

Music and the Moving Image XVI – REMOTE



DEPT. of MUSIC and PERFORMING ARTS PROFESSIONS
Program in Screen Scoring

MAY 28 – MAY 31, 2020

Conference Committee

Gillian B. Anderson, John Covach, Kate Galloway, Daniel Goldmark, Ronald H. Sadoff, Jessica Shine

REGISTRATION ONLINE

WEBSITE <https://sites.google.com/nyu.edu/mami-2020>

(Optional) Wednesday, May 27th, 1:00-3:00 pm

Remote Conference Workshop, technical preparation, and Q&A

(Optional) Wednesday, May 27th, 3:00-6:00 pm

Test and individualized support session

Thursday, May 28, 1:00-2:30 pm

Welcome: Ron Sadoff and Gillian Anderson

Blake Neely, Keynote

Scoring Television: The New Golden Age in Streaming Media

Thursday, May 28, 2020 3:00-4:30 pm

2. Chair: Ron Sadoff	3. Chair: John Covach	4. Chair: Robynn Stilwell	5. Chair: Nathan Platte
<p>Daniel Batchelder “You Made Me Love You:” Judy Garland and the Performance of Sincerity</p> <p>Jonathan Minnick Jerry Goldsmith Goes to Space: Avant Garde Film Scores and Landscape in <i>Planet of the Apes</i> (1968) and <i>Alien</i> (1979)</p> <p>Noah Balamucki The General in Winter: Characterization through Themes and Contrasts in Jerry Goldsmith’s score for <i>Patton</i></p>	<p>Lisa Coulthard and Lindsay Steenberg Sonic Showdowns: Music and Fighting in the John Wick Franchise</p> <p>Aaron Price From Grinding to Grooving: An Investigation of Motoi Sakuraba's RPG Combat Music</p> <p>John O’Flynn Orchestral Scoring and Recording for TV and Film in Ireland - From the 1960s to the Early Twenty-First Century</p>	<p>Claudia Lonkin “The Beatification of the Beat:” Soundtrack and Documentary in <i>24 Hour Party People</i></p> <p>Hannah Blanchette “Blurring the Lines Between Real and the Fake”: Lana Del Rey’s <i>National Anthem</i> and Youth Disillusionment with the American Dream</p> <p>Kelly Cole Surprising, New Emotions: Female Narrative in Paolo Sorrentino’s <i>Youth</i></p>	<p>Hubert Ho Cells, Fluids, and Visual Musics: Playing the Picture at the 21st Century Planetarium</p> <p>Gabrielle Berry Listening Through the Vibrations: Haptic Musical Experiences in <i>Baby Driver</i> (2017)</p> <p>Steven Janisse “Every Damn Song Is About You”: Constructing Meaning with Sound and Songs in <i>Baby Driver</i></p>

Thursday, May 28, 2020 5:00-6:00 pm

6. Chair: Claudia Gorbman	7. Chair: Gillian Anderson	8. Chair: Rebecca Fülöp	9. Chair: Jessica Shine
<p style="text-align: center;">Kevin Bozelka Synchronization Rights and the Dramatic Nature of Song in Hollywood Cinema: <i>Lawrence Hirsch v Twentieth Century Fox</i> (1945)</p> <p style="text-align: center;">James Buhler Music, Digital Audio, Labor</p>	<p style="text-align: center;">K. E. Goldschmitt Curating a Continent for Disney: Afropop, Cultural Intermediation, and the Corporate Compilation Soundtrack</p> <p style="text-align: center;">Megan Sarno <i>Fantasia</i> and the New</p>	<p style="text-align: center;">Brent Yorgason Resurrecting <i>Kong</i>: Challenges in the Live Performance of Classic Hollywood Film Scores</p> <p style="text-align: center;">Jeff Lyon Partners in Crime: Max Steiner's Themes for <i>The Letter</i> and <i>The Unfaithful</i></p> <p style="text-align: center;">Andrew Callaghan The Sonorous Mould: Indexicality, Inaudibility and Truth-claims in Hildur Guðnadóttir's score for <i>Chernobyl</i></p>	<p style="text-align: center;">James Deaville Television, Music, Race, and the Disabled City: Sounding Trauma and Restoration in the New Orleans of <i>Treme</i></p> <p style="text-align: center;">Toby Huelin 'Whirlwind Strings and Punchy Brass Fanfares': Library Music and its Use in British Travel Television</p>

Friday, May 29, 2020 1:00-2:30 pm

10. Chair: Daniel Batchelder	11. Chair: Katherine Spring	12. Chair: John Covach	13. Chair: Jessica Shine
<p style="text-align: center;">Caitlan Truelove "Oh, Great, Another Musical Number!": Determining Disney's Self-Parody in <i>Galavant</i> (2015- 2016) and <i>Enchanted</i> (2007)</p> <p style="text-align: center;">Jingyi Zhang On and Beyond Mickey-Mousing: Revisiting Yuan Muzhi's <i>City Scenes</i> (1935)</p> <p style="text-align: center;">James Peter Moffatt <i>Daredevil</i> (2003) vs <i>Daredevil</i> (2015): <i>Daredevil</i>, Netflix and the Changing Aesthetics of 'Film' Music</p>	<p style="text-align: center;">Tobias Pontara Performance, Perfectionism, Power: Critical dialogues with Classical Music Culture in <i>Grand Piano</i> (2013), <i>The Violin Player</i> (2018) and <i>The Perfection</i> (2019)</p> <p style="text-align: center;">James McGlynn Nick Carraway, Kanye and 'Dubious Descendants of Beethoven': Narrative Functions of Rearrangement in Baz Luhrmann's <i>The Great Gatsby</i> (2013)</p> <p style="text-align: center;">Robynn Stilwell Theatricality, Artifice, and Affective Space in the Films of Baz Luhrmann</p>	<p style="text-align: center;">Nathan Platte <i>West Side Story</i> (1961) and Robert Wise</p> <p style="text-align: center;">Jessica Getman Power, Nostalgia, and the TV Musical in <i>The Magicians</i> (2015—)</p> <p style="text-align: center;">Jiadi Jiang Musical Numbers for the Revolution</p>	<p style="text-align: center;">Dorian Mueller 'Cue the Punch in the Gut: Music and the Projection of Complex Emotion in Dramatic Plot Reveals</p> <p style="text-align: center;">Jordan Stokes "This is what Garbage Utopia feels like." <i>Crazy Ex-Girlfriend</i> vs. Richard Dyer's <i>Showbiz</i></p> <p style="text-align: center;">Megan Murph Sonic Bias and Ecological Idealism in Commercials from the Digital Age</p>

Friday, May 29, 2020 3:00-4:30 pm

14. Chair: Katherine Spring	15. Chair: John Covach	16. Chair: Jessica Shine	17. Chair: Ron Sadoff
<p align="center">Christopher Greene Musical and Narrative Transformation in <i>Nier</i> and <i>Nier: Automata</i></p> <p align="center">Terrence Martin <i>Hyper Light Drifter's</i> Warped Medium</p> <p align="center">Jacob Hart Identifying Gestural Vocabulary in Video Games Through Audio Corpus Manipulation.</p>	<p align="center">Noah Horowitz Hans Zimmer's <i>Sherlock Holmes: A Model for Leitmotivic Structure in the Non-Linear Era</i></p> <p align="center">Stefan Swanson Cleaning Up the 'Mess': <i>Black Hawk Down</i> (2001), Alan Meyerson, and Timeline Layer Analysis</p> <p align="center">Michael Baumgartner Paraphrases of Genre Film Music in Jean- Luc Godard's 1960s Cinema</p>	<p align="center">Ryan O'Dell Analyzing Narrative Moments Across Media: The Plunge</p> <p align="center">Christine Gengaro Development of A General Education Film Music Appreciation Course: Case Studies and Questions</p> <p align="center">Landon Palmer What Was the Motown Soundtrack?</p>	<p align="center">Enoch Jacobus Crossing the Diegetic Divide with Linkage Technique in <i>Batman: Arkham Knight</i></p> <p align="center">Anne Lake <i>Batman</i> and the American Identity Crisis</p> <p align="center">Jon-Luke Martin The Friendly Neighborhood Superhero: An Analysis of the <i>Spider-Man</i> Theme in the Marvel Cinematic Universe</p>

Friday, May 29, 2020 5:00-6:30 pm

18. Chair: James Deaville	19. Chair: Michael Baumgartner	20. Chair: Robynn Stilwell	21. Chair: Jessica Getman
<p align="center">Alan Elkins Musical Form and Gameplay Context in the Japanese Role- Playing Game</p> <p align="center">Stefan Greenfield-Casas Uematsu's Postgame: The Music of <i>Final Fantasy</i> in the Concert Hall</p> <p align="center">Andrew Powell What's "of" got to do with it? Structuralism, Functionalism, and Video Game Diegesis</p>	<p align="center">Henry Balme Altered States of Consciousness in the Abstract Films of Jordan Belson and James Whitney Per Broman</p> <p align="center">Dissolving the Boundaries between Art and Artist: The Dying Franz Schubert in Ingmar Bergman's <i>In the Presence of a Clown</i>.</p> <p align="center">Richard Piatak "Saint George for England, and [Queer] Edward's Right!": Music, Anachronism, and OutRage! in Derek Jarman's <i>Edward II</i> (1991)</p>	<p align="center">Larissa A. Irizarry Alter Egos: Janelle Monáe's Negotiation of Bodily Sovereignty</p> <p align="center">John Covach Disruptive Intertextuality: Yes, King Crimson, and the Score for Vincent Gallo's <i>Buffalo '66</i></p> <p align="center">Anyanwu Obumneke Stellam Technology in Film Music Production of New Nollywood</p>	<p align="center">William Ayers Music without the Moving Image: The Soundtrack for <i>Star Wars: Shadows of the Empire</i></p> <p align="center">Meredith Ward Listening to Toto in Virtual Space: Music and Loneliness in YouTube 'Atmospheric' Video Culture</p>

Saturday, May 30, 2020 1:00-2:30 pm

22. Chair: James Deaville	23. Chair: Ron Sadoff	24. Chair: Gillian Anderson	25. Chair: Claudia Gorbman
<p align="center">Costantino Oliva Exploring Musical Situations in Digital Games</p> <p align="center">Sara Bowden (Re)Playing for a Happy Ending: The Associative Power of Music in Black Mirror's <i>Bandersnatch</i></p> <p align="center">Marcos Acevedo-Arús What a Thrill!: Opening Theme as Narrative in <i>Metal Gear Solid 3: Snake Eater</i></p>	<p align="center">Sergi Casanelles Spectral Transformation in Drones as a Harmonic Device in <i>Mr. Robot</i>'s Score</p> <p align="center">Frank Lehman Highway Hypnagogia: Sound and Music for the Lynchian Drive</p> <p align="center">Charles Leinberger Somewhere between Modality and Atonality: The Superset and Subset Tetrachords in Ennio Morricone's Score for <i>Disclosure</i></p>	<p align="center">Jonny Best The Improvisational Practices of Early Twentieth-Century 'Silent' Film Piano Accompanists</p> <p align="center">Julie Brown Britain's Rothafel? Walter F. Wanger in the UK, 1921-24</p> <p align="center">Barbara Carvalho Composing a Nation through "Typically Portuguese" 'Silent' Film</p>	<p align="center">Jaclyn Howerton The Flemish Farm – Transnationalism, Propaganda, and the Film Music of Ralph Vaughan Williams</p> <p align="center">Dave Ireland 'The music shouldn't acknowledge any of the jokes': Audiovisual Incongruence and the Functions of Music in Dark Comedy Films</p>

Saturday, May 30, 2020, 3:00-4:30 pm

26. Chair: Gillian Anderson	27. Chair: Ron Sadoff	28. Chair: Julie Brown	29. Chair: Dave Ireland
<p align="center">Kate Galloway Duck, Duck, Goose: Gameplay, Animal (Un)Musicality, and Avatar Companion Species</p> <p align="center">Richard Anatone Rethinking the Idée Fixe and Leitmotif in Role-Playing Games: A New Methodology of Interpretation and Analysis</p> <p align="center">Morgan Patrick Bootstrapping the Leitmotif: How Narrative Film Composers Foster Thematic Category Learning in Real Time</p>	<p align="center">Elsie Walker Listening to <i>BlacKkKlansman</i>: Life 24x a Second</p> <p align="center">Danijela Kulezic-Wilson Sonic Demons in Robert Eggers' <i>The Lighthouse</i> (2019)</p> <p align="center">Chelsea Oden Sinews and Ephemera in the Benevolent Sublime</p>	<p align="center">Alexander Binns Tokyo Sounds: Scoring the City's Changing Identity</p> <p align="center">Randolph Jordan Bell Tower of False Creek: Urban Sound and the Masking of Indigenous Sovereignty under Vancouver's Burrard Bridge</p> <p align="center">Lisa Scoggin A New York State of Mind: Fleischer Studios' <i>Screen Songs</i> as Representations of New York City</p>	<p align="center">Beth Levy Timing Is Everything: Musical Humor and the Marx Brothers</p> <p align="center">Christopher Smith Dancing Revolution: Subaltern Dance in the Marx Brothers' <i>A Day at The Races</i> (1937)</p> <p align="center">Oren Vinogradov <i>The Way You Look Tonight</i>: Fred Astaire Misremembered and the Crisis of #menswear Masculinity</p>

Saturday, May 30, 2020, 5:00-6:30

30. Chair: Frank Lehman	31. Chair: Elsie Walker	32. Chair: Gillian Anderson	33. Chair: Gillian Anderson
<p align="center">Kent Kercher Limitations & Functionalities: <i>The Game Music Handbook's</i> Look at Codes and Semiotics in Music for Video Games: Part One</p> <p align="center">Noah Kellman Limitations & Functionalities: <i>The Game Music Handbook's</i> Look at Codes and Semiotics in Music for Video Games: Part Two</p>	<p align="center">Kirsten Westerman 'Music to drown by...Now I know I'm in first class': Sonic Spaces and the Collapse of Social Structure in James Horner's Score for <i>Titanic</i>.</p> <p align="center">James Wierzbicki Musical Cues and Musical Clues in Early Hitchcock</p>	<p align="center">Phillip Johnston Cartoon Music of the Moment: Scoring Harry Julius' WWI Australian Propaganda Films in 2020</p> <p align="center">Mary Simonson "Orchestra by Radio": Film Presentation and Wireless Technology in the 1920s</p> <p align="center">Eric McKee Loving out Loud: Romantic Coupling in Early Sound Films (1928-1933)</p>	<p align="center">James Gabrillo Imagined Spaces: Song-and-Dance Sequences in Philippine Cinema</p> <p align="center">Jonas Kucharsky Remembering the future: rediscovering the soundtracks of Zdeněk Liška</p> <p align="center">Grant Woods Adventure, Intrigue, and Terror: Arabs and the Middle East in Hollywood Film Music</p>

Sunday, May 31, 2020 1:00-2:30 pm

34. Chair: Rebecca Fülöp	35. Chair: Reba Wissner	36. Chair: Katherine Spring	37. Chair: Katie Reed
<p align="center">Kevin Donnelly The Horrors of Supernatural Sound</p> <p align="center">Kristin Force Moving Away from Horror Music Clichés: An Analysis of Themes and Techniques in Benjamin Wallfisch's Score for <i>It</i> (2017)</p> <p align="center">Jonathan Waxman A Swirling Vortex of Incessant Sound:" Reassessing the Score to <i>Manos: The Hands of Fate</i></p>	<p align="center">Violetta rosen Paweł Szymański's "Contrapuntal" Film Music (original scores and pre-existing concert works)</p> <p align="center">Stephanie Venturino Hearing Aaron Copland's Music for <i>Our Town</i> Cinematically</p> <p align="center">Samuel Longo-Capobianco The Menace of Modernity: Music in Two Films from Early Postwar South Korea</p>	<p align="center">Jeremy Grall Narrative Agency in Daniel Hart's Musical Score to <i>A Ghost Story</i></p> <p align="center">Yayoi Everett Narrative Agencies in Annie Proulx and Charles Wuorinen's <i>The Brokeback Mountain</i> (2014)</p> <p align="center">Aaron Berkson The Past, Present, and Future of Immersive Music: A Survey of Key Developments from Gabrieli to Virtual Reality</p>	<p align="center">Nicholas Kmet Reconstructing the Score: A Method for Determining the Impact of Music Editors</p> <p align="center">Joseph Ovalle Touching, Discovering You: Depictions is Queerness, Intimacy, and Sexuality in Betty Who's, "Human Touch", "Taste", and "I Love You Always Forever.</p>

Sunday, May 31, 2020, 3:00-4:30 pm

39. Chair: Gillian Anderson	40. Chair: Jessica Shine	41. Chair: James Wierzbicki	42. Chair: KE Goldschmitt
<p align="center">Grace Edgar “‘They’ll Always Remember the <i>Maverick Queen</i>’: Narrating Western Women in the Theme Score</p> <p align="center">Rachel Wilson Cota Angela Morley: Composer-as-Avatar in <i>Kehaar’s Theme</i></p> <p align="center">Benjamin Cohan Challenging Narrative and Spectacle: Orders of Time and the “Non- Singing Film Musical”</p>	<p align="center">Tianfang Lin Same Song, Different Film</p> <p align="center">Kate McQuiston “Beautiful”: Unfolding the Map of Hybrid Song in Michel Gondry’s <i>Microbe et Gasoil</i> (2015)</p> <p align="center">Stephanie Ruozzo Symptomatic Singing: The Rehabilitation of the Medical Musical Episode</p>	<p align="center">Johanna Ethnersson Pontara Opera in/and Film: The Utopian Ideals of Opera in Contemporary Cinema</p> <p align="center">Tanner Cassidy Musical Topics and Cultural Trauma in Akira Ifukube’s Score for <i>Gojira</i> (1954)</p> <p align="center">Janice Dickensheets Uncovering the Musical Tapestries in <i>Lord of the Rings</i> and <i>The Hobbit</i></p>	<p align="center">Holly Tumblin. I Am the Goddess: Empowered Femininity in a Bachata Music Video</p> <p align="center">Isaac Page. Someday We’ll Find It: Diegetic Ambiguity in The Muppet Movie (1979)</p>

Sunday, May 31, 2020, 5:00-6:00 pm

43. Chair: Mary Simonson	44. Chair: Gillian Anderson	45. Chair: Lisa Coulthard	46. Chair: Ron Sadoff
<p align="center">Samantha Jones Sounding Tap on Film: Dubbing, Direct-Recording and Aesthetics of Authenticity</p> <p align="center">Kara Yoo Leaman Swingin’ Bach in Ballet: Musical and Visual Rhythms in Balanchine’s <i>Concerto Barocco</i> (1941)</p>	<p align="center">Alyssa Michaud Holographic Pop Stars: On Screen, On Stage</p> <p align="center">Katherine Reed “Keep Your ‘Lectric Eye on Me, Babe”’: Video and the Development of the Pop Star Touring Show</p>	<p align="center">Jessica Shine “He has music in him” – Musical Moments and Corporeality in <i>Joker</i> (2019)</p> <p align="center">Kristy Swift “Giving Voice to the Voiceless”: Hildur Guðnadóttir’s “Bathroom Dance” as Sonic Trans-diegetic Bridge in <i>Joker</i></p>	<p align="center">Pheaross Graham Don Shirley, <i>Green Book</i> Piano Style, and Middlebrow Pianism</p> <p align="center">Reba Wissner Immoral Music: Private Property (1960), Ethical Condemnation, and the National Legion of Decency</p>



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, 1,500 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