2019 MaMI Bios

KREG ABSHIRE received a BA in English from the University of Texas, Austin, and Ph.D. in American Literature from the University of South Carolina. During the 2018-19 Academic Year, he is serving as Distinguished Visiting Professor of English and Fine Arts at the US Air Force Academy. When not visiting, he teaches English at Johnson & Wales University, Denver. His work explores the construction of class and the ways various cultural forms are deployed to maintain or trouble class lines. His book project is tentatively titled On Starting a Damn Country Band: Alternative Country Music and Class in America.

GILLIAN ANDERSON is a conductor and musicologist. She has restored, reconstructed or created the original orchestral scores written to accompany over fifty of the great “mute” films and has conducted them in synchronization with their projection with many symphony orchestras, most recently "Rosita" (Lubitsch, 1923) at the opening of the Venice Film Festival, at the Museum of Modern Art and for Cinema ritrovato in Bologna, Italy. Her DVDs include "Nosferatu", "Carmen", "Haexan", "Pandora’s Box" and "Master of the House". Her books include "Music for Silent Films 1894-1929: A Guide" and Ennio Morricone and Sergio Miceli, "Composing for the Cinema". www.gilliananderson.it

LAURA ANDERSON is an Irish Research Council Post-Doctoral Fellow at Maynooth University where her project ‘Disruptive Soundscapes’ offers a new view of avant garde post-war French film sound design by examining its relationship with wider cultural developments. Between 2013 and 2016, Laura was the Post-Doctoral Research Fellow on the AHRC-funded project, ‘The Professional Career and Output of Trevor Jones’ at the University of Leeds. Other projects include publications on Jean Cocteau’s engagement with music and sound in film; pre-existing music in Jean-Pierre Melville’s ‘Les Enfants terribles’; John Williams’s score for 'Angela’s Ashes'; and Brian Boydell’s music for documentary film.

STEPHEN ARMSTRONG is a PhD candidate at the Eastman School of Music, where he is currently writing a dissertation on the intersection of 19th-century Italian opera and British tourism. He also researches ludomusicology, the history of virtuosity, and music and literature studies. His articles appear in Women and Music (2017) and the Journal of the American Liszt Society (2015). He has presented at the American Musicological Society, the Society for American Music, the American Society for Eighteenth-Century Studies, the North American Conference on Nineteenth-Century Music, and the North American Conference on Video Game Music.

ALEX BADUE received his PhD in musicology from the University of Cincinnati’s College-Conservatory of Music in 2017. He also holds a Masters in music history from the same institution, received in 2012. His main research interests are the history and development of the American musical theater in the 20th and 21st centuries and cultural exchanges between Brazilian and American popular music. He was the recipient of the Presser Graduate Music Award and the University of Cincinnati’s Dean’s Fellowship for dissertation completion. He currently teaches as an adjunct in the musicology and general studies programs at the University of Cincinnati.

ALEXANDER BALASKO is a first-year Master’s student at the University of Texas at Austin studying music theory. He is interested in how musical media (and video games in particular) strategically construct desired user experiences. Most recently, his research has focused on virtual reality technologies and their implications for identity formation and accessibility (financial, physical, and otherwise) in both experiencing and creating music.

DANIEL BISHOP is adjunct faculty at the Jacobs School of Music at Indiana University, where he teaches in the Music and General Studies Program and the Musicology department. His research interests center on film music and sound. He is currently working on a book on New Hollywood cinema and the role of the soundtrack in expressing sensibilities of pastness. His recent writing has also focused on the cinematic soundtrack and the occult imagination, exploring the films of avant-garde filmmaker, Guy Maddin.

VERONICA BOCHNYEK studied Music Education and Philosophy at the University of Stuttgart and Würzburg (Germany) with a focus on intercultural music and dance education. Meanwhile she completed her professional tap dance training at Ray’s World of Dance in Stuttgart (Germany) and Broadway Dance Center in New York City (USA). During her stays abroad, she had the opportunity to gain educational and academic teaching experience in Valdivia (Chile) and Slupsk (Poland). She started her doctoral research programme at the University of Salzburg
(Austria) in 2013, investigating the interdependent relationship of tap dance and Hollywood film musicals (1930-1950) using movement analysis to identify characteristic elements of tap dance that constitute an essential part of the films. Currently based in New York City she complements her research at the Jerome Robbins Dance Division (NYPL) and performs in tap dance and musical theatre productions.

ANDREW BORECKY is a current student in the Masters of Musicology Program at the University of Tennessee Knoxville, pursuing interests in the field of Film Musicology under the guidance of Dr. Jacqueline Avila. He holds Bachelor’s degrees in music and education from Western Carolina University. He has previously presented work at the University of Tennessee Knoxville: Ethnomusicology Colloquium 2018, on his research concerning the use of music in Dungeons & Dragons as participatory performance, and Music and the Moving Image 2018 on the resurgence of 8-bit music in contemporary video games. His research interests include music and representation and Ludomusicology.

ERIN BROOKS is Assistant Professor of Music History at the State University of New York-Potsdam. She holds a Ph.D. in Musicology from Washington University in St. Louis, and specializes in dramatic musics, transnational reception, sound studies, and interconnections between theatrical media such as opera, film, and video game musics. Additional research interests include trauma studies, social meanings of sound in space, and music’s connections with gender and sexuality. Erin has published on the operas of Saint-Saëns, the films of Sarah Bernhardt, and the semiotics of films screened in classical music venues.

JULIE BROWN is Professor of Music at Royal Holloway, University of London. She is contributing editor with Annette Davison of The Sounds of the Silents in Britain (Oxford, 2013). Her recreation of the contemporaneous orchestral score and associated musical ephemera of The Epic of Everest (J.B. Noel, 1924) appear on the BFI’s DVD release of that film. Other books include Schoenberg and Redemption (Cambridge, 2014), Bartók and the Grotesque (Ashgate, 2007), the edited collection (with Nicholas Cook and Stephen Cottrell) Defining the Discographic Self: Desert Island Discs in Context (Oxford 2017), and Western Music and Race (Cambridge, 2007).

JAMES BUHLER teaches music and film sound at the University of Texas at Austin, where he is a professor of music theory. He is co-author of Hearing the Movies, author of Theories of the Soundtrack, and co-editor of Music and Cinema, Voicing the Cinema, and Sounds Like Action: Music in the Action Film.

ANDREW CALLAGHAN is a composer, sound designer, researcher and educator. He has scored productions for film, TV, podcasts, and CDs as well as live events and installations that have been acclaimed internationally. A keen teacher of music history, songwriting, arranging and screen music, he is currently undertaking a Ph.D. in music at the University of Melbourne, Australia. His current research focus is on the structures, effects and contribution of accompanying music to realism in narrative and documentary media.

SERGI CASANELLES completed his PhD in Film Music in 2015. His research focuses on how technology is utilized in music for the screen, and how using technology influences the aesthetics of screen music. He is specially interested in how technology serves to expand the timbral possibilities of music, and new methodologies for analyzing music from a timbral perspective. In his dissertation, he defined the Hyperorchestra as a virtual ensemble that transcends reality through technology.

MARGUERITE CHABROL is a Professor of Film Studies at Université Paris 8 in France. Her research tackles intermediality in film, more specifically the relations between theatre and film in classical Hollywood cinema. She studied the transfers of straight plays between Broadway and Hollywood in De Broadway à Hollywood (CNRS Editions, 2016). She is currently interested in the musical and recently published a French critical edition of Jane Feuer, co-edited with Laurent Guido (Mythologies du film musical, Presses du Réel, 2016). She also co-edited with Pierre-Olivier Toulza, Star Turn in Hollywood Musicals (Presses du Réel, 2017).

DAVID CLEM teaches undergraduate and graduate courses in music history and film music at the Greatbatch School of Music, Houghton College. He has presented his research on film and television Music at MAMI and SAM; and has published on the importance of music in the process of adapting literature to film. Forthcoming publications include an essay on “the epic” in advertising music and one on music and medievalism in Excalibur. Other academic interests include semiotics, philosophy of music, and opera. He is also active as a composer and violist in the Buffalo area.
TIMOTHY COCHRAN is Assistant Professor of Music History at Eastern Connecticut State University. His work on Olivier Messiaen and Claude Debussy has appeared in Journal of Musicology, Theoria, 19th-Century Music, and Twentieth-Century Music; and he is currently working on a book titled Musical Sincerity and Transcendence in Film for the Ashgate Screen Music Series.

BENJAMIN COGHAN is a Ph.D. student in Historical Musicology. He holds a Bachelor of Music in Music History and a Bachelor of Music Education from The Ohio State University and completed Master's coursework in Musicology at Louisiana State University before transferring to the University of Texas at Austin. He is a native of the DC/Maryland Metro area. His is an Americanist that focuses primarily on vocal music and performance during the nineteenth century and intersections of physical and acquired disabilities on spheres of cultural music performance. He has other research interests in disability in American film musicals and Fluxus.

BRUNO COULOMBE is currently pursuing doctoral studies in Musicology at McGill University in Montreal. His thesis, which will look at the construction of a city’s musical identity by exploring the way in which Montreal became referred to as a hotbed for indie rock in the mid-2000s, is supervised by David Brackett. He is particularly interested in the notions of genre and classification in popular music, as well as in the links between musical styles and social groups. Before starting his Ph.D., he worked for more than 15 years as a radio journalist at the Canadian Broadcasting Corporation.

JOHN COVACH is Director of the University of Rochester Institute for Popular Music and Professor of Theory at the Eastman School of Music. He has published dozens of articles on topics dealing with popular music, twelve-tone music, and the philosophy and aesthetics of music. He is the principal author of What's That Sound? An Introduction to Rock Music (W.W. Norton) and has co-edited Understanding Rock (Oxford University Press), American Rock and the Classical Tradition and Traditions, Institutions, and American Popular Music (Routledge), Sounding Out Pop (University of Michigan Press), and the forthcoming Cambridge Companion to the Rolling Stones.

PATRICK CRAVEN is a fourth-year graduate student in musicology at UCLA. His work revolves largely around punk rock and film music topics. His dissertation will focus on conceptions of what it means to be "independent" or "indie" in music and film.

DYLAN CROSSON is a musicologist holding a M.A. in Musicology from the Pennsylvania State University and a B.A. in Worship Arts from Spring Arbor University. His Master’s thesis, as well as a portion of his undergraduate work, focus on the genre of Fingerstyle Guitar, especially the music of Michael Hedges. Beyond his studies in film music and his thesis topic, his research interests include music philosophy, music consumption, and the intersection of theology and music. Outside of musicology, Crosson is also a tea specialist.

ANNETTE DAVISON is Senior Lecturer in Music at the University of Edinburgh where she teaches and researches music for screen media (and the stage). Current projects include a large-scale project on audiovisuality and persuasion, and the final stages of the Leverhulme International Network that focused on cultural transformation in screen adaptations of Gaston Leroux's Phantom of the Opera. For the latter Annette has produced an essay for Opera Quarterly on Brian De Palma's Phantom of the Paradise and is also working on a study of the 1962 Hammer/Universal production that featured extracts of a fictional opera by Edwin Astley.


ANAMARIE DIAZ is graduate student at the University of North Carolina at Greensboro studying music performance with a concentration in flute performance. Through performance, education, and research she hopes to expand the scope of classical music in the modern world by reaching younger generations. Her main focus continues to be bridging the gap between classical music in the concert hall and classical music in the community. Anamarie will graduate in 2019 with a Master of Music and a Post Baccalaureate Certificate in Musicology.
ERIC DIENSTFREY is a Postdoctoral Fellow in American Music at the University of Texas at Austin. His studies of film music and sound technology have appeared in *Film History* and *Music and the Moving Image*. He also has publications forthcoming from the *Journal of Cinema and Media Studies* (Cinema Journal) and the anthology *Voicing the Cinema*. His recent article “The Myth of the Speakers: A Reexamination of Dolby History” received the Katherine Singer Kovács Award from the Society for Cinema and Media Studies.

JULIA DURAND is a PhD student in Musicology at FCSH – NOVA University of Lisbon with an FCT PhD Studentship. She is a member of the Study Group on Gender and Music (NEGEM), the Group for Studies in Sociology of Music (SociMus), and the Group for Advanced Studies in Music and Cyberculture (CysMus), all sections of the Center of Sociology and Musical Aesthetics (CESEM). Her PhD research focuses on the production and use of library music. Since 2015, she has also written scripts for music theatre and electronic music.

LINDSEY ECKENROTH is a musicologist and flutist currently based in Brooklyn. She is a PhD candidate in musicology at the CUNY Graduate Center, where her dissertation research focuses on musical work in rockumentaries. Her writing has been published in *Rock Music Studies*, *American Music Review*, and *Women and Music*. Lindsey is employed as Data Coordinator at RILM, teaches at Brooklyn College, and is a flutist in the new music ensemble The Curiosity Cabinet.

JOHANNA ETHNERSSON PONTARA is Associate Professor in Musicology at the Department of Culture and Aesthetics, Stockholm University. She received her PhD in Musicology (2003) and her research has thereafter focused on opera and film with particular emphasis on performance theory, the representation of gender and the relation between musical and visual representation. She is currently working on the research project Classical music for a mediatized world: visual and audio-visual representations of Western art music in contemporary media and society.

KIRSTY FAIRCLOUGH is Associate Dean: Research and Innovation in the School of Arts and Media at the University of Salford, UK. She is the co-editor of *The Music Documentary: Acid Rock to Electropop* (Routledge), *The Arena Concert: Music, Media and Mass Entertainment* (Bloomsbury) and *Music/Video: Forms, Aesthetics, Media* (Bloomsbury), and co-author of the forthcoming *The Purple Papers: Prince, An Interdisciplinary Life*. Her work has been published in *Senses of Cinema, Feminist Media Studies*, SERIES and *Celebrity Studies* journals. Kirsty recently developed the University of Salford Popular Culture Conference series which has included "I'll See You Again in 25 Years: Twin Peaks and Generations of Cult Television", "Mad Men: The Conference", and in May 2017, "Purple Reign: An Interdisciplinary Conference on the Life and Legacy of Prince".

BRENT FERGUSON is currently a doctoral student in music theory at the University of Kansas. He graduated from the University of Texas at San Antonio with a degree in music composition in 2007 and graduated from Texas State University with a master’s degree in music theory in 2011. He is also an active composer and performer of the classical guitar. Brent serves as the director of the classical guitar program at Washburn University in Topeka, Kansas.

DAVID FERRIS is an associate professor of music history at Rice University's Shepherd School of Music. He is the author of *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*, published by Oxford University Press, and his work has appeared in the *Journal of the American Musicological Society*, the *Journal of Musicology, Music Theory Spectrum, Music Analysis*, and *Music and Letters*. He has also edited two volumes for the new complete edition of the music of Carl Philipp Emanuel Bach, as well as the Eichendorff Liederkreis for the new complete edition of Robert Schumann's music.

DENISE FINNEGAN is a master’s student and graduate teaching assistant in music history at the University of Nebraska-Lincoln. She received her Bachelor’s in clarinet performance from Grand Valley State University in Allendale, Michigan in 2017. Her interest in film music began in her undergrad with a paper exploring the leitmotifs of John Williams in the first three Harry Potter films. Her main research focus remains in film music with additional interest in the orchestral repertoire of the 19th and 20th centuries. After completing her masters, she plans to pursue doctoral work in musicology.
FRANCESCO FINNOCCHIARO studied Musicology at the University of Bologna. His research interests focus on the points of connection between composition, theory, and aesthetics in twentieth-century music. He has published extensively on film music, with a special focus on the relationship between musical Modernism and German cinema (Basingstoke: Palgrave Macmillan, 2017). He has taught at the Universities of Bologna, Milan, Florence, as well as at the University of Vienna. Currently he is leading the FWF Research Project Film Music as a Problem in German Print Journalism (1907–1930) at the University of Vienna’s Department of Musicology.

JENNIFER FLEEGER is an associate professor in the Department of Media and Communication Studies at Ursinus College where she coordinates the film studies program. She is the author of Sounding American: Hollywood, Opera, and Jazz and Mismatched Women: The Siren's Song Through the Machine.

KRISTIN FORCE completed her PhD in Musicology and Ethnomusicology from York University (Toronto, Canada) IN 2009. Her dissertation research focused on audience response to Philip Glass’s film music. Her research interests include: teaching and learning in higher education with an emphasis on the importance of liberal arts courses for non-arts majors; teaching music online; and audience response to television music. She is currently teaching music at Ryerson University, and is the Academic Coordinator for the Music: Global and Cultural Contexts Certificate at The Chang School of Continuing Education (Toronto).

AARON FRUCHTMAN is a musicologist and composer holding music history appointments at California State University, Long Beach and California Lutheran University. Fruchtman earned his doctorate in musicology from the University of California, Riverside. Fruchtman’s essay, “Sounding the Shofar in Hollywood Film Scores” was included in the book Qol Tamid: The Shofar in Ritual, History, and Culture published by Claremont Press. Currently, Fruchtman is editing the proceedings of a symposium he co-organized entitled Max Steiner: Man and Myth into a special edition of The Journal of Film Music. Fruchtman has presented his scholarship in papers at numerous conferences including AMS, SAM, and MaMI.

MARIA FUCHS is a Lecturer at the University of Music and Performing Arts Vienna. She obtained a doctoral fellowship of the University of Vienna and the DAAD (German Academic Exchange Service). Her research focuses on aesthetic, popular and cross-media phenomena of music of the 20th and 21st centuries, especially on music of ‘Silent’ and Early Sound-Film in Germany. She has presented her work at internationally conferences and outside the academia. She is the author of Stummfilmmusik: Theorie und Praxis im Allgemeinen Handbuch der Film-Musik (1927) (Marburg: Schüren 2016), wherein she sheds on new lights on the music-hermeneutical approach on ‘silent’ film music. Most recently: “‘Silent’ Film Music in the Weimar Republic: Its Reception in Contemporary Criticism by Modernist Composers”, (Turnhout 2019).

REBECCA FÜLÖP holds a Ph.D. in historical musicology from the University of Michigan and has presented her work at such national and international conferences as Music and the Moving Image, the Society for American Music, the American Musicological Society. An essay on the music in Michael Mann’s The Last of the Mohicans appears in The Routledge Companion to Screen Music and Sound (2017), and another on Mark Mancina’s score for Speed will appear in the forthcoming Music and Sound in Action Film: Sounds Like Action! Rebecca is currently pursuing a dual MLIS/MAS at the University of British Columbia.

KATE GALLOWAY specializes in North American music that responds to and problematizes environmental issues and relationships, musical expressions of Indigenous Modernity and Traditional Ecological Knowledge, sound studies, new media studies and audiovisual culture, and the digital humanities. Her monograph Remix, Reuse, Recycle: Music, Media Technologies, and Remediating the Environment IS under contract with Oxford University Press examines how and why contemporary artists remix and recycle sounds, music, and texts encoded with environmental knowledge.

MANUEL GARCIA-OROZCO has dedicated his career to produce musical documents that preserve cultures in resistance under his label Chaco World Music, including the GRAMMY® and Latin GRAMMY®-awarded El Orisha de la Rosa (2017). As a composer/performer, he has been featured in venues such as Carnegie Hall, Cannes Film Festival, Lincoln Center, Blue Note, and major TV networks such as Sony Entertainment and MTV. He is the author of two books and a digital educational platform in regards to Afro-Colombian music. He has been granted various international awards by The Recording Academy, Latin GRAMMY® Foundation, ASCAP, and The
Colombian Ministry of Culture. Currently pursuing a Ph.D. in Ethnomusicology at Columbia University, he holds Masters degrees from Columbia GSAS and NYU Steinhardt.

JESSICA GETMAN is the Managing Editor of The George and Ira Gershwin Critical Edition at the University of Michigan, Ann Arbor, and a film musicologist focusing on music in television and science fiction media. Along with Evan Ware and Brooke McCorkle, she is editing a forthcoming collection of essays for Routledge’s Music and Screen Media series on music in the Star Trek franchise.

CLAUDIA GORBMAN wrote Unheard Melodies: Narrative Film Music (1987) and has edited several volumes, written about 75 articles, and translated 5 1/2 books by Michel Chion.

JULIANNE GRASSO is a PhD candidate in Music History & Theory at the University of Chicago, where she is also a Doctoral Fellow at the Franke Institute for the Humanities. She is currently finishing her dissertation, "Video Game Music, Meaning, and the Possibilities of Play."

ASHLEY GREATHOUSE is a Ph.D. candidate in musicology at the University of Cincinnati’s College-Conservatory of Music, with research interests in eighteenth-century music, rock, and heavy metal. She holds a B.M. in music education from Colorado State University and a M.M. in music theory from the University of Cincinnati. Currently, she serves as Student Representative on the boards of the Society for Eighteenth-Century Music and the North American British Music Studies Association. She is also a board member (and past president) of the Cincinnati Contra Dancers. Ashley is a soprano and an active instrumental performer on bassoon, clarinet, harp, and piano.

ALEXANDER GROUNDS teaches in the Program in Writing and Rhetoric at Stanford University. His research interests include postwar Italian and French art films, postwar Hollywood cinema, and contemporary New Zealand cinema. His work has appeared in "Mediascape," "Quarterly Review of Film and Video," and "Film Criticism." He is currently editing a book of interviews with Albert Brooks, as part of the University Press of Mississippi's Conversations with Filmmakers series.

DONALD GRIEG began his career as a lecturer in film studies before becoming a professional singer. Over the past thirty years he has sung with numerous early music ensembles and is particularly associated with The Tallis Scholars and The Orlando Consort. He has also had a career as a session singer, in which capacity he has sung on numerous soundtracks. He recently received his doctorate in music from the University of Nottingham on early music and film music. He has published articles in various journals, including Screen and Early Music, and contributed chapters to various academic publications.

ANDREW GRESKO is current student at Tufts University who expects to receive his Master of Arts degree in May of 2019. Before enrolling at Tufts, he attended University of North Carolina School of the Arts (UNCSA) for both high school and undergraduate study, where his concentration was piano performance. After graduating from UNCSA, he studied Hindi at University of Wisconsin-Madison and Hindustani voice in Varanasi, India. His interests include musical semiotics, psychoanalysis, South Asia, and the conspiracy of sound and image to trap the gaze.

MICHELLE GROSSER is a music theorist and violinist based in Austin, TX. Michelle enjoys music analysis, and research. Her research interests include concert composers who were active in the interwar period, classic Hollywood film sound, and music in video games. Michelle holds a degree in Music from the Sunderman Conservatory of Music at Gettysburg College and is currently pursuing her Master of Music in Music Theory at the University of Texas at Austin, Butler School of Music. When she is not studying or teaching, Michelle loves to read and spend time outdoors with her dogs.

ALEXANDER HALLENBECK is a Ph.D. student in musicology at the University of California, Los Angeles, having previously received an MA in musicology from Indiana University in 2016 and a BA from Cornell University in 2013. His research focuses on ontological issues in American popular music, especially those surrounding transcription. Current projects range from Gunther Schuller's problematic transcriptions of Ornette Coleman's free jazz to the recorded music of Frank Zappa and Ariana Grande. Alexander’s research has been
presented at conferences in numerous countries, including IASPM-Canada and Society for American Music, along with jazz and transcription conferences in Europe.

**THOMAS HANSLOWE** is a graduate student in musicology at the University of California Los Angeles. He received his BM in music education from The College of New Jersey and his MA in musicology from Tufts University. His research interests include music in new religious movements, the animated musical, and eco-musicology.

**KUNIO HARA** is an assistant professor of music history at the University of South Carolina. He holds a PhD in musicology from Indiana University. His research interests include representations of nostalgia in opera and animation, exoticism and orientalism in music, and music in Japan. He has published articles on the Japanese opera singer, Miura Tamaki, Takemitsu Tōru’s, *Nostalghia: In Memory of Andrei Tarkovskij*, and nostalgia in Puccini’s operas. He has a forthcoming article about the Italian-American reception of Puccini’s *La fanciulla del West* and is currently working on a book project on Joe Hisaishi’s music for Miyazaki Hayao’s, *My Neighbor Totoro*.

**MICHAEL HARRIS** is a librarian, archivist, and musicologist who is an assistant professor, research and instruction services librarian at the University of Memphis. His articles, reviews, and essays have appeared in *Cinema Journal, Asian Music*, the *Journal of the Society for American Music*, *Middle West Review*, *Notes*, and *Flow*. He has also presented papers at Music and the Moving Image, the annual meetings of the Society of Cinema and Media Studies and the Society for American Music, and at numerous regional conferences around the United States.

**ANDREW KNIGHT-HILL** is a composer of electroacoustic music, specializing in studio composed works both acousmatic (purely sound based) and audio-visual. His works have been performed extensively across the UK, in Europe and the US. Including performances at Fyklingen, Stockholm; GRM, Paris; ZKM, Karlsruhe; New York Public Library, New York; London Contemporary Music Festival, London; San Francisco Tape Music Festival, San Francisco; Cinesonika, Vancouver; Festival Punto de Encuentro, Valencia; and many more. His works are composed with materials captured from the human and natural world, seeking to explore the beauty in everyday objects. He is particularly interested in how these materials are interpreted by audiences, and how these interpretations relate to our experience of the real and the virtual. He is Senior Lecturer in Sound Design and Music Technology at the University of Greenwich and leader of the BA Sound Design programme.

**HUBERT HO** is an Assistant Teaching Professor in Music at Northeastern University where he teaches music theory, music and math, acoustics, and music cognition. His work focuses on the intersection of music theory and music cognition in instrumental, electroacoustic, and film music contexts. He has presented at the Society of Music Theory, the Society for Music Perception and Cognition, and the International Conference of Music Perception and Cognition. He currently serves as co-Artistic Director of Dinosaur Annex Music Ensemble based in Boston, where he spearheads a number of recent interdisciplinary initiatives.

**NOAH HOROWITZ** is a second-year student at NYU in Music Composition with a concentration in Scoring for Film and Multimedia. Most recently, he was named a winner of the 2019 NYU Film Scoring Competition. His solo and ensemble music has premiered in Ohio and New York. Currently studying with Grammy and Emmy award winning composer, Michael Patterson, he also serves as a board member for NYU’s Composers’ Collective. Originally from Cleveland (the birthplace of the famous Kryptonian), 2018’s 30th anniversary of *Superman* (1978) sparked his renewed interest in the music for the film.

**KAAPPO HUTTUNEN** has been a PhD student in the University of Turku since the fall of 2016. He graduated from the University of Helsinki where he wrote his masters thesis on the music and sound design in Finnish mainstream cinema. His doctoral thesis will continue along the same lines: music and sound design in Nordic crime drama films and television series, also known as Nordic Noir. In his research he examines the expressive and narrative structures of music and sound in Nordic Noir, as well as the sociocultural factors influencing the artistic choices and collaborative work.
DAVE IRELAND is a lecturer in music psychology at the School of Music at the University of Leeds, UK. His research addresses the role of music in the perception of meaning in, and emotional response to, film. Dave is particularly interested in the idea of incongruent film music, which displays a lack of shared properties with concurrent filmic images and narrative, and the ways in which approaches from music psychology and film music studies can help to understand such moments. Dave is the author of Identifying and Interpreting Incongruent Film Music (Palgrave Macmillan, 2018) and has also published on the incongruent soundtrack in The Soundtrack and Music and the Moving Image journals.

YU JIN (JENNIFER) JEONG is a first-year student pursuing a masters degree in cinema and media studies at the University of Southern California, School of Cinematic Arts. She received a bachelor’s degree in media studies and economics from University of California, Berkeley with a minor in History of Art. She is interested in global cinema and musical films.

PHILIP JOHNSTON is a composer of music for both contemporary films (including for directors Paul Mazursky, Henry Bean, Doris Dörrie and Philip Haas) and silent films (including for directors Georges Méliès, FW Murnau, Tod Browning and Lotte Reiniger); Wordless!, his collaboration with graphic artist Art Spiegelman, has toured in the US, Europe, Australia and South America. He is also a jazz saxophonist/composer (The Microscopic Septet, Fast N Bulbous, The Silent Six). He holds a PhD in Music Composition from the University of Newcastle and teaches in the Graduate Studies Dept. of the Australian Institute of Music in Sydney, Australia.

RANDOLPH JORDAN is a Visiting Assistant Professor in the Mel Hoppenheim School of Cinema at Concordia University in Montreal. His research, teaching, and creative practice reside at the intersections of film studies, sound studies, and critical geography. He is co-editor (with Milena Droumeva) of the anthology Sound, Media, Ecology, to be published by Palgrave in August 2019, and is currently completing a monograph for Oxford University Press entitled An Acoustic Ecology of the Cinema.

NOAH KELLMAN is a composer and author based in New York City. He was the recipient of the 2017 ASCAP Henry Mancini Music Fellowship, as well as two ASCAP Herb Alpert Young Jazz Composer Awards for his compositions "The Piemaker" (2011) and “Get Lost” (2008). After graduating from New York University with a Master’s Degree in Scoring for Film & Multimedia, Noah co-created the score and sound design to award winning mobile puzzle game Where Shadows Slumber, which rose to become the #1 puzzle game in the App Store in October, 2018.

JESSE KINNE is ABD in Music Theory at the University of Cincinnati. His dissertation develops a schematic approach to the analysis of rhythmic counterpoint in rock music, and his secondary research addresses video game music from a variety of approaches. Jesse is co-editor, with William O’Hara, of the forthcoming collection Video Games and Popular Music. Jesse has taught original courses on Dave Matthews Band, the history of rock & jazz, video game music composition for non-majors, and the analysis of groove.

MADELINE KLEE is a second-year M.M. student at the University of Greensboro, North Carolina, where she studies violin performance with Marjorie Bagley and is pursuing a Post-Baccalaureate Certificate in Musicology. Madeleine enjoys performing with ensembles in school and during the summers at festivals such as the Sewanee Summer Music Festival, Green Mountain Chamber Music Festival, and the Brevard Music Center. In the future, she hopes to further her research in Lynchian film studies and early 20th century French music.

MICHAEL KLEIN is Professor of Music Studies at Temple University. He is the author of two books, of which the most recent is Music and the Crises of the Modern Subject with Indiana University Press. He has written about music in movies such as The Pianist, Prometheus, Crimson Peak, and Alien. His next book will explore the use of Chopin's music in cinema.

NICHOLAS KMET is a PhD candidate at New York University, studying film music composition. He has worked professionally as a composer, music editor, and sound designer. He holds a M.M. in Scoring for Film and Multimedia from New York University and a B.A. in Music from Whitworth University. His research focuses on the music of John Williams, the collaborative nature of film music, and how emergent digital technology affects the scoring process, particularly in its relation to music editing.
ANNA KNAPP is a first-year Ph.D. student in Musicology at the University of Pittsburgh. Her research interests deal broadly with affect, aesthetics, and ecocriticism particularly in music for film and television and in the nineteenth century. She is particularly interested in the phenomenon that is the serialized television musical as well as music for Westerns. She has also done work on Russian opera including nineteenth-century intersections with literature and Shostakovich’s opera *The Nose*. Knapp received a BM in Musicology from the University of Colorado Boulder.


ZELDA KNAPP is a playwright, blogger, poet, short fiction author, avid theater-goer, and occasional actor. She graduated from NYU with a BFA in Drama and a minor in Creative Writing. Produced plays include *Butterflies, This Is Hell, Something on Your Mind*, and *Evidence*. Theater writing and reviews can be found on www.aworkunfinishing.blogspot.com, and television reviews on www.oncemorewithextremeprejudice.blogspot.com. Her short fiction has been published by *Standard Culture* and *The Biscuit*, along with her ebook, *This Is What They Made It Out Of: tales from the end of the world*. She has recently turned to academic writing in collaboration with Raymond Knapp.

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DAN KRUSE is a musical documentarian/researcher/lecturer, holding a Master's in Ethnomusicology from the University of Arizona. His Master's Thesis, “ZOOM!”, an award-winning documentary film, chronicled a tiny record label in late-1950's Tucson, AZ. Prior research includes an interdisciplinary UA-funded study, the Arizona Ear Worm Project, examining Involuntary Musical Imagery. He’s in the early stages of a research/documentary effort into Music Hybridity in southern Arizona, and performs voluntary work with Music and Memory, a national organization utilizing music with dementia patients. In semi-retirement, his scholarly pursuits focus on the human relationship to music, from cultural, structural and cognitive perspectives.

DANIJELA KULEZIC-WILSON teaches film music, film sound, and intermedia at University College Cork. Her research interests include approaches to film that emphasize its inherent musical properties, the musicality of sound design, and the sensuousness of film soundtrack. She is the author of *The Musicality of Narrative Film* (Palgrave Macmillan, 2015) and co-editor (with Liz Greene) of *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks* (Palgrave Macmillan, 2016). She recently completed her second monograph, *Sound Design is the New Score: Theory, Aesthetics, and Erotics of the Integrated Soundtrack*, which is under contract with Oxford University Press.

TJ LAWS-NICOLA is currently a graduate student in music history at Texas State University where they also achieved a bachelor’s degree in music performance studying under Bridgette Bellini in 2011. Both Nico Schüler and John Schmidt have been pivotal as graduate mentors in guiding TJ’s research. TJ has presented research at conferences throughout the United States, Europe and Asia. As a performer, TJ champions new music by living composers.

KARA YOO LEAMAN is an Assistant Professor of Music Theory at Oberlin College Conservatory. Her research investigates the relationships between music and dances of various styles through the analysis of music-dance interactions in the areas of rhythm, form, harmony, and contour. Her dissertation on George Balanchine and
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CHRIS LETCHER is a film composer and senior lecturer in Screen Music at the University of the Witwatersrand, Johannesburg. His research interests centre on issues of musical representation in film music and in collaborative production processes in composing music for screen. He has published in *Music, Sound, and the Moving Image*, Journal of Film Music, and *Ethnomusicology Forum*, and has contributed a chapter to the Routledge Companion to *Screen Music and Sound*. His film music is regularly screened around the world, and in 2017 he was the recipient of the ‘Best Feature Film Score’ award at the South African Film and Television Awards.

EDWIN LI is a Ph.D. student in music theory at Harvard University, and a Kaplan Fellow in 2017-19. He received his B.A. from the University of Hong Kong as Jockey Club Scholar, and was a visiting Pembroke-King’s Scholar at the University of Cambridge in 2016. His research interests include Chinese-Western comparative music theory and philosophy, concepts of nature, topic theory and its relation to affect, and the music of Gustav Mahler.

ANDERS LILJEDAHL is a PhD-fellow at the University of Copenhagen, Department of Arts- and Cultural studies and is currently enrolled as a Fulbright Visiting Student Researcher at Stanford University. His project infuses audiovisual studies with black studies and asks a fundamental question: Considering the fact that black bodies throughout history have been constructed and perceived through sound and vision in an entirely different manner than white bodies, and considering that these constructions and perceptions have had entirely different and very real consequences, how can sound-image relations (and thus audiovisuality itself) ever be neutral, innocent, or a one-size fits all concept?

JEFF LYON is an Assistant Librarian at Brigham Young University, where he works as a music cataloger for special collections materials. Beyond his research with the Max Steiner corpus study, his research interests include folk music from Eastern Europe and local music history.

LORA MARKOVA researches transcultural aesthetics and media arts. Her PhD (Cum Laude 2017) was completed at Deusto University – Bilbao, Spain with research mobilities at the University of Birmingham and Goldsmiths – University of London, UK. Lora’s professional background involves positions at the former Netherlands Media Arts Institute-NIMk, the Netherlands Institute for Cultural Heritage-ICN, Greenpeace International (Amsterdam) and the European Commission (Brussels). Markova is a member of the Union of Bulgarian Artists (UBA) and has served as EACEA/2007 Expert for the EU Culture and MEDIA programs. Currently, Lora works as a Postdoctoral Researcher in Media&Film at Edge Hill University, UK.

EMILY MASINCUP is a second-year PhD student in Musicology at Northwestern University. She received her BM in Music Performance from Messiah College, PA (2014), and her MA in Music from Cardiff University, Wales (2016). Her master’s thesis, entitled “Rings and Other Gendered Spaces: Musical Representations of Gender in Peter Jackson’s The Lord of the Rings Films,” establishes unique connections between Howard Shore’s score and different types of space present within the films—literal and/or metaphorical—in order to illuminate subversive readings of gender. Her current research interests involve exploring representations of singing voices in cinema.

NATALIE MATIAS is a PhD Candidate, Department of Music, Durham University: On completing her Bachelor of Music degree in composition at Victoria University in New Zealand in 2010, an Honours and Masters degree at the Sydney Conservatorium in 2014, Natalie is currently a PhD Candidate at Durham University. In recent years she has presented at the 2013 and 2014 Music and the Moving Image conference at NYU, Keele MAC in 2015, the SAM TAGS conference, and The Birth of Contemporary Europe: World War I, Music and the Arts International Conference in 2018. Her interests are in composition, teaching, and film music analysis, especially in discovering new methods of presenting analytical data, which she will go onto discuss in this paper.

JAMES MCGLYNN is a conductor, composer and PhD Excellence Scholar at University College Cork, Ireland. His research, which explores intertextuality and narrative communication in the score, is being supervised by Dr. Danijela Kulezic-Wilson. As an undergraduate, James founded the UCC Orchestra, resulting in his receipt of a coveted Quercus Creative & Performing Arts Scholarship in 2015. His research was Highly Commended in the 2016 Undergraduate Awards and came 1st in the Society for Musicology in Ireland’s Undergraduate Musicology Competition 2017. Recently, James completed a three-month research residency at Paris’ Irish Cultural Centre and...
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**ANNA MCAULEY** is currently an English and Music undergraduate at the University of Leeds. Her research focusses on interdisciplinary study, specifically how performance, words, and music interrelate. Outside of her studies, she is taking advantage of the university’s links with Opera North and has enjoyed observing their rehearsals this season. Anna frequently performs in a variety of musicals and is training in classical voice. Over summer she will be Musical Director for Musical Theatre Experiments, a new company looking to blur the established boundaries of the performance of musicals. Anna is presenting research made possible by the Laidlaw Scholarship.

**MIGUEL MERA** is a composer of music for the moving image and a musicologist. He is the author of Mychael Danna’s The Ice Storm: A Film Score Guide, European Film Music, and co-editor of The Routledge Companion to Screen Music and Sound. He serves on the editorial boards of Music, Sound, and the Moving Image, The Journal of Film Music, and The Soundtrack. He is a Professor in the Department of Music and Associate Dean (Research and Enterprise) for the School of Arts and Social Sciences at City, University of London.

**MIKE MILEY** teaches literature at Metairie Park Country Day School and film studies at Loyola University New Orleans. His work has appeared in Bright Lights Film Journal, Critique, Moving Image Source, Music and the Moving Image, The Smart Set, and elsewhere. His first book Truth and Consequences: Game Shows in Fiction and Film will be published this fall by the University Press of Mississippi.

**AIMEE MOLLAGHAN** is the programme leader for Film Studies and Film Studies with Film Production at Edge Hill University. She is the author of The Visual Music Film (2015). Her current research interests focus on the relationship between sound and the moving image and on landscape and sound in cinema. She continues to publish in both areas.

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**JOHN O’FLYNN** is Associate Professor of Music at Dublin City University where he teaches film music, popular music, and other courses. Publications include The Irishness of Irish Music (Ashgate, 2009) and the co-edited volume Music and Identity in Ireland and Beyond (Ashgate, 2014) He is currently completing Music, the Moving Image, and Ireland (Routledge) and co-editing Made in Ireland: Studies in Popular Music, also with Routledge. Recent articles include ‘Alex North’s Adapted Score for The Dead’ in American Music (2018) and ‘Sounding Dublin: Mapping Popular Music Experience in the City’ for the Journal of World Popular Music (2019).
DANIEL OBLUDA is a PhD candidate in Historical Musicology at the University of Colorado Boulder. Before studying at CU, Dan taught undergraduate courses at the University of Northern Colorado, where he earned a Masters in Music History and Literature, as well as a Bachelors in Music Education. In the Fall of 2017, Dan’s edition of Anton Reicha’s Die Harmonie der Sphären was published by A-R Editions, and his article on pentatonicism in Japanese and American folk music appeared in the 2018 issue of the American Music Research Center Journal.

CHELSEA ODEN is a Ph.D. student and graduate teaching fellow in music theory at the University of Oregon. Her research interests include the music of Thomas Newman, the social structures of music-making in film production, cinematic representations of the piano, music and introspection, and dance as a musical and political agent in film and popular media. She has presented her research at regional, national, and international conferences, including conferences in music theory, musicology, film studies, and popular music.

BRAD OSBORN is Assistant Professor of Music theory at the University of Kansas. He is the author of the monograph Everything in its Right Place: Analyzing Radiohead (Oxford University Press, 2016). Osborn’s other research on post-millennial rock music is published in Music Theory Spectrum, Perspectives of New Music, Music Analysis, and Music Theory Online. Brad writes and records shoegaze post-rock as the artist D’Archipelago.

CARY PENATE is a PhD student in Musicology at the University of Texas at Austin. She holds a Master of Music degree in Musicology (2015) and a Bachelor of Music in Music Education (2012) from the University of Miami. Currently, she studies Latin American music with professor Robin Moore while specializing on film music. For her dissertation she is interested in early Cuban film music and its representations of the mulata character type in Latin America and the United States. Outside her academic research, Cary performs classical piano music both as a soloist and in chamber settings.

RICHARD PIATAK is in the final stages of his PhD at the University of Huddersfield, supervised by Professor Rachel Cowgill and Dr. Catherine Haworth. His research explores the soundtracks in select feature films of the late British artist and director Derek Jarman, utilizing queer theory and queer musicology in his approach. Other research interests include style and aesthetics of electronic and electroacoustic music, and violin pedagogy of the Franco-Belgian tradition.


KATHERINE QUANZ received her PhD in Film Studies from Wilfrid Laurier University. She has published on sound design history and aboriginal media in Velvet Light Trap, the anthology Cinephemera, and the forthcoming anthology Voicing the Cinema. She is currently writing a monograph titled The Sounds of Satellites: The Postproduction Sound Network between Hollywood, Toronto, and London and is the project coordinator for a National Endowment for the Humanities audio digitization grant at the Harry Ransom Center.

STEVEN RAHN is a Ph.D. student in music theory at the University of Texas at Austin. He received his Master’s degree in music theory at the University of North Carolina at Greensboro. His research interests include music in contemporary Hollywood film, musical meaning in Brahms, and rock music. He has presented at regional and national conferences including Society for Music Theory, Semiotic Society of America, and Music and the Moving Image. His forthcoming article on motivic transformation and semiosis in the Dark Knight trilogy will appear in the Music and the Moving Image Journal this year.

KATHERINE REED is an assistant professor of musicology at California State University, Fullerton. Her research interests include musical semiotics, pre-existing music in film, and popular music, particularly David Bowie’s 1970s. Reed’s work has appeared in Popular Music and Society, Music and the Moving Image, and the Society for
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**CHANDLER REEDER** is a Graduate Assistant currently pursuing a Masters of Arts in Liberal Arts, Film Studies at the University of South Florida. Her undergraduate work was completed at Florida State University where she received a Bachelor of Arts in Humanities with concentrations in Film Studies, Human Rights, and American Studies as well as a separate Bachelor of Science degree in Public Relations with a minor in Hospitality. Her current areas of interest are in the relationship between sound and the depiction of private spheres in films and how the two influence one another.

**RON RODMAN** is Dye Family Professor of Music at Carleton College in Northfield, Minnesota. He teaches courses in music theory and media studies, conducts, and teaches the low brass studio. He is the author of *Tuning In: Narrative American Television Music* (Oxford University Press, 2010), and many articles and book chapters on music in film, television, and radio. He is founder and director of the North Star Cinema Orchestra, an ensemble that re-creates Vaudeville shows and accompanies silent films. He is currently co-editor of a forthcoming *Oxford Handbook on Music and Advertising*.

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**BEN SAFRAN** is a Ph.D. candidate/earned his Ph.D. in May 2019 in music at Temple University, where his dissertation focused on contemporary classical composers’ uses of social justice and political themes within concert music. They arrived at their research area as a composer and activist, and their compositions have been performed by various ensembles and musicians across the United States.

**IAN SAPIRO** is Associate Professor of Music at the University of Leeds specializing in film music, musical theatre, orchestration, adaptation, production processes, and the overlaps between them. He was co-investigator on the £570k project ‘The Professional Career and Output of Trevor Jones’, and is co-author of a book arising from the project, ‘The Screen Music of Trevor Jones: Technology, Process, Production’ (forthcoming 2019). He continues to explore the screen-music materials in the Trevor Jones Archive, and is also currently working with archival musical-theatre resources with a view to creating a critical edition of the Gershwin musical comedy ‘Girl Crazy’ (1930).

**TOM SCHNELLER** teaches music history and theory at Ithaca College. He has published articles and book reviews on film music in *The Musical Quarterly, The Journal of Film Music, and Popular Music History*, and recently contributed chapters to *The Routledge Companion to Screen Music and Sound and John Williams: Music for Films, Television, and the Concert Stage*. Tom holds a D.M.A. from Cornell University, where he studied composition with Steven Stucky and Roberto Sierra and musicology with David Rosen.

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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 internationally at various conferences, most notably at AMS, SAM, MaMI, SCMS, the Society for Animation Studies conference, and the North American British Music Studies Association. Her musicological interests include British music and music in media. She has taught at Boston University, St. Anselm College, and Tufts University, where she taught a course on music in American animated film. Her book on the music from the show Animaniacs is now available from Pendragon Press.

JUSTIN SEXTRO is a Ph.D. student of musicology at the University of Kansas in Lawrence. He holds degrees from The University of Missouri, Kansas City (MM in Vocal Performance and Musicology) and Truman State University (BM in Vocal Performance). His dissertation will examine female barbershop quartets and choruses of the Midwest. Sextro also has an active interest in the music of Samuel Barber, opera, song studies, and music in multimedia. His Master's thesis, Press Start: Narrative Integration in 16-Bit Video Game Music, examined narrative functions of video game music during the 1990s.

JESICCA SHINE is currently a lecturer in the Department of Media Communications at Cork Institute of Technology. She completed a Doctorate on the topic of sound and music in Gus Van Sant's "Death Quartet" in the School of Music and Theater at University College Cork under the supervision of Prof. Christopher Morris (NUIM) and Dr Danijela Kulezic Wilson. Her current research focuses on the use of sound and music in film and television with a particular interest in soundscapes, aesthetics and narrative. She has an MA in Film Studies (also at UCC), with a dissertation topic on music and race in Disney’s cartoon musicals. She has published her work on Peaky Blinders with Musicology Research and on Sons of Anarchy in Bonds of Brotherhood: Essays on Gender and Masculinity in Sons of Anarchy. She has presented her work at a range of international conferences including the Music for Audio-Visual media at the University of Leeds and at Music and the Moving Image in NYU.

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ELEANOR SMITH is a 3rd year PhD student at the University of Huddersfield with a focus on film music studies combined with gender and identity. Her current working thesis explores the stigma of mental illness (particularly madness) by exploring how the soundtrack and the visual enhances and enforces the representation of madness in horror film and TV. Her case studies follow three-character portrayals of madness exploring the musical perimeters that enhance these characters. Her previous work for her MARes explored character portrayals concerning gender within the soundtracks of animation, particularly Disney’s female leads. Eleanor also co-hosted and organized an RMA Study Day at the University of Huddersfield entitled 'Constructing the Moving Image: Identity and the Soundtrack' which focused on the representation and identity in relation to moving image soundtracks. Eleanor also teaches part time at the University of Huddersfield for undergraduate BMus students, particularly in the research, theory and analysis of popular music.

BRIAN SMITH is a musician and writer interested in exploring cultural practices, social forces, and technology through the medium of sound and musical performance. His current scholarly work investigates three domains: the relationships of music and moving images in film and intermedial arts with a particular focus on the compositional practice of animated notation and the film industry practice of foley artistry; cultural beliefs that shape the music and dance of traditional West African Ewe drumming repertoires; and the analysis of pop-culture musical mashups and their significance for philosophies of listening.

JEFF SMITH is a Professor in the Department of Communication Arts at the University of Wisconsin-Madison. He is the author of two books: The Sounds of Commerce: Marketing Popular Film Music and Film Criticism, the Cold War, and the Blacklist: Reading the Hollywood Reds.
JENNIFER SMITH is a final year PhD candidate at the University of Huddersfield. Her research is a critical analysis of the voice as a worldbuilding tool in role-playing video games, specifically identifying when the sung voice is used in relation to narrative progression and player involvement. Her masters contributed to the understanding of flow and immersion in indie video game soundtracks and her past conferences include the UK based Ludomusicology conference, the students’ Royal Music Association conference, and REMOSS (representations of early music on stage and screen).

PETER SMUCKER is Assistant Professor and Director of Music Theory at Stetson University. He has presented at the Society of Music Theory, Music Theory Midwest, Music Theory Southeast, Music and the Moving Image, the Midwest Chapter of the Society for Ethnomusicology, Ludomusicology, and the North American Conference on Video Game Music. His research interests include ludomusicology, post-tonal music in the United States, Elliott Carter, transformational theory, music theory pedagogy, and intersections of society, music, and multimedia. His recent article “Gaming Sober, Playing Drunk: Sound Effects of Alcohol in Video Games,” explores sonic representations of alcohol in video games and multimedia.

WILLIAM SOUTHERLAND is a Ph.D. student and teaching assistant in music education at the University of North Carolina at Greensboro. He holds degrees in vocal music and conducting from Florida State University UNCG. Since 2013, William has worked as artistic director and conductor for the Triad Pride Women’s and Men’s Choruses, community ensembles for LGBTQ people and their allies. William regularly presents on topics related to LGBTQ identity in music spaces, has articles on LGBTQ access published in peer-reviewed national journals, and serves on committees related to identity and access for NC ACDA and GALA.

KATHERINE SPRING is Associate Professor of Film Studies at Wilfrid Laurier University (Waterloo, Canada). She is the author of Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema (Oxford UP, 2013), and her scholarship on the history of film sound and music has appeared in Cinema Journal, Film History, and Music and the Moving Image, as well as anthologies including The Palgrave Handbook of Sound Design and Music. The recipient of multiple research grants from the Social Sciences and Humanities Research Council of Canada, she earned the 2017 WLU Faculty of Arts Teaching Scholar Award.

ROBYNN STILWELL is a musicologist who teaches in the music, dance, writing, and film and media studies programs at Georgetown University. Her research interests center on the meaning of music as cultural work, and music as an expression, or impression, of movement and space. 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 for female subjects, and the boundaries between sound and music in the cinematic soundscape. Current projects include a historical study of audiovisual modality in television; and music and sound in podcasts.

JORDAN STOKES teaches music history at West Chester University's Wells School of Music. His research on jukebox scores, Guillaume de Machaut, and Westerns has been published in Music and the Moving Image, the Journal of Musicology, and Epic Sound, respectively, and articles in Word and Music Studies and The Journal of Film music are forthcoming. He received his PhD in musicology with a certificate in film studies at the CUNY Graduate Center.

ROBERT STRACHAN is a writer and sound artist based in the School of Music at the University of Liverpool. He has published numerous articles on a variety of aspects of popular music culture including DIY music cultures, electronic music and creativity, sound art, the history of British black music and music and audiovisual media. He is author of Sonic Technologies: Popular Music, Digital Culture and the Creative Process (Bloomsbury 2016).

TIM SUMMERS is Lecturer in Music at Royal Holloway, University of London. He researches music in popular culture, with a particular focus on video game music. He is the author of Understanding Video Game Music (Cambridge, 2016), and has edited a collection of essays on the same topic. He is a co-founder of the Ludomusicology Research Group that holds annual conferences on video game sound. He is currently finishing his second monograph on Legend of Zelda while editing the Cambridge Companion to Video Game Music. He is also an associate editor of the Journal of Sound and Music in Games.
MATTHEW TCHEPIKOVA-TREON is a doctoral candidate in the Department of American Studies at the University of Minnesota where he teaches courses on pop culture, cinema, and media studies. A Harold Leonard Memorial Film Studies Fellow, he is currently working on his dissertation—Sonic Excess and Exploitation Cinema: One-hundred Years of 1972—which examines the material history of sound technologies, popular music, urban space, and the labor of cultural production in Seventies exploitation films as connected to a larger aural culture in the U.S. during the global political drama of the Cold War.

JOAKIM TILLMAN is Associate Professor of musicology at Stockholm University, where he teaches courses in music analysis, film music, game music, and opera. He has published in numerous scholarly journals and edited volumes, including the article ‘Topoi and Intertextuality: Narrative Function in Hans Zimmer’s and Lisa Gerrard’s Music to Gladiator’ in Music in Epic Film: Listening to Spectacle, ed. Stephen C. Meyer (New York: Routledge, 2017), and he is co-editor of the book Contemporary film music: Investigating cinema narratives and composition (London: Palgrave Macmillan, 2017). His current research focuses on the music of Elliot Goldenthal, James Horner, and Hans Zimmer.

JOAN TITUS is Associate Professor of Musicology at the University of North Carolina at Greensboro. Her publications concern audiovisual media, Russian music and cultural politics, indigenous music, and music and gender. Her book, The Early Film Music of Dmitry Shostakovich (OUP, 2016), is the first of a trilogy that situates Shostakovich’s film music career within Soviet cultural politics. She is currently working on the second book, which was recently funded by the NEH Stipend and NEH Fellowship.

DANIEL TROCMÉ-LATTER is Director of Music and College Lecturer in Music at Homerton College, University of Cambridge. His research interests have traditionally focused on the role of music in liturgy and ceremony, especially in the sixteenth and seventeenth centuries. His monograph investigated the attitudes and approaches to music of the Protestant reformers in sixteenth-century Strasbourg. Daniel came to film music relatively recently, with explorations of music's signifying functions and the use of pre-existing music on screen. He is also currently the Recording and Digital Media Reviews Editor for the OUP journal Early Music.

EMILY VANCHELLA is a third-year music theory graduate student at the University of California, Santa Barbara. Her research interests include music and animation; rock music; topic theory; and conceptual metaphor and blending. She plans to teach music theory at the university level. In addition to her research and teaching, Emily enjoys performing on the guitar and sitar, and is the student assistant for the UCSB Indian Ensemble. Emily holds a B.A. in Music from Agnes Scott College, where she was the music theory tutor, and teaching assistant for self-designed course Topics in Music: The Beatles.

EDWARD VENN is Associate Professor of Music at the University of Leeds. His research focuses on the analysis and interpretation of twentieth-century and contemporary music. Current research projects include the music of Julian Anderson and Thomas Adès, and the documentaries of composers by the director Barrie Gavin. He is Associate Editor of the journal Music Analysis, and is on the editorial board of the Journal of Music and Meaning. His monograph Thomas Adès: Asyla was published in 2017 by Routledge, who have also recently issued his The Music of Hugh Wood (Ashgate, 2008) in paperback.

VIVIEN VILLANI is a classically-trained film composer and a lecturer on film scoring. He holds a Master’s Degree in Film Studies from the University of Paris 1 Pantheon Sorbonne. After teaching film scoring in two major Film Schools in Paris, ESEC and 3IS, he moved to the US where he now works both as a composer and a lecturer. In 2013, he was invited by Elizabeth Weis to give a lecture at the Brooklyn College and has been giving presentations at the MaMI since 2016. His book Guide pratique de la musique de film (2008) is recommended in French Universities and by the French Society of Composers and Lyricists (SACEM).

ELSIE WALKER is Professor of Cinema Studies at Salisbury University, Maryland. She is also Editor-in-Chief of Literature/Film Quarterly, now openly accessible at https://lfq.salisbury.edu/. She wrote Understanding Sound Tracks Through Film Theory (2015) and Hearing Haneke: the sound tracks of a radical auteur (2017), both with Oxford University Press.

MEREDITH C. WARD is Director of the Bachelor of Arts Program in Film and Media Studies at The Johns Hopkins University. She is also affiliated faculty for the Center for Advanced Media Studies at Johns Hopkins. Her
work on the intersection of sound technology and cultural history has been published in *Music, Sound, and the Moving Image and Nineteenth Century Theatre and Film*. She will be included in the upcoming *Oxford Handbook of Cinematic Listening*. Her first book, *Static in the System: Noise and the Soundscape of American Cinema Culture*, was published in 2019 by the University of California Press. She is currently at work on her second, on the notion of twenty-first century "sound convergence."

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