NANCY ALLEN discovered music editing at NYU, where she attended the graduate program in Music Technology. It was in the “Audio for Video” class that she met Suzana Peric, the music editor with whom she worked for nearly 10 years, and learned almost everything she knows about the craft. Her first film was Scorsese’s “Kundun” (scored by Philip Glass). Together with Suzana, she went on to work with directors like Roman Polanski (“The Pianist”, “The Ninth Gate”), Mike Nichols (“Closer”, “Charlie Wilson’s War”), Jonathan Demme (“Beloved”, “Heart of Gold”, “Rachel Getting Married”), and Peter Jackson (“The Lord of the Rings: The Fellowship of the Rings”). Since then, Nancy has worked on films with: Darren Aronofsky (“Black Swan”, “Noah”, the upcoming film starring Javier Bardem and Jennifer Lawrence), John Cameron Mitchell (“ShortBus”), Paul Haggis (“The Next Three Days”), Barry Levinson (“Liberty Heights”, “You Don’t Know Jack”) and David Frankel (“Hope Springs”, “One Chance”), with whom she is currently working on “Collateral Beauty”, starring Hellen Mirren, Kate Winslet, Will Smith, Kiera Knightly, and Naomi Harris. She has been nominated for 2 Golden Reel awards (winning for “Lord of the Rings”) and was part of the Emmy award-winning team for the sound and music on HBO’s “Bessie”. She received her undergraduate degree in Marketing and English from Georgetown University and her graduate degree from NYU. Nancy lives in NYC with her husband Rob – her go to secret weapon for musical inspiration.

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TROY ARMSTRONG (b.1990, Tulsa, OK) is a composer, arranger, and conductor currently based in Austin, Texas. Recently, Troy's orchestra piece, "Supercell", was named the winner of the Marilyn K. Glick Young Composer's Competition. As the winning entry, it received performances by the Indianapolis Symphony Orchestra during their 2013-14 season. Troy is a member of ASCAP and graduated summa cum laude from the University of Southern California where he studied with Frank Ticheli, Morten Lauridsen, Stephen Hartke, and Donald Crockett. He just completed his master's degree in composition from the University of Texas at Austin where he studied with Dan Welcher, Donald Grantham, and Yevgeniy Sharlat.

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OLIVIER BÉLANGER is a film critic and master student at Université de Montréal. His main interests are the cinema of Straub and Huillet, cinema and history, and the music of J.S. Bach. He collaborates in various film related medias like LeQuatreTrois.com, LaFuriaUmana.it and Camira.org.

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VERONIKA BOCHYNEK 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 (USA) and gained teaching experience in Valdivia (Chile). She started her doctoral research programme at the University of Salzburg (Austria) in 2013, investigating the interdependent relationship of tap dance in the Hollywood musical short and film musical (1930-1950) using movement analysis to identify characteristic elements of tap dance that constituted an essential part of the films.

LUCAS BONETTI is a Doctoral candidate at State University of Campinas, Brazil (UNICAMP) where he studies the work of Brazilian composer Moacir Santos through analysis of his film scores. He has presented his research at conferences in Brazil, Argentina, and the United States. Bonetti has also performed as a guitar player at Orquestra Jovem Tom Jobim and Big Band da Santa, as leads the Ágar-Ágar Trio, and the Lucas Bonetti Octet and Quartet. His project is supported by the São Paulo Research Foundation (FAPESP).

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**BETH CARROLL** is a Lecturer in Film and Literature at the University of Southampton. Her book 'Feeling Film: A Sensory Approach', published by Palgrave Macmillan, will be available later this year. Beth's research interests include issues of space, haptics, sound and music, video games, musicals, and phenomenology amongst others. Beth has recently published a chapter titled 'Soviet Fidelity and the Pet Shop Boys' was published in February 2016 as part of Today's Sounds for Yesterday's Films: Making Music for Silent Cinema (Palgrave Studies in Audio-Visual Culture).

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MARIA CIZMIC is Associate Professor in the Humanities and Cultural Studies Department at the University of South Florida. Her areas of interest include all kinds of 20th century music and their intersection with expressions of cultural trauma and pain; technology and mediation; and embodied experience and performance. In 2012 Oxford University Press published her monograph, Performing Pain: Music and Trauma in Eastern Europe. Her current research projects focus on the ways film music shapes audience empathy (or not) and mediates an ethical relationship to events on screen.

DAVID CLEM is a Doctoral Candidate in Musicology at the University at Buffalo, SUNY. He holds a Bachelor and Master of Music in Composition from the Greatbatch School of Music at Houghton College and an MA in Music History from the University at Buffalo, SUNY. He has presented at MAMI and SAM, and his essay “Music, Magic, and the Intermedial Gap, or How Music Aids the Adaptation Process in the Harry Potter Films” appears in Harry Potter Intermedial edited by Philipp Schmerheim (Würzburg, Ger.: Königshausen and Neumann, 2013). Other academic interests include cognitive pragmatics, semiotics, philosophy of music, and opera.

TIMOTHY COCHRAN is Assistant Professor of Music History at Eastern Connecticut State University. Tim specializes in the analytical and multimedia reception of Claude Debussy’s music with articles appearing in The Journal of Musicology and 19th-Century Music. His current research explores landscape issues in Olivier Messiaen's music and films that treat music as a transformative object of attention for characters on screen.

DAVID COOPER is Professor of Music and Technology and Dean of the Faculty of Performance, Visual Arts and Communications at the University of Leeds, UK. He is the author of monographs on Bernard Herrmann’s scores for Vertigo and The Ghost and Mrs Muir, and editor (with Ian Sapiro and Christopher Fox) of Cinemusic? Constructing the Film Score. He is currently Principal Investigator of a major research project on the Trevor Jones Archive, funded by the UK Arts and Humanities Research Council and is an associate editor of The Journal of Film Music. His recently published major study of Béla Bartók for Yale University Press has received critical acclaim and been described as ‘the most impressive musical biography of the decade’.

MAURIZIO CORBELLA is Adjunct Lecturer of Musical Cultures and Practices in the Age of Mass-Media at the University of Milan, where he obtained his Ph.D. in 2010 and worked as postdoctoral research fellow from 2011 to 2015. He has published articles on film music in international journals and collections. For the journal Music/Technology he co-edited a special double issue devoted to ‘Music, Sound and Production Processes in Italian Cinema (1950-75)’. He is currently researching musical performance in audio-visual media, and recently carried out a grant from the German Academic Exchange Service (DAAD) to study performance in musical biopics at Kiel University.

ALEX DAVIS is a doctoral candidate in the Cinema Studies department at NYU’s Tisch School of the Arts. His research examines the intermedial relations of cinema, painting, and music, throughout the period of the Long
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JAMES DEAVILLE teaches Music in the School for Studies in Art and Culture at Carleton University, Ottawa, Canada. He has edited Music in Television (Routledge, 2010) and co-edited Music and the Broadcast Experience (Oxford, due out in September 2016). He is currently working on a study of music in trailers, a result of the Trailaurality research group that is funded by the Social Sciences and Humanities Research Council of Canada. He is also undertaking a co-edited anthology on music and advertising.

ERIC DIENSTFREY is a doctoral candidate at the University of Wisconsin-Madison. His research on early film music and stereo technology has appeared in Music and the Moving Image and Film History.

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ANDI ENG holds a Bachelor of Music from Mount Allison University (2002) and a Master of Arts in Musicology from the University of Alberta (2011). Her research interests include the use of 19th century opera in modern television advertising, the re-use of music in modern media, and the cultural impacts of media in the Internet age. Previous presentations at MaMI have included Sounds of the Rainbow: Skittles Candy and the Singing Rabbit, Changing the Contract: New Approaches to the Use of Classical Music in Television Advertising, and Singing “Good Morning”: Music and Prescription Drug Advertising. She currently lives and works in Edmonton, Alberta, and spends a LOT of time watching TV. This paper is part of a larger project. Special thanks to Jim Buhler for helping me bring this one together.

ELIZABETH FAIRWEATHER is a part-time musicology lecturer, and researcher at the University of Huddersfield. Using science fiction film scores as her main source material, her research draws on aspects of music-perception, cognitive, and linguistic theories to investigate the role of music as a form of wordless expression. Particular interests include the scores of Jerry Goldsmith, and the cinema of the Soviet era, particularly the films of Andrei Tarkovsky, and Alexander Sokorov.

MARIA FUCHS is a lecturer at the Department of Analyses, Theory and History of Music at the University of Music and Performing Arts in Vienna. In 2015 she obtained her Ph.D. with a work on the „Allgemeines Handbuch der Film-Musik“ (Becce, Erdmann & Brav, 1927), in which she treats the aesthetic discourse and cultural political aspects of silent film music in Germany’s trade press of the Weimar Republic as well as the various performative facets of silent film accompaniment. Writing this thesis she was a scholarship holder from the University of Vienna as well as she carried out a grant from the German Academic Exchange Service (DAAD) for her research stays in Berlin archives. She has published on silent film music in international collections.

PATRICK CALEB FREUND received his BA in Music and Psychology from UT in December of 2015, conducting interdisciplinary research in both fields as they relate to Japanese Culture. He is currently working for AmeriCorps in Austin, researching Grad School prospects and Japanese Film music in his spare time. Before he studied abroad in Japan, he preferred soba, but has since then realized udon is definitively the superior noodle.
JAMES GABRILLO is a PhD student at the University of Cambridge, where he is supervised by Nicholas Cook, Matthew Machin-Autenrieth and David Trippett. His dissertation focuses on the mainstream culture of the 1990s, particularly musical works that were deemed mass or lowbrow, such as pop records and song-and-dance numbers in cinema. He recently supervised undergraduate students for a class titled Popular Music of the Black Atlantic. Born and raised in the Philippines, James also works as a journalist for various publications including Al Jazeera English and The National.

ROBERT GAULDIN is retired Professor Emeritus of the Eastman School of Music, having taught there for over forty years and serving as Chair of the Theory Department. He was Vice-President and President of SMT and a recipient of the deStwolinski Prize for Lifetime Achievement. In addition to his three textbooks on harmony and counterpoint, he has authored numerous journal articles and papers at national and regional convention papers on diverse topics. He presented papers on Wagnarian topics in Binghamton and Toronto last spring, and his article on Patrick Gowers’ music for the Sherlock Holmes TV series appeared in the last issue of Theory and Practice.

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WILLIAM GIBBONS is an Assistant Professor of Musicology at Texas Christian University, where he also serves as Administrative Fellow of the Honors College. He has published widely in the fields of musical multimedia and opera studies. In addition to contributions to a number of journals and essay collections, he is the author of Building the Operatic Museum: Eighteenth-Century Opera in Fin-de-Siècle Paris (University of Rochester Press, 2013) and co-editor of Music in Video Games: Studying Play (Routledge, 2014). He is currently completing a book tentatively titled Unlimited Replays: The Art of Classical Music in Video Games, under contract with Oxford University Press.

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LIZ GREENE is a Lecturer at Dublin City University, Ireland. Her research interests are in film sound, the audiovisual essay and documentary. She is on the editorial board of The Soundtrack journal and the International Advisory Board of Alphaville. She won an Irish Film and Television Academy Award for best sound in 2006 for Pure Mule. She continues to work in film sound and recently worked on We Were There (2014), Breathe (2015) and

STEVEN GREENFIELD-CASAS holds a Bachelor of Music with Highest Honors from the University of Texas at San Antonio and is currently pursuing a Masters in Music Theory at the University of Texas at Austin. His current academic interests include the relationship between music and story (including Straussian tone poems, modernist long poems, and music in the Final Fantasy series), as well as the overarching dichotomy and intersection between “high” and “low” art. He has previously presented at the Texas Society for Music Theory’s regional conference and the North American Conference for Video Game Music.

SARAH HALL is currently in her final year of doctoral study at the University of Leeds. Her research is part of a wider AHRC-funded project investigating the recently donated film and television music archive of Trevor Jones. Her thesis focuses on Jones’s television music, exploring how his scoring practices differ across various industries, technologies and television programme types. She is particularly interested in how different types of television programme affect the composition process (such as mini-series, series and made-for-television films), and how these unique audio-visual materials in the Trevor Jones archive can inform this research.

PAULA HARPER is a fourth-year PhD Candidate in Historical Musicology at Columbia University. Her research interests focus on media, circulation, and reception, as well as issues of gender, fandom, and representation. She is currently at work on a dissertation entitled "Unmute This: Circulation, Sociality, and Sound in Viral Media," which considers the place of music and sound in the emergence of the "viral" in the early 21st century. She serves on the board of Columbia’s Current Musicology journal, has presented her work at a number of national and international conferences, and is currently preparing publications for Current Musicology and Popular Music.

MICHAEL W. HARRIS holds a PhD in musicology and currently works as an instructional librarian in the Department of Special Collections and Archives at the University of Colorado Boulder Libraries. He is also currently pursuing an MS in Libraries Science with an Archives Management concentration via Simmons College in Boston. His articles, essays, and reviews have previously appeared in Cinema Journal, Flow, Asian Music, and the Journal of the Society for American Music, and he has presented extensively on topics related to film music.

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GUIDO HELDT studied at the University of Münster, King’s College London and Oxford, and got his PhD in 1997 at Münster with a thesis on English tone poems. He worked at the Musicology Department of the Free University Berlin (1997-2003), the History Department of Wilfrid Laurier University, Waterloo/Ontario (2003), and since 2004 at the Department of Music, University of Bristol. Most of his recent work has been on film music (monograph on film music and narratology in 2013 and articles on a range of film- and TV-music topics). He is currently working on music and humour in film and TV.

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SONYA HOFER is a musicologist who completed a Ph.D. from Stony Brook University. Her dissertation, Experimental Electronica Beyond “the Great Divide,” explores the interdisciplinary terrain of a significant metagene of electronic music—experimental electronica—and focuses on how the repertory eludes categorization by perplexing disciplinary lines. Hofer’s research examines the intersections and negotiations of, not only the varying fields of musical creation, such as those spanning the classical and the popular, but also, the varying fields of artistic creation, such as those between art and music. She has been on faculty at Colorado College, Stony Brook
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**ESTELA IBÁÑEZ-GARCÍA** has recently obtained her PhD in Musicology from The University of Hong Kong under the supervision of Prof. Giorgio Biancorosso with a dissertation entitled “Music in Play on Screen: Performing Reality in Ingmar Bergman’s Late Work.” In 2010–2011, she was a Research Fellow in the Film Studies Department of the University of Stockholm with a scholarship offered by “la Caixa” Foundation. Ibáñez-García holds degrees in Art History and Musicology (University of Salamanca), a Higher Diploma in Guitar (Royal Higher Conservatory of Madrid), and Master’s Degrees in History and Aesthetics of the Cinema (University of Valladolid) and Advanced Studies in Philosophy (Complutense University).

**DAVE IRELAND** is a lecturer in music psychology at the School of Music at the University of Leeds, UK. His research particularly relates to the role of music in the perception of meaning of, and emotional response to, film. His thesis, supervised by Dr Luke Windsor and Prof. David Cooper and funded by a University Research Scholarship, incorporated approaches from music psychology and film music studies to theorize incongruent film music. Dave has published on the incongruent soundtrack in the interdisciplinary Constructing Crime collection, The Soundtrack and Music and the Moving Image journal.

**LEA JACOBS** teaches film history and aesthetics at the University of Wisconsin-Madison and is Associate Vice Chancellor for Arts and Humanities in the Office of the Vice Chancellor for Research and Graduate Education. She is the author of The Wages of Sin: Censorship and the Fallen Woman Film, Theatre to Cinema (written with Ben Brewster), The Decline of Sentiment: American Film in the 1920s and Film Rhythm After Sound: Technology, Music and Performance.

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JORDAN KEEGAN earned her Bachelor of Arts Degrees in Music and History from Emory University in 2011 and is a recent graduate of the University of Georgia, earning her Master of Arts Degree in Musicology. She will continue as a doctoral student at the University of Georgia this fall. Her Master’s thesis, entitled The Gender of Jazz: Contextualizing All-Girl Bands of World War II, focuses on her primary research area: American culture during World War II. She has presented her research at several conferences, including the American Musicological Society chapter meeting (2015) and the 23rd Annual Institute for Women’s Studies Symposium (2016).

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FRANK LEHMAN is Assistant Professor of Music at Tufts University. He received his Ph.D. in Music Theory in 2012 from Harvard University. His research explores chromaticism in both contemporary cinema and the nineteenth century, with special emphasis on neo-Riemannian and formal methodologies for film music analysis. His publications have appeared in Music Theory Spectrum, Music Theory and Analysis, Music Theory Online, The Journal of Film Music, and The Journal of the Society for American Music. His monograph on chromaticism and wonderment in American cinema will appear with Oxford University Press in 2017.

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LINDSEY MACCHIARELLA is a Doctoral Candidate at Florida state University in musicology and a Visiting Assistant Professor of Music at the University of Texas at El Paso. Her research focuses on Alexander Scriabin and fin-de-siècle Russian and French culture, intersections between philosophy and music, and theories of musical narrative. She is also an early music performer on recorder and viola da gamba.

BRUCE MACINTYRE teaches music history and analysis at the Conservatory of Music of Brooklyn College where he has served as deputy chairman and department chairman since 1984. He also teaches at The Graduate Center of CUNY. His expertise includes Viennese choral and chamber music of the late eighteenth century. His publications include Haydn: The Creation, The Viennese Concerted Mass of the Early Classic Period, articles for the Cambridge Mozart Encyclopedia, and an English translation of Feder’s Musikphilologie. The present paper comes out of his life-long fascination with the horror-film genre, as well as his studies of vocal music and aesthetics.

MATT MALSKY’s writing on film sound/music has been published by Illinois and Wesleyan University Presses, Palgrave Macmillan, Bloomsbury, and Search, Reconstructions and World Picture Journal. Recordings of three of his string quartets, including music for the first Akt of Ruttman’s Berlin film, have been released through the Centaur label. His recent chamber music, an aural map of emotions, is available on Ravello Records as GEOGRAPHIES & GEOMETRIES, and his music for silent film may be heard at http://matt.malsky.com. He currently serves as Associate Provost and Dean of the College at Clark University.

AARON MANELA holds a B.A. from Brandeis University as well as an M.A. in Musicology from the University of Oregon. His thesis, “Arthur Saint-Léon’s The Little Humpbacked Horse in Context,” explored the ways in which the creators of this 1864 ballet leveraged music and dance to demonstrate who was, and who was not, Russian. Aaron is a Ph.D. Candidate in Musicology at Case Western Reserve University, where he continues to study the intersection of music and identity. His dissertation in progress is entitled “Fuzzy and Blue(s) People: The Mission and Transmission of Racial and Ethnic Identity in Children’s Educational Television.”

BRIAN MANN teaches music history at Vassar College. His central scholarly interest has been the vocal music of the Italian Renaissance. He is the author of a monograph (UMI Press, 1983) on the secular madrigals of the Flemish composer Filippo di Monte (1521-1603). In 2002, his edition of the madrigals of Michelangelo Rossi (1601-1656)
was published in the Monuments of Renaissance Music series (University of Chicago Press). Mann has also written about the life and works of Venezuelan-born pianist Teresa Carreño (1853-1917). Since 2007, Mann has taught Vassar’s film music course and read a number of papers at this conference and elsewhere, mostly on topics in French film.

**ELSA MARSHALL** is a first year MA in Musicology student at the University of Ottawa. Her thesis research, directed by Paul Merkley, is on the development of musical exhibition practices in Ottawa cinemas during the silent film era. She is currently participating in a project to catalogue and digitize the University of Ottawa Silent Film Music collection. Other research interests include theorizing the relations between music and story-telling in musical theatre, film, and popular music albums. Elsa also plays viola in several ensembles and is a fan of Stephen Sondheim.

**MATTHEW MCALLISTER** is a professor of Humanities and Music at St. John’s River State College in Jacksonville, Florida. His research includes the use of art music in films and television, and particularly ironic deployments of such music in film. Additionally, he is researching the impact of competitive musical pageantry (DCI, WGI) on music programs in public schools and colleges.

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**LILLIE MCDONOUGH** is an aspiring composer from Boston, Massachusetts, who is currently earning her masters in Scoring for Film and Television program at Steinhardt, New York University. Before that she graduated with a double major in Philosophy and History from Vassar College in 2011. She wrote a joint thesis in for each department on the theoretical nature of metaphor and its practical application in iconic folk tales as a macro-metaphor for the community they belong to, a study that has heavily influenced her perspective on the role of film music in storytelling.

**KATE MCQUISTON** is Associate Professor of Musicology at the University of Hawai’i at Mānoa. She is the author of “We’ll Meet Again”: *Musical Design in the Films of Stanley Kubrick* (Oxford, 2013) and other pieces on Kubrick in the *Journal of Film Music*, and *Music, Sound and Filmmakers: Sonic Style in Cinema* (Routledge, 2012). Her recent research investigates issues of form and style in film music; her latest article, on John Williams’s music in *The Long Goodbye*, will appear in the April issue of *Literature/Film Quarterly*.

**ALYSSA MEHNERT** is pursuing her PhD in Musicology at the University of Cincinnati College-Conservatory of Music. Her research focuses on 1920s dance bands and the music of Duke Ellington. Recent projects include a presentation on Don Redman’s big band arrangements and a review of *Thelonious Monk with John Coltrane at Carnegie Hall* by Gabriel Solis. She has also served as the editor of *Music Research Forum*. A jazz trombonist and commissioned composer, Alyssa has written music for artists such as Peter Erskine, Robert Hurst, and Bobby Sanabria, and for jazz ensembles at Indiana University, Butler University, and Miami University.

**MIGUEL MERA** is an audiovisual composer and musicologist with a particular interest in the intersection between theory and practice. He has created music for numerous film and television projects and is widely published in music and moving image studies. His work includes *Mychael Danna's The Ice Storm: a film score guide*, *European Film Music, The Routledge Companion to Screen Music and Sound*, and many diverse chapters and articles. He is a Reader and Head of the Department of Music at City University London.
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COLLEEN MONTGOMERY is a Ph.D. candidate in Media Studies at the University of Texas, Austin. Her dissertation, supported by a SSHRC Doctoral Fellowship, examines the industrial, transnational, and gendered dimensions of vocal performance in Disney/Pixar animation. Her work is published in, *Animation Studies, Cinephile*, and *Media Industries*. Forthcoming work will appear in *Music, Sound, and the Moving Image* and *Locating the Voice in Film: Critical Approaches and Global Practices* (Oxford University Press, 2016).

TAHIRIH MOTAZEDIAN received her degree in geophysics from the University of Oregon, and worked at NASA as a planetary scientist before deciding to switch careers. Now completing her PhD in music theory at Yale University, her dissertation explores tonal design in film music. She also has interests in Russian and nineteenth-century music, and has presented at the national conferences for the Society for Music Theory, the American Musicological Society, as well as Music and the Moving Image. She serves as an editorial assistant for *Music Theory Online*, and vice-chair for the SMT Film and Multimedia Interest Group.

JAN PHILIP MÜLLER studied cultural studies and economics in Berlin and graduated with a thesis on the cultural and media history of the x-ray image. In 2015 he finished his doctoral dissertation in media culture on „Audiovision and Synchronization. Seeing, Hearing, and Simultaneity in Technical Arrangements of the 19th and 20th Century: Astronomical Observatory – Psychological Experiment – Sound Film“ at the Bauhaus-University Weimar. Writing this thesis he has been scholarship holder at the DFG research training group „History of Media – Media of History“ and junior fellow at the International Research Institute for Cultural Technologies and Media Philosophy (IKKM) in Weimar.

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NINA PENNER’s work lies at the intersection of the fields of musicology, philosophy, and literary theory. She completed her doctoral studies at McGill University with a dissertation on the nature of operatic storytelling. This fall she will begin a two-year postdoctoral fellowship at Duke University, funded by the Social Sciences and Humanities Research Council of Canada. She has published an article in the special issue on “Song, Songs, and Singing” in the Journal of Aesthetics and Art Criticism.

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THE PROFESSIONAL CAREER AND OUTPUT OF TREVOR JONES is a £570,000 Arts and Humanities Research Council-funded research project based at the University of Leeds, UK. The project team is Professor David Cooper (principal investigator), Dr Ian Sapiro (coinvestigator), Dr Laura Anderson (postdoctoral research fellow) and Sarah Hall (project PhD student). The project utilises unique archival materials relating to the film-score production process to investigate and evaluate key phases in Jones’s career within the context of developments in both the British and global film-music industries, leading to a broad range of academic, educational and public-facing outputs. For more information see trevorjonesfilm.leeds.ac.uk.

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MELINDA RUSSELL (M.A. Univ. of Minnesota, Ph.D. Univ. of Illinois) teaches at Carleton College, where she directs a new Concentration in American Music. Her research focuses on the folk revival scenes of Minneapolis/St. Paul ca 1955-65, and she has written about factors shaping participation in, among others, the national anthem, the macarena craze, and folk music.
RON SADOFF, Associate Professor, is the Director of NYU Steinhardt’s Dept. of Music and Performing Arts Professions. He is the architect and Director of programs in Scoring for Film and Multimedia and Songwriting, and composed the music for John Canemaker’s 2006 Oscar-winning film, The Moon and the Son: An Imagined Conversation. In addition, he produced the music for the 2012 CNN documentary, OBAMA REVEALED: The Man, The President. With Gillian Anderson, he co-founded and is the co-editor of the University of Illinois Press journal Music and the Moving Image. Serving as Creative Director, Sadoff produced the largest concert webcast of its day, Michael Jackson and Friends from Munich, Germany in 2000, and also serves as a forensic musicologist for major record companies and publishers in music copyright cases.

EMILIO SALA is Associate Professor of Musicology at the University of Milan. His research focuses on the musical dramaturgy of opera, melodrama and cinema. His last book, The Sounds of Paris in Verdi’s ‘La traviata’, was published by CUP (2013). He serves as a member of many boards, including the Critical Edition of the Works of Giuseppe Verdi (Chicago). Recently, he coordinated the conference Suoni e immagini della ‘Vestale’ nel cinema muto (Jesi, October 2013), where he presented a revival of Luigi Maggi’s film Lo schiavo di Cartagine (1910) with the reconstruction of the original musical accompaniment composed by Osvaldo Brunetti.

IAN SAPIRO is a Senior Research Fellow and Lecturer in Music at the University of Leeds, specialising in film music, musical theatre, orchestration and the overlaps between them. He is author of Ilan Eshkeri’s Stardust: A Film Score Guide (Scarecrow, 2013) and book chapters on the British musical and the pop industry, and director Peter Greenaway. Forthcoming publications include a monograph, Scoring the Score: the Role of the Orchestrator in the Contemporary Film Industry (Routledge, 2016), and book chapters on film-score orchestration and musical-theatre adaptation. Ian is co-investigator on the research project The Professional Career and Output of Trevor Jones.

LISA SCOOGIN 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, most notably at the national AMS conference, the SAM conference, the Society for Animation Studies conference, and previous Music and the Moving Image conferences. Her musicological interests include music in film, television, and animation; twentieth-century American music; and twentieth-century British music. 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 of the show Animaniacs, to be published by Pendragon Press, is due out this year.

JAMIE SEXTON is Senior Lecturer in Film and Television Studies at Northumbria University, United Kingdom. He is the joint author of Cult Cinema (Blackwell, 2011) and joint editor of No Known Cure: The Comedy of Chris Morris (BFI, 2013) amongst other works. He is currently working on a manuscript for Edinburgh University Press entitled Freak Scenes: American Independent Cinema and Indie Music Cultures.

JEFF SMITH is a Professor in the Department of Communication Arts at the University of Wisconsin-Madison. He is the author of The Sounds of Commerce: Marketing Popular Film Music and Film Criticism, the Cold War, and the Blacklist: Reading the Hollywood Reds. Smith is also a new co-author with David Bordwell and Kristin Thompson of the eleventh edition of Film Art: An Introduction. He is currently at work on a book-length study of music in Hollywood films of the 1930s.

BRADLEY SPIERS is a Doctoral Student in Music History and Theory at the University of Chicago. He holds a BMus in music history and theory from Wilfrid Laurier University and an MA in Musicology from Tufts University. Mr. Spiers’s current research explores the ways that music (re)negotiates the aesthetic, political, and social relationships that underlie human interactions, especially in film, opera, and technology. Other research interests include musical memory, sound studies, and digital media.
Paul Sommerfeld is a Ph.D. candidate at Duke University. His research interests include American film, music for film franchises, classical music in film, music and new media, and nationalism. He holds an M.A. in Musicology from Penn State University and a B.M. in Music Theory and Composition from Concordia College Moorhead. His dissertation, “Iconicity, Aura, and Utopia: Musical Texts in the Star Trek Franchise, 1969-2016,” examines the musical-cultural texts of Star Trek throughout its 50-year history to reveal music’s vital role in shaping the franchise’s negotiations of differing utopian paradigms.

Katherine Spring is Associate Professor of Film Studies at Wilfrid Laurier University. Her research on the history of film sound and music has appeared in Cinema Journal, Film History, Music and the Moving Image, and numerous critical anthologies. Her book, Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema, was published in the Oxford Music / Media Series with Oxford University Press (2013). She is developing a manuscript on synthesizer scores in American cinema while also maintaining research interests in silent cinema and early sound film.


Robynn Stilwell (robynn.stilwell@georgetown.edu) is a musicologist whose research interests center on the meaning of music as cultural work. 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. Her current project is a study of audiovisual modality in television and how 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 Carmalt Stokes received his PhD from the CUNY Graduate Center, where his dissertation, "Music and Genre in Film: Aesthetics and Ideology," received the Barry S. Brook award. He writes on a variety of film music topics (often involving genre or the use of preexisting music), and has a sideline as a medievalist. His work has been published in American Music, American Music Review, the Journal of Music and the Moving Image, and The Journal of Musicology. He teaches at Hunter College and the Juilliard School, and hosts the podcast New Books in Music for the New Books Network (newbooksinmusic.com).

Stefan Swanson is a film/concert composer and PhD candidate at Rutgers University who currently teaches film scoring at California State University, Northridge. He has composed over fifty compositions for the concert hall, most recently finishing his first symphony, River Thoughts. He has scored over forty films including Gun Hill Road, currently on Netflix, iTunes, and Amazon, and his music has been heard on HBO, Cinemax, NBC, and BET, as well the Sundance, Tribeca, and Cannes film festivals. He is a recipient of the Susan and Ford Schumann Award, the Film Music Museum Award, and the Singing City Prize.

Kristy Swift, adjunct instructor, teaches “Madness in Opera,” “Politics and Opera,” and “Disability and Opera” at the University of Cincinnati College-Conservatory of Music. Her research interests include historiography, music history pedagogy, opera, and film music. She has presented papers at meetings of the American Musicological Society, the Society for American Music, and Teaching Music History Day, and her work appears in the Journal of Music History Pedagogy and Music Research Forum. Her PhD dissertation is titled “‘Getting the Story Crooked’: Donald Jay Grout, Claude V. Palisca, and J. Peter Burkholder’s A History of Western Music,” 1960 to 2009.

Jake Swinney, after graduating from Salisbury University with a Bachelor’s in Media Production and Film Studies, established an online presence through producing and editing video essays. He is best known for examining the work of a specific filmmaker through isolating various reoccurring themes and techniques. Swinney gained international attention after several of his videos went viral, including "Hearing Tarantino", "The Evolution of
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MARK THORLEY’s research centers on the impact of technology on the Creative Industries, drawing upon his background as a classically-trained musician, technologist and entrepreneur. He regularly presents at international conferences and his work appears in a range of publications ranging from Oxford University Press through to the Journal of Popular Music and Society. He has developed and managed several academic Programmes, including latterly, the Music and Creative Technologies Programme at Coventry University. He is a past Director of the Music Producers’ Guild, a Senior Fellow of the HEA, and presently a Visiting Fellow at the Australian National University.

ERIN TOMKINS is a composer and pianist from Lawrence, Kansas. Currently based in New York, she is an Adjunct Instructor in Piano Studies at New York University. Erin has presented research in film music at the 2014 and 2015 Music and the Moving Image Conference and at the 2015 NYU Steinhardt Research and Scholarship Showcase. Her film and concert music has been commissioned and performed in New York, Kansas, Michigan, Oklahoma, and Cortona, Italy. She was a mentee in the 2015 SCL Mentorship Program and the 2015 BMI Composing for the Screen Mentorship Program, and participated in the 2015 NYU/ASCAP Film Scoring Workshop. Erin earned her BM in piano and composition at the University of Kansas in 2012, and her MM in film scoring at NYU in 2015. She will attend King’s College London for an MA in Film Studies in the fall of 2016.

MEGHAN JOYCE TOZER recently earned a M.M. in Voice Performance and a Ph.D. (A.B.D.) in musicology from the University of California, Santa Barbara. She earned a B.A. in Music and English from Harvard University in 2008 and currently works as the Editorial Assistant at the Cambridge Opera Journal. Her dissertation examines the ways in which screenwriter-directors emerging in the late 1990s integrated music throughout the creative process, as evidenced in their screenplays and close collaborations with musician-composers, and emphasized their preoccupation with music as a way to define themselves as filmmakers.

CAITLAN TRUELOVE hails from Madison, WI, and is in her first year as a Masters of Music in Violin Performance candidate at Syracuse University’s Setnor School of Music. She earned two bachelor’s degrees from the Pennsylvania State University in Violin Performance and Psychology, and conducted research studying Ben Winters’ “Heartbeat Hypothesis.” At Syracuse, Caitlan has performed as principal 2nd and assistant principal 2nd violin for the Syracuse University Symphony Orchestra. She is also taking part in the Future Professoriate Program there as she plans on becoming a violin professor after her masters and (eventual) doctorate degrees.

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 during ten years in two major Film Schools in Paris, ESEC and 3IS, he moved to the US, where he’s continuing his work both as a composer and a lecturer. In 2013, he was invited by Elizabeth Weis to give a lecture at the Brooklyn College. His book in French Guide pratique de la musique de film (Practical Guide of Film Scoring, 2008), is recommended by professors in French Universities and Schools, and by the French Society of Composers and Lyricists (SACEM).

ELSIE WALKER is Associate Professor of Film Studies at Salisbury University, Maryland. She has taught film in three countries (New Zealand and England, as well as the United States) and she has published many articles on film, sound tracks, and adaptations of Shakespeare. She is editor-in-chief of Literature/Film Quarterly, an internationally-renowned journal with subscriptions in more than 30 countries. Last year she published Understanding Sound Tracks Through Film Theory with Oxford University Press. She is currently working on a book titled Hearing the Cinema of Michael Haneke, now under contract with Oxford University Press.
CAITRÍONA WALSH has completed Bachelor’s degrees in applied psychology and music, following which she undertook a Master’s in Musicology at University College Dublin. It was there that she developed a particular interest in film music, specifically in terms of the crossover of figures from popular music into the realm of composition for screen. This phenomenon, and the innovations it has fostered, is at the crux of her ongoing doctoral investigations at University College Cork under the supervision of Dr. Danijela Kulezic-Wilson. Caitriona’s research is supported by a Government of Ireland Postgraduate Scholarship from the Irish Research Council.

DAN WANG completed a Bachelor's in piano performance and an MA in musicology at Western University in Ontario, Canada. His article "Melodrama, Two Ways," appeared in the journal 19th Century Music, and he is currently a PhD candidate in music history and theory at the University of Chicago, where he is writing a dissertation that traces an aesthetic history of liberal feeling in opera and film.

GUAN WANG is a third-year PhD candidate in Musicology at the University of Alberta, Canada. With a research interest in film music, her dissertation centres on the aesthetics of sound and music in Mainland Chinese films. She achieved her BA in Music Recording and Film Music Composition at the Beijing Film Academy, the most prestigious institution specializing in film education in Asia. Guan then completed her MA in Postproduction with Sound Design at the University of York, UK. She has presented papers for conferences at a number of institutions across Europe, China and Canada.

CATRIN WATTS is a doctoral student in music theory at The University of Texas at Austin and a graduate of Queen's University, Belfast, where they wrote a master's thesis on the film collaborations between Joe Wright and Dario Marianelli. They have presented papers on music and film at several conferences and is coauthor of "The Moving Picture World, W. Stephen Bush, and the American Reception of European Cinema Practices, 19071913.

JONATHAN WAXMAN completed a Ph.D. in historical musicology at New York University with a dissertation titled "Prefacing Music in the Concert Hall: Composer Commentaries, Program Books, and the Conflict over Musical Meaning" and is currently on the faculty at Hofstra University. He has recently published an article in the journal Popular Music History which examined the influence of Ives's music on the film scores and concert works of Bernard Herrmann. As Vice-President of the Greater New York City chapter of the American Musicological Society, Jonathan has supervised several scholarly conferences for the society, and has recently given papers on concert program books at the national meetings of the Society for American Music, and the American Musicological Society.

JAMES WIERZBICKI teaches 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. Articles by him have 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. His books include Film Music: A History (2009), Elliott Carter (2011), and Music in the Age of Anxiety: American Music in The Fifties (2016).

FELICITY WILCOX lectures in composition for the moving image at Sydney Conservatorium of Music, and is a Director of the Australian Screen Composers Guild. She has a PhD with a research focus in composition for combined media, informed by her career as a professional screen composer. She has over sixty screen credits, multiple Australian industry awards and nominations, and has contributed to many award-winning film and television productions. Her compositions have been performed and broadcast across Australia and internationally on radio, television, in concert halls and cinemas. Her chapter on the film music of A.R. Rahman will be published by Palgrave later this year.

BEN WINTERS is lecturer in music at The Open University, UK. He is the author of Music, Performance, and the Realities of Film: Shared Concert Experiences in Screen Fiction (Routledge, 2014) and Erich Wolfgang Korngold’s The Adventures of Robin Hood: A Film Score Guide (Scarecrow Press, 2007), and has published on film music in journals including Music & Letters, Journal of the Royal Musical Association, and Music, Sound, and the Moving Image. Current projects include co-editing The Routledge Companion to Screen Music and Sound, and co-editing Ashgate’s Screen Music Series.
REBA WISSNER is part-time music faculty at Montclair State University, Westminster Choir College of Rider University, and 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. Her first book, *A Dimension of Sound: Music in The Twilight Zone*, was published by Pendragon Press and she also serves as the series editor for their Music and Media series. Currently, she is working on her second book titled *We Will Control All That You Hear: The Outer Limits and the Aural Imagination*.

MORGAN WOOLSEY is a Teaching Fellow and Doctoral Candidate in the Department of Musicology, UCLA. She teaches undergraduate courses on gender, sexuality, and media in LGBT Studies and Music History at UCLA, as well as surveys of American genre film and music history for UCLA Extension's Osher Institute for Lifelong Learning. Morgan's research explores the role of music in marginal traditions of filmmaking (experimental, exploitation, and political film, as well as body genres). Her dissertation examines music's role in the many changes to the cinematic representation of sexuality in the horror genre during the 1970s, especially as they relate to queer politics and subjectivity. She has published on the soundtrack of William Friedkin's infamous 1980 film *Cruising* (Los Angeles Review of Books, 2013) and music in the films of the LA Rebellion (*LA Rebellion: Creating a New Black Cinema*, University of California Press, 2015).

DANIELLE WULF is a second-year doctoral student in music theory and a Graduate Teaching Assistant at Florida State University. She completed a master of music degree in music theory pedagogy at Michigan State University in 2014. She received a bachelor of music degree in oboe performance from the University of Nebraska-Lincoln in 2011, where she was a Presser scholar. Her research interests include: signification and meaning in the music of video games, issues of narrative in directionally-tonal works of the 19th century, and the pedagogy of music theory.

HUA XIN is currently pursuing her Master of Music Composition at University of North Texas, where her music has been read by NOVA new music ensemble, University Symphony Orchestra, and University Concert Orchestra. Hua holds a B.A. from the University of Virginia double majoring in Economics and Mathematics. Recently, Hua was selected as a Finalist of the 2015 ASCAP Foundation Morton Gould Young Composer Awards. Her teachers include Jon Nelson, Andrew May, Kirsten Broberg, Panayiotis Kokoras, Matthew Burtner, Ted Coffey, and Judith Shatin.