

# JAMES DENIS MC GLYNN

www.JamesMcGlynn.com



## Excellence Scholar (PhD) - Assistant Lecturer

Department of Music, School of Film, Music and Theatre

University College Cork, National University of Ireland

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## CURRENT ROLES

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<b>Royal Holloway, University of London</b>	Sep–Dec
Visiting Lecturer – Department of Music, School of Performing and Digital Arts	2022
<b>University College Cork, National University of Ireland</b>	Jan–May
Assistant Lecturer – Department of Music, School of Film, Music and Theatre	2023

## EDUCATION

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<b>PhD</b>	<b>University College Cork (Musicology)</b>	2017–20
	Thesis: “The Transient Composer: Rearrangement of Pre-existing Music in the Film Score.” Supervisors: Danijela Kulezic-Wilson, J. Griffith Rollefson and John Godfrey. Examiners: Tim Summers and Tríona Ní Shíocháin.	
<b>BMus</b>	<b>University College Cork (Music, Hons)</b>	2013–17
	Dissertation: “Scoring Realities: Sonically Conveying Narrative, Temporality and Characterisation in HBO’s <i>Westworld</i> (2016).” Awarded 1 <sup>st</sup> Prize, 11 <sup>th</sup> CHMHE Undergraduate Musicology Competition	

## PUBLICATIONS

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### BOOK CHAPTERS

“Cantor Mortis: Singing Bodies, Pre-existing Music, Death and Life in <i>Swiss Army Man</i> (2016). In <i>Adaptation, Rearrangement, and Music Across Screen Media</i> , eds. Kate Galloway, Katherine Reed and Reba Wissner. The Routledge Music and Screen Media Series. New York, NY: Routledge, forthcoming 2024.	2024
“Scoring TV Adaptations: From the Silver Screen to the Small Screen.” In <i>The Oxford Handbook of Music in Television</i> , eds. James Deaville, Ronald Rodman and Jessica Getman. Oxford: Oxford University Press, forthcoming 2023.	2023
“The Adaptation of Akira Yamaoka’s music from the <i>Silent Hill</i> series (1999–2004) in Christophe Gans’ <i>Silent Hill</i> (2006).” In <i>Remedial Storytelling: The Convergence and Divergence of Music in Video Games and Film</i> , eds. Anatone and Powell. Ashgate Screen Music Series. New York: Routledge, forthcoming 2023.	2023
“The adaptation of narrative and musical source material in <i>Watchmen</i> (2019).” In <i>After Midnight: Analysing the Post-Watchmen Sequels</i> , ed. Drew Morton, foreword by Henry Jenkins, 199–215. Mississippi: University Press of Mississippi, 2022.	2022

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## JOURNAL ARTICLES

- “The ‘Cinematic Promise’ of Video Game Music: Stylistic Convergence, Current-Generation Remakes and the Case of *Final Fantasy VII*.” *Journal of Sound and Music in Games* 4, no. 4 (2023). Forthcoming. 2023
- “‘I am no longer afraid’: a Case Study on the Musical Communication of Trauma in Narrative Film and Television.” ed. Robin James and Eric Weisbard. Special Issue, *Journal of Popular Music Studies* 33, no. 4 (2021). 2021
- “Revisiting Vangelis: Sonic Citation and Narration in the score for *Blade Runner 2049* (2017).” *Sonic Scope: New Approaches To Audiovisual Culture* 1, no. 1 (2020). 2020

## OTHER JOURNAL CONTRIBUTIONS

- “Audience Expectations for Intertextual Engagement with the Musical Score for *House of the Dragon* (2022).” *In Media Res: a Media Commons Project*, April 17, 2023. 2023
- “Film Musicality and Reflexivity.” In Walker, Elsie, et al. “The Life and Legacy of Danijela Kulezic-Wilson,” *Music and the Moving Image* 16, no. 1 (2023): 22–36. 2023
- Review of *Film-with-Live-Orchestra Concerts: A New Hope*, by Sureshkumar P. Sekar. *[in]Transition: Journal of Videographic Film & Moving Image Studies* 9, no. 1 (2022). 2022
- “Roving Textualities: the Mobile Ringtone, Intersemiosis and Transmedia.” *Sonic Scope: New Approaches To Audiovisual Culture* 1, no. 1 (2020). 2020

## MEDIA APPEARANCES AND PUBLIC SCHOLARSHIP

- Interviewed by Aoife Ryan-Christensen. “What makes a great film score?” In *RTÉ Brainstorm*, edited by Jim Carroll. Dublin: Raidió Teilifís Éireann – Ireland’s National Public Service Media, 2022. 2022
- “Daft Punk’s Farewell is a Fitting Conclusion to their Reign.” In *RTÉ Brainstorm*, edited by Jim Carroll. Dublin: Raidió Teilifís Éireann, 2021. 2021
- “‘Blue Skies and Golden Sunshine’: David Lynch’s Lockdown Weather Reports.” In *RTÉ Brainstorm*, edited by Jim Carroll. Dublin: Raidió Teilifís Éireann, 2020. 2020
- “Evocations of the Occult: Folk Music’s Role in Creating Tension and Unease in *The Wicker Man* (1973).” In *The Undergraduate Awards Library*, 2016. 2016

## ARTICLES CURRENTLY UNDER REVIEW

- “Rearrangement and Music Editing in Baz Luhrmann’s *The Great Gatsby* (2013).” *Music and the Moving Image* (under revision following initial editorial review). –

## PROFESSIONAL AFFILIATIONS

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- |                                                                   |        |
|-------------------------------------------------------------------|--------|
| Society for the Study of Sound and Music in Games (SSSMG)         | 2023 – |
| American Musicological Society (AMS)                              | 2021 – |
| Society For Cinema and Media Studies (SCMS)                       | 2021 – |
| Society for Musicology in Ireland (SMI)                           | 2020 – |
| Roland Barthes Society - <i>Réseau International de Recherche</i> | 2018 – |

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## SCHOLARSHIPS AND RESEARCH AWARDS

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Staff Research Support Fund (CACSSS), Funding Recipient 2023	€500	2023
Society for Musicology in Ireland (SMI), Research Grant	€300	2023
Staff Research Support Fund (CACSSS), Funding Recipient 2022	€212	2022
Society for Musicology in Ireland (SMI), Research Grant	€90	2021
CACSSS Postgraduate Research Travel Bursary 2019	€250	2019
Excellence Scholarship (PhD), University College Cork	€17,310	2017–20
Rev. Liam Swords Foundation Bursary 2018, CCI Paris	€5,300	2018
1 <sup>st</sup> Prize, 11th CHMHE/ICTM Undergraduate Musicology Competition	€200	2018
Staf Gebruers Memorial Prize 2017	€2,000	2017
The Mary V. Hart Memorial Prize in Music	€100	2017
Quercus Creative & Performing Arts Scholarship	€20,000	2015–17
Undergraduate Award, Highly Commended	–	2016
UCC College Scholar award (highest score in degree year)	€1,000*	2016
UCC Works Award	–	2015
UCC College Scholar award	€1,000*	2015
National University of Ireland (NUI) Award	–	2014
UCC College Scholar award	€1,000	2014

\*due to being concurrently in receipt of a Quercus Scholarship, the higher-valued scholarship applied.

## TEACHING EXPERIENCE

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### Royal Holloway, University of London

MU2304	“Issues in Music, Sound and the Moving Image” - Undergraduate course, RHUL School of Performing and Digital Arts. Lecturer, course convenor and syllabus design (’22–23).	2022
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### Department of Music, University College Cork

MU6037	“Music and Cinema” - MA course, UCC School of Film, Music and Theatre. Lecturer, convenor, and syllabus design (’22–23, ’21–22, ’20–21). Guest lecturer and Teaching Assistant (’19–20).	2019
MU2005	“Sound and the Moving Image” - Undergraduate course, UCC Department of Music. Guest lecturer and Teaching Assistant (’18–19).	2018
MU1020	“Western Music, Culture and Media” - Undergraduate course, UCC Department of Music. Teaching Assistant (’17–18).	2017

### Coventry University, United Kingdom

Guest Lecture	Delivered guest lecture as part of CU School of Media and Performing Arts’ undergraduate course “Research Design” (381MAPA) on the videographic communication of research.	2021
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## Universiteit Utrecht, Netherlands

Guest Lecture      Delivered guest lecture on music in contemporary entertainment media for undergraduate course “Film Music: History & Analysis” (MU3V16001) at UU Dept. of Media and Culture Studies.      2021

## Tianmu Arts Training Institution, Suzhou China

Instrumental Tutor      Invited to devise courses in guitar performance, foundational music theory and Irish popular music at five of the Tianmu Institution’s branch schools (Yuexi, Canglang, Shequ, Gongyuan, Xiancheng). Delivered to group classes and in one-to-one lessons.      2017

## THESIS SUPERVISION

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**Lucy Marie Winter**, MA in Film and Screen Media, UCC      2022  
MA dissertation (FX6016): “‘Room 302: The Lie We Call Home’ - A Psychoanalytic Understanding of The Deterioration of The Domestic Home in *Silent Hill 4: The Room* and *P.T.*”

**Vjekoslav Vondra**, MA in Film and Screen Media, UCC      2022  
MA Creative Practice Project (FX6019), with 8000-word critical reflection: “The ‘Fantastical Gap’ and Can It Exist Within Meta-Diegetic Sound?”

## KEYNOTES AND INVITED PRESENTATIONS

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- “Return to the Forgotten Forest: Collaborative Scoring Practices and Shaping the Fictional Geography of *Kena: Bridge of Spirits* (2021).” Denver, CO      9–12 Nov 2023  
Invited Presentation as part of the AMS Music and Media Scholarly Interest Group’s “Music and Place / Worldmaking” roundtable, 89<sup>th</sup> Annual Meeting of the American Musicological Society, Denver CO, 9–12 November 2023.
- “The Life and Legacy of Danijela Kulezic-Wilson.” Keynote Panellist, New York, NY      27 May 2022  
*Music and the Moving Image XVIII*, NYU Steinhardt, 26–29 May 2022 (held remotely due to COVID-19).
- “The Proliferation of ‘Musical Remakes’ in Film and Television scores.” Chicago, IL      11 Nov 2021  
Invited Presentation as part of the AMS Music and Media Scholarly Interest Group’s “Approaches to Transmedia Adaptation and Rearrangement” roundtable, 87<sup>th</sup> Annual Meeting of the American Musicological Society, 11–12, 20–21 November 2021 (held remotely due to COVID-19).
- “Scoring Realities: Sonically Conveying Narrative, Temporality and Characterisation in HBO’s *Westworld* (2016).” Invited Presentation, Maynooth, IE      19 Jan 2018  
*Society For Musicology in Ireland 11<sup>th</sup> Annual Postgraduate Conference*, Maynooth University, 19–20 January 2018.

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## CONFERENCE PAPERS AND LECTURES

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- “The Growing Potential of Videographic Criticism in Film Music Studies, Ludomusicology and Beyond.” *Sound on Screen II*, Oxford Brookes University, Oxford UK and hybrid, 5–6 July 2023. Oxford, UK 5–6 July 2023
- “The Pleasures (and Displeasures) of Adaptation: Intertextual Modes of Audience Engagement with the Music of *The Rings of Power* (2022) and *The Last of Us* (2023).” *Annual Plenary Conference of the Society for Musicology in Ireland*, TU Dublin Conservatoire, 8–10 June 2023. Dublin, IE 8–10 June 2023
- “Scoring TV Adaptations: Taking Pre-existing Musical and Sonic Identities to the Small Screen.” *Music and the Moving Image XIX*, NYU Steinhardt, 26–28 May 2023. New York, NY 26 May 2023
- “Communicating Screen Music Research through Videographic Criticism.” *The 18th Annual Irish Screen Studies Seminar*, Trinity College Dublin, 11–12 May 2023. Dublin, IE 11 May 2023
- “Serialising Cinema: Music for Small-Screen Adaptations in the ‘Peak TV’ Era.” *Music for Stage and Screen: Celebrating SMI at 20*, National Opera House, Wexford, 10–11 March 2023. Wexford, IE 11 Mar 2023
- “Radiohead’s Impossible Museum: Representing Abstract Musical Phenomena and Ephemeral Listening Experiences in *KID A MNESIA EXHIBITION* (2021).” *10th Annual North American Conference on Video Game Music*, Stetson University, 4–5 April 2023. Deland, FL 4 Feb 2023
- “Cantor Mortis: Singing Voices, Bodies, Life and Death in *Swiss Army Man* (2016).” *Music and the Moving Image XVIII*, NYU Steinhardt, 26–29 May 2022 (held remotely due to COVID-19). New York, NY 28 May 2022
- “Befriending Spirits”: Jason Gallaty and Gamelan Çudamani’s score for *Kena: Bridge of Spirits* (2021).” *9th Annual North American Conference on Video Game Music*, Louisiana Tech University, 2–3 April 2022 (held remotely due to COVID-19). Ruston, LA 3 Apr 2022
- “Musical Remakes’: Re-envisioning the Rearrangement of Pre-Existing Music in Contemporary Screen Scoring.” Presented as part of panel “‘Play It Again’: A Panel on Remaking Pre-existing Music in Screen Media,” co-organised with Prof. James Deaville, *British Audio-Visual Research Network*, 3 March 2022. Virtual colloquium 3 Mar 2022
- “Rearrangement of Pre-existing Music in the Film Score: Narratological Possibilities, Deliberate Ambiguities and Questions of ‘Originality.’” *12th Meeting of the IMS Music and Media Study Group*: 10–11 June 2021 (held remotely due to COVID-19). Cleveland, OH 11 June 2021
- “‘Never Gonna Dance Again’: Transformations of Pre-existing Music and the Communication of Trauma in *Watchmen* (2019).” *Music and the Moving Image XVII*, NYU Steinhardt, 27–30 May 2021 (held remotely due to COVID-19). New York, NY 27 May 2021

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“Rearranging Popular Music and ‘Composite’ Scoring in the films of Baz Luhrmann.” <i>The 16th Annual Irish Screen Studies Seminar</i> , Ulster University, Magee Campus, 6–7 May 2021 (held remotely due to COVID-19).	Derry, NI	7 May 2021
“‘I am no longer afraid’: a Case Study on the Musical Communication of Trauma in Narrative Film and Television.” <i>Music, Sound, and Trauma: Interdisciplinary Perspectives</i> , Indiana University, 13 February 2021 (held remotely due to COVID-19).	Bloomington, IN	13 Feb 2021
“Crisis? What Crisis?: Film Music Studies as a Hopeful Paradigm of Interdisciplinarity in Musicology.” <i>Young Musicology Belgrade 2020</i> , Institute of Musicology, Serbian Academy of Sciences, 26 September 2020 (held remotely due to COVID-19).	Belgrade, SRB	26 Sep 2020
“Carraway, Kanye and ‘Dubious Descendants of Beethoven’: narrative functions of rearrangement in Baz Luhrmann’s <i>The Great Gatsby</i> (2013).” <i>Music and the Moving Image XVI</i> , NYU Steinhardt, 29–31 May 2020 (held remotely due to COVID-19).	New York, NY	29 May 2020
“(Re)arranged Marriages: Industry Demands, Citation and Narration in <i>Blade Runner 2049</i> (2017).” <i>Music and the Moving Image XV</i> , NYU Steinhardt, 31 May – 2 June 2019.	New York, NY	31 May 2019
“A Murder Weapon In Plain Sight: Manipulating Cinematic Conventions, Duplicitous Narration and Asynchronous Sound.” <i>The 15<sup>th</sup> Annual Irish Screen Studies Seminar</i> , NUIG, 9 May 2019.	Galway, IE	9 May 2019
“The Transient Film Score: Audience Subjectivities, Sonic Storytelling and Cultivating Imagined Worlds.” <i>The 5<sup>th</sup> Annual Rev. Liam Swords Foundation Lecture</i> , RIA Dublin, 6 February 2019.	Dublin, IE	6 Feb 2019
“Rearrangement and Narration in the Film Score: Pre-existing musical content, narrative communication and examples from the <i>Blade Runner</i> series.” <i>Fuaim lecture series</i> , Department of Music, University College Cork, 17 January 2019.	Cork, IE	17 Jan 2019
“Transient Composing - Subjectivities and Sonic Storytelling in the Film Score.” <i>The 5<sup>th</sup> Annual Rev. Liam Swords Foundation Lecture</i> , Irish Cultural Centre, 19 November 2018.	Paris, FR	19 Nov 2018
“Scoring Realities: Sonically Conveying Narrative, Temporality and Characterisation in HBO’s <i>Westworld</i> (2016).” <i>Identity (Re)construction: The CACSSS Annual Aigne Postgraduate Conference</i> , University College Cork. 11 December 2017.	Cork, IE	11 Dec 2017

## PANEL CHAIR

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Chair, “Studies in Music and Media” panel, <i>Annual Plenary Conference of the Society for Musicology in Ireland</i> , hosted by University College Cork, 24–26 June 2022 (held remotely due to COVID-19).	Cork, IE	26 June 2022
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## ACADEMIC SERVICE

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Invited Book Proposal Reviewer Palgrave Macmillan USA	2023
Proposal Reviewer The 89 <sup>th</sup> Annual Meeting of the American Musicological Society (joint conference with the Society for Music Theory)	2023
Conference Committee <i>Music and the Moving Image XIX</i> - NYU Steinhardt, 26-28 May 2023	2023
Programme Committee <i>Music for Stage and Screen: Celebrating SMI at 20</i> - Jerome Hynes Theatre, National Opera House, Wexford, 10-11 March 2023	2023
Council Member; Hon. Membership Secretary Society for Musicology in Ireland, 2021-24 (joined in 2022)	2022
Proposal Reviewer The 88 <sup>th</sup> Annual Meeting of the American Musicological Society (joint conference with the Society for Ethnomusicology and the Society for Music Theory)	2022
Admissions Interviewer in Music Department of Music, University College Cork	2019

## RELEVANT PROFESSIONAL TRAINING / CERTIFICATIONS

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<i>The Odyssey Programme</i> Career training programme for final year PhD candidates	2020
<i>Postgraduate Training Courses</i>	
“Contemporary Practices in Publishing and Editing” Dr. Máirín McCarron	2019
“The PhD: From Development to Completion” Prof. Brendan Dooley	2018
“Almost ‘PhiniseD’” Dr. Philip Murphy	2018
<i>Voir / Entendre le Cinéma : l’Audio-Vision</i> with Michel Chion Workshops with world-renowned film sound scholar   Carreau du Temple, Paris	2018
<i>Conducting Masterclasses</i> with Robert Houlihan Week-long professional course, IAYO   Royal Irish Academy of Music, Dublin	2016
<i>Thinkwell PhD Workshops</i> with Hugh Kearns	
“The Seven Secrets of Highly Successful Research Students”	2019
“Presenting Your Research with Confidence”	2019
“Planning your PhD”	2018
<i>Classical trumpet performance</i> , with	
Vivienne Johnston   CIT Cork School of Music	2014–16
Sean Kennedy   Kilkenny School of Music	2009–13
Philip Edmondson   Kilkenny School of Music	2005–09
<i>Music Theory</i> , ABRSM Grade 5 examination (Merit)	2010

## LANGUAGES

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English (native); French (professional working proficiency); Irish (limited working proficiency)

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## REDIDENCIES AND PERFORMANCES (select)

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Performer; collaborator (composition/sound design) - Mel Mercier, Irish Gamelan Orchestra

Samuel Beckett's <i>How It Is: Part 2</i>   The Coronet Theatre (London, UK)*	Apr–May 2022
Samuel Beckett's <i>How It Is: Part 2</i>   The Dublin Theatre Festival (Dublin, IE)*	Aug–Sep 2021
Samuel Beckett's <i>How It Is: Part 2</i>   Everyman Palace Theatre (Cork, IE)*	Aug–Sep 2019
International Gamelan Festival (IGF Solo)   Surakarta (Central Java, Indonesia) †	Aug 2018

Researcher-in-residence

Rev. Liam Swords Bursary recipient   Centre Culturel Irlandais (Paris, France) ‡	Jun–Aug 2018
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Invited instrumental tutor

Resident tutor   Tianmu Arts Training Institute (Suzhou, China)	Jun–Aug 2017
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Conductor/Arranger, UCC Orchestra

UCC Orchestra presents <i>Orchestral Picnic 2.0</i>   Concert Series   Devere Hall, UCC	2018
UCC Orchestra presents <i>Orchestral Picnic</i>   Concert Series   Devere Hall, UCC	2017
UCC Orchestra presents <i>Cinemagic</i>   Aula Maxima, UCC	2016
Capriccio Society presents the inaugural UCC Orchestra concert   Aula Maxima, UCC	2015

\* Gare St. Lazare, in association with the Arts Council of Ireland, Cork City Council Arts Office and UCC

† In association with Culture Ireland, UL Irish World Academy, Irish Embassy Jakarta and UCC

‡ Funded by the Rev. Liam Swords Foundation and the Centre Culturel Irlandais

## RELATED PROFESSIONAL EXPERIENCE

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<i>Creative Director, Conductor (2014-18) and Chairperson (2014-16)</i> , UCC Orchestra	2014–18
<i>Department Office staff (part-time)</i> , UCC Department of Music	2019–20
<i>Disability Support Service Scribe / Invigilator</i> , UCC Disability Support Service	2018–20
<i>Librarian and Guest Artist Liaison</i> , City of Cork Symphony Orchestra	2015
<i>Volunteer / Event Staff</i> , Kilkenny Arts Festival	2011, 13, 15

## REFEREE CONTACT INFORMATION

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Dr. Tim Summers

Lecturer in Music  
Royal Holloway, University of London  
Tim.Summers@rhul.ac.uk

Prof. Triona Ní Shíocháin

Professor of Modern Irish and Performing Arts  
Maynooth University  
Triona.NiShiochain@mu.ie

Dr. Gwenda Young

Lecturer in Film Studies  
University College Cork  
g.young@ucc.ie

Prof. John O'Halloran

President  
University College Cork  
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