

Music and the Moving Image XX



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

MAY 24 – MAY 26, 2024

Conference Co-Directors

Ronald H. Sadoff, Katherine Spring

Conference Committee

James Buhler, Colleen Montgomery, Jeff Smith, Siu-Lan Tan

REGISTRATION

May 24-26, 8:00 AM – 1:00 PM

Lobby

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

Coffee is available in Rooms 306 & 307 (3rd floor) Friday 8:30 AM - 4:00 PM, Saturday & Sunday 8:30 AM - 5:30 PM

Water-bottle filling stations are located on the 2nd, 9th, and 10th floors.

FRIDAY, May 24, 2024, 9:30 - 11:00 AM

Frederick Loewe Theatre

1. Welcome: Ron Sadoff & Katherine Spring

Keynote Address:

TOM FLEISCHMAN

“The Re-Recording Mixer: Sculpting a Film’s Final Sound”

FRIDAY, May 24, 2024, 11:30 – 1:00 PM

Loewe Theater	Room 303	Room 610	Room 879
<p align="center">2. Chair: Robynn Stilwell</p> <p>Ingeborg Zechner, “A Runaway <i>Nun’s Story</i>: Film Music in Hollywood Productions Abroad”</p> <p>Kathryn Kalinak, “Ennio Morricone and Dimitri Tiomkin: Disconnections and Connections”</p> <p>Kristin Force, “A Prequel to <i>Yellowstone</i>: A Comparative Analysis of the Main Theme in 1883 and the 1950s Western”</p>	<p align="center">3.</p> <p>Kyle Simpson, “Immersive Scoring in HBO’s <i>Chernoby!</i>”</p> <p>Laine Gruver, “Title Themes as Musical Narrators: Agential Implications”</p> <p>Ariana Hudelet, “The Music of <i>Succession</i>: Analyzing Chromatic Variations through the Audiovisual Essay”</p>	<p align="center">4.</p> <p>Jeremy Smith, “Humor and Horror: Immersive Functions of Glissandi in Video Game Music”</p> <p>Ben Major, “‘This Sounds Familiar...’: A Model for Tropes in Video Games”</p> <p>Tim Summers, “Hearing Beyond the Technonormative: Queer Representation and Game Music”</p>	<p align="center">5. Chair: Rebecca Fülöp</p> <p>Jonathan Waxman, “‘I Write Original Music, Too, You Know’: Leonard Rosenman’s Score for <i>Robocop 2</i>”</p> <p>William Ayers, “Forking Paths and Ludomusical Form in John Morris’s Score for <i>Clue</i> (1985)”</p> <p>Xiao Yun, “Making the Whole More than the Sum of Its Parts: ‘Thematic Superposition’ in James Horner’s Film Scores”</p>

LUNCH 1:00 – 2:00 PM

FRIDAY, May 24, 2024, 2:00 – 3:30 PM

Loewe Theater	Room 303	Room 610	Room 879
<p align="center">6. Chair: Ron Sadoff</p> <p>James Buhler, “High Concept: Sample Libraries and Musical Topics in Contemporary Music for Media”</p> <p>Cristina Velez-Justo, “Location as a Primary Parameter: Narrative Immersion through Spatial Manipulation”</p> <p>Benjamin Graf, “Symbolic Swerves: Musical Shifts at Turning Points in Film”</p>	<p align="center">7. Chair: Rebecca Fülöp</p> <p>Chelsea Oden, “Time and the Fantastical Gap in Sci-Fi and Fantasy Media”</p> <p>Lauren Crosby, “Agree to Disagree: Musical & Visual Interaction in Non-Linear Television”</p> <p>Bella Berman, “‘Hawaiian Hitchcock’ and the Primitivist Parodies: The Function of Music in <i>White Lotus</i>”</p>	<p align="center">8.</p> <p>Muxin Zhang, “The ‘Joyous Bisexuals’: Reading Marlene Dietrich and Anna May Wong’s Converging Star Text from <i>Babylon’s</i> ‘My Girl’s Pussy’”</p> <p>Carter Miller, “A Contrapuntal Doctor and His Anarchic Patient: A Class-Based Analysis of Visuality and Aurality in <i>The Silence of the Lambs</i> (1991)”</p> <p>Brandon Foskett, “Pretty and Problematic: The Use of Music in Guadagnino’s <i>Call Me by Your Name</i>”</p>	<p align="center">9. Chair: Frank Lehman</p> <p>Natalie Doucette, “Hidden Treasures of Area Zero: A Neo-Riemannian Look at Pokémon’s Paldea Region”</p> <p>Michael Ebie, “Parallel Tritone Progressions in Film: Affect and Voice-Leading”</p> <p>Tom Schneller, “Hexatonic, Octatonic, and Nonatonic Systems in Science Fiction and Horror Film Music”</p>

FRIDAY, May 24, 2024, 4:00 – 5:30 PM

Loewe Theater	Room 303	Room 610	Room 879
<p>10. Chair: Robynn Stilwell</p> <p>Jacques Dupuis, “Formal Rupture and Adaptation of the Gershwins’ ‘By Strauss’ in American in Paris”</p> <p>Marguerite Chabrol, “Star Voices in Hollywood ‘Classical Music Melodramas’ of the 1940s: The Swan Song of 19th-Century Melodrama?”</p> <p>Pascal Rudolph, “‘And All I Gotta Do is Act Naturally’: Transmedia Pop Stars, Music Performance and Metareference in Narrative Cinema”</p>	<p align="center">No presentations</p>	<p>11. Chair: Frank Lehman</p> <p>Emile Wennekes, “Nautilus in Narration: Spiraling Along Separate Audiovisual Transfigurations”</p> <p>Donovan Alcones, “Recomposition of Leitmotif in the Music of <i>Steven Universe</i>”</p> <p>Conor Power, “Leitmotiv as Erinnerungsmotiv in Disney’s <i>Star Wars</i>”</p>	<p>12.</p> <p>Hayden Harper, “Blocks and Tunes: The Role of Music in 3D Platformers”</p> <p>James Ellis, “<i>Sonic (The Hedgehog) Sounds: Analysing Gestural Rupture in a Ludomusical Adventure</i>”</p> <p>Andra Ivanescu, “Ethics and Videogame Music: The Case of ‘Megalovania’”</p>

FRIDAY, May 24, 2024, 5:30 – 7:30 PM

WELCOME RECEPTION - Room 303

SATURDAY, May 25, 2024, 7:00 – 8:30 AM

**The Annual MAMI Village Soundwalk
with Randolph Jordan and Rebecca Fülöp**

Convene at the entrance of the Frederick Loewe Theater, 35 West 4th St.

SATURDAY, May 25, 2024, 9:00 – 10:30 AM

Loewe Theater	Room 303	Room 610	Room 879
<p align="center">13.</p> <p>Kate McQuiston, “Navigating the Sonic Manifold of <i>Stranger Things</i>”</p> <p>Tiffany Ta, “Woo Young-Woo: Autistic, Not a Child”</p> <p>Samantha Marley, “Two Wounded Soldiers on the Battlefield of Adolescence”: Mean Girls, Musical Meaning and Sonic Liminality in <i>Do Revenge</i> (2022)”</p>	<p align="center">14. Chair: Jim Buhler</p> <p>Alexander Moore, “‘Unanimous Goldmine’: African Music as Property and Commodity in <i>Neptune Frost</i> (2021)”</p> <p>Julie Hubbert, “Vergessen Sie Visconti: Music and Auteurism in <i>Tar</i> (2022)”</p> <p>Anika Babel, “A Case for Minimalist Melomania: Céline Sciamma’s <i>Portrait of a Lady on Fire</i> (2019)”</p>	<p align="center">15. Chair: Miguel Mera</p> <p>Anna Marinela Lopez, “It’s a New Soundtrack: World-Building in Taylor Swift’s <i>The Eras Tour</i>”</p> <p>Sureshkumar Pasupula Sekar, “Confusion or Collective Music Education? Audience Experience in Film-with-Live-Orchestra Concerts”</p> <p>Raymond Knapp, “‘Take Me to the World’: Lessons Learned from Sondheim’s 90th Birthday Celebration”</p>	<p align="center">16. Chair: Jeff Smith</p> <p>Sarah Mae Fleming, “Hardcore Preservation: Punk Culture and Institutional Memory in the Hate5six Archive”</p> <p>Katherine Reed, “‘Like a Ghost Watching My Own Story’: The Album, Memory, and History in <i>Daisy Jones & the Six</i> (2023)”</p> <p>Andrei Pohorelsky, “Hear the Document: Source Music as Theory in Documentary Film”</p>

SATURDAY, May 25, 2024, 11:00 AM – 12:30 PM

Loewe Theater	Room 303	Room 610	Room 879
<p align="center">17. Chair: Colleen Montgomery</p> <p>Dave Ireland, “The Psychological and Ethical Implications of the Music in Historical Film: The Case of <i>Green Book</i>”</p> <p>Landon Palmer, “Joplin Revisited: The Ragtime Revival in 1970s American Cinema”</p> <p>Berthold Hoeckner, “Latin for (White) Lovers”</p>	<p align="center">18. Chair: Ron Sadoff</p> <p>Gregg Rossetti, “Cringe TV: Using Music to Enhance the Awkwardness in <i>Tim and Eric Awesome Show, Great Job!</i>”</p> <p>Ron Rodman, “‘Movin’ On Up’: The Evolution (and Revolution) of Music in the American Black-Cast Sitcom”</p> <p>Dan Blim, “Inside Jokes: Song Form, Humor, and Mental Health in Bo Burnham’s Comedy”</p>	<p align="center">19. Chair: Robynn Stilwell</p> <p>Andrea Avidad, “On the Politics of Sonic Details in Chile ’76”</p> <p>Lisa Mumme, “Lips to Whisper Lies: The Witch’s Voice in Film”</p> <p>Michael Lee, “Listening Afresh to <i>Dracula</i> (1931) and ‘The Children of the Night’”</p>	<p align="center">20. Chair: Miguel Mera</p> <p>Nicolai Graakjær, “Sounds of Sustainability? Sounding Out the ‘Silent’ Car”</p> <p>Kristina Mariell Dulsrud Klungnes, “‘Alone and Forsaken’: An Eco-critical Analysis of Fear and Hope in the Soundtrack of the HBO TV-series <i>The Last of Us</i>”</p> <p>Annette Davison, “Drilling Down: The Audiovisual Aesthetics of Horror in Recent Offshore Oil Rig Dramas”</p>

LUNCH 12:30 – 1:30 PM

SATURDAY, May 25, 2024, 1:30 – 3:00 PM

Loewe Theater	Room 303	Room 610	Room 879
<p>21. Chair: Colleen Montgomery</p> <p>Táhirih Motazedian, “A Taxonomy of Humor in Film Music and Sound”</p> <p>Nan Zhou, “Hilarity in Harmony: Exploring the Audio Aesthetics of Martial Arts Comedy in <i>Wayne’s World 2</i> (1993)”</p> <p>Emilio Audissino, “Scoring in a Wilder Key: Musical Masquerade in Billy Wilder’s Comedies”</p>	<p>22. Chair: Katherine Spring</p> <p>Katie Quanz, “Remote Consoles: Networked Soundtrack Collaborations”</p> <p>Sergi Casanelles, “Virtual Instruments, Interfaces, and the Distributed Role of Music Creation in Screen Music”</p> <p>Harry Burson, “Dolby Atmos and the Immersive Aesthetics of Post-Channel Sound”</p>	<p>23. Chair: Ron Sadoff</p> <p>Elizabeth Acosta, “‘Playing the Audience like Hitchcock’s Proverbial Piano’: Analyzing <i>The Conjuring</i> (2013) Through a Cognitive Approach to Jumpscares”</p> <p>Katherine Beggs, “Beyond Requiem for a Dream: How ‘Lux Aeterna’ Became Pop Culture’s Modern Doomsday Track”</p> <p>Chloé Huvet, “The Beast and the Dark Paradise: Shaping the Soundtrack of <i>Alien: Covenant</i> (2017)”</p>	<p>24.</p> <p>Mariana Da Silva Gabriel, “The Sound of War: The Role of Music in Nazi and Soviet Newsreels”</p> <p>Olga Manulkina, “Creativity of Contrition: On Subversive Soundtracks of Soviet Anti-American Cold War Films”</p> <p>Gabe Alfieri, “The <i>5000 Fingers of Dr. T</i>: Propaganda Meets Pedagogy in the Original ‘Seuss-ical’”</p>

SATURDAY, May 25, 2024, 3:30 – 5:00 PM

Loewe Theater	Room 303	Room 610	Room 879
<p>25. Chair: Rebecca Fülöp</p> <p>Kaitlyn Clawson-Cannestra, “Musical Myths of Gender: Rapunzel as a Postfeminist Princess in <i>Tangled</i> (2010)”</p> <p>Amelia Fisher, “(Up)dating femininity: Music, Gender, and Adaptation in <i>Pride and Prejudice</i> (2005)”</p> <p>Paul Sommerfeld, “Music in Greta Gerwig’s <i>Little Women</i> (2019): Modern Feminism and Film (Re)adaptations in Dialogue”</p>	<p>26.</p> <p>Daniel Moreira, “Weird, Menacing, and Colorful: Polychords in Bernard Herrmann’s Film Music”</p> <p>Caitlan Truelove and Jacy Pederson, “‘I Heard Your Hearts Dancing’: Timbral Alteration and Vampiric Love in <i>Interview With the Vampire</i> (2022-Present) and <i>First Kill</i> (2022)”</p> <p>Bryan Pallotta, “Instrumentation, Timbre, and Semiotics in the Soundtrack Music of Lena Raine”</p>	<p>27. Chair: Jim Buhler</p> <p>Gillian Anderson, “James C. Bradford: Cue Sheet Compiler Par Excellence”</p> <p>Julie Brown, “Multimedia Composer Biography and Vienna’s <i>Lichtbild-Konzerte</i>: An Early Screen Form Explored”</p> <p>Leo Casti, “Visual vs. Virtual: Relating Two Dimensions of Gesture in Jacqueline du Pré’s Performance of Edward Elgar’s Cello Concerto”</p>	<p>28.</p> <p>Joel Sutherland, “Esoteric Noise: Coil and Derek Jarman’s <i>The Angelic Conversation</i>”</p> <p>Hubert Ho, “Hearing Asian America While Playing to Picture: Identity, Belonging, and (Trans)nationalism in the Heterogeneous Soundscapes of Carolyn Chen’s <i>Made in China, Made in California</i>”</p> <p>Daniel Bishop, “Monsters, Madelines, and Makeovers: The Soundtrack of San Francisco(s) in <i>The Green Fog</i>”</p>

SATURDAY, May 25, 2024, 5:30 – 7:00 PM

Loewe Theater	Room 303	Room 610	Room 879
<p align="center">29. Chair: Miguel Mera</p> <p>Robynn Stilwell, “Dangerous and Fleishy: Viscerality, Temporality, and the Score of <i>Killers of the Flower Moon</i>”</p> <p>Ashley Dao, “‘Close to You’: Nostalgia, Trauma, & the Erotics of Empathy in Todd Haynes’s <i>Superstar: The Karen Carpenter Story</i> (1987)”</p> <p>Lindsey Eckenroth and Robert Jackson Wood, “I Put a Spell on Me: Self-Scoring as Neoliberal Self-Care in Jim Jarmusch’s <i>Stranger Than Paradise</i>”</p>	<p align="center">30. Chair: Jim Buhler</p> <p>Júlia Durand, “As Heard in Adverts, Train Stations, and Porn: Library Music in Audiovisual Pornography”</p> <p>Frank Lehman, “Cadentius Interruptus: Music as Cinematic Mood-Killer”</p> <p>Marcel Bouvrie, “Emmanuelle’s Mélodie d’Amour: The Erotic Soundtrack between Transcendence and Transgression”</p>	<p align="center">31.</p> <p>Fredrica Roos, “The Cinematic Imagery of Gustav Mahler’s Sound-world”</p> <p>Tomas Bazika, “Zdeněk Liška and the Fusion of Image and Sound”</p> <p>Ariane Couture, “Dialogue Between Music, Visual and Verbal in the Documentary <i>Ferron, Marcelle</i> (1989)”</p>	<p align="center">32. Katherine Spring</p> <p>Jeff Smith, “Too Many Cookes in the Kitchen: Music as Indices of Entrepreneurship and Activism in <i>One Night in Miami</i>”</p> <p>Tae-Young Yu, “The Musical Variations of the Main Theme and the Myth of the American Dream in <i>The Godfather</i> (1972)”</p> <p>Nozomi Lyn, “Nostalgia and Rerun Through Rose-Colored Glasses: Alan Silvestri’s Transcending Musical Genres in <i>Back to the Future</i> (1985)”</p>

SUNDAY, May 26, 2024, 9:00 – 10:30 AM

Loewe Theater	Room 303	Room 610	Room 879
<p align="center">33.</p> <p>Pamela Mason-Nguyen, “‘Treasured Memories’: The Re-Imagined Past in Video Game Music”</p> <p>Marcos Acevedo Arus, “Arcade Rhythm Games as Instrumental Practice”</p> <p>Ashley Greathouse, “Meta Embodiment: Music, Image, and Immersion in Virtual/Augmented Reality Rhythm/Dance Games”</p>	<p align="center">34.</p> <p>Krista Mitchell, “Childhood Trauma and Nostalgia in Horror Films: The Hauntological Sonic Specter”</p> <p>Juan Carlos Méndez Álvarez, “A Latin American Hauntological: The Study of Ghosts in Latin American Film Music”</p> <p>Matt Green, “Sounds Strange: The Enigmatic Sound of Mark Jenkin’s <i>Enys Men</i> (2022)”</p>	<p align="center">35. Chair: Jeff Smith</p> <p>Mattie Jacobs, “‘A smooth man on the ivories, hot on the trigger and cool in a jam’: John Cassavetes’ Staccato and Jazz Noir”</p> <p>David Melbye, “Crime-Jazz Diasporas: African American Music in Japanese Sixties Cinema”</p> <p>James Heazlewood-Dale, “Games Noir Telling Lies? Adapting the Jazz Noir Fallacy in Game Noir”</p>	<p align="center">36.</p> <p>Michael Beckerman, “Fused Images in Cinema”</p> <p>Lora Markova, “Immersive Experiences and Synaesthetic Abstraction – Dreamachine by Collective Act and Unboxed: Creativity in the UK”</p> <p>Laura Anderson, “‘Un mystère du corps’: Exploring Music and Sound in <i>En corps</i> (dir. Klapisch, 2022)”</p>

SUNDAY, May 26, 2024, 11:00 AM – 12:30 PM

Loewe Theater	Room 303	Room 610	Room 879
<p>37. Chair: Jim Buhler</p> <p>Rebecca Fülöp, “Holding Out for a Hero: Music, Masculinity, and the Reactionary Misrememberings of Robin Hood”</p> <p>John O’Flynn, “Experimentation and Exoticism in the Music of Maurice Jarre: Earlier influences and contemporary approaches to <i>Lawrence of Arabia</i> (1962)”</p> <p>Grace Edgar, “Gender and Exoticism in the Orientalist Swashbuckler Score”</p>	<p>38. Chair: Jeff Smith</p> <p>Carlo Cenciarelli, “Selling Spectacular Silence at the Ends of Cinemagoing: The Cinema as a Quiet Place (ca. 2021)”</p> <p>Elsie Walker, “Point of Audition to Point of Audition: Pressing my Ears to <i>Petite Maman</i>”</p> <p>Emma Payne, “Audiovisual Style in <i>The Lost Daughter</i>: Sounding Out Embodied Motherhood”</p>	<p>39.</p> <p>Calvin Evans, “The Sound of the African American Hero: Examining the Film Scores that Created the Musical Topic of the ‘Black Action Hero’”</p> <p>Hanisha Kulothparan, “The Evolution of the Hero’s Introduction: Topic and Intercultural Trope in Kollywood Film Music”</p> <p>Christina Losada, “Melodic Transformations and Structure in the Work of Max Steiner”</p>	<p>40. Chair: Colleen Montgomery</p> <p>Maria Behrendt, “A Voice to Remember: The Trope of the Singing Wallflower in Early 2000 Romance Movies”</p> <p>Kate Galloway, “PawkieTalkie: Human-Pet Ventriloquism, Pet Voice, and Narrating the Domesticated Animal in Internet Audiovisual Media”</p> <p>Aimee Mollaghan, “ASMR and the Ritual of Food Preparation in Peak TV”</p>

LUNCH 12:30 - 1:30 PM

SUNDAY, May 26, 2024, 1:30 – 3:00 PM

Loewe Theater	Room 303	Room 610	Room 879
<p>41.</p> <p>Andrew Simmons, “Redefining the Role: What it Means to be a Film Composer Today”</p> <p>Tom Harrison, “Indeterminacy, Remote Recording and Collage: Exploring Approaches to Cartoon Music Composition”</p> <p>Matt Lawson, “The YouTube Film Musicologist: Bridging the Gap between Film Music’s Academic and Online Discourse”</p>	<p>42. Chair: Ron Sadoff</p> <p>Ian Sapiro and Toby Huelin, “Into the Unknown: ‘Behind-the-Scenes’ Representations of <i>Frozen II</i>’s Music-Production Processes”</p> <p>Raylana Ciceron, “This Certainly Passes the Bechdel Test: Volumes of Voice in <i>Encanto</i>”</p> <p>Lisa Scoggin, “Imperfect Fathers and Imperfect Sons in the Music of Guillermo del Toro’s <i>Pinocchio</i> (2022)”</p>	<p>43. Chair: Jim Buhler</p> <p>Matthew Blackmar, “Deepfakes and The New Rhetorical Strategies of The Online Copyright Debate: ‘Clean’ Data, Content ‘Creators,’ and The Musical Moving Image in The Era of AI”</p> <p>Arzu Karaduman, “Muted Images of Contemporary Cinemas, Deepfakes of Media Ecologies”</p> <p>James Denis Mc Glynn, “Screen Music, Sound, and the ‘Dominant Imaginary’ of A.I. in Filmmaking”</p>	<p>44. Chair: Robynn Stilwell</p> <p>Gray Wong, “A Phenomenology of Sound: Liquid Aurality and Tactile Humidity in Wong Kar-wai’s <i>Days of Being Wild</i>”</p> <p>Thomas Goodchild, “A Phenomenology of Sonic Displacement in Classic Film Noir”</p> <p>Michiel Kamp, “Phenomenologies of Background Music, Primacy, and the Metaphysics of Presence”</p>

SUNDAY, May 26, 2024, 3:30 – 5:00 PM

Loewe Theater	Room 303	Room 610	Room 879
<p>45. Chair: Jeff Smith</p> <p>Max Kaplan, “Audiovisual Remediation from the Y2K Film to the New Music Video”</p> <p>Natalie Miller and Elizabeth Margulis, “Immersed on TikTok: Music, Repetition, and Viewing Behavior”</p> <p>Carol Vernallis, “Atmospheres: New Approaches to Music Videos and Other Brief, Intensified Media”</p>	<p>46. Chair: Miguel Mera</p> <p>Adam Melvin, “More Beautiful Areas: Performativity and Presence in the Integrated Soundtrack”</p> <p>Craig Davis Pinson, “From Critical Realism to Politicized Expressivity: Integrated Soundtracks in Contemporary Mexican Cinema”</p> <p>James Deaville, “The Sound of Grief: Voice, Gender, and the Musicalization of Speech in <i>Succession</i>”</p>	<p>47.</p> <p>Matthew Tchepikova-Treon, “‘The Harder They Come’: A Mercantile History of a Pulp Exploitation Musical”</p> <p>Cole Swanson, “The Historical ‘Record’ According to <i>Ma Rainey’s Black Bottom</i>: Contingency, Reproducibility, and Injustice”</p> <p>Kevin John Bozelka, “Plugs vs. Recordings: Musical Representation in <i>Disc Jockey</i> (Will Jason, 1951)”</p>	<p>48. Chair: Rebecca Fülöp</p> <p>Samantha Tripp, “Beethoven vs. Bach: The Evolving Role of Classical Music in the Marvel Cinematic Universe”</p> <p>Kirill Smolkin, “Tchaikovsky in Hollywood: Reception of Peter Tchaikovsky’s Music in American Films”</p>

SUNDAY, May 26, 2024, 5:30 – 6:30 PM

Loewe Theater	Room 303	Room 610	Room 879
<p>49. Chair: Ron Sadoff</p> <p>Christopher Morris, “A Watch Party at the Opera”</p> <p>Miguel Mera, “Screening Rites”</p>	<p>No presentations</p>	<p>50.</p> <p>Clair Nguyen, “Synesthetic Typography: Kinetic Typography and Musical Function in Anime Lyric Videos”</p> <p>Abi Seguin, “The Role of Genre in Conveying Narrative Conflict in Anime Openings”</p>	<p>51.</p> <p>Lucy Li, “Recasting Chopin In Our Time: Propaganda, Film Music and the Second World War</p> <p>Dave Raybould, “Rhythmic Entrainment and Its Impact on the Video Game Player”</p>

CLOSING DINNER

6:30PM – 8:30PM – 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. <http://www.filmmusicfoundation.org>

NYU Steinhardt Land Acknowledgement

NYU Steinhardt rests on Lenapehoking, the ancestral and traditional homelands of the Lenape. We honor the Lenape by implementing this land acknowledgement as a responsible act of understanding our roles and relationality to this land. Further, we acknowledge the contributions of all Indigenous people and their continuing struggle to dismantle the ongoing legacy of settler colonialism. Please visit the [Lenape Center's website](#), [Instagram page](#), and [Facebook page](#).