN JOHN WILLIAMS' SCORE FOR <i>MUNICH</i></p>	<p>40. Robynn Stilwell James Gabrillo CONSTRUCTING THE PHILIPPINE LOWBROW: THE MUSICAL VARIETY TELEVISION SHOW EAT BULAGA! Kristin A. Force CLASSIC FILM-SCORING VERSUS CONTEMPORARY TELEVISION MUSIC: A COMPARISON OF THE COMPOSITIONAL TECHNIQUES IN THE MUSIC OF <i>PSYCHO</i> (1960) AND <i>BATES MOTEL</i> (2013) Timothy Rosenberger HORROR, HERRMANN, AND HERMENEUTICS: THEMES OF THE SPIRITUAL IN AMERICAN HORROR STORY</p>	<p>41. Eric Dienstfry Steven Rahn THE TROPING OF PREEXISTING MUSIC IN THE FILMS OF TERRENCE MALICK</p> <p>Nicholas Godsoe HEARING CULTURAL CONTACT IN TERRENCE MALICK'S <i>THE NEW WORLD</i></p> <p>Randolph Jordan "SING THE STORY OF OUR LAND": INTERSECTING SOUNDWAYS AND CONTESTED SPACES IN <i>THE NEW WORLD</i></p>

SUNDAY, May 28, 11:30AM – 1:00PM
 35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>42. Gillian Anderson Hannah Lewis FROM STAGE TO SCREEN: THE FILM MUSICALS OF SCREENWRITER ERNEST LEHMAN Raymond Knapp GETTING REAL: STAGE MUSICAL VS. FILMIC REALISM IN THE FILM ADAPTATIONS FROM <i>CAMELOT</i> TO CABARET Casey Long THE TOUGHEST OF ALL STAGE ADAPTATIONS FOR THE SCREEN: THE CLASSICAL HOLLYWOOD OPERETTA IN THE 1930s</p>	<p>43. James Deaville Andrew Callaghan HIDDEN IN PLAIN SOUND: INAUDIBLE TECHNIQUES IN ALEXANDRE DESPLAT'S <i>ARGO</i> SOUNDTRACK</p> <p>Michael Baumgartner MUSICAL MEDIATION FOR FICTIONAL FABRICATIONS IN ORSON WELLES'S <i>F FOR FAKE</i> (1974)</p>	<p>44. Krin Gabbard Nicolai Jørgensgaard Graakjær SOCCER SOUNDS ON SCREEN – A CASE OF ATMOSPHERIC TELEVISION MUSIC Burcu Yildiz SCORING TURKISH <i>DIZI</i> (TV SERIES) IN STRUGGLE WITH TIME</p> <p>Paul Cote REPURPOSED FANTASIES AND PATCHWORK NOSTALGIA: SOUND DESIGN IN DISNEY'S TELEVISION PROGRAMS</p>	<p>45. Gillian Anderson Daniel Bishop COMPILATION, SYNCHRONIZATION, AND THE OCCULT IN GUY MADDIN'S ARCHANGEL Nora Engebretsen, Per F. Broman CAPTURING THE EPHEMERAL: A VIEW OF KAIJA SAARIAHO'S <i>LATERNA MAGICA</i> THROUGH INGMAR BERGMAN'S LENS Tim Cochran MEMORY OF A (MUSICAL) FANTASY: ROMANTICISM AND REFLEXIVITY IN WES ANDERSON'S <i>MOONRISE KINGDOM</i></p>

SUNDAY, May 28, 2:30PM – 4:00PM
35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>46. Gillian Anderson Sanna Qvick SOUNDS AS NARRATIVE TECHNIQUE IN THE FILM “THE SNOW QUEEN”</p> <p>Katherine Reed THE TWISTED NAME ON GARBO’S EYES’: PERSON, PERSONA, AND MUSIC IN BOWIE’S FILM ROLES</p> <p>Jeff Smith SHEDDING LIGHT ON DARK COMMAND: VICTOR YOUNG AND THE ASPIRATIONAL “A” FILM</p>	<p>47. James Deaville Elizabeth Kirkendoll WATCHING CHARACTERS LISTEN: CATHARSIS IN LOVE ACTUALLY</p> <p>Romana Klementová PAVEL HAAS AS A FILM MUSIC COMPOSER</p> <p>Sadie Menicanin ACOUSMATIC LULLABIES: THE POWER OF THE FEMALE VOICE</p>	<p>48. Krin Gabbard John Green GOOD MORNING, MR. ORWELL: JOHN CAGE AND NAM JUNE PAIK ON SATTLELITE TELEVISION</p> <p>Sarah Holder HERO-ING WHILE FEMALE: MUSICAL DICHOTOMIES OF FEMININITY IN SUPERGIRL (2015)</p> <p>Leanne Wood CRAZY EX-GIRLFRIEND, GALAVANT, AND THE SERIALIZED TELEVISION MUSICAL</p>	<p>49. Gillian Anderson Alexander Fisher MUSIC, MIGRATION AND MOVEMENT: SCORING NARRATIVES OF DISLOCATION IN AFRICAN CINEMA</p> <p>Bree Guerra FROM CLASSICAL TO (NEO-) ROMANTIC: THE UNION OF GALANT AND POSTMINIMALIST STYLES IN DARIO MARIANELLI’S SCORE TO PRIDE AND PREJUDICE (2005)</p> <p>Kyle Kaplan, Evelyn Kreutzer DANSE SACRÉE ET DANSE PROFANE: THE POLITICS OF TASTE IN KEN RUSSELL’S THE DEBUSSY FILM (1965)</p>

SUNDAY, May 28, 4:30PM – 6:00PM
35 West 4th Street

LOEWE	303	6 th FLOOR	779
<p>50. Liz Weiss Aimee Mollaghan LANDSCAPE, SOUND AND PSYCHOLOGICAL INVENTION IN THE FILMS OF ANDREA ARNOLD</p> <p>Matthew Treon “I’M YOUR PUSHERMAN”: GRINDHOUSE SOUND AND THE VIOLATION OF SONIC AND SOCIAL SPACE IN SUPER FLY (1927 - 1972)</p> <p>Pru Montin DISCONNECTING EMOTIONS: A LOOK INTO HOW BERNARD HERRMANN SCORED FARENHEIT 451, A WORLD WITHOUT EMOTIONS, AND HOW THE ELECTRONIC AND SOUND DESIGN BASED SCORE WOULD APPROACH THIS DISSOCIATION TODAY</p>	<p>51. Eric Dienstfry Marguerite Chabrol THE BROADWAY CONNECTION: IMITATION, CHALLENGE, AND REINVENTION IN HOLLYWOOD’S MUSICAL FILM ATTRACTIONS</p> <p>Marion Carrot IS THERE A “DANCE REPERTOIRE” IN FILM MUSICALS?: A COMPARATIVE STUDY THROUGH MUSIC</p> <p>Todd Decker ASTAIRE BY THE NUMBERS: USING CORPUS STUDIES TO UNDERSTAND A MUSICAL STAR’S CREATIVE OUTPUT</p>	<p>52. James Deaville Jordan Stokes DZIGA VERTOV’S MAN WITH A MOVIE CAMERA: A CASE STUDY IN FILM MUSIC ETHICS</p> <p>Olga Tchepikova AUDIBLE MONSTROSITIES IN THE NEON DEMON</p> <p>John O’Flynn ATAVISTIC OR EXPERIMENTAL? ‘AUTHENTIC’ TRADITIONAL MUSIC IN IRISH-THEMED FILM, 1957-1967</p>	<p>53. Ron Sadoff Benjamin Wright “THE MARVEL OF FILM MUSIC IN VIDEOGRAPHIC CRITICISM” BENJAMIN WRIGHT</p> <p>Charles Youmans “A FINE, GOOD PLACE TO BE”: RACE AND REDEMPTION IN MAX STEINER’S SCORE FOR THE SEARCHERS</p>

6:00PM-8pm 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**