

The Visual Music Film

Aimee Mollaghan

PALGRAVE STUDIES IN AUDIO-VISUAL CULTURE
SERIES EDITOR: K.J.DONNELLY



The Visual Music Film Palgrave Studies In Audio Visual Culture

Jack Curtis Dubowsky



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The Visual Music Film Aimee Mollaghan, 2016-01-23 Adopting an interdisciplinary approach The Visual Music Film explores the concept and expression of musicality in the visual music film in which visual presentations are given musical attributes such as rhythmical form structure and harmony

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Hearing Eyes, Seeing Ears K. J. Donnelly, 2025-02-06 This book approaches music in audiovisual culture as a complex merged signal rather than as a simple addition to the images of film The audiovisual is central to modern culture with screens and speakers including headphones dominating communication leisure and drama While this book mostly addresses film it also deals with sister media such as television and video games registering that there is a common core of synchronized image and sound at the heart of these different but related media The traditions of sound and what Michel Chion calls audiovision 1994 including principles of accompaniment and industrial processes from film have been retained and developed in other media This book engages with the rich history and varied genres different traditions and variant strategies of audiovisual culture However it also points to and emphasizes the common core of flat moving images and synchronized sound and music which marks a dominant in electronic media culture what might be called screen and speaker diaphragm culture Addressing music as both diegetic and non diegetic as both songs and score the analyses presented in this book aim to attend the precise interaction between music and other elements of audiovisual culture as defining overall configurations While many writings about music in audiovisual culture focus on what it communicates its processes are more complicated and can form a crucial semi conscious or perhaps unconscious background While music's effect might be far from simple and unified part of screen music's startling effect comes from its unity with the image Cross modal crosstalk between sound and image forms a whole new signal of its own Each chapter marks a case study making for a varied collection that embraces rich history and different traditions as well as the distinct aesthetic boldness of different genres and formats K J Donnelly is Professor of film and film music at Southampton University UK He is Author of *The McGurk Universe The Physiological and Psychological in Audiovisual Culture* 2023 and Co Editor of *Folk Horror on Film* 2023 and *Contemporary Musical Film* 2019 among other works

Film/Music Analysis Emilio Audissino, 2025-08-08 The field of Film Music Studies has been increasingly dominated by musicologists this book brings the discipline back squarely into the domain of Film Studies offering an approach in which music and visuals are seen as equal players in the game Blending Neoformalism with Gestalt psychology and Leonard B Meyer's musicology this study treats music as a cinematic element offering scholars and students of both music and film a set of tools to help them analyse the wide ranging impact that music has in films This second edition provides an updated survey of the field and a new chapter featuring additional case studies including a novel analytical category for studying the

contemporary sound design style film music

Intersecting Film, Music, and Queerness Jack Curtis

Dubowsky, 2016-04-08 *Intersecting Film Music and Queerness* uses musicology and queer theory to uncover meaning and message in canonical American cinema. This study considers how queer readings are reinforced or nuanced through analysis of musical score. Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures, binary relationships, gender assumptions, and anxieties, this book challenges existing interpretations of what is progressive and what is retrogressive in cinema. Examined films include *Bride of Frankenstein*, *Louisiana Story*, *Rudolph the Red Nosed Reindeer*, *Blazing Saddles*, *Edward Scissorhands*, *Brokeback Mountain*, *Boys Don't Cry*, *Transamerica*, *Thelma & Louise*, *Go Fish*, and *The Living End*, with special attention given to films that subvert or complicate genre. Music is analyzed with concern for composition, intertextual references, absolute musical structures, song lyrics, recording, arrangement, and performance issues. This multidisciplinary work featuring groundbreaking research, analysis, and theory offers new close readings and a model for future scholarship.

Music in Films about the Shoah Elias Berner, 2024-08-13

This book focuses on the aural and musical sphere of fictional audio-visual reconstructions of the Holocaust, a defining event in the history of the 20th century. Musicology has seen an increasing number of works on the function of film music and the construction of identity in media contexts in recent years. This project analyses the use of music in feature films about the Shoah. The analysis of the sound of Nazi violence, as well as the escape from and resistance against it, not only reveals a lot about the construction of the filmic characters' emotive states but also tells us more about our own relationship to the past. The author understands the soundtrack of these films as an affective mediator of time which connects filmic representations of the past with the present. Analysis focuses on the soundtracks of four films: *Schindler's List*, *The Pianist*, *Taking Sides*, and *Inglourious Basterds*.

British Film Music Paul Mazey, 2020-01-03 This book offers a fresh approach to British film music by tracing the influence of Britain's musical heritage on the film scores of this era. From the celebration of landscape and community encompassed by pastoral music and folk song, and the connection of both with the English Musical Renaissance, to the mystical strains of choral sonorities and the stirring effects of the march, this study explores the significance of music in British film culture. With detailed analyses of the work of such key filmmakers as Michael Powell and Emeric Pressburger, Laurence Olivier, and Carol Reed, and composers including Ralph Vaughan Williams, William Walton, and Brian Easdale, this systematic and in-depth study explores the connotations these musical styles impart to the films and considers how each marks them with a particularly British inflection.

The Routledge Companion to Global Film Music in the Early Sound Era Jeremy Barham, 2024-01-31 In a major expansion of the conversation on music and film history, *The Routledge Companion to Global Film Music in the Early Sound Era* draws together a wide-ranging collection of scholarship on music in global cinema during the transition from silent to sound films, the late 1920s to the 1940s. Moving beyond the traditional focus on Hollywood, this Companion considers the vast range of cinema and music created in often overlooked regions.

throughout the rest of the world providing crucial global context to film music history An extensive editorial Introduction and 50 chapters from an array of international experts connect the music and sound of these films to regional and transnational issues culturally historically and aesthetically across five parts Western Europe and Scandinavia Central and Eastern Europe North Africa The Middle East Asia and Australasia Latin America Soviet Russia Filling a major gap in the literature The Routledge Companion to Global Film Music in the Early Sound Era offers an essential reference for scholars of music film studies and cultural history

When Music Takes Over in Film Anna K. Windisch, Claus Tieber, Phil Powrie, 2023-05-02 This open access collection deals with musical moments in film as one of the most pivotal and compelling issues of current film music research Musical moments as defined by Amy Herzog occur when a musical number inverts the normal relationship between the image track and the soundtrack in a film in such a way that what we see is determined by what we hear As one potential approach this definition provokes a variety of perspectives to investigate the disruptive potential of these moments and numbers as a creative device in the production of audiovisual narratives In this sense the book responds to a need for an anthology that introduces students as well as scholars of cinema musicology media studies and cultural studies more broadly to recent discourses in film music scholarship The volume includes contributions by early career researchers as well as by established experts in the fields of musicology film studies media studies and cultural studies promoting cross disciplinary collaboration in film music research

The Development of Popular Music Function in Film Anthony Hogg, 2019-11-27 This book offers a unique examination of the development of popular music function in film It assesses the contribution of popular music to the interpretation of the most significant films covering the period from rock n roll s initial introduction at the opening of Blackboard Jungle to the backlash against disco which followed soon after the release of Saturday Night Fever By dividing this period into five phases The Classical American Musical Phase The British Invasion Phase The New Hollywood Alienation Phase The Disco Phase and The Post Disco Conservative Phase the book pinpoints key moments at which individual developments occurred and lays out a path of expansion in popular music function Each chapter offers close analyses of this period s most innovative films examines the cultural historical technical and industrial factors peculiar to each phase and considers the influence of these upon the specific timing of functional advances

Popular Music in the Nostalgia Video Game Andra Ivănescu, 2019-01-11 This book looks at the uses of popular music in the newly redefined category of the nostalgia game exploring the relationship between video games popular music nostalgia and socio cultural contexts History gender race and media all make significant appearances in this interdisciplinary work as it explores what some of the most critically acclaimed games of the past two decades including both AAA titles like Fallout and BioShock and more cult releases like Gone Home and Evoland tell us about our relationship to our past and our future Appropriated music is the common thread throughout these chapters engaging these broader discourses in heterogeneous ways This volume offers new perspectives on how the intersection between popular music nostalgia and video

games can be examined revealing much about our relationship to the past and our hopes for the future

Identifying and Interpreting Incongruent Film Music David Ireland, 2018-11-04 This book explores the concept of incongruent film music challenging the idea that this label only describes music that is inappropriate or misfitting for a film's images and narrative Defining incongruence as a lack of shared properties in the audiovisual relationship this study examines various types of incongruence between a film and its music and considers the active role that it can play in the construction of a film's meaning and influencing audience response Synthesising findings from research in the psychology of music in multimedia as well as from ideas sourced in semiotics film music and poststructuralist theory this interdisciplinary book provides a holistic perspective that reflects the complexity of moments of film music incongruence With case studies including well known films such as *Gladiator* and *The Shawshank Redemption* this book combines scene analysis and empirical audience reception tests to emphasise the subjectivity context dependency and multi dimensionality inherent in identifying and interpreting incongruent film music

Film/Music Analysis Emilio Audissino, 2017-10-14 This book offers an approach to film music in which music and visuals are seen as equal players in the game The field of Film Music Studies has been increasingly dominated by musicologists and this book brings the discipline back squarely into the domain of Film Studies Blending Neoformalism with Gestalt Psychology and Leonard B Meyer's musicology this study treats music as a cinematic element and offers scholars and students of both music and film a set of tools to help them analyse the wide ranging impact that music has in films

Today's Sounds for Yesterday's Films K.J. Donnelly, Ann-Kristin Wallengren, 2016-04-08 In recent years there has been something of an explosion in the performance of live music to silent films There is a wide range of films with live and new scores that run from the historically accurate orchestral scores to contemporary sounds by groups such as Pet Shop Boys or by experimental composers and gothic heavy metal bands It is no exaggeration to claim that music constitutes a bridge between the old silent film and the modern audience music is also a channel for non scholarly audiences to gain an appreciation of silent films Music has become a means both for musicians and audiences to understand this bygone film art anew This book is the first of its kind in that it aims to bring together writings and interviews to delineate the culture of providing music for silent films It not only has the character of a scholarly work but is also something of a manual in that it discusses how to make music for silent films

The Musicality of Narrative Film D. Kulezic-Wilson, 2015-04-14 The Musicality of Narrative Film is the first book to examine in depth the film music analogy Using comparative analysis Kulezic-Wilson explores film's musical potential arguing that film's musicality can be achieved through various cinematic devices with or without music

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common core of synchronized image and sound at the heart of these different but related media The traditions of sound and what Michel Chion calls audiovision 1994 including principles of accompaniment and industrial processes from film have been retained and developed in other media This book engages with the rich history and varied genres different traditions and variant strategies of audiovisual culture However it also points to and emphasizes the common core of flat moving images and synchronized sound and music which marks a dominant in electronic media culture what might be called screen and speaker diaphragm culture Addressing music as both diegetic and non diegetic as both songs and score the analyses presented in this book aim to attend the precise interaction between music and other elements of audiovisual culture as defining overall configurations While many writings about music in audiovisual culture focus on what it communicates its processes are more complicated and can form a crucial semi conscious or perhaps unconscious background While music s effect might be far from simple and unified part of screen music s startling effect comes from its unity with the image Cross modal crosstalk between sound and image forms a whole new signal of its own Each chapter marks a case study making for a varied collection that embraces rich history and different traditions as well as the distinct aesthetic boldness of different genres and formats *The Musicality of Narrative Film* D. Kulezic-Wilson, 2015-04-14 The Musicality of Narrative Film is the first book to examine in depth the film music analogy Using comparative analysis Kulezic Wilson explores film s musical potential arguing that film s musicality can be achieved through various cinematic devices with or without music

Metafilm Music in Jean-Luc Godard's Cinema Michael Baumgartner, 2022 Hailed as a leading innovator of visual montage unique storytelling style and ground breaking cinematography Jean Luc Godard is a prominent pioneer in sculpting complex soundtracks altering the familiar relationship between sound and image but his achievements in sound have been largely overlooked Such a lacuna in the extensive research on Godard s work is unfortunate as Godard s lifelong preoccupation of exploring self reflexively all aspects of filmmaking particularly affects film music With the novel approach of metafilm music extrapolated from Jean Luc Godard s oeuvre this book not only closes up a crucial gap in Godard research but also offers detailed analyses of the music as metafilm music in *Contempt* *Alphaville* *Band of Outsiders* *Pierrot le fou* *First Name Carmen* *Histoire s du cin ma* among other films and video productions The innovative scholarly concept of metafilm music enriching the burgeoning field of music in audio visual media describes how Godard thinks about film music with film music This book thus provides a thorough examination of Godard s self reflexive approach to film music which has resulted in a lifelong creation of multi layered soundtracks pushing the envelope of film music and sound to the limit **Reading**

Westworld Alex Goody, Antonia Mackay, 2019-05-09 Reading *Westworld* is the first volume to explore the cultural textual and theoretical significance of the hugely successful HBO TV series *Westworld* The essays engage in a series of original enquiries into the central themes of the series including conceptions of the human and posthuman American history gaming memory surveillance AI feminism imperialism free will and contemporary capitalism In its varied critical engagements with the genre

narratives and contexts of Westworld this volume explores the show's wider and deeper meanings and the questions it poses as well considering how Westworld reflects on the ethical implications of artificial life and technological innovation for our own futurity With critical essays that draw on the interdisciplinary strengths and productive intersections of media cultural and literary studies Reading Westworld seeks to respond to the show's fundamental question Have you ever questioned the nature of your reality It will be of interest to students academics and general readers seeking to engage with Westworld and the far reaching questions it poses about our current engagements with technology Hearing Death at the Movies Alex Ludwig, 2025-04-30 The Dies Irae is a melody that composers of film music have employed in hundreds of films ranging from Metropolis to The Shining and Star Wars It is a product of more than 800 years of musical transformation finding purchase in a variety of musical environments including the church the concert hall and the cinema Based on a corpus of nearly 300 films Hearing Death At the Movies models two new ways of thinking about the Dies Irae First it identifies three different versions of the melody each of which signifies a different function of film music Second it traces the semantic shift of the Dies Irae from its religious roots to its secular perception as a symbol of death This study of the most widely used theme in film music history will change how you listen to movies

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