

Music and the Moving Image XV



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

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

SUNDAY, JUNE 2, 9:00 – 10:30 AM

35 West 4th Street

LOEWE	303	610	879
34. Chair: Gillian Anderson Multiplying Musicians, Singing Note Heads, Mysterious Gramophones: The “Trickality” of Listening in Early Musical Trick Films Julie Brown Film Music as a Problem in the Mirror of Criticism Francesco Finocchiaro “It Is the Musician behind the Camera Who Is the Soul of the Picture”: Music on the Sets of ‘Silent’ Film Erin Brooks	35. Chair: Jessica Getman <i>Crypt of the Necrodancer: A Virtual-Agential Analysis</i> Michelle Grosser Procedural Music in Games: Using Game Data to Create Advanced Reactive Scores Noah Kellman “What is it like to be the <i>Line Rider</i>?”: Analyzing an Alien Edwin Li	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 Dance as Structure in Scenes that Move Us Chelsea Oden <i>Blue Fire</i>: Prince Zuko’s Leitmotifs, Nickelodeon, and the Cultural Forum Emily Vanchella	37. Chair: Joan Titus Towards an Aesthetic of Visualisation: Multi-Media Analysis, Political Ideology, and Representations of a New Russia in Prokofiev’s <i>Alexander Nevsky</i> and <i>Ivan the Terrible</i> Natalie Matias O for a Muse of Fire: Historical References in William Walton’s Film Score to <i>Henry V</i> (1944) Sarah Sabol Funk, Disco, Porn: Radical Acts of Sonic Cultural Production in <i>The Deuce</i> Matthew Tchepikova-Treon

SUNDAY, JUNE 2, 11:00AM – 12:30PM

35 West 4th Street

LOEWE	303	610	879
38. Chair: Julie Brown The Imaginary Past: Scores for Modern ‘Silent’ Films Phillip Johnston Visible and Invisible Music: Playing the Gamba in <i>Tous les Matins du Monde</i> David Ferris	39. Chair: Annette Davison The Blurring of Worlds: The Soundscape(s) of <i>NieR: Automata</i> Jennifer Smith Audiographics: Toward a Poetics of Podcasting Robynn Stilwell How Music Shapes Houses and the Domestic Space as Vessels Towards a Romanticized Reality in <i>Lady Bird</i> (2017) Chandler Reeder	40. Chair: Joakim Tillman The Epic and the Exotic in <i>Popeye the Sailor Meets Sindbad the Sailor</i> and <i>Popeye the Sailor Meets Ali Baba’s Forty Thieves</i> Lisa Scoggin Understanding Thematic Development in <i>How to Train Your Dragon</i> Denise Finnegan Whose Wishes are Granted?: Musical Portrayals of Otherness in Disney’s <i>Aladdin</i> Rebecca Schreiber	41. Chair: Rebecca Fulop “Getting to Know You”: Marni Nixon on Children’s Television Jennifer Fleegeer Songs from the Heart- Lisa Gerrard’s Music for Cinema Felicity Wilcox Harlot and/or Heroine? Identity Performance and Sentimentality in the Music of <i>Harlots</i> Ashley Greathouse

12:30 – 1:30 PM LUNCH

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



<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**