

# Music and the Moving Image XIII



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

MAY 24 – MAY 27, 2018

Conference Committee

**Ronald H. Sadoff, Gillian B. Anderson, Brooke McCorkle, Nathan Platte, and Ben Winters**

**REGISTRATION**

Thursday – Sunday, 830am-1230pm

**Lobby**

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

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**Coffee available all-day Thursday - Sunday, 8<sup>th</sup> floor — Room 879**

**Loewe THURSDAY May 24, 2018 — 9:00-10:30**

1. KEYNOTE ADDRESS #1: A Conversation with Composer Julia Wolfe

**Welcome: Ron Sadoff and Gillian Anderson**

**COFFEE BREAK // ROOM 879**

Thursday, May 24, 2018 11:00-12:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p><b>2. Chair:</b> Lisa Scoggin <b>Nostalgia for What Never Was: The Pseudo-1930s World of <i>Cuphead</i></b></p> <p>Zachary Diaz <b>“Sonic” Nostalgia: Recontextualization and Reinterpretation of Themes in <i>Sonic Mania</i></b></p> <p>Andrew Borecky <b>Nostalgia in 5 Channels: the Resurgence of Chiptune Soundtracks in Contemporary Video Games</b></p>	<p><b>3. Chair:</b> Jessica Shine <b>Controlling the Sonic Narrative: Character as Musical Auteur in <i>Babydriver</i> (2017)</b></p> <p>Maurice Windleburn <b>A Semiotic Interpretation of John Zorn’s <i>Spillane</i> (1987) as Cinema</b></p> <p>Joakim Tillman <b>“This is the Francie Brady Show”: Non-Diegetic Music and Diegetic Control in Elliot Goldenthal’s Music for <i>The Butcher Boy</i></b></p>	<p><b>4. Chair:</b> Gillian Anderson Carolyn Abbate <b>Tristan, Isolde, and the Soundtrack</b></p> <p>Cary Penate (Remote Presentation) <b>From Wagner to the <i>Mulata</i>: A Dual Female Personality</b></p> <p>João Pedro Cachopo <b>Specter, Wound, Fate: The Secularization of Opera in Tarantino, Malick, and Von Trier</b></p>

LUNCH

Thursday, May 24, 2018 2:00-3:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p><b>5. Chair:</b> Eamonn Bell <b>Active Listening and the Appropriation of High Technology: A Close Reading of Jeff Minter’s Interactive Audio Visualizer, <i>The Virtual Light Machine</i></b></p> <p>Ian Sapiro <b><i>Rise of The Imperfects</i>: Trevor Jones's Video Game Scores</b></p> <p>William Gibbons <b>Squirrels, Bats, and Thieving Magpies: Hearing Kubrick’s <i>A Clockwork Orange</i> in Video Games</b></p>	<p><b>6. Chair:</b> Gillian Anderson Stephen Pysnik <b>"Tunes Under Tunes": Ballad–Dance Arrangements as Subversive Texts</b></p> <p>Jacqueline Avila <b><i>El Fantasma</i> and the Mexican Film Musical (1959–1965): Musical Moments, Hybridity, and Borrowings from Gaston Leroux’s <i>Le Fantôme De L’opéra</i></b></p> <p>Katherine Quanz <b>Pinewood’s Fiddler Fans Goldwyn’s Folly: London’s Battle for Film Music Business</b></p>	<p><b>7. Chair:</b> Alexander Binns <b>Music, Space and Movement: Scoring Transition Scenes in the Films of Yasujirō Ozu</b></p> <p>Robynn Stilwell <b>The "Rashomon Effect," Effect Post-Orientalism and in the Era of #Metoo</b></p> <p>Jesse Kinne <b>The Grooves of Swordplay in <i>Samurai Champloo</i></b></p>

COFFEE BREAK // ROOM 879

Thursday, May 24, 2018 4:00-5:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p>8. Chair: Ron Sadoff Sophie Ell</p> <p><b>Rock the Kasbah: Music Videos and Identity Constructs in the East-West Contact Zones</b></p> <p>Kate Galloway</p> <p><b>Stop to Smell the Pixels: Playing and Performing Digital Naturalism in Proteus</b></p> <p>Michèle Duguay</p> <p><b>Personae and Gender Critique in Stromae's <i>Racine Carrée</i></b></p>	<p>9. Chair: Gillian Anderson Eric Dienstfrey</p> <p><b>The Fake Film Music Debate</b></p> <p>Nicholas Kmet</p> <p><b>"We'll Fix It in Post": Digital Editing and the Film Score</b></p>	<p>10. Chair: Brooke McCorkle Kunio Hara</p> <p><b>Quotation of Time: Music and Memory in Takahata Isao's <i>Only Yesterday</i> (1991)</b></p> <p>Fumito Shirai</p> <p><b>Composing on Screen: The Representation of Composers and Virtuosos in Japanese Movies from the 1930s</b></p> <p>Matthew Tchepikova-Trean</p> <p><b>The Sound and Fury of <i>Lady Snowblood</i>: Japanese Pulp-Absurdist Aesthetics</b></p>

COFFEE BREAK // ROOM 879

Thursday, May 24, 2018 6:00-7:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p>11. Chair: Ron Sadoff Joel Rust</p> <p><b>Grand Theft Auto V and the Degrading American Urban Soundscape</b></p> <p>Alvaro Lopez</p> <p><b>Algorithmic Music Scoring: An Approach to Automated Composition for Audiovisuals</b></p> <p>Tobias Pontara</p> <p><b>Scoring the Incomprehensible: The Role and Significance of Electronic Music in Andrei Tarkovsky's <i>Mirror</i> (1975)</b></p>	<p>12. Chair: Per Broman</p> <p><b>Another Woody: J.S. Bach in <i>Dixieland</i></b></p> <p>Michael Baumgartner</p> <p><b>Mary's Immaculate Conception, 2.0: Godard + Bach = <i>Hail Mary</i></b></p> <p>Jonathan Bower</p> <p><b>A Hymn for Human Harmony: The Evolution of Diegetic Music in the Films of Steven Spielberg as an Amplifier for Inter-Character Connection and a Signifier of Hope</b></p>	<p>13. Chair: Megan Small</p> <p><b>Animal Sounds for Human Audiences: The Music of <i>Koneko Monogatari</i> and <i>The Adventures of Milo and Otis</i></b></p> <p>Brent Ferguson &amp; TJ Laws-Nicola</p> <p><b>Pulling Out All the Stops: Representations of Pipe Organ in Japanese Multimedia</b></p> <p>Gui Hwan Lee</p> <p><b>Panorama, Phantasmagoria, and Psychoanalysis: A Critique on Modern Science in Hayao Miyazaki's <i>Howl's Moving Castle</i> (2004)</b></p>

OPENING COCKTAIL PARTY & RECEPTION // 303 // 7:30 - 9:00

**Loewe FRIDAY May 25, 2018 — 9:00-10:30**  
 14. KEYNOTE ADDRESS #2: A Conversation with Composer Carter Burwell

Friday, May 25, 2018, 11:00-12:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p><b>15. Chair:</b> Elizabeth Hambleton <b>Analyzing Walking Simulators</b></p> <p>Hee Seng Kye <b>The Fellowship of the Sound(Tracks): How the Regalia Became a Place to Unwind in <i>Final Fantasy XV</i></b></p> <p>Sean Atkinson <b>Tropes and Narrative Foreshadowing in <i>Final Fantasy IV</i></b></p>	<p><b>16. Chair:</b> Graham Eng-Wilmot <b>“I Don’t Want It to Look Like a ‘Black Guy’ Video”: Herbie Hancock’s “Rockit,” Race and the 1980’s</b></p> <p>Donald Greig <b>Lo Duca, Dreyer and Sonorisation</b></p>	<p><b>17. Chair:</b> Michael Harris <b>The Sound of Absence: Kurosawa, Hayasaka, and the Missing Music of <i>Ikiru</i></b></p> <p>Brooke McCorkle <b>Rain of Swords: Sound Design in <i>Seven Samurai</i> (1954)</b></p> <p>Yayoi Uno Everett <b>Imprints of Displacement, Alienation, and War Traumas in Japanese Avant-Garde Films</b></p>

LUNCH

Friday, May 25, 2018, 2:00-3:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p><b>18. Chair:</b> Madeline Meyer <b>Subverting the Male Gaze in Music Video: A Study of Male Objectification in <i>How To Be A Heartbreaker</i></b></p> <p>Rebecca Fulöp <b>“You’re Not Going to Get Mushy on Me, Are You?”: Macho Music in the Hollywood Action Movie</b></p> <p>Benjamin Safran <b>“A Kinder World Than Ours”: Music, Narrative, and “Camp” in <i>Steven Universe</i></b></p>	<p><b>19. Chair:</b> Ron Sadoff Reba Wissner <b>Faking <i>The Fugitive</i>: Music, Rights, and New Compositions for an Old Series</b></p> <p>Michael Beckerman <b>Circling the Theme: Jerome Moross, Ward Bond and the Politics of <i>Wagon Train</i></b></p> <p>Catherine Haworth <b>Listening to the Detectives: Towards Inclusive Analysis of the 1940s B Movie at RKO Radio Pictures</b></p>	<p><b>20. Chair:</b> Kristin Force <b>Nationalism, Eclecticism, and ‘Wrong Notes’ in the Score for <i>House of Cards</i> (2013)</b></p> <p>Julia Durand <b>“Romantic Piano” and “Sleazy Sax”: Canned Clichés in Production Music Catalogues</b></p> <p>Timothy Rosenberger <b>Lift Every Voice: Music as the Location of Community in the Televised Church</b></p>

COFFEE BREAK // ROOM 879

Friday, May 25, 2018, 4:00-5:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p data-bbox="427 309 539 331"><b>21. Chair:</b></p> <p data-bbox="405 336 562 359">Martha Sullivan</p> <p data-bbox="197 363 779 416"><b>The Siren's Invitation to Tune In: A Semiotic Gesture in Television Theme Songs of the 1960's</b></p> <p data-bbox="427 448 539 470">Yi Mei Yu</p> <p data-bbox="181 475 795 555"><b>Modern Critiques of Historical Costume Television Drama Soundtracks: Focusing on Shao-Hong Li's <i>Dream of the Red Chamber</i> Television Serials</b></p> <p data-bbox="450 587 517 609">Yu Ye</p> <p data-bbox="197 614 779 667"><b>The Meaning of Repetition: Chinese Guichu Video in the Digital Age</b></p>	<p data-bbox="1106 277 1151 300"><b>303</b></p> <p data-bbox="1016 309 1240 331"><b>22. Chair:</b> Ron Sadoff Chloé Huvet</p> <p data-bbox="869 363 1388 416"><b>The End of Mankind? Music and Sound Design in Spielberg's <i>War of the Worlds</i> (2005)</b></p> <p data-bbox="1039 448 1218 470">Andrew Simmons</p> <p data-bbox="846 475 1411 497"><b><i>Fantastic Beasts</i> and Where to Find 'Hedwig's Theme'</b></p> <p data-bbox="1055 587 1202 609">Frank Lehman</p> <p data-bbox="846 614 1420 667"><b>Must Go Faster! John Williams's Evolving Approach to the Action Set-Piece</b></p>	<p data-bbox="1711 277 1778 300"><b>Loewe</b></p> <p data-bbox="1688 309 1800 331"><b>23. Chair:</b></p> <p data-bbox="1666 336 1823 359">Amanda Greer</p> <p data-bbox="1487 363 2007 443"><b>Murder, She Spoke: The Female Voice's Ethics of Evocation and Spatialization in the True Crime Podcast</b></p> <p data-bbox="1688 475 1800 497">Caryl Flinn</p> <p data-bbox="1621 502 1868 525"><b>The Music of <i>Moonlight</i></b></p> <p data-bbox="1688 614 1800 636">Anne Briggs</p> <p data-bbox="1608 641 1881 663"><b><i>Moonlight</i>: Music as Voice</b></p>

**Pre-Screening Dinner // 303 // 5:30-7:00**

***Rosita* (Lubitsch, 1923) // MoMA // 8:00**

Museum of Modern Art (MoMA), Titus 1 Auditorium, 11 West 53<sup>rd</sup> St.,

American premiere, restored ROSITA (Lubitsch, 1923) starring Mary Pickford, Cinemusica Viva, Reconstructed Original Score conducted by Gillian B. Anderson

**SATURDAY, May 26, 7:00AM - 8:30AM**

**THE SECOND ANNUAL MAMI VILLAGE SOUNDWALK with Katherine Spring and Randolph Jordan**

Participants shall meet at the entrance of 35 West 4<sup>th</sup> Street

After the success of last year's inaugural soundwalk, MAMI is pleased bring the event back for another round. 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 26, 2018, 9:00-10:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p><b>24. Chair:</b> Kelli Minelli <b>“I’m Singing a Song so You Won’t Overthink Things”: The Music of <i>Swiss Army Man</i></b></p> <p>Katelyn Hearfield <b>Lady Gaga’s “You and [Me, Myself, and] I”: Reconsidering Performer and Persona in Popular Music and Video Analysis</b></p> <p>Rebecca Doran Eaton <b>(In)Equal(Ity) Equations= Musically Gendering Genius in Mathematicians Since <i>A Beautiful Mind</i></b></p>	<p><b>25. Chair:</b> Alex Ludwig <b>Tonal Planning and the “Dies Irae” in the <i>Star Wars</i> Cinematic Universe</b></p> <p>Paula Musegades <b>Composing Atmosphere for <i>Lost in Space</i>: John Williams’ Television Music</b></p> <p>Grace Edgar <b>Building a Sound World for <i>Star Wars</i>: Reflections on Interviewing John Williams</b></p>	<p><b>26. Chair:</b> Edgardo Salinas <b>Music as Technology: Liberace’s TV Show and the Remediation of Beethoven</b></p> <p>John Brackett <b>Sound, Structure, and Narrative Designs in Patrick Cowley’s Synthesizer Soundtracks for Gay Porn</b></p> <p>Michael Austin <b>“If You Can’t Love Yourself, How The Hell You Gonna Love Somebody Else?”: Performing Race and Identity Through Music On <i>Rupaul’s Drag Race</i></b></p>

COFFEE BREAK // ROOM 879

Saturday, May 26, 2018, 11:00-12:30

6 <sup>th</sup> FI Conference Room	303	Loewe
<p><b>27. Chair:</b> Paula Harper <b>"Unmute This": Autoplaying Video and Vernacular Media Theory</b></p> <p>Katherine Reed <b>Selling <i>David Bowie</i>: Commercial Appearances and the Developing Bowie Star Image</b></p> <p>Kerry Brunson <b>A Medium for Himself: The Fanciful Mind of Chris Cunningham</b></p>	<p><b>28. Chair:</b> Noel McLaughlin and Joanna Braniff <b>The Political Power of a Film That Might Have Been: Ireland and the Rolling Stones 1965</b></p> <p>Luca Battioni <b>Enforced Sounds: Dubbing in an Italian Fascist Context</b></p> <p>Caitriona Walsh <b>Femininity in Flux: The Film Scores of Mica Levi</b></p>	<p><b>29. Chair:</b> Ron Sadoff Elsie Walker <b>Ten Years of Teaching Sound Tracks: Reflections and Hopes</b></p> <p>Paul N. Reinsch <b>Theorizing the "Unified Soundtrack Album"</b></p> <p>Julie Hubbert <b>Auteur Music and Labor</b></p>

LUNCH

Saturday, May 26, 2018, 2:00-3:30

6 <sup>th</sup> Fl Conference Room	303	Loewe
<p><b>30. Chair:</b> Ewelina Boczowska <b>Individuality and Originality in Classical Hollywood Underscoring: The Case of Alexandre Tansman and Julien Duvivier Collaborations</b></p> <p>Jaclyn Howerton <b>“Doing His Bit:” Vaughan Williams’s Wartime Nationalistic Film Music for <i>Coastal Command</i></b></p> <p>Vivien Villani <b>Marco Beltrami and the Ambiguity Between Music and Sound Effects</b></p>	<p><b>31. Chair:</b> Molly Cryderman-Weber <b>Ideologies of Sound on Baby-Boomer Era Classroom Films</b></p> <p>Emilie Gin <b>Animation to Bury the Axis: Discerning National Identity Through the Canadian National Film Board and Disney’s World War II Propaganda</b></p> <p>Susan Thomas <b>Moving Palimpsests: Protest, Celebration, and Public Space in Cuban Music Video</b></p>	<p><b>32. Chair:</b> Eftychia Papanikolaou <b>Eclectic Soundscapes in <i>Blade Runner 2049</i></b></p> <p>Hayley Fenn <b>The Mirror and the Music Box: Richard Teschner's <i>Figurenspiegel</i> and the Filmic Potential of the Puppet</b></p> <p>Liz Greene <b>Working with Children and Animals: An Archival Sound Study of Carroll Ballard’s <i>The Black Stallion</i> (1979) and <i>Never Cry Wolf</i> (1983)</b></p>

COFFEE BREAK // ROOM 879

Saturday, May 26, 2018, 4:00-5:30

6 <sup>th</sup> Fl Conference Room	303	Loewe
<p><b>33. Chair:</b> Timothy Cochran <b>The Sounds of Sincerity: Hearing Post-Irony in <i>Eternal Sunshine of the Spotless Mind</i></b></p> <p>Stefan Greenfield-Casas <b>Sonic (Hyper)Realities: Examining the Musical Real in Animated Documentaries</b></p> <p>Daniel Bishop <b>Imaginal Space and the Occult Soundtrack in Guy Maddin's <i>Keyhole</i> (2011)</b></p>	<p><b>34. Chair:</b> Wilhelm Delport <b>Curious Connections and Contrasting Adaptations: How an Austrian Hymn to the Virgin Mary Found Its Way into <i>The Truman Show</i> (1998), A Documentary Film by Georg Riha and a Piano Concerto by Philip Glass</b></p> <p>Melissa Camp <b>Wagnerian Vamps: Neo-Romanticism in Philip Glass's <i>Dracula</i> (1931)</b></p> <p>Chelsea Oden <b>The Nineteenth-Century Piano in the Twenty-First-Century Film</b></p>	<p><b>35. Chair:</b> Brian Fairley <b>Glenn Gould in Tbilisi: Sonic Montage, Cultural Critique, and the Ethnographic Trace in Ioseliani’s <i>There Once Was A Singing Blackbird</i></b></p> <p>Joan Titus <b>Experimentalism and the “Mainstream” in the Early Film Scores of Gavril Popov and Vladimir Shcherbachyov</b></p> <p><u>Hamidreza Nassiri</u> <b>Musical Inspiration: The Influence of Iranian Underground Music on Iranian Underground Cinema</b></p>

COFFEE BREAK // ROOM 879

Saturday, May 26, 2018, 6:00-7:30

6 <sup>th</sup> Fl Conference Room	303	Loewe
<p><b>36. Chair:</b> Tahirih Motazedian <b>Soundtrack of the Crossed Keys: Tonal Symmetry in <i>The Grand Budapest Hotel</i></b></p> <p>Yung-Yung Elsa Lee <b>Music Analysis as Animation: Visualizing the Soundscape of Arnold Schoenberg's <i>Drei Klavierstücke, Op. 11 No. 1</i></b></p> <p>Ralph Whyte <b>"What is a Color Organ?"</b></p>	<p><b>37. Chair:</b> Guido Heidt <b>Dots, Loops and Burps. Music, Sound and Humor in Abstract Films by Norman McLaren</b></p> <p>Joseph Pfender <b>Sensory Agency and Timbral Rhythm: Orchestrating Rhythm in Direct Animation Film</b></p> <p>Andrew Simpson <b>"This Land Is Ours": Greek Identity and Political Resistance in Mikis Theodorakis' Score for Michael Cacoyannis' <i>The Trojan Women</i></b></p>	<p><b>38. Chair:</b> Ron Sadoff Danijela Kulezic-Wilson <b>Transcending the Corporeal in Claire Denis' <i>Beau Travail</i> (1999) and Anna Rose Holmer's <i>The Fits</i> (2015)</b></p> <p>Jeongwon Joe <b>Authorial Power of the Sound in Chan-Wook Park's <i>Oldboy</i> (2003)</b></p> <p>Tom Schneller <b>No Exit: Passacaglia and Palindrome as Metaphors of Entrapment in Film Music</b></p>

Sunday, May 27, 2018, 9:00-10:30

6 <sup>th</sup> Fl Conference Room	303	Loewe
<p><b>39. Chair:</b> Ron Sadoff Stanley Kleppinger <b>"The Copland Sound" as Object of Appropriation</b></p> <p>Scott Murphy <b>James Horner, Aaron Copland, and Three Fields of Inquiry</b></p> <p>Anthony Bushard <b>"What the Image Allows:" Thomas Newman, Aaron Copland, and a Question of Influence</b></p>	<p><b>40. Chair:</b> Krin Gabbard <b><i>La La Land</i> is a Hit, But is it Good for Jazz?</b></p> <p>Emile Wennekes <b>Reconsidering <i>Black and Tan</i>: A 'Syndiegetic' Interpretation</b></p> <p>James Deaville <b>Hearing the "American Nightmare": Deafness, Madness, and Jazz in <i>It's A Wonderful Life</i></b></p>	<p><b>41. Chair:</b> Michael Lee <b>Roy Webb's Analysis of <i>Cat People</i>: A Classic Hollywood Soundtrack as Interpretation</b></p> <p>Caitlyn Trevor <b>Screaming Strings and Looming Drones: Ethological Perspectives on Music for Terror and Suspense in Film</b></p> <p>Julissa Shinsky <b>Music, Middle-Earth, and Myth: Scoring the Collective Hero in the <i>Lord Of The Rings</i> Trilogy</b></p>

COFFEE BREAK // ROOM 879



Sunday, May 27, 2018, 11:00-12:30

6 <sup>th</sup> Fl Conference Room	303	Loewe
<p><b>42. Chair:</b> Maria Fuchs <b>Musical Reconstruction of Giuseppe Becce's Score for <i>Der Letzte Mann</i> (1924)</b></p> <p>Megan Boyd <b>"As Near to It as Possible": 'Silent' Feature Comedy and the Influence of the Musical and Operetta</b></p> <p>Rose Pruiksmas <b>Listening in <i>The Jazz Singer</i> (1927): Hybrid Identities and Emotional Transcendence</b></p>	<p><b>43. Chair:</b> Ron Sadoff Nathan Platte <b>Jazz and the Ethics of Authenticity in <i>I Want To Live!</i> (1958)</b></p> <p>Lindsey Eckenroth <b>Cars and Guitars: The Sounds of Liberation?</b></p> <p>Steven Rahn <b>"The Schema Network": Tracing a Melodic Schema in the Music of Trent Reznor from <i>Nine Inch Nails</i> to Film</b></p>	<p><b>44. Chair:</b> Kingsley Marshall and Rupert Loydell <b>Sound Design, Music, and the Birth of the Evil in <i>Twin Peaks: The Return</i></b></p> <p>Randolph Jordan <b>Three Soundtrack Albums and a Record Player: David Lynch's De-Integrated Sound Worlds in <i>Twin Peaks: The Return</i></b></p> <p>Kevin Clifton <b>Intertextuality and Evolution of Angelo Badalamenti's "<i>Twin Peaks</i> Theme"</b></p>

LUNCH

Sunday, May 27, 2018, 2:00-3:30

6 <sup>th</sup> Fl Conference Room	303	Loewe
<p><b>45. Chair:</b> Céline Pluquet <b>Paul Fosse, Composing and Conducting for the Gaumont Palace 1911-1928</b></p> <p>James Buhler <b>Silent Film, Music, and Fantasy During the Transition to Sound</b></p> <p>James Wierzbicki <b>Oneiric Music: The Sound of Dreams in Cinema</b></p>	<p><b>46. Chair:</b> Casey Long <b>The Analysis of Vocal Performance in Classical Hollywood Cinema: "Volleying" Pitch, Loudness and Tempo in Lubitsch's <i>Design For Living</i> (1933)</b></p> <p>Paula Bishop <b>How Can You Sing Without a Voice?: Lip-Synced Performances as Audio Cure for a Perceived Disability in Television</b></p> <p>Trevor Penoyer-Kulin <b>Voice and Character in David Fincher's <i>Gone Girl</i></b></p>	<p><b>47. Chair:</b> Brooke McCorkle Jordan Stokes <b>Affective Affordances and Melodic Loci in Angelo Badalamenti's Laura Palmer Theme: A Contribution to the Phenomenology of Leitmotif</b></p> <p>Paul Sommerfeld <b>Markers of Utopian Difference: Jay Chattaway's Sketches for <i>Star Trek: Deep Space Nine</i> (1993-1999)</b></p> <p>Jessica Getman <b>I, Musician: Humanity, Music, and Artificial Intelligence in the <i>Star Trek</i> Franchise</b></p>

COFFEE BREAK // ROOM 879

Sunday, May 27, 2018, 4:00-6:00

6 <sup>th</sup> FI Conference Room	303	Loewe
<p data-bbox="443 280 551 304"><b>48. Chair:</b></p> <p data-bbox="409 309 584 333">Innokentij Urupin</p> <p data-bbox="203 338 790 416"><b>From Gogol's <i>Skaz</i> to Shostakovich's Scores: Orality and Music in the Early Films of G. Kozintsev and L. Trauberg</b></p> <p data-bbox="443 475 551 499">Hubert Ho</p> <p data-bbox="188 504 806 557"><b>Embodied Cognition, Mimetic Musical Imagery, and Music-Making on Screen</b></p> <p data-bbox="443 587 551 611">Liz Czach</p> <p data-bbox="203 616 790 668"><b>Music for Home Movies: On the Home Movie Soundtrack Album</b></p>	<p data-bbox="1115 252 1155 276"><b>303</b></p> <p data-bbox="1081 280 1189 304"><b>49. Chair:</b></p> <p data-bbox="1032 309 1238 333">Matthew Ferrandino</p> <p data-bbox="848 338 1422 391"><b>Music, Image, and Plot: Musical Numbers as a Mode of Narration in <i>Adventure Time</i></b></p> <p data-bbox="1070 421 1200 445">Signe Jensen</p> <p data-bbox="855 450 1415 528"><b>Animating Characters Through Music: A Musical and Multimodal Framework for Character Analysis Exemplified Through <i>Up</i></b></p> <p data-bbox="1043 558 1227 582">Jonathan Waxman</p> <p data-bbox="840 587 1435 639"><b>Reconciling the Comedic and the Dramatic: The Music of <i>Bojack Horseman</i></b></p>	<p data-bbox="1715 252 1787 276"><b>Loewe</b></p> <p data-bbox="1693 280 1800 304"><b>50. Chair:</b></p> <p data-bbox="1666 309 1827 333">Emily Baumgart</p> <p data-bbox="1464 338 2033 391"><b>Anyway Here's Wonderwall: The Cultural Meanings of Musical Internet Memes</b></p> <p data-bbox="1675 421 1823 445">Patrick Craven</p> <p data-bbox="1464 450 2033 502"><b>The Origins of Indie Aesthetics in the Sound Design and Film Music of John Cassavetes</b></p> <p data-bbox="1662 558 1836 582">Aaron Fruchman</p> <p data-bbox="1509 587 1989 611"><b>Sounding the Shofar in Hollywood Film Scores</b></p>

Sunday, May 27, 2018, 6:00-7:00

6 <sup>th</sup> FI Conference Room	303	Loewe
		<p data-bbox="1693 869 1800 893"><b>51. Chair:</b></p> <p data-bbox="1621 1091 1877 1115">CONCLUDING SESSION</p>

CLOSING DINNER // 303 // 7:00-9:30



<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**