



Hearing the Movies

MUSIC AND SOUND IN FILM HISTORY

James Buhler

David Neumeyer

Rob Deemer



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Hearing The Movies By James Buhler

**Deborah Nelson-Campbell, Rouben
Cholakian**



Hearing The Movies By James Buhler:

Hearing the Movies James Buhler, David Neumeyer, Rob Deemer, 2010 An ideal text for introductory film music courses
Hearing the Movies Music and Sound in Film History brings music into the context of sound and sound into the context of the whole film
Theories of the Soundtrack James Buhler, 2019 A theory of the soundtrack is concerned with what belongs to the soundtrack how a soundtrack is effectively organized how its status in a multimedia object affects the nature of the object the tools available for its analysis and the interpretive regime that the theory mandates for determining the meaning sense and structure that sound and music bring to film and other audiovisual media Beyond that a theory may also delineate the range of possible uses of sound and music classify the types of relations that films have used for image and sound identify the central problems and reflect on and describe effective uses of sound in film This book summarizes and critiques major theories of the soundtrack from roughly 1929 until today Rather than providing an exhaustive historical survey it sketches out the range of theoretical approaches that have been applied to the soundtrack since the commercial introduction of the sound film The basic theoretical framework of each approach is presented taking into account the explicit and implicit claims about the soundtrack and its relation to other theories The organization is both chronological and topical the former in that the chapters move steadily from early film theory through models of the classical system to more recent critical theories the latter in that the chapters highlight central issues for each generation the problem of film itself then of image and sound of adequate analytical descriptive models and finally of critical interpretative models
The Acoustics of the Social on Page and Screen Nathalie Aghoro, 2021-09-09 Sound positions individuals as social subjects The presence of human beings animals objects or technologies reverberates into the spaces we inhabit and produces distinct soundscapes that render social practices group associations and socio cultural tensions audible The Acoustics of the Social on Page and Screen unites interdisciplinary perspectives on the social dimensions of sound in audiovisual and literary environments The essays in the collection discuss soundtracks for shared values group membership and collective agency and engage with the subversive functions of sound and sonic forms of resistance in American literature film and TV
The Oxford Handbook of Film Music Studies David Neumeyer, 2014 The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media focusing on four areas history genre and medium analysis and criticism and interpretation
The Spirit and the Screen Steven Félix-Jäger, Chris E. W. Green, 2023-05-15 The Spirit and the Screen engages contemporary films from the perspective of pneumatology to give theologies of culture fruitful new perspectives that begin with the Spirit rather than other common theological contact points Christology anthropology theological ethics creation eschatology etc This book explores pertinent pneumatological issues that arise in film as well as literary devices that draw allusions to the Spirit It offers three main contributions first it explores how Christian understandings of the person and work of the Spirit illuminate the nature of film and film making second it

shows that there are in fact Spirit figures in film as distinct from but inseparable from Christ figures even if sometimes they are not intended as such Spirit led characters are moved to act prophetically against their inclinations and in excess of their skill or knowledge and with eccentric life giving creativity third it identifies subtle and explicit symbolizations of the Spirit in pop culture symbolizations that requires deep careful thinking about the Christian doctrine of the Spirit and generate new horizons for cultural analysis The contributors of this book explore these issues asking how Christian convictions and experiences of the Spirit might shape the way one thinks about films and film making

Music in the Western Kathryn Kalinak, 2012-05-22 Music in the Western Notes from the Frontier presents essays from both film studies scholars and musicologists on core issues in western film scores their history their generic conventions their operation as part of a narrative system their functioning within individual filmic texts and their ideological import especially in terms of the western's construction of gender sexuality race and ethnicity The Hollywood western is marked as uniquely American by its geographic setting prototypical male protagonist and core American values Music in the Western examines these conventions and the scores that have shaped them But the western also had a resounding international impact from Europe to Asia and this volume distinguishes itself by its careful consideration of music in non Hollywood westerns such as *Ravenous* and *The Good the Bad and the Ugly* and in the easterns which influenced them such as *Yojimbo* Other films discussed include *Wagon Master* *High Noon* *Calamity Jane* *The Big Country* *The Unforgiven* *Dead Man* *Wild Bill* *There Will Be Blood* and *No Country for Old Men* Contributors Ross Care Corey K Creekmur Yuna de Lannoy K J Donnelly Caryl Flinn Claudia Gorbman Kathryn Kalinak Charles Leinberger Matthew McDonald Peter Stanfield Mariana Whitmer Ben Winters The Routledge Music and Screen Media Series offers edited collections of original essays on music in particular genres of cinema television video games and new media These edited essay collections are written for an interdisciplinary audience of students and scholars of music and film and media studies

[Film Music Analysis](#) Frank Lehman, 2024-05-31 Since the establishment of film music studies there has been a steady growth of serious analytical work on the film music repertoire *Film Music Analysis Studying the Score* offers the first collection of essays dedicated to the close investigation of musical structure and meaning in film music Showcasing scholarship from a diverse and distinguished group of music theorists and musicologists this book presents the many ways to inspect the inner workings of film music in a manner that is exciting and accessible to anyone curious about this music regardless of their background in film or music theory Each chapter takes as its focus one music theoretical parameter and explores how that concept can be used to analyze and interpret film music Covering theoretical concepts that range from familiar categories such as leitmotif and pitch structure to more cutting edge ideas such as timbral associativity topic theory and metrical states the book provides a toolkit with which to explore this captivatingly varied repertoire With example analyses drawn from classic and contemporary films *Film Music Analysis Studying the Score* is a valuable teaching tool and an indispensable addition to the library of any lover of film and music

Film Rhythm After

Sound Lea Jacobs, 2015 The seemingly effortless integration of sound movement and editing in films of the late 1930s stands in vivid contrast to the awkwardness of the first talkies Film Rhythm after Sound analyzes this evolution via close examination of important prototypes of early sound filmmaking as well as contemporary discussions of rhythm tempo and pacing Jacobs looks at the rhythmic dimensions of performance and sound in a diverse set of case studies the Eisenstein Prokofiev collaboration Ivan the Terrible Disney's Silly Symphonies and early Mickey Mouse cartoons musicals by Lubitsch and Mamoulian and the impeccably timed dialogue in Hawks's films Jacobs argues that the new range of sound technologies made possible a much tighter synchronization of music speech and movement than had been the norm with the live accompaniment of silent films Filmmakers in the early years of the transition to sound experimented with different technical means of achieving synchronization and employed a variety of formal strategies for creating rhythmically unified scenes and sequences Music often served as a blueprint for rhythm and pacing as was the case in Mickey Mousing the close integration of music and movement in animation However by the mid 1930s filmmakers had also gained enough control over dialogue recording and editing to utilize dialogue to pace scenes independently of the music track Jacobs's highly original study of early sound film practices provides significant new contributions to the fields of film music and sound studies **The**

Legacy of Courtly Literature Deborah Nelson-Campbell, Rouben Cholakian, 2017-11-17 This fascinating volume examines the enduring influence of courtly tradition and courtly love particularly in contemporary popular culture The ten chapters explore topics including the impact of the medieval troubadour in modern love songs the legacy of figures such as Tristan Iseult Lancelot Guinevere and Merlin in modern film and literature and more generally how courtly and chivalric conceptions of love have shaped the Western world's conception of love loyalty honor and adultery throughout history and to this day

Identity Mediations in Latin American Cinema and Beyond Cecilia Nuria Gil Mariño, Laura Miranda, 2019-09-12 The appearance of sound film boosted entertainment circuits around the world drawing cultural cartographies that forged images of spaces nations and regions By the late 1920s and early 30s film played a key role in the configuration of national and regional cultural identities in incipient mass markets Over the course of the twentieth and early twenty-first centuries this transmedia logic not only went unthreatened but also intensified with the arrival of new media and the development of new technologies In this respect this book strikes a dialogue between analyses that reflect the flows and transits of music films and artists mainly in the Ibero American space although it also features essays on Soviet and Asian cinema with a view to exploring the processes of configuration of cultural identities As such this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation as well as economic social and political models beyond the domestic sphere *Reinventing Hollywood* David Bordwell, 2017-10-02 In the 1940s American movies changed Flashbacks began to be used in outrageous unpredictable ways Soundtracks flaunted voice over commentary and characters might pivot from a scene to address the viewer Incidents were replayed from different

characters viewpoints and sometimes those versions proved to be false Films now plunged viewers into characters memories dreams and hallucinations Some films didn't have protagonists while others centered on anti heroes or psychopaths Women might be on the verge of madness and neurotic heroes lurched into violent confrontations Combining many of these ingredients a new genre emerged the psychological thriller populated by women in peril and innocent bystanders targeted for death If this sounds like today's cinema that's because it is In *Reinventing Hollywood* David Bordwell examines the full range and depth of trends that crystallized into traditions He shows how the Christopher Nolans and Quentin Tarantinos of today owe an immense debt to the dynamic occasionally delirious narrative experiments of the Forties Through in depth analyses of films both famous and virtually unknown from *Our Town* and *All About Eve* to *Swell Guy* and *The Guilt of Janet Ames* Bordwell assesses the era's unique achievements and its legacy for future filmmakers *Reinventing Hollywood* is a groundbreaking study of how Hollywood storytelling became a more complex art and essential reading for lovers of popular cinema

Epic Sound Stephen C. Meyer, 2014-11-27 A well researched and thorough book examining what the author finds to be a unique facet of film music of the late 1940s and early 1950s Soundtrax Lavish musical soundtracks contributed a special grandeur to the new widescreen stereophonic sound movie experience of postwar biblical epics such as *Samson and Delilah* *Ben Hur* and *Quo Vadis* In *Epic Sound* Stephen C. Meyer shows how music was utilized for various effects sometimes serving as a vehicle for narrative plot and at times complicating biblical and cinematic interpretation In this way the soundscapes of these films reflected the ideological and aesthetic tensions within the genre and more generally within postwar American society By examining key biblical films Meyer adeptly engages musicology with film studies to explore cinematic interpretations of the Bible during the 1940s through the 1960s A major contribution to the field of film music studies and ought to be widely read by musicologists with an interest in film Really it ought to be read by film scholars as well although the depth of Meyer's engagement with the music is felt on almost every page this is also a powerfully sustained exploration of the biblical epic as a film genre *American Music* Meyer's clear and articulate study promises to be a welcome addition to the reading list of anyone interested not just in film but in mid century music history *Journal of the Society for American Music* An ambitious and fascinating book James Buhler The University of Texas at Austin

Overhearing Film Music John Caps, 2025-01-01 Beginning with a quick history of film scoring and then taking the reader backstage to interview a dozen major screen composers *Overhearing Film Music* represents three generations of movie soundtrack music Ranging from groundbreaking composers who scored classic 1940s melodramas such as *Laura* and *The Thief of Bagdad* to the jazz influenced modernists who worked on *Rebel Without a Cause* and *The Pink Panther* and into the symphonic renaissance represented by films like *Star Wars* and *Harry Potter* Caps asks the seminal questions How did this kind of active movie scoring evolve from silent films and where is it headed These interviews provide a master class in how and why to score a film Interspersed among the interviews Caps's single subject essays provide concise histories of the use of choral music in

films African American and female film composers and digital composing software for a new era **Understanding Sound Tracks Through Film Theory** Elsie Walker, 2015-02-03 Understanding Sound Tracks Through Film Theory analyzes all aural aspects of cinema using several approaches feminism genre studies post colonialism psychoanalysis and queer theory In her analysis of each sound track Walker brings together film studies musicology history politics and culture in an accessible yet rigorous way The Oxford Handbook of the Hollywood Musical Dominic McHugh, 2022 In The Oxford Handbook of the Hollywood Musical leading scholars examine the history of a defining film genre from its very roots to the present analyzing its tropes and problems over the past 8 decades of film history *Music Video After MTV* Mathias Korsgaard, 2017-05-18 Since the 1980s music videos have been everywhere and today almost all of the most viewed clips on YouTube are music videos However in academia music videos do not currently share this popularity Music Video After MTV gives music video its due academic credit by exploring the changing landscapes surrounding post millennial music video Across seven chapters the book addresses core issues relating to the study of music videos including the history analysis and audiovisual aesthetics of music videos Moreover the book is the first of its kind to truly address the recent changes following the digitization of music video including its changing cycles of production distribution and reception the influence of music videos on other media and the rise of new types of online music video Approaching music videos from a composite theoretical framework Music Video After MTV brings music video research up to speed in several areas it offers the first account of the research history of music videos the first truly audiovisual approach to music video studies and it presents numerous inspiring case studies ranging from classics by Michel Gondry and Chris Cunningham to recent experimental and interactive videos that interrogate the very limits of music video Sound Design is the New Score Danijela Kulezic-Wilson, 2020 The practice of blurring the line between score and sound design has transformed contemporary film soundscape by challenging not only the long established hierarchical relationships between dialogue music and sound effects but also the modes of perception shaped by classical soundtrack practices The methods of this new trend rely on the language of contemporary popular and art music producing soundtracks in which it is difficult to tell the difference between score and ambient sound where pieces of electroacoustic music are merged with diegetic sound sound effects are absorbed into the score or treated as music and diegetic sound is treated as musique concrète In Sound Design is the New Score Kulezic Wilson explores theoretical aesthetic and sensuous dimensions of this new trend providing a multifaceted portrait of a practice which recognizes the interconnectedness of all soundtrack elements and emphasizes their inherent musicality The aesthetic concerns of this practice are illuminated through the concept of the aesthetics of reticence which rejects classical narrative and scoring conventions and uses integrated soundtrack strategies to create the space for mystery in art and for individuality in the cinematic experience The book's emphasis on sensuous and musical aspects of this practice informed by the feminist discourse on the erotics of art challenges popular notions about sensory cinema demonstrating that the sensuousness of film

form and its soundscapes is more sophisticated than simply being the result of excessive sensory stimulation facilitated by the use of digital technology or the intensified aesthetics it inspires The discussion is supported by a wide range of case studies from American Independent Asian Australian and European cinemas including films by Shane Carruth Claire Denis Hou Hsiao Hsien Harmony Korine David Mich d Gus Van Sant and Peter Strickland The Oxford Handbook of New Audiovisual Aesthetics John Richardson, Claudia Gorbman, Carol Vernallis, 2013-08-20 This handbook provides powerful ways to understand changes in the current media landscape Media forms and genres are proliferating as never before from movies computer games and iPods to video games and wireless phones This essay collection by recognized scholars practitioners and non academic writers opens discussion in exciting new directions **A Research Guide to Film and Television**

Music in the United States Jeannie Gayle Pool, H. Stephen Wright, 2011 Unlike traditional music film music sources are often difficult to locate and do not follow the patterns that researchers are trained to identify Although there have been several self described introductions to the field and articles that summarize the problems and state of research there is no resource that gathers together all of the basic information that is vital to film music research In this volume Jeannie Gayle Pool and H Stephen Wright address the difficulties scholars encounter when conducting research on film and television music Intended as a guide for scholars and researchers in navigating the complex world of film and television music this book provides a detailed taxonomy of film music primary sources and explains how to find and interpret them The authors tackle the problems of determining film score authorship and working with recordings of film music A bibliographic essay summarizes the major works and trends in film music research and provides clear pointers to the most important resources in the field An up to date guide to important collections of film music sources and other research materials is also included Designed to clarify the nature of film music source materials and how they are generated A Research Guide to Film and Television Music in the United States provides clear signposts for scholars and identifies opportunities for further research

Screening the Stage Steven Neale, 2017-10-05 Introduced by a comprehensive account of the factors governing the adaptation of stage plays and musicals in Hollywood from the early 1910s to the mid to late 1950s *Screening the Stage* consists of a series of chapter length studies of feature length films the plays and musicals on which they were based and their remakes where pertinent Founded on an awareness of evolving technologies and industrial practices rather than the tenets of adaptation theory particular attention is paid to the evolving practices of Hollywood as well as to the purport and structure of the plays and stage musicals on which the film versions were based Each play or musical is contextualized and summarized in detail and each film is analyzed so as to pinpoint the ways in which they articulate modify or rework the former Examples range from dramas comedies melodramas musicals operettas thrillers westerns and war film and include *The Squaw Man* *The Poor Little Rich Girl* *The Merry Widow* *7th Heaven* *The Cocoanuts* *Waterloo Bridge* *Stage Door* *I Remember Mama* *The Pirate* *Dial M for Murder* and *Attack*

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