FRIDAY, May 31, 9:30AM - 11:00AM

Frederick Loewe Theatre

1. Welcome: Ron Sadoff and Gillian Anderson

   **Keynote**

   Scoring the World: A Systems-Thinking Approach to Sonic Branding & Design

   Joel Beckerman, CEO and lead composer of Man Made Music
**FRIDAY, May 31, 11:30AM - 1:00PM**
35 West 4th Street

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<td><strong>2. Chair: Jessica Getman</strong>&lt;br&gt;“The Kind of Score You Don’t Hear Anymore”: Pastiche and Historical Reinterpretation in Elmer Bernstein’s <em>Far From Heaven</em> score&lt;br&gt;Katherine Reed</td>
<td>3. Chair: Robynn Stilwell&lt;br&gt;<strong>From Struggle to Triumph: Pivotal Transformations in Aspirational Disney Songs</strong>&lt;br&gt;Nathan Neeley</td>
<td>4. Chair: Frank Lehman&lt;br&gt;<strong>Deflected Endings: Tonality and Narrative Direction in the Films of Yasujirō Ozu</strong>&lt;br&gt;Alexander Binns</td>
<td>5. Chair: Joakim Tillman&lt;br&gt;<strong>Musical Depictions of Femininity in the Golden Age of Hollywood: Inside Max Steiner’s Film Score for <em>Johnny Belinda</em> (1948)</strong>&lt;br&gt;Manuel Garcia-Orozco</td>
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<td>“I Put a Spell on You”: The Transformative Affiliating (Mis)Identifications of David Lynch’s <em>Lost Highway</em>&lt;br&gt;Mike Miley</td>
<td><strong>On Screen, On Stage, In Live Performance: Songs and Singing in <em>Sister Act</em></strong>&lt;br&gt;Ian Sapiro</td>
<td><strong>Lost in Translation: Robotech’s Cross Pacific Journey</strong>&lt;br&gt;Michael Harris</td>
<td><strong>Max Steiner and the Golden Age of Hollywood Film Scores: A Corpus Study</strong>&lt;br&gt;Jeff Lyon</td>
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<td>‘Be Sure to Credit Me... in Your Racist Video’: The Use of Free Library Music in Online Videos&lt;br&gt;Julia Durand</td>
<td>Songs Giving Shape to Death: Final Scenes from <em>Ikiru</em> (1952), <em>Dancer in the Dark</em> (2000), and <em>A Star Is Born</em> (2018)&lt;br&gt;Elsie Walker</td>
<td>The Spectral Voice of Puccini in Yōko Kanno’s Soundtrack for <em>Magnetic Rose</em>&lt;br&gt;Kunio Harai</td>
<td><strong>Monothematicism and Fate in <em>Dust Be My Destiny</em> (1939)</strong>&lt;br&gt;Brent Yorgason</td>
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**FRIDAY, May 31, 2:00PM – 3:30PM**
35 West 4th Street

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<td><strong>6. Chair: Gillian Anderson</strong>&lt;br&gt;<strong>Compiled or Original? Tracking Identifications in Sample-Based Film Scores</strong>&lt;br&gt;Leah Weinberg&lt;br&gt;The Cantus Prius Factus and its Second Life on Screen&lt;br&gt;Emile Wennekes</td>
<td>7. Chair: Frank Lehman&lt;br&gt;<strong>Sounding the Past: On Nostalgia, Class, and Americana</strong>&lt;br&gt;Kreg Abshire</td>
<td>8. Chair: Jessica Getman&lt;br&gt;<strong>Sound Convergence: Listening Across Media with Dolby Atmos from Cinema to Music</strong>&lt;br&gt;Meredith Ward</td>
<td>9. Chair: James Deaville&lt;br&gt;<strong>Performing “Americanness”: Musical Amateurism, Authenticity, and National Belonging in 1940s Film Musicals</strong>&lt;br&gt;Stephen Pysnik</td>
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<td><strong>Pro and Contra the Compilation Score: Changing Attitudes to the Practice</strong>&lt;br&gt;James Buhler</td>
<td>“Why Can’t We Go Backwards?”: Musical Nostalgia in Alan Silvestri’s Score for <em>Ready Player One</em> (2018)&lt;br&gt;Nicholas Kmet</td>
<td>Mr. Chips Goes to Hollywood&lt;br&gt;Katherine Quanz</td>
<td><strong>Trading on Songs: The Emergence of the Musical Genre in the Trade Press</strong>&lt;br&gt;Katherine Spring</td>
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<td>Textural Nostalgia: Materiality, Memory and Authenticity in Contemporary Indie Rock Music Video&lt;br&gt;Robert Strachan</td>
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<td><strong>A Million Dollar Narrative: Overcoming Disability and the Musical Body Discourse</strong>&lt;br&gt;Benjamin Coghan</td>
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| 10. Chair: Ron Sadoff  
*The Influence of the National Film Board of Canada on the Musical Universe of Stanley Kubrick’s 2001: A Space Odyssey*  
Allyson Rogers  
The Erotics of Cinematic Listening and Jóhann Jóhannsson’s Scores for *Arrival* (2016) and *Mandy* (2018)  
Danijela Kulezic-Wilson  
“Background [sic] Melodies” Reexamined in Light of the Equal Partners Doctrine  
Gillian Anderson | 11. Chair: Frank Lehman  
“I’m Just a Melancholy Jew”: Alfred Newman’s Musical Portrayals of Spirituality  
Aaron Fruchtmann  
The Moaning of (Un)-life: Sounding Animacy, Voice, and Eugenics in Cinematic and Televsional Representation  
James Deaville  
The Sound of Scum and Villainy: Musical Alterity in a Galaxy Far, Far Away  
Andrew Gresko | 12. Chair: Katherine Spring  
Audience Recording: Multichannel Sound Design as Community Practice in the Original Theatrical Sound Mix for *The Grateful Dead Movie*  
Randolph Jordan  
DataPlay: Social Justice & the Sonification of Socially Relevant Data as Artistic Practice  
Brian Smith  
Brutality, Beethoven, and Skepticism: An Analysis of Classical Music in Stanley Kubrick’s *The Shining* and *A Clockwork Orange*  
Anamarie Diaz | 13. Chair: Joakim Tillman  
Playful Listening and Video Games: Fantasias on a Theme by Disney  
Tim Summers  
Sounding the Grind: Musicspatial Stasis in Classic RPG Battle Themes  
Stephen Armstrong  
Music, Narrative, and Affect in *Journey* (2012)  
Julianne Grasso |

**6:30PM - 8:30PM RECEPTION ROOM 303**

**SATURDAY, JUNE 1, 7:30-9:00AM, 35 West 4th Street, SOUND WALK, Katherine Spring, Randolph Jordan**

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| 14. Chair: Frank Lehman  
America Sounding its Others in *Amistad* (1997)  
John O’Flynn  
An Eclectic Analysis of John Williams’ Score for the scene *The Death of Jonathan Kent* from *Superman* (1978)  
Noah Horowitz  
The Williams Fugato  
Tom Schneller | 15. Chair: Jessica Getman  
The Lesbian Gaze in Recent LGBTQ+ Music Videos  
Brad Osborn  
Authentically Inauthentic: Queering Cultural Identity Through the Soundtrack to *Merry Christmas, Mr. Lawrence*  
William Southerland  
Richard Piatak | 16. Chair: Jennifer Fleeger  
Where Form Meets Movement: Fred Astaire, Ginger Rogers, and the RKO Dances  
John Covach  
Cubanidad, Mambo, and the Mulata: Musical Exoticisms in *Guys and Dolls*  
Cary Peñate  
Choreographed Improvisation? An Approach to Tap Dance Improvisation on Screen  
Veronika Bochynek | 17. Chair: Elsie Walker  
Gender, Madness and Religion in the Musical Scoring of Magdalene Laundries  
Eleanor Smith  
Narrating the Uncanny: the Music of *Les Revenants*  
Edward Vern and Anna McAuley  
“A Song For Mommy”: Performing Failure in the Abject Unconscious of *Tim and Eric Awesome Show, Great Job!*  
Alexander Hallenbeck |
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<td><strong>18. Chair: Ron Sadoff</strong></td>
<td><strong>Repulsive Animals and How to Score Them: Bats, Rats, Spiders and Snakes in the Film Music of John Williams</strong></td>
<td><strong>19. Chair: Danijela Kaelzic-Wilson</strong></td>
<td><strong>20. Chair: Gillian Anderson</strong></td>
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<td>Joakim Tillman</td>
<td><strong>Hinterland Narrative, and the Alterity of Music and the Feminine in The Painted Veil</strong></td>
<td><strong>An Émigré Romance in Sound Film: Mara Grīļ's Nostalgia in Sergei Eisenstein and Grigorii Alexandrov's Romance Sentimentale (1930)</strong></td>
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<td>Michael Klein</td>
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<td><strong>The Fanfare as Gateway to the Korngold Sound</strong></td>
<td><strong>From 1985 Classic Novel to 21st-Century Television: A Collaborative Approach to Scoring The Handmaid’s Tale (2017)</strong></td>
<td><strong>Kristin Force</strong></td>
<td><strong>Benjamin Weissman</strong></td>
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<td>Ben Winters</td>
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<td><strong>Misty Water-Colored Memories: Nostalgia, Processing Fluency, and Pop Music in Films</strong></td>
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<td><strong>Musical Representation of Irish Identity in John Ford’s The Quiet Man (1952)</strong></td>
<td><strong>Constructing Nation and Gender in Dmitry Shostakovich’s score to Meeting on the Elbe (1949)</strong></td>
<td><strong>Nostalgia and Subversion: The Musical Number in Steven Universe and Over the Garden Wall</strong></td>
<td><strong>Thomas Hanslowe</strong></td>
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<td><strong>12:30 – 1:30 LUNCH</strong></td>
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<td><strong>19. Chair: Ron Sadoff</strong></td>
<td><strong>Interdisciplinary Approaches Towards Studying Conceptual Incongruence in Marvin Hamlisch’s Score for The Informant!</strong></td>
<td><strong>23. Chair: Jessica Getman</strong></td>
<td><strong>24. Chair: Frank Lehman</strong></td>
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<td>Dave Ireland</td>
<td><strong>Leonora Carrington’s Sonic Imagination on Screen: Intermedial Textures and Audiovisual Found Objects in the Docufiction Female Human Animal (2018)</strong></td>
<td><strong>Wrong Place, Wrong Time: British Invasion Songs in Wes Anderson’s Rushmore</strong></td>
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<td>Lora Markova</td>
<td>Bruno Coulombe</td>
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<td><strong>The Solo Female Voice as Destiny Topos in Fantasy Media</strong></td>
<td>Donald Greig</td>
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<td>Jesse Kinne</td>
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<td><strong>Scoring the Independent Woman and the Good Girl in 2000s Cult TV</strong></td>
<td><strong>Choral Voices in Cinema</strong></td>
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<td>Julissa Shinsky</td>
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<td><strong>24. Chair: Frank Lehman</strong></td>
<td><strong>25. Chair: Gillian Anderson</strong></td>
<td><strong>I’m on my Own Path:” Musical Development of the Musical in Crazy Ex-Girlfriend</strong></td>
<td><strong>“Cruel Optimism and Subjectivity through song in Crazy Ex-Girlfriend</strong></td>
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<td><strong>Social Class Representation and Ludic Agency in Video Game Music</strong></td>
<td>Jessica Shine</td>
<td>Anna Knapp</td>
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<td><strong>20. Chair: Katie Reed</strong></td>
<td><strong>Option C: Music, Representation, and Mental Illness in Netflix’s Maniac (2018)</strong></td>
<td><strong>Challenging (implicit) Ontologies: Race, Sampling, and the many Temporalities of Music Video</strong></td>
<td><strong>Anders Liljedahl</strong></td>
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## SATURDAY, JUNE 1, 3:30PM – 5:00PM

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| 26. Chair: Ron Sadoff  
‘Le Concerto pour Éclair et Nagra’: a sonic snapshot of Paris in Le Joli mai (1963)  
Laura Anderson  
See the Eiffel Tower, Hear an Accordion: Examining the “French” Sound in the Music of Ratatouille (2007), Julia & Julia (2009), and Hugo (2011)  
Jennifer RoweKamp  
Kinshasa’s Music, Dreams and Shared Cinematic Realities: Musical Performance in Félicité (2017)  
Chris Letcher |
| 27. Chair: Joakim Tillman  
Miss Bette Davis Sings!: Toward an Understanding of the Female Star’s Vocal Uniqueness  
Emily Masincup  
La Llorona: Music and Old Women in Disney/Pixar’s Coco  
Rebecca Fulop  
"Want... want... want... woman!" / "Want... wife." Melodic loci and the containment of desire in Franz Waxman’s The Bride of Frankenstein  
Jordan Stokes |
| 28. Chair: Ben Winters  
Anwar Loved to Dance: Musical Truth-Claims and The Act of Killing  
Andrew Callaghan  
Hello, I’m Albert Brooks  
Alexander Greenhough  
Overheard and Underheard: Music in the Documentary Amy  
Lindsey Eckenroth |
| 29. Chair: Joakim Tillman  
Pixar Shorts: What We Can Learn from These Bite-sized Films  
Andrew Simmons  
‘Enemies beware’: Iterations of the ‘Dies irae’ in the score to The Lion King (1994)  
Daniel Trocme-Latter  
The Complex Leitmotif: Shifting Visual Associations in A Certain Magical Index, Bleach, and Naruto  
Brent Ferguson, T. J. Laws-Nicola |

## SATURDAY, JUNE 1, 5:30PM – 7:00PM

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Pixar Shorts: What We Can Learn from These Bite-sized Films  
Andrew Simmons  
‘Enemies beware’: Iterations of the ‘Dies irae’ in the score to The Lion King (1994)  
Daniel Trocme-Latter  
The Complex Leitmotif: Shifting Visual Associations in A Certain Magical Index, Bleach, and Naruto  
Brent Ferguson, T. J. Laws-Nicola |
| 31. Chair: Jessica Getman  
Two Dance Scenes and a Wedding: Gender, Genre, and Music in Excalibur  
David Clem  
“The piano doesn’t murder the player if it doesn’t like the music”: Women and Music in Westworld  
Catrin Watts  
Maybe it’s Time to Let the Old Ways Die: Music, Gender and Persona in A Star is Born (2018)  
Kirsty Fairclough |
| 32. Chair: Robyn Stilwell  
Sonic Diegesis: Reality and the Expressive Potential of Sound in Narrative Film  
Andrew Knight-Hill  
More Fantastical Gaps: Anempathetic and "Nonempathetic" Sound in Aguirre, the Wrath of God  
Patrick Craven  
Measures of Rests: Tracing the Evolution of Musical Silence in Grave of the Fireflies  
Dylan Crosson |
| 33. Chair: Jim Buhler  
Diegetic Numbers and International Politics in Carmen Miranda’s Hollywood Musicals  
Alex Badue  
Musical Moments in Contemporary Television Series  
Mathias Bonde Korsgaard  
Mythic Revisionism and the Soundtrack: Robert Altman’s McCabe and Mrs. Miller  
Daniel Bishop |
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| 34. Chair: Gillian Anderson  
Multiplying Musicians, Singing Note Heads, Mysterious Gramophones: The “Trickality” of Listening in Early Musical Trick Films  
Julie Brown |
| 35. Chair: Jessica Getman  
_Crypt of the Necrodancer: A Virtual-Agential Analysis_  
Michelle Grosser |
| 36. Chair: Frank Lehman  
Different choreographies to the same score: A comparison of music-dance relationships in ballets by Petipa and Balanchine  
Kara Yoo Leaman |
| 37. Chair: Joan Titus  
Towards an Aesthetic of Visualisation: Multi-Media Analysis, Political Ideology, and Representations of a New Russia in Prokofiev’s _Alexander Nevsky_ and _Ivan the Terrible_  
Natalie Matias |
| **Film Music as a Problem in the Mirror of Criticism**  
Francesco Finochiaro |
| **“It Is the Musician behind the Camera Who Is the Soul of the Picture”: Music on the Sets of ‘Silent’ Film**  
Erin Brooks |
| **Procedural Music in Games: Using Game Data to Create Advanced Reactive Scores**  
Noah Kellman |
| **Dance as Structure in Scenes that Move Us**  
Chelsea Oden |
| **_Blue Fire_: Prince Zuko’s Leitmotifs, Nickelodeon, and the Cultural Forum**  
Emily Vanchella |
| **O for a Muse of Fire: Historical References in William Walton’s Film Score to _Henry V_ (1944)**  
Sarah Sabol |
| **Funk, Disco, Porn: Radical Acts of Sonic Cultural Production in _The Deuce_**  
Matthew Tchepikova-Treon |

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| 38. Chair: Julie Brown  
The Imaginary Past: Scores for Modern ‘Silent’ Films  
Phillip Johnston |
| 39. Chair: Annette Davison  
The Blurring of Worlds: The Soundscape(s) of _NieR: Automata_  
Jennifer Smith |
| 40. Chair: Joakim Tillman  
The Epic and the Exotic in _Popeye the Sailor Meets Sindbad the Sailor_ and _Popeye the Sailor Meets Ali Baba's Forty Thieves_  
Lisa Scoggin |
| 41. Chair: Rebecca Fulop  
“Getting to Know You”: Marni Nixon on Children’s Television  
Jennifer Fleeger |
| **Visible and Invisible Music: Playing the Gamba in _Tous les Matins du Monde_**  
David Ferris |
| **Audiographics: Toward a Poetics of Podcasting**  
Robynn Stilwell |
| **Understanding Thematic Development in _How to Train Your Dragon_**  
Denise Finnegan |
| **Songs from the Heart - Lisa Gerrard’s Music for Cinema**  
Felicity Wilcox |
| **The Use of the Flute in Alexandre Desplat’s Work**  
Vivien Villani |
| **How Music Shapes Houses and the Domestic Space as Vessels Towards a Romanticized Reality in _Lady Bird_ (2017)**  
Chandler Reeder |
| **Whose Wishes are Granted?: Musical Portrayals of Otherness in Disney's _Aladdin_**  
Rebecca Schreiber |
| **Harlot and/or Heroine? Identity Performance and Sentimentality in the Music of Harlots**  
Ashley Greathouse |

12:30 – 1:30 PM LUNCH
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| **SUNDAY, JUNE 2, 1:30PM – 3:00PM**
35 West 4th Street | | | |
| 42. Chair: Eric Dienstfrey  
**Bird Song Heroes and WhaleSynths:** Listening to Nonhuman Musicality and Aural Culture with Mobile Screen Media  
Kate Galloway | 43. Chair: Katherine Quanz  
Wrapped in Plastic: Music, Sound, and Speech in *Twin Peaks*  
Madeleine Klee | 44. Chair: Rebecca Fulop  
Double Dubbing Disney: The Representational Politics of Dubbed Vocal Performance in *Moana*  
Colleen Montgomery | 45. Chair: Joakim Tillman  
(Re)arranged Marriages: Industry Demands, Citation and Narration in *Bladerunner 2049* (2017)  
James McGlynn |
| “Alt-Classic” Music, Sense of Place, and Environmental Activism in Ludovico Einaudi’s *Elegy for the Arctic*  
Jessica Getman | A Change in Me: The Evolution of Beauty and the Beast from Film to Stage and Back Again  
Justin Sextro | ‘I’m Afraid You’re Just Too Darn Loud’: The Music Technological Sublime in *Back to the Future* and *Scott Pilgrim Vs. The World*  
Timothy Cochran |

| **SUNDAY, JUNE 2, 3:30PM – 5:00PM**
35 West 4th Street | | | |
| 46. Chair: Kate Galloway  
"Live" in the Comfort of Your Own Home: Theorizing the Virtual Reality Concert  
Alexander Balasko | 47. Chair: Jessica Getman  
“Your Song” as (a) Christmas Carol: The Past, Present and Future of the Christmas Ad Campaign on TV  
Annette Davison | 48. Chair: Frank Lehman  
Reba Wissner | 49. Chair: Gillian Anderson  
Johanna Ethnersson Pontara |
| Audio-Visual Knowledge of *Heimat* in Postwar Germany  
Maria Fuchs | ‘Feel Everything’: Animation, Advertising and Affect in Cinema and Television Idents  
Aimee Molaghan | The Evolution of the Ballad in Television Sitcoms  
Ron Rodman | Wallow in Giallo  
James Wierzbicki |
| The Soundtrack of *The Killing* and Its ”Middle Eastern” Topoi  
Kaan Huttunen | | How it Looks is How it’s Made! (Or is it?) The Music Video as Conveyance of Musical Form  
Dan Kruse | *Sherlock Holmes* and the Case of the Sleight-of-Hand Score  
Eric Dienstfrey |
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<td>51. Chair, Ron Sadoff</td>
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<td>Identifying the Meaning(s) of Altered Subdominants in Hollywood Scores: Using Topic Theory to Expand on Recent Neo-Riemannian Analyses</td>
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<td>Daniel Obluda</td>
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<td>Breaking Bonds: Transformational Networks and Musical Metaphor in <em>Foxcatcher</em></td>
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<td>Music and Audio-Vision</td>
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<td>Claudia Gorbman</td>
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<td>7:00 – 9:00 PM DINNER –ROOM 303</td>
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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.

**FILM MUSIC FOUNDATION**

Supporting Education and Excellence in Film Music  [http://www.filmmusicfoundation.org](http://www.filmmusicfoundation.org)

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**

**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.

NYU | STEINHARDT