

Music and the Moving Image XVI

MAY 28 – MAY 31, 2020

BIOS

Marcos Acevedo-Arús is a music theorist from Puerto Rico. Marcos is currently a graduate student and teaching assistant at Temple University in Philadelphia, PA, studying towards a Master of Music degree in Music Theory. Marcos received his undergraduate degree in Piano Performance from the Puerto Rico Music Conservatory in San Juan, PR in 2015. Marcos' current interests include video game and pop music analysis, music cognition, musical narrative, and affect theory. Marcos' previous presentations include "Conflicts and Contrasts in Isaac Albéniz's 'Córdoba'" in the 5th Symposium of Musical Research "Puentes Caribeños".

Stephen Amico is Associate Professor of Musicology at the Grieg Academy/University of Bergen, Norway. He has published widely in the areas of popular music studies, Russian and post-Soviet popular culture, and gender and sexuality. His recent work has appeared in the journal *Popular Music and Society* and *The Oxford Handbook of Music and Queerness*, with forthcoming work to appear in *The Oxford Handbook of Phenomenological Ethnomusicology* and the *Journal of Musicology*.

Richard Anatone is a pianist, composer, writer, teacher, and editor. He completed his Doctoral degree in piano performance from Ball State University, and currently serves as Professor of Music at Prince George's Community College in Maryland. His primary interests are rooted in the music of Nobuo Uematsu, the use of humor and music in games, and early chiptunes, and has presented his research at NACVGM, SCI, and CMS conferences. He is currently editing a collection of chapters on the music Nobuo Uematsu in the soundtracks to the Final Fantasy video game series.

Obumneke Anyanwu is a teaching assistant at the department of Music, University of Nigeria Nsukka. She holds a first degree from the same university and is currently enrolled as a research student. Her work focuses on music in Nigerian cinema.

William Ayers is Assistant Professor of Music Theory at the University of Central Florida. His research focuses on twentieth-century American music, transformational theory, alternative tunings, microtonal music, and music in interactive media. He has presented research on microtonality, transformational theory, and video game music at numerous regional, national, and international conferences. Will is also an active composer. His recent compositions include *A Sense of Something Commonplace*, a work for violin and piano that was recently recorded by Brianna Matzke and Hajnal Pivnick for the album *On Behalf*, and his *Three Aphorisms*, a set of songs using texts by artist Jenny Holzer.

Noah Balamucki is a composer in the Screen Scoring master's program at New York University.

He has scored projects for the Carrboro Film Festival and the University of North Carolina. Writing film music has been Noah's dream job from a young age, when family movie nights introduced him to Jerry Goldsmith, Bernard Herrmann, and other legendary composers of the silver screen. Noah has written extensively for the concert hall. His music has been performed by the Vento Chiaro woodwind quintet, Axiom Brass, and the Durham Symphony Orchestra. Noah also enjoys writing stories, playing tennis, reading science fiction, and playing piano.

Henry Balme is a PhD candidate in music history at Yale University. His doctoral dissertation carries the working title "Visual Music: Conceptions of Music in Abstract Film, 1921–1959." It investigates avant-garde film of the mid-twentieth century and its indebtedness to music. More broadly speaking, Henry's research interests pertain to audiovisual cultures of the twentieth and twenty-first centuries; the music video; intermediality; dance; synchronization; and intersections between music and abstract painting in the context of modernism.

Daniel Batchelder is a Visiting Assistant Professor of Musicology at the University of Cincinnati College-Conservatory of Music. His primary research and teaching examine the dramatic and expressive functions of music in stage and screen musicals, with an emphasis on the animated musicals of the Walt Disney Studios. He has current and forthcoming publications in *Notes and American Music*, along with chapters in collections from Routledge and Oxford University Press. He is also currently serving as guest editor for a special edition on music and sound in Disney media of the journal *American Music*.

Michael Baumgartner teaches at Cleveland State University. His research investigates music in relation to the other arts, in particular to cinema, theatre, and the visual arts. He co-edited with Ewelina Boczkowska the essay collection *Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the Second World War* (Routledge 2020). He further completed a monograph on Jean-Luc Godard's use of music in his films which is currently under review. Finally, he is the author of *Exiled Goddesses: Female Statues in the Stage Works of Kurt Weill, Thea Musgrave, and Othmar Schoeck* (Olms 2012).

Aaron Berkson is an award-winning Composer and Digital Designer. He graduated with a Master's in Composition for Screen from the Royal College of Music in London (2019), obtained the Juilliard Evening Division Certificate in Core Musical Skills, and holds a B.S. in Computer Science with a Minor in Music from Carnegie Mellon University. His music has been licensed for television and independent film. He has worked as a sound designer and music editor in video games, and has spearheaded the sonification of enterprise business applications. He is interested in immersive platforms and their potential for new developments in media music.

Gabrielle Berry is a first-year Cinema and Media Studies Ph.D. student at the University of British Columbia. Her research focuses on the intersections of Sound, Technology and Deaf Studies; examining the role of sound and sound technology (iPods, cochlear implants, Dolby Atmos) in representations of Sign language, deafness and tinnitus in mainstream film and television.

Jonny Best is a resident improvising pianist at the British Film Institute Southbank cinemas and a final year PhD researcher at University of Huddersfield, UK. His research is a phenomenological investigation into the processes of improvised silent film accompaniment. Jonny performs regularly around the UK and internationally, most recently at Leeds International Film Festival, Hippodrome Silent Film Festival (Scotland) and International Film Festival of India. Jonny also directs the biennial Yorkshire Silent Film Festival.

Alexander Binns is University Lecturer in Music at the University of Hull and Director of Graduate Studies. He has research interests in film music, symphony and opera of the early twentieth century, as well as music in Japanese culture. He has published on film music, music in Japanese visual culture and aesthetics, including film, and on the music of early twentieth-century Europe.

Hannah Blanchette is a musicologist currently pursuing an MM/PhD in Musicology from the University of Cincinnati, College-Conservatory of Music. She received a Bachelor of Music in clarinet performance from Ithaca College in 2018. Her research interests include popular music, Hollywood film music, audio culture, and gender studies. In 2017, she presented “Redefining Femininity Through Music from A New Hope to The Force Awakens” at the National Conference on Undergraduate Research at the University of Memphis. She is currently writing her master’s project on Lana Del Rey’s work and youth disillusionment with the American Dream.

Sara Bowden (they/them/theirs) is a first-year PhD student in music theory and cognition at Northwestern University. Their research interests include video game music as it intersects with theories of immersion and affect. Sara has presented papers at national and international conferences including the Third Annual Working in Music Conference and IASPM-ANZ. They have a forthcoming article in a special edition on disruption in video game music in *The Soundtrack*. Sara earned their undergraduate degree from The University of North Texas (B.M. 2018) and their master’s degree from Northwestern University (M.M. 2019).

Kevin John Bozelka is Assistant Professor of Communication Arts & Sciences at Bronx Community College. His research interests include genre, popular music, queer studies, avant-garde cinema, and pornography.

Per F. Broman is Professor of Music Theory and the Associate Dean of the College of Musical Arts, Bowling Green State University: He holds degrees from Royal College of Music in Stockholm, McGill University, and Gothenburg University. His research interests include twentieth-century analytical techniques, Scandinavian music, aesthetics, and film music. He was editor-in-chief of *What Kind of Theory Is Music Theory?* (Stockholm University, 2008) and has contributed to numerous journals. He completed a chapter on Ingmar Bergman’s use of music in his films (Routledge, 2012) and monographs on composers Sven-David Sandström (2012) and Karin Rehnqvist (2018).

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. He is the author of *Theories of the Soundtrack* and co-author of *Hearing the Movies*. He has co-edited three anthologies: *Music and Cinema*, *Voicing the Cinema*, and *Music in the Action Film: Sounds Like Action!*

Bárbara Carvalho is a PhD student in Musicology at the Faculty of Social Sciences and Humanities of the NOVA University of Lisbon (NOVA FCSH), with a FCT PhD Studentship. She is an integrated researcher at the Center for the Study of the Sociological and Aesthetics of Music (CESEM). She is also taking part in a cross-institutional project that is currently editing Armando Leça's music for Georges Pallu's films *A Rosa do Adro* (1919), *Os Fidalgos da Casa Mourisca* (1921) and *Amor de Perdição* (1921), involving the Cinemateca Portuguesa, the NOVA FCSH and the Orquestra Metropolitana de Lisboa.

Sergi Casanelles is the Program Manager and faculty in NYU's Screen Scoring program, where he teaches technological and aesthetic approaches to analyze and composer music for the screen. His research focuses on how technology is utilized in screen music, and the impact of technology in its aesthetics. He is especially 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.

Tanner Cassidy is a PhD student studying music theory at the University of California, Santa Barbara. His research interests include transformational theory, jazz, topic theory, and music in Japan.

Benjamin Cohan is a PhD student in Historical Musicology at the University of Texas, Austin. He completed a BME in Choral Studies and a BM in Musicology at Ohio State University before beginning graduate studies at Louisiana State University, and transferring to UT-Austin. His research focuses on disability in music performance/reception, American music during the nineteenth century, and American the film musical. Benjamin has been a member of AMS, AMS-South, AMS-Southwest, and the Society for American Music (SAM). He has presented papers at the annual meeting of SAM (2017, 2020), MAMI (2019, 2020), and has participated in several regional graduate conferences.

Kelly Cole graduated from Columbus State University in 2018 with a Bachelor of Arts in music and minors in communication and audio technology. She is currently pursuing a master's in

music history at Bowling Green State University where she also participates in the Early and Global Music ensembles. Her research interests include Latin American popular music, film music, themes of cultural hybridity in music, pedagogy, and gender studies.

Alcina Cortez - A museum professional since 1996, she has served in Expo'98 and Calouste Gulbenkian Foundation. She holds a BSc in Musicology (1992), post-graduates in Popular Music Studies (2011) and Acoustics and Sound Studies (2019), MSc in Ethnomusicology/Museology (2014), and is currently concluding her PhD in Ethnomusicology/Museology under the supervision of Salwa Castelo-Branco, NOVA, University of Lisbon, and Noel Loble, Virginia University.

Drawing on an interdisciplinary approach, which entails Sound Studies, Ethnomusicology Museum Studies and Social Semiotics, she has been examining the narrative and affective opportunities opened by sound and music as materials for building museum exhibitions.

Lisa Coulthard (University of British Columbia) and Lindsay Steenberg (Oxford Brookes) will be co-presenting. Lisa Coulthard is Associate Professor of Cinema and Media Studies in the Department of Theatre and Film at the University of British Columbia. She has published widely on violence in film and television, cinema sound, and film-philosophy. She has recently published articles in *Television and New Media*, and *Film-Philosophy* and is working on a manuscript on sound and violence in cinema. Together with Dr. Lindsay Steenberg, she holds a three-year Social Sciences and Humanities Research Council of Canada Insight Grant studying the fight scene in cinema.

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* (Routledge) and *Traditions, Institutions, and American Popular Music* (Routledge), *Sounding Out Pop* (University of Michigan Press), and the *Cambridge Companion to the Rolling Stones* (Cambridge).

Dr. James Deaville teaches Music in the School for Studies in Art and Culture at Carleton University, Ottawa. He edited *Music in Television: Channels of Listening* (Routledge, 2010) and co-edited with Christina Baade *Music and the Broadcast Experience: Performance, Production, and Audiences* (Oxford, 2016). Regarding television music he has published articles in *American Music* (2019), *Journal of Sonic Studies* (2012), and *Echo* (2005), and chapters in the collections *Music in the Post-9/11 World* (2007), *Music, Politics, and Violence* (2012), and *The Oxford Handbook of Music and Advertising* (2020), which he is co-editing with Ron Rodman and Siu-Lan Tan.

Dr. Janice Dickensheets teaches Music History courses, World Music, and Musical Styles in Film at the University of Northern Colorado. Her research interests include the exploration of literary archetypes in nineteenth-century music using topic theory and narrative analysis, and the use

of topical analysis to uncover musical meaning and characterization in film music. She is currently working on stylistic analyses of Howard Shore's Middle Earth trilogies, literary symbolism and narrativity in Brahms's piano sonatas, and a project exploring the relationship of the romantic-period bardic style to Macpherson's Ossianic writings, focusing on Dvorak's New World Symphony and its connections to Fingal.

K.J. Donnelly is professor of film and film music at the University of Southampton. He is author of *The Shining* (2018), *Magical Musical Tour* (2016), *Occult Aesthetics* (2013), *British Film Music and Film Musicals* (2007), *The Specter of Sound* (2005) and *Pop Music in British Cinema* (2001). He edited *Film Music: Critical Approaches* (2001) and co-edited *Contemporary Musical Film* (2017), *Today's Sounds for Yesterday's Films* (2016), *Herrmann and Hitchcock: Partners in Suspense* (2016), *Music in Video Games* (2014) and, *Tuning In: Music in Science Fiction Television* (Routledge, 2011).

Grace Edgar is a very recent graduate of the historical musicology program at Harvard University. She completed a master's degree in musicology and a bachelor's degree in music education at the University of Minnesota, Twin Cities. Her dissertation explores the musical representation of gender in Hollywood action films from the fifties to the eighties. She has presented her work at annual conferences of the American Musicological Society, the Society for American Music, and Music and the Moving Image.

Alan Elkins is currently a graduate assistant in music theory at Florida State University. His research interests include Classical form, metric and hypermetric processes in progressive rock and metal, music cognition, and the interaction of technological limitations and compositional practice in early video game music. He has previously presented papers at the Southern Graduate Music Research Symposium and the North American Conference on Video Game Music. He is also active as a composer and has had works performed by the Chattanooga Symphony Orchestra, the Atlanta Chamber Players, the BGSU Steel Drum Ensemble, and the CROSS ISLAND trio.

Johanna Ethnersson Pontara is Associate Professor in Musicology at the Department of Culture and Aesthetics, Stockholm University. Her publications concern opera and film with particular emphasis on performance theory, music and gender and intermediality. Her current research project center on the meaning of classical music as cultural work.

Yayoi Uno Everett is Professor at University of Illinois at Chicago and her research focuses on the analysis of postwar art music, film, and opera from the perspectives of semiotics, multimedia theories, cultural studies, and East Asian aesthetics. Her publications include *Reconfiguring Myth and Narrative in Contemporary Opera* (2015) and *The Music of Louis Andriessen* (2006). She is a recipient of fellowships from Bogliasco Foundation, Japan Foundation, and National Endowment for Humanities.

Kristin A. 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).

James Gabrillo is a lecturer in cultural studies at The New School. He finished a postdoctoral fellowship at Princeton University in 2019 and a PhD in ethnomusicology from the University of Cambridge in 2018. His work has been published in the journals *Musical Quarterly*, *Rock Music Studies*, and the *Journal of Popular Music Studies*. He is also the co-editor of the collection *Articulating Media: Genealogy, Interface, Situation*.

Kate Galloway is on faculty at Rensselaer Polytechnic Institute. She specializes in North American musical environmentalisms, sonic cartography, radio, musical expressions of Indigenous modernity and traditional ecological knowledge, sound studies, science and technology studies, new media studies and audiovisual culture, and the digital humanities. Her monograph *Remix, Reuse, Recycle: Music, Media Technologies, and Remediating the Environment*, under contract with Oxford University Press, examines how and why contemporary artists remix and recycle sounds, musics, and texts encoded with environmental knowledge.

Dr. Christine Gengaro has taught at Los Angeles City College for fourteen years. Her published articles on film music and classical music in media appear in numerous journals and books. Dr. Gengaro has been the program annotator for the Los Angeles Chamber Orchestra since 2007. She has published two books: *Listening to Stanley Kubrick: the Music in His Films* (2013) and *Experiencing: Chopin* (2017). Her annotated edition of Anthony Burgess' *This Man and Music* (Manchester University Press) will be released in 2020.

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.

K. E. Goldschmitt is Assistant Professor of Music at Wellesley College. They specialize in Luso-African and Brazilian music, global media industries, circulation, and music technology. Their recent essays have appeared in *The Cambridge Companion to Music in Digital Culture*, *Sound and the City* (Palgrave), and *The Routledge Companion to Screen Music and Sound*. They are co-editing *The Oxford Handbook of Global Music Industry Studies* and a special issue of *American Music*. Their first monograph, *Bossa Mundo: Brazilian Music in Transnational Media Industries* is now available on Oxford University Press.

Pheaross Graham is a Ph.D. candidate in musicology at UCLA. He holds a B.A. in music and B.S. in microbial biology from UC Berkeley, and an M.F.A. in piano performance from UC Irvine. His dissertation profiles interpretative homogeneity in today's classical piano culture, which he terms "sonic bleaching," and aims to reinvigorate diversity in interpretation by creating holistic

analytical methods to assess earlier 20th-century piano recordings generally less affected by these pressures.

Jeremy Grall earned a Ph.D. in historical musicology and a D.M.A. in classical guitar performance from the University of Memphis, as well as an M.M. in performance from Yale University. Currently, Grall is an Associate Professor of Musicology at Birmingham-Southern College in Birmingham, Alabama. Grall specializes in instrumental performance practices in early music, history and analysis of jazz, semiotics, and music cognition. Grall has published articles on these subjects in *NeuroImage*, *Analitica (GATM)*, and *Soundboard*. Previously, Grall was an Associate Editor for *Soundboard*, *Journal of the Guitar Foundation of America*, and was on the faculty Sam Houston State University.

Christopher Greene is finishing up his final year of his Master's in Music Theory at Tufts University. Coming from an undergraduate background in physics, Christopher's research interests include early-to-mid-twentieth century western art music, film music, and music theoretical approaches to video game music. In addition to studying video game music, he enjoys arranging video game tracks for saxophone ensemble.

Stefan Greenfield-Casas is a PhD student in music theory & cognition and affiliate of the Interdisciplinary Program in Critical Theory at Northwestern University. His research focuses on the intersection(s) of music, myth, and media, especially through the concertization and "classifying" of video game and film scores. He has presented papers at various conferences, including meetings of the International Association for the Study of Popular Music, the Royal Musical Association's Music and Philosophy Study Group, *Music and the Moving Image*, and the North American Conference on Video Game Music.

Jacob Hart is currently a PhD student in musicology at the University of Huddersfield, part of the ERC-funded FluCoMa project. His research centers around tracking the creative process of techno-fluent composers and new approaches to computational musicology. His other research interests are the nature of the contemporary ear, ludomusicology, experimental music analysis and digital sound visualisation.

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 for Music Perception and Cognition, and the International Conference of Music Perception and Cognition. A recent article on electroacoustic music is published in the invited volume *Music and Sound Art*. 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 junior in NYU's undergraduate Scoring for Film and Multimedia program. As part of this the NYU Composers' Collective, Noah founded and is artistic director of *UnSilent Film*, an annual concert series with presented the first student-led film music concert at any

university. Noah is the youngest-ever winner of the annual NYU Film Scoring Competition, and was recently awarded a residency with the NYU orchestra in spring 2020. He previously presented his scholarly research on John Williams' Superman score at 2019 MAMI Conference. He is also the 2019 winner of the NYU Alan Menkin Scholarship.

Jaclyn Howerton received her PhD in Musicology from the University of California, Riverside in 2019. She was a recipient of the American Musicological Society Harold Powers World Travel Fund Grant in 2014 and a five-time recipient of the Gluck Fellowship for the Arts from the University of California, Riverside. She has presented papers on her research at conferences including the Music and the Moving Image Conference in New York City and the Royal Musical Association Annual Conference in Manchester, UK.

Sally Walker-Hudecki (aka Sally Cinnamon) is a filmmaker and musician based in Toronto Ontario. She was artist in residence at the Liaison of Independent Filmmakers of Toronto in Winter 2018 where she worked on her CineVinyl Record-Jector. She is currently a Cinema Studies student at the University of Toronto.

Toby Huelin is a PhD researcher at the University of Leeds, specialising in music for screen media. His thesis investigates library music and its use in television production. Alongside his research, Toby writes music for television and theatre. His music is regularly broadcast on primetime television, in the UK and internationally, and is distributed worldwide by major labels including Universal and BMG. His theatre music has been performed in the West End. Toby holds a First Class degree in Music from the University of Oxford and a Masters in Composition with Distinction from the Guildhall School of Music and Drama.

David Ireland is an Associate Professor in Film Music Studies and 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. David 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. David 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.

Larissa A. Irizarry is earning a PhD in Musicology at the University of Pittsburgh. Aside from Janelle Monáe's alter egos, her work focuses on 21st-century avant garde opera and the musical film. She explores such themes as the feminization of sonic grief, operatic discourse on gender-based violence, and the portrayal of interracial intimacies in the American musical film. More broadly, her musicological work engages with cultural theory, feminist phenomenology, and critical race theory.

Dr. Enoch Jacobus teaches music theory, musicianship and aural skills, analysis, orchestration, and composition at Shorter University. He holds degrees from Asbury University (2006), University of Louisville (2008), and the University of Kentucky (2012).

His recent research centers on music theory pedagogy, ludomusicology, and plainchant psalter singing, having presented at local, regional, national, and international forums. On music in media, he has presented at the American Musicological Society South-Central Chapter, the International Conference on Music Since 1900, the North American Conference on Video Game Music, and MaMI. His article "Choose Your Own Audio-venture: Soundtrack Choices in Beat Hazard Ultra" appeared in the Autumn 2017 issue of Musicology Research.

Dr. Jacobus heartily enjoys the drinking of loose-leaf teas, the playing of games, the wearing of bow ties, the playing of hurdy-gurdy, and being the husband of Celia and father of Alec, Rafe, and Charlie.

Steven Janisse is a PhD Candidate in Music Theory at Western University. He holds an MA in Music Theory from Western, and a BMus in Guitar Performance from the University of Windsor. He has been a teaching assistant for courses in music theory, musical theatre, music history, and aural skills. Steven maintains a guitar teaching studio in London, Ontario and regularly performs across Southwestern Ontario as a guitarist and vocalist. His research interests are primarily centered on film music, popular music, musical aesthetics and philosophy, and the history of music theory.

Jiang Jiadi – I am a first-year PhD student in the Film Studies department at the University of Southampton, supervised by Prof Kevin Donnelly and Dr Beth Carroll. My PhD subject is 'Film Music Expressing Complex and Abstract Ideas'. I have an MA in Film from the University of Southampton and a BA from the Zhejiang Normal University.

Phillip 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 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 Newcastle Conservatorium and teaches at the Australian Institute of Music and the Sydney Conservatorium in Sydney, Australia. phillip@phillipjohnston.com

Samantha Jones is a dancer and ethnomusicologist pursuing her doctoral degree at Harvard University. She earned her Master's degree in ethnomusicology at Boston University and holds undergraduate degrees in music and cognitive science from the University of Connecticut. Her primary research subject is Irish traditional dance and music communities in North America. Her interests in this topic include memory, dis/ability, and affect. She has presented at regional and national conferences in the United States and Europe including at the Society for American Music, the American Conference for Irish Studies, and the Society for Ethnomusicology.

Randolph Jordan is 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 recently co-edited the Sound, Media, Ecology anthology with Milena Droumeva (Palgrave 2019) and is completing a monograph for

Oxford University Press entitled *An Acoustic Ecology of the Cinema*. He is now curating and designing the soundtrack for the IMPOSTOR CITIES exhibition in the Canadian Pavilion at the 2020 Venice Architecture Biennale.

Noah Kellman is a game music composer, sound designer and pianist based in NYC. The author of *The Game Music Handbook: A Practical Guide to Crafting An Unforgettable Musical Soundscape*, he has worked on various award-winning projects, including mobile game *Where Shadows Slumber*. A recipient of two ASCAP Herb Alpert Young Jazz Composer Awards, he graduated from NYU with an MA in Scoring For Film & Multimedia. In 2017, Noah was part of the ASCAP/Columbia Film Scoring Workshop and received the ASCAP Henry Mancini Music Fellowship for his work.

Kent Kercher is a composer, sound artist, and breakfast food enthusiast splitting time between Atlanta, New York City, and Los Angeles, where he has worked on the music teams for such diverse projects as *Justice League* (Danny Elfman), *Watchmen* (Trent Reznor/Atticus Ross), *Smallfoot* (Heitor Pereira), and *Star Wars: Galaxy's Edge* (John Williams/William Ross). Drawing from decades of classical training, synthesizer programming, and pop performance, Kent's scores are highly melodic, catchy, and memorable. When not writing music or writing about music, Kent loves exploring the modern limits of vintage technologies – particularly retro gaming and analog photography.

Nicholas Kmet is a PhD candidate at New York University, studying film music composition. He works professionally as a music editor. 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.

Violetta Kostka- Trained as musicologist at the University of Poznan, she received her PhD and then her habilitation from the Institute of Art of the Polish Academy of Sciences in Warsaw. Currently works as Professor at the Academy of Music in Gdansk. She has won scientific scholarships from the University of Cambridge, the Polish Library in Paris and the State Committee of Scientific Research in Poland. Her research achievements include books on Tadeusz Kassern's and Paweł Szymanski's music, and about 80 articles, published among others in "Die Musik in Geschichte und Gegenwart", "Tempo. A Quarterly Review of Modern Music", and "Studies in Musical Theatre". In recent years she has given several author lectures in Poland and abroad, and organised two conferences on intertextuality in music. Her current research interests oscillate around intertextuality in music, musical hermeneutics, multimedia and different problems of contemporary music.

Jonas Kucharsky is an alumnus of the Musicology department of the Masaryk University in Brno, Czech Republic. During his studies he has spent a semester at Humboldt University in Berlin and a year at Cardiff University. He is a curator of music and sound at the National film archive in Prague. He also works as a freelance music journalist and dramaturge for the Czech national radio and various Czech media outlets. His main research topics are music, musicology

and ideology, film sound and film music history, film restoration, silent film accompaniment, experimental music, sound design and connected topics.

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 *Sound Design is the New Score: Theory, Aesthetics, and Erotics of the Integrated Soundtrack* (Oxford University Press, 2019) and co-editor of *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks* (Palgrave Macmillan, 2016).

Anne Lake (B.Mus. in Flute Performance, Bowling Green State University, MLS, Indiana University) is a PhD candidate in musicology, minoring in film studies at Indiana University. Her research interests include film music, gender studies, digital humanities, 18th-19th c. music collectorship, and online collaborative webseries. She has presented at Music and the Moving Image (May 2014, NYU), the Seventh International Conference on Music Since 1900 / Lancaster Music Analysis Conference (2011, Lancaster, England) and Soundtrack Cologne (2010, Köln, Germany). She currently works for University of Kentucky's Little Fine Arts library and is dissertating on superhero films since 1970.

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 methods in choreomusical analysis was awarded the Theron Rockwell Field Prize from Yale University. She is a co-founder of the Dance and Movement Interest Group of the Society for Music Theory. In 2019, Leaman was a fellow at the Center for Ballet and the Arts at New York University.

Frank Lehman is an Associate Professor of Music at Tufts University, and hold degrees from Brown University (B.A.) and Harvard University (Ph.D). His research has explored a range of styles and repertoires, from nineteenth century instrumental compositions to film scores to ambient music. His work has been featured in *The Washington Post*, *The New Yorker*, *The Chronicle of Higher Education*, NPR (WBUR, WFAE, and KCRW), *The Boston Globe*, *The Ringer*, and numerous podcasts and interviews. His first book, entitled *Hollywood Harmony*, was published by Oxford University Press in 2018. His catalogue of the musical themes of *Star Wars*, available at franklehman.com/starwars, has been extensively publicized;

Charles Francis Leinberger is a Professor of Music at the University of Texas at El Paso, where he teaches music theory and film musicology. He has published on Ennio Morricone's film music and on the use of the solo trumpet in the soundtrack of westerns. He has presented lectures on Ennio Morricone's compositional techniques in the United States and England. He earned a Ph.D. in music theory with minors in trumpet performance and media arts from the University of Arizona. His 1996 dissertation was an analysis of Max Steiner's music for *Now, Voyager*. He is also a free-lance trumpet player.

Beth E. Levy is Associate Professor of Music at the University of California, Davis. Her book, *Frontier Figures: American Music and the Mythology of the American West* (California, 2012) was honored by the American Musicological Society, the Society for American Music, and the PEN Center USA. She has published essays in *American Music*, *repercussions*, the *Journal of Film Music*, and in the edited collections *Aaron Copland and His World* (Princeton, 2005) and *Tonality 1900-1950: Concept and Practice* (Steiner, 2012). Her current research projects include outdoor theater in California and the music of the Marx Brothers.

Tianfang Lin - I a third-year PhD student in the Film Studies department at the University of Southampton, supervised by Prof Kevin Donnelly and Dr Beth Carroll. My subject is 'The use of same Songs in 'Eastern' and 'Western' Films'. I have an MA in Film from the University of Southampton and a BA in Editing and Directing for Broadcast Programs from the Xi'an International Studies University.

Sam Longo-Capobianco is a composer and researcher with an interest in post-war Korea and Japan. Sam completed a B.A. in Music and East Asian studies at Brandeis University and an M.M. in Music Composition at Bowling Green State University. His music is influenced by his interest in electronic, rock, and Korean music. Sam's pieces have been presented at Electronic Music Midwest, SICPP, SPLICE Institute, and West Fork New Music Festival. When not composing, he can be found playing JRPGs and taking pictures of his cat.

Claudia Lonkin is a graduate student at the University of Alberta. She previously completed her Bachelor of Arts at McGill University. Her master's thesis concerns the Belarusian vocal instrument ensemble *Pesniary*—their legendary career at the top of the Soviet music apparatus, their performances abroad, and their changing reputation in the post-Soviet era. More broadly, her work deals with international popular music history, examining congruencies and points of contrast between music scenes in Europe and the Americas. Her work brings attention to global trends in communications and social organization by delineating how they are expressed in popular culture.

Jeff Lyon is a music cataloger at Brigham Young University whose professional assignment focuses on rare music cataloging from the 18th through 20th centuries. Jeff is involved actively in the Music Library Association and the American Library Association. Current research includes a collaborative project with BYU's School of Music analyzing the film music of the prolific film composer, Max Steiner. The Max Steiner Digital Thematic Catalog provides a detailed analysis of all of Steiner's film scores.

Jon-Luke Martin is an active composer based out of Bowling Green, Ohio. He is currently pursuing his M.M. in Music Composition at Bowling Green State University under Dr. Christopher Dietz. Martin aspires to make music that is entertaining, laughable, and bombastic while (loosely) holding onto his title of a composer in the world of serious art music. He has had his pieces performed at the Baldwin-Wallace Opera {NOW} Fest, the 2019 SCI Region V Conference, and placed first in the 2019 Ohio Federation of Music Club's Collegiate

Composition Contest.

Terrence J. Martin, Composer and Sound Designer, is a musician who uses sound to tell stories and bring worlds to life. In 2016, Martin began collaborating with Ashley Guchait, the lead game designer for Boba Studios. This collaboration became official when Martin joined Boba Studios as the head of Music and Sound in 2017. In 2018, Martin completed his Bachelor's degree at the Peabody Conservatory of Music in Baltimore, MD, having studied under Kevin Puts and Sean Shepherd. Currently, he is finishing his Master's Degree in Composition at the San Francisco Conservatory of Music, working with world-renowned composer Mason Bates.

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 participated in Michel Chion's 2018 'Audio-Vision' workshops.

Eric McKee teaches music at Penn State University, where he is a professor of music theory. His research interests include dance-music relations in ballroom dances of the 18th and 19th centuries, topic theory, and film music studies. He is author of *Decorum of the Minuet, Delirium of the Waltz* (2012). His article and book chapter publications have appeared in *Music Theory Spectrum*, *Music Analysis*, *In Theory Only*, *College Music Symposium*, *Theory and Practice*, *The Oxford Handbook of Topic Theory*, and *Chopin and His World*.

Kate McQuiston is the author of "We'll Meet Again": Musical Design in the Films of Stanley Kubrick. She has recently contributed articles to *Literature/Film Quarterly*, *The Routledge Companion to Screen Music and Sound*, and the article, "Brian Wilson Reimagined: The Reporative Portait in Love & Mercy," in the *Journal of the Society for American Music*. Her wide-ranging interview of sound designer, Richard Beggs, will soon appear in the *MAMI* journal, just in time for the 40th anniversary of one of Beggs's first big projects, *Apocalypse Now*. Kate is currently working on projects on originality and on music biopics.

Alyssa Michaud is a musicologist specializing in the music and technology of the twentieth and twenty-first centuries. A graduate of McGill University, where she received her Ph.D., she presently serves as a lecturer in music history at Ambrose University in Calgary. Alyssa's current research focuses on the intersection of automation technology and live musical performance, examining the impact of creative human users on our practices of music-making. Her article on amateur music culture and the player piano was recently published in *Keyboard Perspectives*.

Jonathan Minnick is a fourth year musicology PhD candidate at UC Davis. He researches sci-fi film scores from the 1950s, 60s, and 70s, focusing on their ecomusicological traits. He has

previously studied Louis and Bebe Barron's score for *Forbidden Planet*, which is published in the 2019 issue of the journal "Song and Popular Culture," through the Center for Popular Culture and Music at the University of Freiburg. Jonathan is also the co-editor of the digital second edition of the *Catalogue of the Works of Hector Berlioz*, which is available now on open access through eScholarship with the California Digital Library.

James Peter Moffatt is a Film Composer, Musician, Record Producer & Academic who has scored numerous award-winning international films (*House of Cardin*, *We Are Dancers*, *Mansfield 66/67*), working alongside the likes of Academy-Award and BAFTA winning Ben Wilkins (*Star Trek*, *Whiplash*, *The Sopranos*), Ken Scott (*The Beatles*, *David Bowie*) and Ray Russell (*John Barry Seven*, *A Touch of Frost*). His work has been broadcast and recognised by the likes of BAFTA, Venice Film Festival, Rolling Stone Magazine and The Hollywood Reporter. James is also the recipient of AHRC funding, pursuing a PhD in Film Music at the University of Liverpool.

Dorian Mueller is a fourth-year doctoral candidate in music theory at the University of Michigan. She holds an M.A. in Music Theory from Pennsylvania State University and a B.A. in Mathematics from Rutgers University. Dorian has presented her work at Music & the Moving Image (NYC), among other conferences in North America and Europe. Her research interests include musical narrativity, film music theory, nineteenth-century music, musical form, and musical phenomenology and aesthetics.

Megan Murph teaches at the University of South Carolina Upstate. She completed her Ph.D. in Musicology and Ethnomusicology at the University of Kentucky with the dissertation titled, "Max Neuhaus, R. Murray Schafer, and the Challenges of Noise." She has published her research on Neuhaus as well as presented globally. Currently, she is the co-chair of the Society for American Music's Experimental Music Interest Group, member of the SAM Conference Program Committee (2020), and member of the SAM Conference Site Selection Committee.

BLAKE NEELY is an award-winning composer, whose work spans film, television and the concert world. He has scored more than 30 television series and 15 films. He has received three EMMY® Award nominations for his scores to ABC's "Pan Am," the HBO mini-series "The Pacific," and for his main title theme from the series "Everwood." Born in Paris, Texas, he found music at the early age of four on the family piano. With piano teachers encouraging him to learn the classics but also write his own, he quickly found a passion for composing. After being rejected from music school at the University of Texas, he was driven to teach himself and pursue a career in music. In addition to his own projects, Neely has worked as a co-composer, conductor, and orchestrator with such masters as Michael Kamen, Hans Zimmer, James Newton Howard, and Vangelis. He has been a featured lecturer on film music at the Sundance Institute, University of Southern California, Columbia College, UCLA, Hollywood Music Workshop Vienna, Conservatory of Music Puerto Rico, NYU, and Cincinnati Conservatory of Music. He is a board member of Education Through Music Los Angeles. And he is also the author of "Piano for Dummies." Neely's studio, Cow On the Wall, is located in Los Angeles.

Ryan O'Dell is a PhD candidate in music theory at the University of Minnesota working on a dissertation under the direction of Matthew Bribitzer-Stull. He received his BM in vocal performance from the College of Wooster in 2014 and his MA in music theory from UMN in 2017. His work focuses broadly on the analysis music in a variety of multimedia contexts and generalizing the similarities between them. O'Dell is also a guitar player and vocalist, performing on a regular basis.

JOHN O'FLYNN is Associate Professor of Music at Dublin City University where he teaches film music among other courses. He has penned numerous journal articles, book chapters and encyclopaedia entries on aspects of popular music, film music, intercultural music practice, and music in higher education. Book publications include *The Irishness of Irish Music* (Ashgate: 2009), the co-edited volumes *Music and Identity in Ireland and Beyond* (Ashgate: 2014), and *Ceol Phádraig: Music at St Patrick's College Drumcondra, 1875-2016* (Peter Lang: 2019). He is author of the forthcoming *Music, the Moving Image, and Ireland* (Routledge) and co-editor of *Made in Ireland: Studies in Popular Music* (Routledge)

Chelsea Oden is a Ph.D. candidate in Music Theory at the University of Oregon. Broadly, her research explores embodied experience in film, music, and dance. Special interests within this topic include the music of Thomas Newman, the social structures of music-making in film production, cinematic representations of the piano, 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 at interdisciplinary conferences and conferences in music theory, musicology, film studies, and popular music.

Costantino Oliva is an Assistant Lecturer at the Institute of Digital Games, University of Malta, where he teaches digital game analysis and design. His PhD dissertation, "Musicking with Digital Games", concerns the subject of musical participation in digital games. Costantino's research interests include musicology of digital games, soundscape studies, and media studies. He has published about these subjects in conferences such as DiGRA, Philosophy of Computer Games, Ludomusicology, Replaying Japan, and the Society for Cinema & Media Studies Conference.

Joseph Ovale is a PhD student in musicology at The University of Texas at Austin. His research interests include the Cantigas de Santa Maria, disability studies, queer studies, and music videos. He has presented papers at the International Congress on Medieval Studies, Project Spectrum, and the Feminist Theory and Music conference.

Isaac Page is a conductor, composer, and scholar whose focus is in Canadian music, contemporary music, and the intersections of humour and music. Isaac's compositions have been performed by many ensembles, including the Richmond Hill Philharmonic Orchestra, Flute Street, and the Laurier Singers. Guest conducting highlights include the Hamilton Philharmonic Orchestra and at the Open Ears festival. Isaac studied composition and music theory at Wilfrid Laurier University, and is completing his masters of orchestral conducting at Bowling Green State University.

Landon Palmer is a Professor of Instruction in the Department of Communication at the University of Tampa and a historian of the convergences between music and moving image media industries. He is the author of the book *Rock Star/Movie Star: Power and Performance in Cinematic Rock Stardom* (Oxford University Press 2020) and his work has appeared in journals including *The Moving Image*, *IASPM@journal*, *Celebrity Studies*, *Music, Sound*, and *the Moving Image*, and several academic anthologies.

Morgan Patrick is a second year PhD student in the Music Theory and Cognition Program at Northwestern University. As a Cognitive Science Fellow, he enjoys active participation in psychology research while rooted in the School of Music. His research asks how listeners interact with musical form both consciously and unconsciously, with particular interests in the psychology of expectation and attention. At Brown University he created an undergraduate degree in music cognition, graduating with an interdisciplinary honors thesis in the Departments of Music and Cognitive, Linguistic, & Psychological Sciences.

Richard Piatak is in the final stages of his PhD in critical musicology at the University of Huddersfield (UK), researching the soundtracks in selected feature films of the late English director Derek Jarman. His research interests include queer theory and queer musicology, electronic and electroacoustic music, and violin pedagogy of the so-called 'Franco-Belgian' school.

Nathan Platte teaches courses on film music and other 20th and 21st-century topics at the University of Iowa, where he holds appointments in the School of Music and Department of Cinematic Arts. His research explores film music and sound from a variety of angles, including the collaborative process of film scoring, the intersection of technology and music, the role of studio orchestras, and soundtrack albums. His book, *Making Music in Selznick's Hollywood* (OUP), was included among Choice Reviews' "Best Academic Titles of 2018." He is currently at work on another book titled *Sounds of Music in the Films of Robert Wise*.

Tobias Pontara is professor in musicology at the University of Gothenburg. Pontara's research interests lie at the intersection between cultural studies, philosophical aesthetics, and film music studies. He is the author of *Andrei Tarkovsky's Sounding Cinema: Music and Meaning from Solaris to The Sacrifice* (Routledge, 2020).

Andrew S. Powell completed his Ph. D. in music theory at the University of Kansas in 2018. He has presented on film and video game music at such conferences as the North American Conference on Video Game Music, the Ludomusicology Society of Australia, the Film and Multimedia Interest Group of the Society for Music Theory, and various regional conferences for the College Music Society. Andrew has written a book chapter for *A Critical Companion to Tim Burton*, and has a forthcoming article for the *Journal of Sound and Music in Games* on the interactive drama *Until Dawn*.

Aaron N. Price is a Visiting Lecturer in Music at Trinity College in Hartford, Connecticut, as well as the Artistic Director and Co-Founder of Connecticut Summerfest. As a composer, clarinetist,

and arranger, his works and performances have been heard in the United States, France, Italy, Spain, Switzerland, Thailand, and the United Arab Emirates.

Katherine Reed is an assistant professor of musicology at California State University, Fullerton. Her research interests include musical semiotics, the use of pre-existing music in film, and British popular music, particularly David Bowie's works of the 1970s. Reed's recent research has appeared in *Popular Music and Society*, *Music and the Moving Image*, *Musicology Now*, and the Society for American Music's Digital Lectures series. She is the coeditor of the collection *Music in Twin Peaks: Listen to the Sounds* and is at work on her current book project, *Hooked to the Silver Screen: David Bowie and the Moving Image*.

Stephanie Ruozzo is a doctoral candidate in Case Western Reserve University's musicology program. Her research centers on Jerome Kern's place in early Broadway musical comedies, though she has also presented on George Gershwin's place in the jazz canon, developments in 21st century musical theater, and colonialist readings of modern opera. In addition to her studies, she performs in pit orchestras for various musical productions. Her work in public musicology involves ongoing volunteerism with the Rock and Roll Hall of Fame's education department and public talks at local theaters and libraries.

Megan Sarno is Assistant Professor of Music at the University of Texas at Arlington. Before UTA, she held positions at Carleton and St Olaf Colleges, and she earned her PhD at Princeton University. Her research focuses on the cultural dimensions of early 20th-century French music; she has published on the music of Claude Debussy, Camille Saint-Saëns, and André Caplet. Outside of research, she is a passionate teacher who has earned numerous grants for pedagogical innovation, and she has designed and taught courses on Disney Movies and Music, American Musical Theater, Women and Music, and 20th-century Music.

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 the Society for Animation Studies conference, the Music and the Moving Image conference, the national American Musicological Society conference, and the Society for American Music conference. Though her specialty is music in American animation, she is also interested in and writes on film music, music in television, ludomusicology, and 20th-century American and British art 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 *The Music of Animaniacs: Postmodern Nostalgia in a Cartoon World* is now available.

Jessica Shine - Currently a lecturer in the Department of Media Comms at Cork Institute of Technology. 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. Current research focuses on the use of sound and music in film and television with a particular

interest in soundscapes, aesthetics and narrative. I have published my 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*

Mary Simonson is Associate Professor of Film & Media Studies and Women's Studies at Colgate University. She completed her doctorate in Critical and Comparative Studies in Music at the University of Virginia. She studies performance across media in the nineteenth- and early twentieth-centuries, and has appeared in journals including *JAMS*, *JSAM*, and *American Music*. Her book, *Body Knowledge: Performance, Intermediality, and American Entertainment, 1907-1917* (Oxford, 2013) explores the interplay of the live and the mediatized in turn-of-the-century American musical, dance, and film culture. Her current book project examines music and voice in American silent film presentation in the 1920s.

Chris Smith is Professor, Chair of Musicology, and director of the Vernacular Music Center at Texas Tech University. He has composed the theatrical show *Dancing at the Crossroads* (2013), the "folk oratorio" *Plunder! Battling for Democracy in the New World* (2017), and the immersive-theater show *Yonder* (2019). His monograph *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (Illinois, 2013) won the Irving Lowens Award; his newest book is *Dancing Revolution: Bodies, Space, and Sound in American Cultural History* (Illinois, 2019). He conducts the *Elegant Savages Orchestra* symphonic folk group at Texas Tech and concertizes on guitar, bouzouki, banjo, and diatonic button accordion. He is a former nightclub bouncer, framing carpenter, lobster fisherman, and oil-rig roughneck, and a published poet.

Lindsay Steenberg is Senior Lecturer in Film Studies at Oxford Brookes University where she coordinates their graduate program in Popular Cinema. She has published numerous articles on violence and gender in postmodern and postfeminist media culture. She is the author of *Forensic Science in Contemporary American Popular Culture: Gender, Crime, and Science* (Routledge, 2012) and the forthcoming monograph *Are You Not Entertained? Mapping the Gladiator in Visual Culture* (Bloomsbury, 2020).

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 - Currently on the faculty at West Chester University, Jordan Stokes has taught film music at Brooklyn College, City College, Fordham University, Hunter College, and the Juilliard School. He received his PhD at the CUNY Graduate Center under Royal S. Brown. His

research focuses on the intersections of film music and film genre, the use of preexisting music in film, and the phenomenological properties of leitmotif. Outside of film music, he maintains a sideline as a medievalist and is in the early stages of a project on form in romantic and modernist song cycles.

STEFAN SWANSON is a film/concert composer with a Ph.D. from Rutgers University who currently teaches composition and film scoring at Ashland University. He has received commissions from the Harmonium Choral Society, JJ Cooper, and Lakeland College. His film music has been heard on HBO, Cinemax, NBC, and BET, as well as 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. His chapter on John Williams's score to the film *A.I.: Artificial Intelligence* was published in *John Williams: Music for Films, Television, and the Concert Stage*.

Kristy Swift's research interests include film music, music historiography, and music history pedagogy on which she has presented at meetings of the AMS and SAM and conferences of MaMI and Music History Pedagogy. Her monograph *Thinking About Music History: Music History Textbooks and the Canon* is forthcoming from Clemson University Press. Swift is Visiting Assistant Professor of Musicology Educator at the University of Cincinnati College-Conservatory of Music where she teaches courses in opera, protest(ed) music, and music history. As an organist she is active as an accompanist and church musician.

Matthew Tchepikova-Treon is a doctoral candidate in American Studies at the University of Minnesota where he teaches courses on pop culture, cinema, and media. He is currently writing his dissertation—“X-Rated Sound: One Hundred Years of 1972”—on the material history of sound technologies, popular music, urban space, and exploitation cinema in the U.S. during the global political drama of the Cold War. His work has appeared in *Jump Cut*, *Flow*, and various popular outlets. His chapter “Super Fly & the Sound of Seventies Blaxploitation Cinema” was recently included in the collected volume *The Soundtrack Album: Listening to Media* (Routledge, eds. Paul N. Reinsch and Laurel Westrup).

Caitlan Truelove just completed her 2nd year in the PhD Musicology program at the University of Cincinnati College-Conservatory of Music, where she is also pursuing a violin performance cognate. She holds a Bachelor of Music and a Bachelor of Arts in Violin Performance and Psychology, respectively, from the Pennsylvania State University and a Master of Music and Certificate of University Teaching from Syracuse University. She has presented at the International Society of Eighteenth-Century Studies, Society for American Music, and the Society for the Cognitive Studies of the Moving Image, among others. Caitlan's main areas of interest are the television musical, film and television music, and performance practice.

Holly Tumblin is an ethnomusicologist, clarinetist, and dancer from Lexington, KY. Holly completed her Master's in Musicology from the University of Tennessee, Knoxville in May 2020. Her thesis on bachata music and dance focuses on how aspects of gender, embodiment, and code switching challenge and perpetuate binary gender roles in bachata dance communities.

Holly plans to further her research in Latin American and Caribbean music and dance genres within interracial and diasporic communities. As an active musician and dancer, Holly collaborates and performs with individuals from all over the world, and these experiences continue to shape her ethnomusicological interests.

Stephanie Venturino is a Ph.D. student in music theory at the Eastman School of Music, where she also received a B.M. and Performer's Certificate in classical saxophone performance. Stephanie has recently presented her work at the annual meetings of the Music Theory Society of New York State, the New England Conference of Music Theorists, Music Theory Southeast, and the Society for Music Theory, as well as at the Debussy Perspectives: 1918–2018 conference in Manchester, England. Her research interests include twentieth- and twenty-first-century French music, the development of musical arabesque, German harmonic theory, and music theory and aural skills pedagogy.

Oren Vinogradov is currently finishing his PhD in musicology at the University of North Carolina at Chapel Hill, with a dissertation on the genesis and early developments of program music as a distinct genre of musical practice. His dissertation research received support from the Klassik Stiftung Weimar, the DAAD, and the inaugural H. Robert Cohen/RIPM Travel Grant of the American Musicological Society. He currently works as an editor in Berlin, Germany, and plans to expand this return to the subject of his master's thesis into a monograph on the performance of masculinity by song and dance men in film musicals.

Elsie Walker is Professor of Cinema Studies at Salisbury University, Maryland, and Editor-in-Chief of *Literature Film Quarterly*. She is author of *Understanding Sound Tracks Through Film Theory* with Oxford University Press (2015), and *Hearing Haneke: the sound tracks of a radical auteur* (also with Oxford UP, 2017).

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, not the notion of twenty-first century "sound convergence."

Jonathan Waxman completed a Ph.D. in historical musicology at New York University (GSAS) and a Bachelor's of Music in Piano Performance from New York University (Steinhardt.) He is currently on the faculty at Hofstra University and Five Towns College where he teaches classes in music history and music theory as well as graduate seminars in research methods and American music. 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 and serves as Vice-President of the Greater New York chapter of the American Musicological Society.

Kirsten Westerman is a Ph.D. candidate in Musicology at the University of Cincinnati, College-Conservatory of Music (CCM). Her dissertation, which has been supported by the Society for American Music and the Ohio Federation of Music Clubs, critically examines the roles of Boston's music clubs and organizations between 1890-1935. In addition to her musicological degrees, she holds a degree in flute performance and has studied with Mihoko Watanabe, Demarre McGill, and Heather Verbeck, and served as the Editor of CCM's graduate journal, *Music Research Forum* Vol. 32.

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. His books include a monograph on the electronic score for *Forbidden Planet* (2005), *Film Music: A History* (2009), *Elliott Carter* (2011), and *Music in the Age of Anxiety: American Music in the Fifties* (2016); articles by him have appeared in such periodicals as the *Journal of the American Musicological Society*, *The Musical Quarterly*, *Beethoven Forum*, *Perspectives of New Music*, *Evental Aesthetics*, *Music and the Moving Image*, and *Sound Studies*.

Rachel Wilson-Cota is an Instructor in the School of Music at Arizona State University – teaching classes such as: “Hamilton & Hip-Hop” & “Popular Music & Race.” Combining training in ethnomusicology and musicology with interdisciplinary theory – her work spans fields such as sociology, cultural anthropology, literary studies, and film music. Using feminist theory to foreground her research – she studies historically understudied and underrepresented composers. She has presented papers at refereed conferences held by the International Musicological Society for East Asia, the Society for Ethnomusicology, and the American Musicological Society. She is currently writing a dissertation titled “EcoWomanism & Oakland's Activist Community Music Culture.”

Reba Wissner is on the music history faculty of New York University, Montclair State University, Westminster Choir College, and Ramapo College of New Jersey and the film and media studies faculty of Rider University. She is the author of *A Dimension of Sound: Music in The Twilight Zone* (Pendragon Press, 2013) and *We Will Control All That You Hear: The Outer Limits and the Aural Imagination* (Pendragon Press, 2016). Her third book, *Music and the Atomic Bomb in American Television, 1950-1969* will be released later this year.

Grant Woods is a PhD student in Historical Musicology at Columbia University. He previously received a Bachelor of Musical Arts from DePauw University, where he first began to explore discourses of power and identity in music. His research interests focus primarily on exoticism and Orientalism, postcolonialism, and intersections in imperial history between musics of the colonizer and the colonized, especially in the British context.

Brent Yorgason is an Associate Professor at Brigham Young University, where he teaches music theory and acts as the aural skills coordinator. In addition to his work with Max Steiner and film music studies, his research interests include meter perception, expressive asynchrony in

performance, machine metaphors in music, music theory pedagogy, and hymnology. He is the author of *Aural Skills Inquizitive* for W.W. Norton, an online, game-based, formative learning tool. Brent is also the Managing Editor of *Music Theory Online* and the moderator of *SMT Discuss*.

Jingyi Zhang is pursuing her Ph.D. in musicology at Harvard University where she focuses on cross-cultural musics, contemporary opera, and film sound/music. Awarded the 2019 West Virginia University Press Award for the best graduate student paper, Jingyi has presented at AMS, SEM, and SAM. She has received grants from Harvard Fairbank Center and Richard French Fellowship. Jingyi holds a BM in musicology and piano performance at Oberlin Conservatory where she won the Carol Nott Pedagogy Prize, and a double-degree master's at Indiana University under Jacobs fellowship. She also serves as Conference Chair of Harvard Graduate Music Forum and Student Representative to AMS.