

## CALL FOR PAPERS 2022

### MUSIC & THE MOVING IMAGE CONFERENCE XVIII

Conference at New York University: Thursday, May 26<sup>th</sup> – Sunday, May 29<sup>th</sup>

*We are planning to run this program in-person for summer 2022; however, we must remain flexible in our response to COVID-19 developments. The health and safety of our students, faculty, and staff are our primary concerns, so remote programming may be a necessary alternative. We will provide updates as soon as guidance from NYU central is available.*

\* \* \*

The annual Music and the Moving Image Conference invites abstracts for paper presentations that explore the relationship between the vast universe of moving images (film, television, streaming media, video games, and advertisements) and that of music and sound. We encourage submissions from scholars and practitioners, as well as from multidisciplinary teams that have pooled their knowledge to solve problems or to develop new perspectives regarding the relationship between music and moving images. Abstracts will be selected based on their originality, relevance, significance, and clarity of presentation.

**Keynote Address:** TBA

**Keynote Panel:** The Life and Legacy of Danijela Kulezic-Wilson

Paper abstracts (up to 250 words) should be submitted no later than **December 17, 2021**, via this link:  
<https://form.jotform.com/212974970168164>

\* \* \*

### In Appreciation

The Music and the Moving Image Conference would like to announce Gillian Anderson's retirement as Co-organizer and the appointment of Katherine Spring as her replacement. A big thank you to Gillian for her 20 years of service and welcome to Katherine who is already known to many conference-goers. Gillian will be available in a consulting and supportive role, while Katherine will be responsible with Ron for running the conference.

\* \* \*

This year's program committee includes **Per F. Broman** — Bowling Green State Univ. ("From Where Does the Music Come? Musical Meaning and Musical Discourse in Ingmar Bergman's Films," *Ingmar Bergman: An Enduring Legacy*); **Lisa Coulthard** — Univ. of British Columbia ("Fist to Face: Corporeal Listening and the Cinematic Punch," *The Oxford Handbook of Cinematic Listening*); **Júlia Durand** — NOVA Univ. of Lisbon ("Romantic Piano' and 'Sleazy Saxophone': Categories and Stereotypes in Library Music Catalogues," *Music, Sound and the Moving Image*); **Katherine Quanz** — Ursinus College ("Pinewood's Fiddler Fans Goldwyn's Folly: London's Battle for Post- Production Sound Business," *Voicing the Cinema: Film Music and the Integrated Soundtrack*); **Stefan Swanson** — New York Univ. ("Happily Never After": William's Musical Exploration of the 'Controversial' Ending to *A.I.: Artificial Intelligence*," *John Williams: Music for Films, Television, and the Concert Stage*); **Katherine Spring** — Wilfrid Laurier Univ. (*Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema* / co-editor of *Resetting the Scene: Classical Hollywood Revisited*); and **Ron Sadoff** — New York Univ. (*The Moon and the Son* / co-editor of *The Routledge Companion to Screen Music and Sound*).

This year's conference will run for four days, from **Thursday, May 26<sup>th</sup> - Sunday, May 29<sup>th</sup>, 2022** with sessions until Sunday evening. The conference will run prior to the NYU Film Scoring Workshop in Memory of Buddy Baker (May 30<sup>th</sup> – June 10<sup>th</sup>, 2022).

E-mail [MamiConference@nyu.edu](mailto:MamiConference@nyu.edu) for more information.