

Updated Program (III): Music in (Quality) TV Series Kiel, 27th February – 1st March 2015		
<i>Day 1: Friday, 27th February 2015</i>		
09:00	Registration	
09:20–09:40	Opening Remarks: Music and Quality TV	Tarek Krohn & Willem Strank (Kiel, Germany)
SECTION 1: Music & Paratextuality: Trailers, Titles, Previews		
09:40–10:30	Music in Television Spots for Feature Films	James Deaville (Ottawa, Canada)
10:30–11:20	Judging a Show by its Cover: The Trailer Industry and Popular Music Covers in Recent Television Previews	Dawn Stevenson (Ottawa, Canada)
11:20–12:10	«Handbags and Gladraggs»: comparing the opening sequences of transnational format adaptations of the sitcom format THE OFFICE	Kai Hanno Schwind (Lillehammer, Norway)
12:10–14:00	Lunch Break (Schöne Aussichten / Campus Suite)	
14:00–14:50	Cold Open, Opening Credits, and Music. The Innovative Case of THE GOOD WIFE	Felix Kirschbacher (Mannheim, Germany)
SECTION 2: Songscoreing in TV Series: function and distribution		
14:50–15:40	From a support band to Grammy Award: songs becoming hits through the phenomenon of GREY'S ANATOMY	Matilde Olarte Martínez (Salamanca, Spain)
15:40–16:00	Coffee Break	
16:00–16:50	The use of songs in TV series and their subsequent distribution on the internet	Teresa Costa Alves (Guimarães, Portugal)
SECTION 3: Diegetic Music & Musical Episodes		
16:50–17:40	Once More, with Singing (and Dancing): Musical Episodes in Television Series	Guido Heldt (Bristol, United Kingdom)
17:40–18:00	Recreational Break	
18:00–18:50	What remains of the present: Diegetic music in the STAR TREK series as references to the cultural legacy of mankind	Stefan Drees (Essen, Germany)
18:50–19:40	The function and significance of popular music in SCRUBS	Jacqueline Löschner (Berlin, Germany)
20:00	Dinner (La Bodega del Sol)	

Day 2: Saturday, 28th February 2015

SECTION 4: Soundscape & Psychosphere

09:00–09:50	Soundscapes in BREAKING BAD	Peter Moormann (Cologne, Germany)
09:50–10:40	Music as Landscape: WALLANDER and THE MIDSOMER MURDERS	Kevin J. Donnelly (Southampton, United Kingdom)
10:40–11:30	«I was main-lining the secret truth of the universe» Sounding the malevolent psychosphere of HBO's TRUE DETECTIVE	Jessica Shine (Cork, Ireland)

SECTION 5: Music in the Age of «Quality TV»

11:30–13:10	Lunch Break (Seaside 61 / Campus Suite Brunswiker)	
13:10–14:00	Beyond the McMusical: Disney's PHINEAS AND FERB	Michael Saffle (Blacksburg, VA, USA)
14:00–14:50	Life on Mars before LIFE ON MARS: Music and ADAM ADAMANT LIVES!	Annette Davison (Edinburgh, United Kingdom)
14:50–15:10	Coffee Break	
15:10–16:00	Echoes of the Empire: Ideology, Narrative Structure, and Musical Tropes in the Opening Credits of HOUSE OF CARDS	Martin Kutnowski (Fredericton, Canada)
16:00–16:50	What does medieval Europe sound like? The representation of medieval secular poetry and music in the TV series GAME OF THRONES	Judith Helvia García Martín (Salamanca, Spain)
16:50–17:10	Recreational Break	
17:10–18:00	The music of MAD MEN	Adam Biggs (Bath, United Kingdom)
18:00–18:50	Music in TV series by Jose Nieto	Vicente J. Ruiz Antón (Alicante, Spain)
18:50–19:40	Music in COLD CASE: memories, diegesis and ... oblivion?	Marjolaine Boutet (Amiens, France)
20:00	Dinner (Lüneburg-Haus)	

Day 3: Sunday, 1st March 2015

SECTION 6: Music, Culture, Sociology

09:00–09:50	«Dance in the Memory of Bombs and Corpses?» The Cultural and Political Connotations of Music in QUEER AS FOLK	Sven Stollfuß (Mannheim, Germany)
09:50–10:40	THE SIMPSONS, Inc. – Short Fascicle on Music's Dramaturgy and Use in Animation	Peter Motzkus (Dresden, Germany)
10:40–11:00	Short Break	
11:00–11:50	The sound of adolescence in the 90s. Music in MY SO-CALLED LIFE	Ulrike Hartung (Frankfurt a. M., Germany)
11:50–12:40	The Over-Use of Music in Turkish Serials	Ahmet Ilgaz & Cem Pekman (Izmit/Kocaeli, Turkey)
13:00	Lunch (Schiffercafé)	