MAY 31 – JUNE 2, 2019
Conference Committee
Ronald H. Sadoff, Gillian B. Anderson, Jessica Getman, Frank Lehman, Joakim Tillman

REGISTRATION
Friday, May 31, 8:30am-1pm, Saturday, June 1, 8:30am-1pm, Sunday, June 2, 9am-1pm
Lobby
Frederick Loewe Theater, 35 West 4th Street - New York City

Coffee available all-day Fri, Sat and Sun – 3rd floor, Rooms 306 & 307
Water bottles filling stations on the 2nd floor, 9th floor, and 10th floor

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
### LOEWE

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<tr>
<td>“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>From Struggle to Triumph: Pivotal Transformations in Aspirational Disney Songs&lt;br&gt;Nathan Neely</td>
<td>Deflected Endings: Tonality and Narrative Direction in the Films of Yasujirō Ozu&lt;br&gt;Alexander Binns</td>
<td>Musical Depictions of Femininity in the Golden Age of Hollywood: Inside Max Steiner’s Film Score for <em>Johnny Belinda</em> (1948)&lt;br&gt;Manuel García-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>On Screen, On Stage, In Live Performance: Songs and Singing in <em>Sister Act</em>&lt;br&gt;Ian Sapiro</td>
<td>Lost in Translation: Robotech’s Cross Pacific Journey&lt;br&gt;Michael Harris</td>
<td>Max Steiner and the Golden Age of Hollywood Film Scores: A Corpus Study&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 Haraguchi</td>
<td>Monothematicism and Fate in <em>Dust Be My Destiny</em> (1939)&lt;br&gt;Brent Yorgason</td>
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## FRIDAY, May 31, 2:00PM – 3:30PM
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<td>Compiled or Original? Tracking Identifications in Sample-Based Film Scores&lt;br&gt;Leah Weinberg</td>
<td>Sounding the Past: On Nostalgia, Class, and Americana&lt;br&gt;Kreg Abshire</td>
<td>Sound Convergence: Listening Across Media with Dolby Atmos from Cinema to Music&lt;br&gt;Meredith Ward</td>
<td>Performing “Americanness”: Musical Amateurism, Authenticity, and National Belonging in 1940s Film Musicals&lt;br&gt;Stephen Pysnik</td>
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<td>The Cantus Prius Factus and its Second Life on Screen&lt;br&gt;Emile Wennekes</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>Trading on Songs: The Emergence of the Musical Genre in the Trade Press&lt;br&gt;Katherine Spring</td>
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<td>Pro and Contra the Compilation Score: Changing Attitudes to the Practice&lt;br&gt;James Buhler</td>
<td>Textural Nostalgia: Materiality, Memory and Authenticity in Contemporary Indie Rock Music Video&lt;br&gt;Robert Strachan</td>
<td>A Million Dollar Narrative: Overcoming Disability and the Musical Body Discourse&lt;br&gt;Benjamin Coghan</td>
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## FRIDAY, May 31, 4:00PM – 5:30PM

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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 | 11. Chair: Frank Lehman  
“I'm Just a Melancholy Jew”: Alfred Newman’s Musical Portrayals of Spirituality  
Aaron Fruchtman | 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

**SOUND WALK, Katherine Spring, Randolph Jordan**

## SATURDAY, JUNE 1, 7:30-9:00AM, 35 West 4th Street

### SATURDAY, JUNE 1, 9:00-10:30 AM

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<th>LOEWE</th>
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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 | 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 Venn 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>Musical Representation of Irish Identity in John Ford's <em>The Quiet Man</em> (1952)</strong>&lt;br&gt;Paula Musegades</td>
<td><strong>Constructing Nation and Gender in Dmitry Shostakovich’s score to <em>Meeting on the Elbe</em> (1949)</strong>&lt;br&gt;Joan Titus</td>
<td><strong>Nostalgia and Subversion: The Musical Number in <em>Steven Universe</em> and <em>Over the Garden Wall</em></strong>&lt;br&gt;Thomas Hanslowe</td>
<td><strong>Challenging (implicit) Ontologies: Race, Sampling, and the many Temporalities of Music Video</strong>&lt;br&gt;Anders Liljedahl</td>
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**12:30 – 1:30 LUNCH**

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<td><strong>23. Chair: Jessica Getman</strong>&lt;br&gt;Leonora Carrington’s Sonic Imagination on Screen: Intermedial Textures and Audiovisual Found Objects in the Docufiction <em>Female Human Animal</em> (2018)&lt;br&gt;Lora Markova</td>
<td><strong>24. Chair: Frank Lehman</strong>&lt;br&gt;Wrong Place, Wrong Time: British Invasion Songs in Wes Anderson’s <em>Rushmore</em>&lt;br&gt;Bruno Coulombe</td>
<td><strong>25. Chair: Gillian Anderson</strong>&lt;br&gt;“I'm on my Own Path:” Musical Development of the Musical in <em>Crazy Ex-Girlfriend</em>&lt;br&gt;Jessica Shine</td>
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<td><strong>Social Class Representation and Ludic Agency in Video Game Music</strong>&lt;br&gt;Peter Smucker</td>
<td><strong>Cruel Optimism and Subjectivity through song in <em>Crazy Ex-Girlfriend</em></strong>&lt;br&gt;Anna Knapp</td>
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**SATURDAY, JUNE 1, 1:30 – 3:00PM**

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### SATURDAY, JUNE 1, 3:30PM – 5:00PM
35 West 4th Street

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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  
   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: Jessica Getman  
*The Greatest Showman*: The Musical as the Greatest Genre in the Formation of Audience Expectations  
   Yu Jin Jeong  
Musicians as Themselves in Hollywood Musicals: The Politics of Personal Appearances  
   Marguerite Chabrol |

### SATURDAY, JUNE 1, 5:30PM – 7:00PM
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| 30. 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 | 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 |
### SUNDAY, JUNE 2, 9:00 – 10:30 AM
35 West 4th Street

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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 Finocchiaro | Procedural Music in Games: Using Game Data to Create Advanced Reactive Scores  
Noah Kellman | Dance as Structure in Scenes that Move Us  
Chelsea Oden | O for a Muse of Fire: Historical References in William Walton’s Film Score to *Henry V* (1944)  
Sarah Sabol |
| “It Is the Musician behind the Camera Who Is the Soul of the Picture”: Music on the Sets of ‘Silent’ Film  
Erin Brooks | “What is it like to be the Line Rider?”: Analyzing an Alien  
Edwin Li | *Blue Fire: Prince Zuko’s Leitmotifs, Nickelodeon, and the Cultural Forum*  
Emily Vanchella | Funk, Disco, Porn: Radical Acts of Sonic Cultural Production in *The Deuce*  
Matthew Tchepikova-Treon |

### SUNDAY, JUNE 2, 11:00AM – 12:30PM
35 West 4th Street

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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 |
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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| 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- Classical” Music, Sense of Place, and  
Environmental Activism in Ludovico  
Einaudi’s Elegy for the Arctic  
Benjamin Safran | “Listen to the Sounds”: Fan Engagement  
with the Soundtrack of Twin Peaks: The  
Return (2017)  
Jessica Getman | A Change in Me: The Evolution of Beauty  
and the Beast from Film to Stage and Back  
Again  
Justin Sextro | Music Maketh Man: Meritocracy and  
Violent Stratification in Kingsman: The  
Secret Service  
Miguel Mera |
| ‘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 |

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| 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  
Playing What Can’t Be Said: Music and  
Cold War Ideology in Televised Civil  
Defense Films  
Reba Wissner | 49. Chair: Gillian Anderson  
“To the Opera!”: Cinematic Representations  
of Operatic Performances in Mission:  
Impossible - Rogue Nation (2015), Sherlock  
Holmes: A Game of Shadows (2011) and  
Quantum of Solace (2008)  
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  
Situcoms  
Ron Rodman | Wallow in Giallo  
James Wierzbicki |
| The Soundtrack of The Killing and Its  
“Middle Eastern” Topoi  
Kaapo 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 |
SUNDAY, JUNE 2, 5:30PM – 7:00PM
35 West 4th Street
LOEWE

51. Chair, Ron Sadoff

Identifying the Meaning(s) of Altered Subdominants in Hollywood Scores: Using Topic Theory to Expand on Recent Neo-Riemannian Analyses
Daniel Obluda

Breaking Bonds: Transformational Networks and Musical Metaphor in *Foxcatcher*
Steven Rahn

Music and Audio-Vision
Claudia Gorbman

7:00 – 9:00 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.

NYU STEINHARDT

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