GILLIAN ANDERSON is an orchestral conductor and musicologist. Her reconstruction and performance of Nosferatu (Murnau, 1921) with the Brandenburg Philharmonic (Potsdam), Carmen (DeMille, 1915) with the London Philharmonic, Haexan (Christiansen, 1922) with an ensemble from Prague, and Pandora's Box (Pabst, 1928) with the Michigan Sinfonietta were released by BMG Classics, Video Artists International, and Criterion Films. To her bibliography Music for Silent Films 1894-1929: A Guide (DC, Library of Congress, 1988) she adds her translation of Ennio Morricone and Sergio Miceli’s Composing for the Cinema, forthcoming from Scarecrow Press and “D. W. Griffith’s Intolerance: Revisiting a Reconstructed Text” in Film History, 2013. www.gilliananderson.it.

JACQUELINE AVILA is an Assistant Professor in musicology at the University of Tennessee. She holds an M.A. and Ph.D. in music from the University of California, Riverside. Her research interests include Mexican modernism, nationalism, and cinema and media studies. She was a recipient of the UC MEXUS Dissertation Research Grant and the American Musicological Society’s Howard Meyer Brown Fellowship, and has presented her research at several conferences in the United States and Mexico. She is currently writing a book manuscript tentatively titled CineSonidos: Cinematic Music in Early Mexican Film, which is an examination of meaning and cultural representation in Mexican film music.

SAM BALTIMORE recently completed his PhD in Musicology at UCLA, and currently works as a researcher with Playbill.com at the Library of Congress and as an adjunct instructor in music at Towson University and the University of Maryland, College Park. He has presented on musical comedy at the ATHE national conference, the PCA national conference, and several interdisciplinary conferences from Boulder to Liverpool, though never at a national musicology conference. He is a card-carrying member of AMS, SEM, ATHE, PCA, and SAM, which together form the anagram “mama’s pasta scheme.”

DANIEL BISHOP is a Ph.D. candidate in Musicology at the Jacobs School of Music at Indiana University. His professional work has included teaching music history, teaching film music, and researching and writing on film music and film sound. His dissertation, in progress, is titled "Sounding the Past in the New Hollywood Cinema.

EWELINA BOCZKOWSKA is Assistant Professor of Musicology at Youngstown State University. She received her PhD in Musicology from the University of California, Los Angeles in 2009 and her Bachelor of Music magna cum laude from McGill University (Montreal, Canada) in 2002. She specializes in film music, with a focus on music as a site of collective memory in films by Polish directors including Kieslowski, Zanussi, Wajda, and Polanski. Her research also includes a study of place, memory, and cultural identity in the music of Chopin and works of Alexandre Tansman. Her articles and reviews have appeared in 19th Century Music, Notes, and Muzyka 21, and she has presented papers at conferences throughout North America and Europe. She has received
numerous honors and awards for her work, including grants for research in Europe from the Kosciuszko Foundation and American Musicological Society.

**PETER BROADWELL** is a Council on Library and Information Resources Postdoctoral Fellow in Digital Initiatives and Information Technology at the UCLA Young Research Library. He received his PhD from the UCLA Department of Musicology in 2010 after completing a dissertation entitled “Swashbucklers on Stage: Musical Depictions of Pirates and Bandits in English Theater, 1660-1820.” This project incorporated several of his scholarly interests, which include film music, eighteenth-century European literature, and representations of masculinity in nineteenth-century opera and orchestral music. His postdoctoral work focuses on the uses of emerging technologies for computational analysis, digital archiving, and multimedia presentations in the humanities.

**PER F. BROMAN** is an Associate Professor of Music Theory and the Associate Dean of the College of Musical Arts, Bowling Green State University: He holds degrees from Royal College of Music in Stockholm, McGill University, and Gothenburg University. His research interests include twentieth-century analytical techniques, Nordic music, aesthetics, and film music. He was editor-in-chief of *What Kind of Theory Is Music Theory?* (Stockholm University, 2008) and has contributed to numerous journals. He has recently completed “Silence and Sound in Ingmar Bergman’s Films,” in *Music, Sound and Filmmakers: Sonic Style in Cinema* (Routledge, 2012) and a monograph on composer Sven-David Sandström (Atlantis, 2012).

**JAMES BUEHLER** is an associate professor of music theory at the University of Texas at Austin. He is co-editor of *Music and Cinema* (Wesleyan, 2000) and co-author of *Hearing the Movies* (Oxford, 2010). He is currently working on *Theories of the Soundtrack*, a comprehensive account of thinking about music and film sound.

**RYAN BUNCH** teaches courses in music appreciation, American popular music, and applied vocal performance at Rutgers University-Camden and the Community College of Philadelphia. His current research interests focus on the American musical and its associations with childhood, animation and puppetry. He has recently presented papers on *The Muppet Movie, Bye Bye Birdie*, and musical transformations of *The Wizard of Oz*, with upcoming projects investigating the sound of Broadway on *Sesame Street* and the performing object in the Disney Theme Parks attraction *It’s a Small World*.

**ANTHONY BUSHARD** is associate professor of music history at the University of Nebraska, Lincoln, where he teaches courses in jazz history, film music history/analysis, world music, and specialized American musical topics. Dr. Bushard has contributed articles to *The New Grove Dictionary of Jazz*, second ed., *The Journal of Film Music, Studies in Musical Theatre, Notes, The Journal of Music History Pedagogy*, and *American Music*. In addition, he has lectured on jazz and film music at regional, national, and international venues. Recently Dr. Bushard published *Leonard Bernstein’s On the Waterfront: A Film Score Guide* for Scarecrow Press and is co-editing and contributing
two essays to *Anxiety Muted: American Film Music in a Suburban Age*, forthcoming from Oxford University Press.

**PHILIP CARLI** brings both prodigious musical talent and a committed scholarly outlook to his lifelong passion for the music and culture of the turn of the last century. He discovered silent film at the age of five and began his accompaniment career at thirteen, with a performance for Lon Chaney’s 1923 version of *The Hunchback of Notre Dame*. While at college he programmed and accompanied an annual series of silent films, and also organized and conducted a 50-piece student orchestra using 19th-century performance practice. Since then, he has continued his studies of the film, music and culture of the late nineteenth and early twentieth centuries, earning a doctorate from the Eastman School of Music. He has at the same time toured extensively as a film accompanist throughout North America and Europe, performing on keyboard and with orchestra at such venues as Lincoln Center, the National Gallery in Washington, DC, the Cinémathèque Québécoise in Montreal, the National Film Theatre in London, and the Berlin International Film Festival. He is the staff accompanist for the George Eastman House in Rochester, New York, and performs annually at several film festivals in the United States as well as at Le Giornate del Cinema Muto in Italy.

Before transitioning full-time into music education, **DAN CARLIN** enjoyed a 30-year career as an Emmy-Award-winning music editor, Emmy-nominated music director, conductor, music supervisor, and soundtrack producer on such Oscar-winning films as *Days of Heaven*, *The Black Stallion* and *Last of the Mohicans*. He served as CEO of Segue Music, the company he built with his father and extended family, an enterprise that provided music services on well over 1000 film and television projects -- many received Oscar and Emmy honors. Dan served 2 terms as Chair of the Recording Academy (the GRAMMYs) and over 20 years on the Motion Picture Academy’s Music Branch Executive Committee. He helped design, create and fund the Sundance Institute’s Composer Program, and he is former Executive Director of the Henry Mancini Institute. Dan served five years as Chair of Film Scoring at the Berklee College of Music before moving to University of Southern California in 2012 to chair the Scoring for Motion Pictures and Television Program.

**BETH CARROLL** is an AHRC funded third year PhD student at the University of Southampton. Her thesis is titled Spatiotemporal Relations in Song Sequences; exploring how space and time are represented both sonically and visually in the musical genre. Further interests include music in films more widely and the recreation of musical numbers virtually.

**SERGI CASANELLES**, born in Barcelona in 1980, is a New York-based composer and orchestrator for concert and film music. He is currently pursuing a PhD in Film Music Composition at NYU thanks to the NYU Steinhardt Doctoral Award. He holds a Masters Degree in Film Scoring (NYU, 2011), as a recipient of the “La Caixa” Fellowship Program (Fulbright equivalent). In Barcelona, he studied Piano, Theory, Composition and Computer Science. His research is focused on how new technologies interact with music in film and how this interaction affects its aesthetics. www.sergicasanelles.com
PHILIPPE CATHÉ is a reader in musicology at Paris-Sorbonne University. He is both a music theorist focusing on harmonic music from the end of Renaissance till present time and a musicologist, specialist of the composers Charles Koechlin and Claude Terrasse and, more generally, of French music from the end of the nineteenth to the first half of the twentieth century. He works on developing Nicolas Meeûs’ theory of harmonic vectors. Besides, an increasing part of his time is dedicated to analyse the importance of sound in films. He has recently co-directed a book, “Charles Koechlin, compositeur et humaniste”, and he has just completed a work entitled “500 Years of Harmonic Music”.

DALE CHAPMAN is an Associate Professor of Music at Bates College. His research focuses upon issues relating to culture and political economy in jazz and contemporary popular music. His articles have appeared in the Journal of the Society for American Music and the Oxford Handbook of Sound and Image in Digital Media, and he is presently at work on a book manuscript entitled The Jazz Bubble: Neoclassical Jazz in Neoliberal Culture.

WILLIAM CHENG received his PhD in Musicology from Harvard University earlier this year. He is currently a Junior Fellow post-doc at the Harvard Society of Fellows. His first monograph, Sound Play: Video Games and the Musical Imagination, is forthcoming from Oxford University Press; he’s also at work on a second book on music and meritorcy in the age of new media. Other recent and forthcoming publications include articles in Cambridge Opera Journal, 19th-Century Music, Journal of the American Musicological Society, Ethnomusicology, Oxford Handbook of Disability and Music, Oxford Handbook of Sound and Image in Digital Media, and Oxford Handbook of Virtuality. He enjoys dabbling in piano improvisation, creative fiction, and experimental cooking.

MONICA CHIEFFO is a graduate of Tufts University where she earned her M.A. in Musicology. Her thesis explores aspects of mediation, anachronism and temporality through modernist opera and Weimar-era film. As of now, Monica’s research interests include the philosophical and social underpinnings of opera in the 19th and 20th centuries, intersections of opera with cinema, and visual interfaces in music of the postwar avant-garde. Monica also holds a B.M. in Music Performance from Temple University. As a harpist, she performs and teaches regularly. She is excited to begin work next fall as a PhD candidate in musicology at UCLA.

GEORGE S. CLINTON is a composer whose musical inventiveness and versatility in both orchestral and popular idioms have allowed him to contribute memorable scores to such diverse films as the hit comedy “Austin Powers: International Man of Mystery” and its blockbuster sequels, the hit martial arts fantasy “Mortal Kombat” and its sequel, and Disney’s holiday hits “The Santa Clause 2” and “The Santa Clause 3”. Other noteworthy projects range from John Waters’ “A Dirty Shame” to the Emmy Award-winning “Bury My Heart At Wounded Knee.”
Clinton has served as an advisor at the Sundance Composers Lab for 12 years. Recently he was appointed to the Motion Picture Academy’s Music Branch, joined the Educational Advisory Board of CINE, and became Chair of the Film Scoring Department at the Berklee College of Music in Boston. His awards include GRAMMY and Emmy nominations and nine BMI Film Music Awards, including their highest honor, the Richard Kirk Career Achievement Award.


CHRISTOPHER M. CULP is currently a PhD Candidate in Musicology at the University at Buffalo, having already earned a Masters of Music in Clarinet Performance and a Masters of Arts in Philosophy. Currently, his research pertains to Philosophy of Music, the role of sincerity in Modernist/Postmodernist discourse, Queer Studies, and the Metaphysics of Musical Drama. His dissertation focuses on Serial Television Musical episodes as a symptom of a possible return to metaphysics after postmodernism's problematization of the Real. A clarinetist of both classical and contemporary styles, he has performed with various ensembles including Wooden Cities, the Young/Keen Ensemble, and Slee Sinfonietta.

ANNETTE DAVISON is Senior Lecturer in Music at the University of Edinburgh where she researches and teaches on music for/in film and television and musicology. Recent books include Alex North’s A Streetcar Named Desire: A Film Score Guide (Scarecrow, 2009) and, co-edited with Julie Brown, The Sounds of the Silents in Britain (OUP, 2012). She is currently in the early stages of a project focusing on the cultural history of the television title sequence, with a chapter on this forthcoming in The Oxford Handbook to New Audiovisual Aesthetics (OUP, 2013), and another in the journal Sound Effects (forthcoming).

MAX DECURTINS holds B.A. degrees in Music and Linguistics from the University of California at Santa Barbara and an M.M. degree in Musicology from the Boston University School of Music. His primary research interests focus on the transmission, performance, and reception of the music of J.S. Bach. Max has presented papers at the Annual Conference of the Israel Musicological Society, the New England chapter of the American Musicological Society (Fall 2011 and Winter 2013), and has published with Munich-based publisher Musikproduktion Höflich. Max currently works in Executive and Continuing Professional Education at the Harvard School of Public Health.
ERIC DIENSTFREY is a doctoral student of Film Studies at the University of Wisconsin-Madison. His primary research concerns surround sound mixing and its effect on film scoring practices. Other interests include film music and emotion, theories of style and genre, and film music before 1915.

JACK CURTIS DUBOWSKY is a composer, author, educator, and filmmaker. Major works include Harvey Milk: A Cantata and an oratory with orchestra, Eisenhower Farewell Address. The Jack Curtis Dubowsky Ensemble appears at chamber concert series, new music series, and performance spaces nationwide, and presents programs of live music to experimental film. Dubowsky has scored multiple feature films and has worked at Pixar. Dubowsky is a two-time VCCA Fellow, and serves on the editorial board of The Soundtrack, published by Intellect Press. Dubowsky's sheet music is published by De Stijl Music and is distributed through J.W. Pepper, Sheet Music Plus, and Theodore Front Musical Literature.

REBECCA M. DORAN EATON is a Lecturer of Music Theory and Aural Skills at Texas State University-San Marcos. Dr. Eaton has presented papers at the 3rd International Conference on Minimalist Music in Leuven, Belgium, the 11th International Congress on Musical Signification in Krakow, Poland, the 38th Annual Society for American Music conference, the Texas Society for Music Theory annual conference, and Music and the Moving Image. Her chapter, "Minimalist and postminimalist music in multimedia: from the avant-garde to the blockbuster film," will be published in October 2013 as part of The Ashgate Research Companion to Minimalist and Postminimalist Music.

ISABELLA VAN ELFEREN is currently assistant professor of Music and Media at Utrecht University. From September 2013 she will be professor of Music at Kingston University London. Isabella has published widely on film and TV music, video game music, Gothic theory and subcultures, and baroque sacred music. She is the author of Gothic Music: The Sounds of the Uncanny (2012), Mystical Love in the German Baroque: Theology – Poetry – Music (2009), and the editor of Nostalgia or Perversion? Gothic Rewriting from the Eighteenth Century until the Present Day (2007). Isabella is Division Head of Visual and Performance Arts and Audiences for the International Association of the Fantastic in the Arts. She is editor for The Soundtrack, member of the advisory board of Horror Studies, and, with Jen Gunnels, guest editor of the Journal for the Fantastic in the Arts (2013).

CHRISTINE EVANS-MILLAR is a PhD candidate in the Department of Music at the University of Otago, New Zealand. Prior to her doctoral studies she was a graduate student in Theatre and Film at the University of Canterbury. Christine's research posits a new methodology for compiled soundtrack analysis drawing inspiration from Aristotle’s Poetics and the works of renowned film scholar David Bordwell. Her dissertation investigates the relationship between pre-existing and original score music in Wes Anderson’s Rushmore (1998), The Royal Tenenbaums (2001) and The Life Aquatic with Steve Zissou (2004).
ELIZABETH FAIRWEATHER, having just completed her PhD: *Scoring the alien: Musical Representation in the Science-Fiction Filmscores of Jerry Goldsmith*, is a post-doctoral researcher and part-time lecturer at the University of Huddersfield. Her research centres on the role of music-perception and cognitive theory as applied to the music analysis of filmscores, using science fiction film as her main source material. She is also very interested in the cinema of the Soviet era, particularly the works of Andrei Tarkovsky.

JENNIFER FLEEGER is currently an Assistant Professor of Media Studies at The Catholic University of America. She is presently working on two books: *Mismatched Women: The Voice Meets the Machine* (forthcoming from Oxford University Press) and *Sounding American: Hollywood, Opera, and Jazz*. Jennifer has published articles and reviews in *Camera Obscura; The Journal of Film and Video; Music, Sound and the Moving Image; Popular Music and Society; The Quarterly Review of Film and Video*; and an anthology on media and religion. This fall she will begin a new position at Ursinus College.

KRISTIN FORCE graduated with her PhD in Musicology from York University (Toronto, Canada) in 2009. Her dissertation research focused on the psychology of film music, focusing on the film scores of Philip Glass. Her current research examines audience response to minimalist film music. She is part-time faculty at Ryerson University and The Chang School (Toronto). Kristin teaches a film music course to non-musicians in a variety of programs. She is also interested in film music pedagogy, and has devised methods and strategies for teaching film music, and conducted research on the benefits of film projects for non-musicians.

TERESA FRAILE obtained PhD Extraordinary Award in the University of Salamanca for her dissertation *Musical creation in contemporary Spanish cinema*. She takes part in the national research project *Music and Cinema in Spain*. She has published several articles and research works, including the book *Film Music in Spain: hallmarks of contemporary soundtrack* (2010), edited *Music in Media* (Arcibel 2012), and she was guest editor for the special issue “Recent Approaches to Sound and Music in Spanish Audiovisusl Media” (*Music, Sound and the Moving Image*, Liverpool University Press, 2010). She currently teaches Music at the University of Extremadura (Spain).

REBECCA FÜLÖP is finishing up a year as a visiting assistant professor of musicology at the Oberlin College Conservatory of Music, where she held an OK/U-M postdoctoral teaching fellowship. She completed her dissertation, “Heroes, Dames, and Damsels in Distress: Constructing Gender Types in Classical Hollywood Film Music” at the University of Michigan in 2012. An essay co-authored with Arnie Cox appears in *Music, Sound, and Silence in Buffy the Vampire Slayer*, published by Ashgate (2010). Rebecca will begin an adjunct position in the department of musicology at the University of Michigan in the fall.

WILLIAM GIBBONS is Assistant Professor of Musicology at Texas Christian University, where he teaches courses in music history and music in media. He has
published in the fields of opera and music in video games in journals including 19th Century Music, Opera Quarterly, Music and the Moving Image, and Game Studies. His book Building the Operatic Museum: Eighteenth-Century Opera in Fin-de-Siècle Paris is forthcoming in June 2013 from the University of Rochester Press, and he is co-editing the essay collection Music in Video Games: All Your Bass Are Belong To Us, forthcoming in 2014 from Routledge. He is currently at work on a monograph tentatively entitled Unlimited Replays: Pre-Existing Music in Video Games.

DANIEL GOLDMARK is associate professor of music at Case Western Reserve University in Cleveland. He is series editor of the Oxford Music/Media Series, and is the author and/or editor of several books on animation, film, and music, including Tunes for Toons: Music and the Hollywood Cartoon and Beyond the Soundtrack: Representing Music in Cinema.

CLAUDIA GORBMAN is Professor of Film Studies in the Interdisciplinary Arts & Sciences program at the University of Washington, Tacoma. She is the author of Unheard Melodies: Narrative Film Music (1987) and about 70 articles and book chapters. She has edited and translated several books by Michel Chion, including Film, A Sound Art (2009). With John Richardson and Carol Vernallis she has coedited the forthcoming Oxford Handbook of New Audiovisual Aesthetics (2013). She is preparing the second edition of Unheard Melodies for 2014.

NAOMI GRABER holds a newly minted Ph.D. from the University of North Carolina, Chapel Hill, where she wrote her dissertation on Kurt Weill’s early work in the United States. She has received fellowships to study in the Library of Congress and the Arnold Schönberg-Centre in Vienna, and is the inaugural recipient of the Silver Graduate Fellowship from the Carolina Center for Jewish Studies. She has given papers at local and national conferences, including the Society for American Music and the Conney Conference on Jewish Arts. Her research interests include music and migration, musical theatre, and racial fluidity in musical expression.

ANDRÉ RUI GRAÇA holds a B.A.(Hons) in Art Studies from the University of Coimbra (Portugal) and an M.A. in Film Studies from University College London (U.K.), where he is currently pursuing a Ph.D. in the same area of knowledge. In 2013, he was awarded a merit-based scholarship from the Portuguese government. He has mainly been working on the intersection of film music with cultural studies, sociology of culture, and reception studies. André is also a member of the European Network for Cinema and Media Studies (NECS), and a freelance musician and composer.

MICHAEL W. HARRIS is a recent graduate of the University of Colorado Boulder after successfully defending his dissertation, Hayasaka Fumio, Ronin Composer. At Boulder, his research focused on film music in Japan, especially Hayasaka’s collaborations with Akira Kurosawa and Kenji Mizoguchi, though he also conducted research on Jerry Goldsmith and the many musical identities of Batman. His previous conference presentations include Music and the Moving Image, the Rocky Mountain Conference on Comics and Graphic Novel, and numerous regional conferences. His first
article, “Jazzing in the Tokyo Slum: Music, Influence, and Censorship in Akira Kurosawa’s Drunken Angel” will be published this fall in Cinema Journal.

IAIN HART is a Ph.D. student at the Sydney Conservatorium of Music’s Arts Music Unit. The focus of his research is music’s ability to create, communicate and inspire meaning in video games. He completed bachelor degrees in science and arts at the University of Sydney, graduating with first class honours in arts following his research on the similarities between film music and video game music in comparable thematic genres.

DAVID HELVERING is a Visiting Assistant Professor of Music Theory at the Lawrence University Conservatory of Music in Appleton, Wisconsin. Dr. Helvering holds a Bachelor of Music Education from Arkansas State University, a Master of Music in music theory and composition from Sam Houston State University, and a Ph.D. in music theory from The University of Iowa. His 2007 dissertation explored the ways in which music engages with dialogue in American feature film. Dr. Helvering’s research interests include music’s role in the communication of emotion in film and television, the function of music in early sound film, the film scores of Erich Wolfgang Korngold, and the structure and evolution of the American slasher film.

VASCO HEXEL runs the Masters Programme in Composition for Screen at the Royal College of Music, London, and until early 2013 he was also the Head of Music at the London Film School. He has composed original scores for award-winning animations, documentaries, commercials, and feature films. His clients include Gucci, RSA Films, Channel 4, the Discovery Channel, SohoMusic and Universal Production Music. Vasco’s research interests include practice-lead research into the influence of music technology on the creation of film music, contextual agents in recent Hollywood film music as well as musical creativity and originality in a competitive and collaborative environment.

JANE HINES is currently pursuing two master’s degrees in musicology and music theory at Bowling Green State University and holds a bachelor’s degree in music from Oakland University. Her research interests include 19th-century art song, the history of theory, and historical keyboard performance practice.

DAVE IRELAND is currently a visiting lecturer at the School of Music at the University of Leeds where he provides teaching support in music history, music psychology and film music modules. He recently completed his PhD under the supervision of Dr Luke Windsor and Prof. David Cooper. This research was funded by a University Research Scholarship and incorporated approaches from music psychology and film music studies to theorize incongruent film music and its influence on perceived meaning and emotional response. Dave has recently published on the incongruent soundtrack and the construction of the cinematic criminal in the interdisciplinary Constructing Crime collection.

KATHERINE JARZEBOWSKI is currently pursuing her master’s degree in Scoring for Film and Multimedia at NYU Steinhardt. She received her BA in Music Composition and Film Studies from Yale University. Katherine also studied abroad in Paris, France
with composer Martin Matalon, as well as in Florence, Italy under the ASCAP/NYU Film Music Summer Fellowship. After graduating in 2006, she spent several years working in the belly of New York City’s film community, gaining invaluable on- and off-set experience. Katherine thanks Dr. Ron Sadoff and the MaMI panel for this unique opportunity to share her fixation with Hans Zimmer and his score for *Gladiator*.

**PHILLIP JOHNSTON** is a composer and musician who teaches Music Composition and History of Film Music at the Australian Institute of Music in Sydney, Australia. He is a composer of scores for contemporary film (including films by Paul Mazursky, Doris Dörrie, Philip Haas, & Henry Bean) and has performed his original scores for silent film at the New York Film Festival, the Sydney Film Festival, the Melbourne Festival, Cinemazero (Pordenone) and across Europe, as well as having a parallel career as a jazz musician (The Microscopic Septet). He is currently a PhD Candidate at Newcastle Conservatorium.

**RANDOLPH JORDAN** a Postdoctoral Research Fellow in the School of Communication at Simon Fraser University in Vancouver where he is investigating sound aesthetics and practices of locally-based film and media through the World Soundscape Project’s forty year study of the city’s sonic environment. He draws on the intersections between film sound studies, eco-film criticism, acoustic ecology and critical geography to explore auditory connections between geography and media. He is currently preparing a book manuscript, entitled “Reflective Audiviewing: An Acoustic Ecology of the Cinema,” in which he establishes a methodology for hearing film sound through the field of acoustic ecology, revealing ecological issues in play across a diverse range of films while arguing for the value of re-thinking the work of acoustic ecology as a form of media practice.

**MEGHAN JOYCE** is a Special Regents Fellow at the University of California, Santa Barbara, where she is pursuing at PhD in musicology. She earned her BA from Harvard University in 2008 and her MM in voice performance in 2011. This presentation is part of a chapter of her dissertation, which focuses on the music of three film collaborations by director Darren Aronofsky and composer Clint Mansell.

**MICHIEL KAMP** is a PhD student at the University of Cambridge, where he is writing a dissertation on ways of hearing video game music. Beyond video games, his research interests lie in music philosophy and theory of music in audio-visual media, particularly phenomenology and embodied cognition.

**MICHAEL KASINGER** is currently pursuing his master's degree in music composition at Bowling Green State University. His interest in film music has remained an integral part of his composition process from the very beginning, influencing his style and language. Outside of his graduate studies, he has composed music for a few independent video games and short films as well as a radio play, attempting to bridge the sizable gap between contemporary composition and soundtrack composition. Michael eventually hopes to find the opportunity to compose music for small-budget video games and films.
EMILY KAUSALIK is completing her PhD in music theory at the University of Texas at Austin. Her research focuses primarily on music and sound on television, and her dissertation is an historical and stylistic analysis of music and sound design of Doctor Who. Emily has been a panelist at the past three Gallifrey One conventions in Los Angeles and gave a talk on the stock music of 1960s Doctor Who at the 2012 MaMI Conference. She has also had an essay on Doctor Who published in the Chicks Unravel Time anthology text published by Mad Norwegian Press. Currently, Emily acts as the Lifestyle Editor and media critic for The Horn, and Austin-based new media publication, and is a contributor to Vérité Film Magazine based in London.

ROMANA KLEMENTOVA studied the piano at Janáček Conservatory in Ostrava, the Czech Republic. She completed Bachelors and Masters degrees in Musicology with the first class of honour at Masaryk University in Brno. She is currently a PhD student at the same university and is working on a dissertation in which she deals with the theories of classical sonata form. At the same time she works as an editor of the internet musicological magazine Acta Musicologica. The major area of her interest is music theory, film music and French music of the first half of the 20th century.

RAYMOND KNAPP, Professor of Musicology at UCLA, has authored four books and co-edited two others, including Symphonic Metamorphoses: Subjectivity and Alienation in Mahler’s Re-Cycled Songs, The American Musical and the Formation of National Identity (winner of the George Jean Nathan Award for Dramatic Criticism), The American Musical and the Performance of Personal Identity, and The Oxford Handbook of the American Musical (with Mitchell Morris and Stacy Wolf). He has also published on such topics as Beethoven, Wagner, Brahms, nationalism, allusion, and film music. His current book project considers Haydn and American popular music in the context of German Idealism.

HALLDOR KROGH (Composer, Arranger, Music Producer, Film Scoring Director) has a classical education from Grieg Academy of Music, Bergen Norway and has studied film scoring at the Berklee College of Music, Boston and USC, LA. He has scored a number of documentaries, and is involved in restoring silent films, scoring, arranging and producing the music for DVD and Blue Ray releases of the Norwegian film heritage from the silent era. He is also a producer for the Norwegian Radio Symphony Orchestra, and in fall 2012 he started the first Filsmcoring program in Norway, of which he is the program director.

DANIJELA KULEZIC-WILSON teaches film music, film sound and comparative arts at University College Cork, Ireland. Her research interests include approaches to film that emphasize its inherent musical properties, the use of musique concrète and silence in film, the musicality of sound design and musical aspects of Beckett’s plays. Danijela’s work has been published in journals such as Music and the Moving Image, Film and Film Culture, Musicology, New Sound, The New Soundtrack and Music, Sound and the Moving Image. She is presently working on her book The Musical Poetics of Film.
**HO-CHAK LAW** is currently a second-year ethnomusicology PhD pre-candidate at the University of Michigan, Ann Arbor. He received a B.A. in Comparative Literature (2008) and an M.Phil in Musicology (2011) from the University of Hong Kong. He was an active musician who played *sheng* for numerous non-professional Chinese orchestras in Hong Kong, and his Master’s thesis “Kun Opera: A Study of its Notation and Instrumental Sonority” investigates the material aspect of *kunqu* in relation to performance practices. His recent research explores the visual and aural representation of Chinese opera, folk song, and narrative singing in cinema.

**FRANK LEHMAN** received his Ph.D. in music theory from Harvard University in 2012. He will helm the theory sequence at Tufts University in 2013-14, and taught a film music course at Brown University the previous year. His work on film and chromaticism has been presented widely, and appears in *Music Theory Spectrum* and *The Journal of Film Music*. His dissertation, “Reading Tonality Through Film,” brings rigorous analytic methods to Hollywood scoring practice. Composers of focus include Williams, Moross, Horner, Goldsmith, Newton Howard, and Korngold. Other research interests encompass transformational hermeneutics, nineteenth-century chromaticism, cadential rhetoric, and harmonic design and expectation in film.

**CHARLES LEINBERGER** is an Associate Professor of Music at the University of Texas at El Paso, where he teaches various classes in music theory and film musicology. He is the author of *Ennio Morricone’s The Good, the Bad and the Ugly: A Film Score Guide* (Scarecrow Press, 2004) and is a contributing author to the anthology *Music in the Western: Notes from the Frontier* (Routledge, 2011). He has presented lectures on Ennio Morricone’s compositional techniques in the United States and England. He is also a free-lance trumpet player. charlesl@utep.edu


**DANIELA SMOLOV LEVY** is a PhD candidate in Musicology at Stanford. She has a Bachelor’s degree *magna cum laude* in Comparative Literature and Music from Princeton and a Master’s degree in Piano Performance from NYU. Her dissertation, entitled “Democratizing Opera in America, 1895 to the Present,” explores changing trends in the presentation style of popularly oriented opera in this country and the forces underlying this variation. Daniela will be completing her dissertation in the 2013-14 academic year with the support of a Mellon Foundation Dissertation Fellowship.
LENA PEK HUNG LIE is a musicologist and a Japan Foundation Fellow specializing in the film music of Toru Takemitsu, Malaysian contemporary art music, and Mozart’s keyboard sonatas. Her recent research publications include the studies of Takemitsu’s film music, John Cage, and selected Malaysian art music composers. She chaired the editorial board for *Kamus Seni Muzik* (2009), a music dictionary in Malay to which she is a major contributor. Ms. Lie serves as a senior music lecturer at School of the Arts, Universiti Sains Malaysia where she teaches Western music history, history of music technology, music analysis and piano pedagogy.

ZHICHUN LIN is a doctoral candidate at the School of Music, The Ohio State University. Her research interests are music and women in East Asian film. She has given many presentations on this subject at Music and Moving Images Conferences, the Asian Cinema Studies Annual Conference, and the Society and Media Studies Annual Conference. Now she is finishing her dissertation that focuses on the relationship between women and music in contemporary Chinese film.

CHARITY LOFTHOUSE received degrees in voice and music theory from Oberlin Conservatory and is completing a doctorate in music theory at the CUNY Graduate Center, where her dissertation focuses on Sonata Theory in Dmitri Shostakovich’s early symphonies. She has presented papers and lectures at Music Theory Midwest, Music Theory Society of New York State, University of Massachusetts Amherst, and Mannes College of Music. Before joining the faculty of Hobart and William Smith Colleges, Charity taught at Baruch and Hunter Colleges and at Oberlin Conservatory.

MATTHEW MALSKY is the George N. & Selma U. Jeppson Professor of Music at Clark University. His research examines from a psychoanalytic perspective the intersections of American music, technology and culture in the post-World War II period. As a composer he writes chamber works for concert settings, often with live computer processing. Most recently he has written new music for silent films, including scores for Ruttmann’s *Berlin, Symphony of a Great City*, the Vitagraph short *Princess Nicotine* and the Charley Bowers comedy *Egged On*. A compact disc of his music for string quartet was recently released on the Centaur label.

NATALIE MATIAS completing her bachelor of music degree in composition at Victoria University in New Zealand in 2010 and her honours degree at the Sydney Conservatorium of Music in 2011; she is currently working towards a Masters in Composition at Sydney University. Natalie won the Student Prize at the 2012 Musicological Society of Australia conference, and in 2013 she received the Jean Bogan Youth Prize for her Suite for Piano. Her interests are in film music analysis and in discovering new methods of presenting analytical data. Most of Natalie’s compositions are devised to be collaborative; she writes and works specifically with and for performers.

MATTHEW McALLISTER is currently a professor of Humanities at Valencia College in Orlando, Florida. He earned his undergraduate and Masters’ degrees from West Chester University of Pennsylvania where he studied under Sterling E. Murray. He produced a thesis and critical edition of a set of symphonies by Thomas Alexander
Erskine, Sixth Earl of Kelly, which were the first galant-style symphonies to be published in the British Isles during the eighteenth century. Last year, he completed his dissertation, “A Spectacle Worth Attending To: the Ironic Deployment of Art Music in Film”, which examines how art music used ironically in films draws upon and affects the public and personal perceptions of art music in the wider, popular culture. His research interests include the interaction of art music and popular culture and eighteenth-century instrumental music and music making.

ALEX MESKER is Associate Lecturer in music and interactive media at Macquarie University, Sydney, Australia. His research interests lie in computer-based collaborative music performance, electronic music, synthesis and animation sound. He is currently completing a PhD thesis on the sound and music of Hanna-Barbera's cartoons from 1957–1973. His most recent publication (co-authored with Rebecca Coyle) looks at sonic retro-futurism and musical themes in The Jetsons (in Music In Science Fiction Television, Donnelly [ed], 2013)

STEPHEN MEYER is an Associate Professor in the Department of Art and Music Histories at Syracuse University. He is the author of Carl Maria von Weber and the Search for a German Opera, and has published articles in numerous scholarly journals, including the Journal of the American Musicological Society, 19th-Century Music, The Musical Quarterly and the Cambridge Opera Journal. At present, he is working on a book project Epic Sound: Music in Postwar Hollywood Biblical Films. In January of 2015 he will be assuming the Editor-in-Chief position of the Journal of Music History Pedagogy.

COLLEEN MONTGOMERY is a doctoral student in the Radio-Television-Film program at The University of Texas- Austin. Her primary research interests include Disney and Pixar animation, film sound/vocal performance and media industries studies. She received an MA in Film Studies from The University of British Columbia. She has published work in Animation Studies and Cinephile and is a recipient of the Canadian Social Sciences and Humanities Research Council Doctoral Award.

JUSTIN MUELLER is a graduate of Tufts University where he earned his M.A. in Musicology. His thesis explores the relationship opera and film have come to share in recent years, and more broadly assesses how filmic technologies have impacted the dramaturgy and mise-en-scène of contemporary opera stagings. Justin’s research interests include the social and political functions 18th and 19th century opera has served historically and in the present, operatic mediation and mediatization, and issues of staging and reception history in the works of Mozart, Verdi, Wagner, and more. Justin also holds a B.A. in music from Stony Brook University, where he concentrated in Opera Studies.

CHRISTOPHER NATZÉN, PhD. Since mid-September 2009 Christopher has a position as researcher at the Research Department, National Library of Sweden. There he was 2009-2012 primarily involved in the three year EU project EUscreen (euscreen.eu) which aimed to make available television content from national archives on the web. He is currently working on this projects continuation EUscreenXL 2013-2016 as well as a
researcher in the Riksbankens jubileumsfond funded project 2013-2016 for the development of the Swedish film site filmarkivet.se. In 2013 Natzén is also responsible for supervising a large collection of club flyers from Stockholm’s club scene 1984-1995.

ALEX NEWTON is a PhD student in Music Theory from the University of Texas at Austin, where he also received a Masters in Music Theory. His current research situates music in a larger field of sound and investigates how conventionalized sonic qualities can signify place, space, and identity. Other areas of research include headphone sound and its use to gender space in contemporary Hollywood film as well as the current role of music in advertising and branding culture. Today’s presentation will address the function of monstrous keyboard performances in American horror films of the 1930s.

HANG NGUYEN is a Ph.D student in Musicology at the University of Iowa. Her research interests include Frédéric Chopin, Classical music in the mass media, and reception history. She completed her master’s at Texas Tech University. Her thesis examined the role of Chopin’s music in television commercials, entitled “Chopin in the mass media: Advertising, Signification, and Meaning in Select Television Commercials (2004-2011).” Hang hopes to continue studying the mis/appropriations and contemporary receptions of Chopin in the mass media as a dissertation topic.

IRA ÖSTERBERG is a PhD Student in the Finnish Doctoral Programme for Russian and East European Studies at the Aleksanteri Institute, University of Helsinki, Finland. She is writing her PhD thesis on rock music in Russian and Soviet cinema, focusing on the musical strategies of Aleksei Balabanov’s film Brother (Brat, 1997). She has published peer-reviewed articles in Finnish and in English, including ”The Shock Value of Songs in the Films of Aleksei Balabanov”, which will be published in an edited volume entitled Cinema of Sensations later this year. Her research interests include Russian cinema, Russian formalist theory, film music and film genres.

JOSH OTTUM holds an MFA in Integrated Composition Improvisation and Technology from UC Irvine and is currently a PhD student at Ohio University in the department of Interdisciplinary Arts. His research interests include sounds of energy extraction, Van Dyke Parks, library music, and synthesizers. As a singer-songwriter, composer, and producer, Josh has released multiple records on various labels, completed numerous international tours, and had music appear on MTV, AMC’s Mad Men, and NPR.

SARAH POZDERAC-CHENEVEY is a PhD student in musicology at the University of Cincinnati College-Conservatory of Music, where she will be teaching the course “Music and Society” this fall. Her research interests include diva studies, critical editing and historiography, the music of Reform Judaism, and, of course, video game music. She served as the editor of Volume 27 of Music Research Forum, a peer-reviewed journal published by the University of Cincinnati, and was a member of the executive board for the conference "Music and Meaning," organized by the CCM Music Theory and Musicology Society in 2012.
JENNIFER PSUJEK is a PhD candidate in musicology at Washington University in St. Louis, where she is also completing a certificate in film studies. Her dissertation will examine the use of preexisting music in post-classical films; among the films included will be *The Shining* (1980), *Romeo + Juliet* (1996), *The Truman Show* (1998), and *There Will Be Blood* (2008). Psujek has a Master’s in musicology from Bowling Green State University (with a thesis on gender, religion, and culture in nineteenth-century Germany) and a Bachelor of Music in cello performance from The Boston Conservatory.

STEVEN BEVERBURG REALE joined the faculty of Youngstown State University in 2009 as Assistant Professor of Music after earning his Ph.D. in Music Theory at the University of Michigan. He has published and presented research on Wagner's *Ring* cycle, an application of discrete calculus for modeling metric dissonance, and video game music, including a 2011 presentation at this conference on the music of the PS2 game *Katamari Damacy*. His most recent article, which focuses on vocal timbre as a gender-defining characteristic in *The Rocky Horror Picture Show* (as well as in its 2010 incarnation on the television show *Glee*), was published this past December in the U.K. journal *Music, Sound, and the Moving Image*.

KATHERINE REED is a doctoral candidate in musicology and a humanities teaching fellow at the University of Florida. She is also an active performer and trombone instructor, holding an M.M. in trombone performance from the University of Missouri - Kansas City. Her primary research interest is meaning and musical reuse in film and her dissertation addresses musical appropriation in the films of David Lynch, Terrence Malick, and Todd Haynes.

CARTER JOHN RICE is a composer, theorist, and recording technician. He recently completed his Master’s Degree in music composition at Bowling Green State University where he studied composition and music technology with Elainie Lillios. Carter’s music has recently been featured in the United States and abroad, including performances at Electronic Music Midwest and the Soundscape Festival. Carter plans to continue his studies in composition at the Doctoral level in the Fall. Currently, he is the sound director for the Ohio Theater in Toledo, Ohio.

MARK RICHARDS is currently on faculty at the University of Lethbridge. His research deals with issues of form and style in music of the classical period, especially Beethoven, as well as analytical techniques for music in films. He has presented papers at the annual meetings of the Society for Music Theory, the Music Theory Society of New York State, Music Theory Midwest, and the Canadian University Music Society. His work has been published in *Theory and Practice, Journal of Music Theory Pedagogy*, and *Intersections: Canadian Journal of Music*, and he has articles forthcoming in *Music Theory Spectrum* and *Music Analysis*.

KYLE RODERICK recently graduated from Texas Christian University with his MM in music theory and composition. Having presented both his compositional and musicological work internationally, Kyle recently traveled to the Scientifically Creative Conference at the National Conservatory in Kiev, Ukraine in 2011, and the
Ludomusicology Easter Conference at the University of Liverpool in 2013. Although primarily a composer, Kyle’s research interests include film and video game music, Les Six, and the English renaissance. A native Texan, Kyle currently lives in Fort Worth with his wife and cat, and is currently studying music and manipulation in political documentary films.

ALEXANDRA ROEDDER is in her final year at the University of California, Los Angeles, where she will be receiving a Ph.D. in Musicology and an M.M. in Cello Performance. She received her B.A. in Music from UC Berkeley and her B.A. in baroque cello performance from the Royal Conservatory of The Hague. Her dissertation explains the changing compositional practices of the popular Japanese film composer Joe Hisaishi within the context of cultural globalization. Her article on the American version of the score for the anime film *Kiki's Delivery Service* is forthcoming in the Fall 2014 issue of *Mechademia*. Alexandria's divergent research interests include early music performance along with topics in Japanese film and animation.

ELOISE ROSS graduated with First Class Honours from the University of Melbourne in 2009, and is currently a PhD candidate at La Trobe University. Her major research explores soundscapes, cinematic affect and spectatorial anxiety in Classical Hollywood melodrama. She has published a variety of work in academic journals, including *Senses of Cinema* and *Screening the Past*, and her article on sound in the cinema of Ana Kokkinos was published in *Screen Sound Journal* in 2012. She also writes for several local publications in her hometown of Melbourne, where she has been Secretary of the Melbourne Cinémathèque since 2010.

RON SADOFF (rhs6@nyu.edu), is Associate Professor, and the architect and Director of the programs in Scoring for Film and Multimedia and Songwriting at NYU Steinhardt's Department of Music and Performing Arts Professions. He composed the score for John Canemaker's Oscar-winning film, *The Moon and the Son: An Imagined Conversation* (2005). Recent scores include the 2013 short film advocating for gun control, *Demand a Plan*, featuring Julianne Moore and Philip Seymour Hoffman. Serving in the capacity of Creative Director, Sadoff produced the largest live webcast of its day, *Michael Jackson and Friends* from Munich, Germany.

NICHOLAS G. SCHLEGEL received his MA and Ph.D. from Wayne State University in Detroit, Michigan and is currently a part-time lecturer at Eastern Michigan University and Wayne State University. He conducts research on horror, cult, and exploitation cinema with a global emphasis and balances critical studies with screenwriting, video production work and podcasting. He is currently writing a book on the "horror boom" experienced in Spain during the late 1960s and 1970s.

LISA SCOGGIN completed her Ph.D. in Musicology at Boston University and received degrees from Oberlin College and the University of Wisconsin – Madison. She has presented papers at the national meeting of AMS, the Society for American Music conference, and the North American British Music Studies Association conference, and the national College Music Society conference, as well as previous MaMI conferences.
Her musicological interests include Shostakovich, twentieth-century British music (particularly Britten, Bridge, and Mark-Anthony Turnage), twentieth-century American music, and film, television, and cartoon music. She will be teaching a course entitled “Music and Animation” at Tufts University in the fall and is currently writing a book on the Animaniacs television show for Pendragon Press (expected 2015).

**JESSICA SHINE** is currently a doctoral candidate at University College Cork (under the supervision of Dr. Christopher Morris). Her doctorate focuses on the topic of music, noise and isolation in the films of Gus Van Sant. She holds an MA in Film Studies (also at UCC), with a dissertation topic on music and race in Disney’s cartoon musicals. She is a member of the editorial board of *Alphaville: Journal of Film and Screen Media*. She has presented her work on Van Sant at the Society for Musicology in Ireland, York St. John University UK, University of Leeds UK, and at MAMI. She has also presented papers on ‘Music and the Real Outsider in FX’s Son’s of Anarchy’ at the Irish Association for American Studies and on *Jackie Brown* at University of West England.

**MARY SIMONSON** is Assistant Professor of Film & Media Studies and Women’s Studies at Colgate University. She completed her doctorate in Critical and Comparative Studies in Music at the University of Virginia. Her research focuses on late nineteenth- and twentieth-century opera and dance, film music, and dance on screen. Her work has appeared in the *Journal of the American Musicological Society* and *Women & Music*, as well as several edited collections. Her book *Body Knowledge: Performance, Intermediality, and American Entertainment, 1907-1917* is forthcoming from Oxford University Press in September.


**KATHERINE SPRING**, an Associate Professor in Wilfrid Laurier’s Department of English and Film Studies, specializes in film sound and music with a focus on Hollywood cinema. Her book, *Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema*, is forthcoming through the Music/Media Series from Oxford University Press (USA), and her essays have appeared in *Cinema Journal*, *Film History*: 
An International Journal, and Music and the Moving Image. Under the auspices of a grant from the Social Sciences and Humanities Research Council of Canada, she is now conducting research on electronic film music.

**ROBYNN STILWELL** (rjs36@georgetown.edu) is a musicologist whose research interests center on the meaning of music as cultural work, including the interaction of music and movement in such media as film, video, television, dance, and sport. Publications include essays on Beethoven and cinematic violence, musical form in Jane Austen, rockabilly and “white trash”, figure skating, French film musicals, psychoanalytic film theory and its implications for music and for female subjects, and the boundaries between sound and music in the cinematic soundscape. She has co-edited three volumes: *The Musical: Hollywood and Beyond* (Intellect, 2000) with Bill Marshall; and *Changing Tunes: Issues in Music and Film* (Ashgate, 2006) and *Composing for the Screen in the USSR and Germany* (Indiana University Press, 2007), both with Phil Powrie. Her current project is a study of audiovisual modality and genre in television, and the ways television draws from and transforms its precedents in film, theatre, radio, and concert performance, with an eye toward the aesthetic implications for technological convergence.

**JORDAN STOKES** recently defended and deposited his dissertation "Music and Genre in Film: Aesthetics and Ideology," and will receive his PhD in musicology from the CUNY Graduate Center in October of 2013. He has presented papers on horror and Western soundtracks at past MaMI conferences, and writes on a variety of other film music topics. His essay "Rock Composition and Re-Composition in The Departed's Soundscape" will appear in the Summer 2013 issue of *The Journal of Music and the Moving Image*. In addition to his film music work, he has a secondary focus in medieval secular song. An article on Guillaume de Machaut's *Le Remede de Fortune* is forthcoming in *The Journal of Musicology*. He is currently an adjunct instructor at Hunter College, and has previously taught film music at Brooklyn College, City College, and Fordham University.

**RYAN THOMPSON** is a graduate student at the University of Minnesota, pursuing his PhD in Musicology after receiving his MA this past fall. He received his bachelor's degree from Iowa State University in 2008. Ryan has previously presented on communicative elements of game audio in Valve's *Left 4 Dead* and Supergiant Games' *Bastion*. He recently lent his talents as a vocalist to the newest OverClocked ReMix album, performing a remix of *Final Fantasy VI's* opera sequence. Ryan is the proud father of a six-month old baby boy. He can be reached @BardicKnowledge on Twitter and around the web.

**JOAKIM TILLMAN** is assistant professor in musicology at Stockholm University, where he teaches courses in musical analyses, twentieth-century music (including film music), and opera. His research has appeared in numerous scholarly journals, and edited volumes, for instance the essay “Postmodernism and Art Music in the German Debate,” in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (Routledge, 2002). He has recently completed a research project about Wagnerian
influences in Swedish late romantic opera, and his research is currently focused on Hans Zimmer’s film music.

ELSIE WALKER is Associate Professor of Film Studies at Salisbury University. She has taught film in three countries (New Zealand, England, as well as the United States) along with publishing numerous articles on film, soundtracks, and adaptations of Shakespeare. She is coeditor-in-chief of Literature/Film Quarterly, a leading journal of adaptation studies. Walker also co-edited Conversations With Directors: An Anthology of Interviews from Literature/Film Quarterly (Scarecrow Press, 2008). She is currently working on a book about film theory and soundtracks (forthcoming with Oxford University Press).

ALLISON WENTE is a PhD student in Music Theory at the University of Texas at Austin. She received her Master of Arts degree in Music Theory from the University of Wisconsin-Madison, and her Bachelor of Arts degree in Music from Muhlenberg College. Her primary research interest is in mechanical music, specifically the rise and fall of the player piano in early twentieth-century American society. Allison also studies music boxes as toys and representations of mechanized nostalgia. Her presentation today will address the use of music boxes and mechanistic sound in film.

JAMES WIERZBICKI is a Senior Lecturer in musicology at the University of Sydney. Along with exploring questions of modernity and the postmodern, his research focuses on twentieth-century music in general and film music in particular. His books include a monograph on the electronic score for the 1956 film Forbidden Planet (Scarecrow Press, 2005), Film Music: A History (Routledge, 2009), and Elliott Carter (University of Illinois Press, 2011); articles by him have recently appeared in such publications as the Journal of the American Musicological Society, The Musical Quarterly, Perspectives of New Music, Beethoven Forum, and Music and the Moving Image.

ANNA KATHARINA WINDISCH is a doctoral candidate in theatre, film and media studies at the University of Vienna (AT). Her Ph.D. thesis deals with the cultural transfer of silent film accompaniment by comparing exhibition practices in Vienna and New York. She held a doctoral research fellowship at the University of Alberta (CA, 2011/12), and was a project assistant at the University of Salzburg (AT, 2012/13). Recent publications include “Sound Synthesis, Representation and Narrative Cinema in the Transition to Sound (1926-1935)” (with Maurizio Corbella, Cinémas, forthcoming). She is a co-editor for the Kieler Beiträge zur Filmmusikforschung and has participated in international conferences throughout her Ph.D. studies.

REBA WISSNER is currently a lecturer in music at Berkeley College. She received her M.F.A. and Ph.D. in musicology from Brandeis University and her B.A. in Music and Italian from Hunter College of the City University of New York. She is the author of several articles on seventeenth-century Venetian opera, Italian immigrant theater in New York City, and music in the original television series, The Twilight Zone. Dr. Wissner’s book, A Dimension of Sound: Music in The Twilight Zone will be published by
Pendragon Press in November 2013 and serves as the series editor for their Music and Media book series.

MEGAN WOLLER is a Ph.D. candidate in historical musicology at the University of Illinois Champaign-Urbana. She is also pursuing a graduate minor in Cinema Studies. Her dissertation focuses on Hollywood’s adaptation of Broadway musicals from 1960-75, exploring how alterations made for the films intersect with changing social and industry conditions of the time. Her research interests include musical theater, film music, gender studies, and American music. She has presented her work at Society for American Music and University of Illinois’s Women and Gender History Symposium.

Composer and producer DOUG WOOD has written and produced music for hundreds of television programs and commercials, including Saturday Night Live, Dateline NBC, Conan O'Brien, promos for ABC, CBS, ESPN and NBC, national spots for Coca Cola, Volkswagen, Verizon and scores of others. A classically trained pianist and oboist, and composition major at the Manhattan School of Music (as well as rock guitarist and band leader), Wood is the founder and CEO of the Omnimusic Libraries. For more than 20 years, Wood has championed the cause of independent writer members of ASCAP. He is the author of The Commercial Composers' Guide to Music Publishing and Licensing Agreements, as well as several feature articles on music copyright and licensing. Doug Wood was an original architect of the ASCAP Bill of Rights for Songwriters and Composers.