

MUSIC AND THE SILENT FILM

Contexts & Case Studies
1895-1924

MARTIN MILLER MARKS

Music And The Silent Film Contexts And Case Studies

1895 1924

A Loxley



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Music and the Silent Film Martin Miller Marks, 1997 Most people's view of silent film music is of a pianist playing old scores while watching the flickering screen This title shows that there was much more to silent films and that often it was planned from the start as an integral part of the film The author argues that film scores are a major and vibrant part of 20th century music

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

An American Organist in Paris Lee Erwin, 2012-05-04 An American Organist in Paris presents Lee Orville Erwin's letters from France to his family in 1930 1931 In these letters Erwin recounts his daily experiences and encounters with some of the 20th century's greatest musicians and teachers He writes of his lessons with Andr

ReFocus: The Films of Preston Sturges Jeff Jaeckle, 2015-10-08 This first collection of critical essays on Preston Sturges director screenwriter comic genius of Hollywood reawakens interest in the filmmaker's life and works and reminds readers why his movies continue to be culturally significant and immensely enjoyable

Music and Cinema James Buhler, Caryl Flinn, David Neumeyer, 2000-11 A wide ranging look at the role of music in film

Collecting Visible Evidence Jane Gaines, Michael Renov, 1999 In documentary studies the old distinctions between fiction and nonfiction no longer apply as contemporary film and video artists produce works that defy classification Coming together to make sense of these developments the contributors to this book effectively redefine documentary studies They trace the documentary impulse in the early detective camera in the reenactment of battle scenes from World War I and in the telecast of the Nevada A Bomb test in 1949 Other topics include experiments in virtual reality the crisis of representation in anthropology and video art and documentary work that challenges the asymmetry of the postcolonial Us Them divide

Music in Films on the Middle Ages John Haines, 2013-10-30 This book explores the role of music in the some five hundred feature length films on the Middle Ages produced between the late 1890s and the present day Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music The latter is taken broadly as any musical sound occurring in a film from the clang of a bell off

screen to a minstrel singing his song Medieval film music must be considered in the broader historical context of pre cinematic medievalisms and of medievalist cinema s main development in the course of the twentieth century as an American appropriation of European culture The book treats six pervasive moments that define the genre of medieval film the church tower bell the trumpet fanfare or horn call the music of banquets and courts the singing minstrel performances of Gregorian chant and the music that accompanies horse riding knights with each chapter visiting representative films as case studies These six signal musical moments that create a fundamental visual aural core central to making a film feel medieval to modern audiences originate in medievalist works predating cinema by some three centuries **Sound** Kathryn

Kalinak,2015-05 Sound has always been an integral component of the moviegoing experience Even during the so called silent era motion pictures were regularly accompanied by live music lectures and sound effects Today whether we listen to movies in booming Dolby theaters or on tiny laptop speakers sonic elements hold our attention and guide our emotional responses Yet few of us are fully aware of the tremendous collaborative work involving both artistry and technical wizardry required to create that cinematic soundscape Sound the latest book in the Behind the Silver Screen series introduces key concepts seminal moments and pivotal figures in the development of cinematic sound Each of the book s six chapters cover a different era in the history of Hollywood from silent films to the digital age and each is written by an expert in that period Together the book s contributors are able to explore a remarkable range of past and present film industry practices from the hiring of elocution coaches to the marketing of soundtrack records Not only does the collection highlight the achievements of renowned sound designers and film composers like Ben Burt and John Williams it also honors the unsung workers whose inventions artistry and performances have shaped the soundscapes of many notable movies After you read Sound you ll never see or hear movies in quite the same way Sound is a volume in the Behind the Silver Screen series other titles in the series include Acting Animation Art Direction and Production Design Cinematography Costume Makeup and Hair Directing Editing and Special Visual Effects Producing and Screenwriting **The Classical Hollywood Reader** Stephen Neale,2012 First

Published in 2012 Routledge is an imprint of Taylor Francis an informa company **Teaching Music History** Mary Natvig,2017-07-05 Unlike their colleagues in music theory and music education teachers of music history have tended not to commit their pedagogical ideas to print This collection of essays seeks to help redress the balance providing advice and guidance to those who teach a college level music history or music appreciation course be they a graduate student setting out on their teaching career or a seasoned professor having to teach outside his or her speciality Divided into four sections the book covers the basic music history survey usually taken by music majors music appreciation and introductory courses aimed at non majors special topic courses such as women and music music for film and American music and more general issues such as writing using anthologies and approaches to teaching in various situations In addition to these specific areas broader themes emerge across the essays These include how to integrate social history and cultural context into music

history teaching the shift away from the classical canon and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds With contributions from both teachers approaching retirement and those at the start of their careers this volume provides a spectrum of experience which will prove valuable to all teachers of music history CineMusic? Constructing the Film Score David Cooper, Christopher Fox, Ian Sapiro, 2020-12-15 What has been described as second generation film musicology is both building on and challenging the orthodoxies of the pioneering work of scholars who published in the final two decades of the twentieth century CineMusic Constructing the Film Score is representative of this new scholarship approaching the construction of the film score from a number of perspectives from the primarily practical to the more abstract and theoretical The films that form the basis of these reflections are similarly diverse from art house to mainstream classical to postmodern This volume includes essays by established and upcoming scholars and practitioners as well as interviews with two of the UK's most influential film composers Trevor Jones Mississippi Burning Brassed Off Notting Hill The League of Extraordinary Gentlemen and Michael Nyman The Draughtsman's Contract The Piano Gattaca The Libertine An afterward by Anahid Kassabian proposes a number of areas that are ripe for further exploration **Edinburgh Companion to Gothic and the Arts** David Punter, 2019-08-05 The Gothic is a contested and complicated phenomenon extending over many centuries and across all the arts In The Edinburgh Companion to the Gothic and the Arts the range of essays run from medieval architecture and design to contemporary gaming and internet fiction from classical painting to the modern novel from ballet and dance to contemporary Goth music The contributors include many of the best known critics of the Gothic e.g. Hogle Punter Spooner Bruhm as well as newer names such as Kirk and Round The editor has put all these contributors in touch with each other in the preparation of their essays in order to ensure the maximum benefit to the reader by producing a well integrated book which will prove much more than a collection of disparate essays but rather a distinctive contribution to a field

Recomposing the Past: Representations of Early Music on Stage and Screen James Cook, Alexander Kolassa, Adam Whittaker, 2018-02-01 Recomposing the Past is a book concerned with the complex but important ways in which we engage with the past in modern times Contributors examine how media on stage and screen uses music and in particular early music to evoke and recompose a distant past Culture popular and otherwise is awash with a stylised sometimes contradictory musical history And yet for all its complexities these representations of the past through music are integral to how our contemporary and collective imaginations understand history More importantly they offer a valuable insight into how we understand our musical present Such representative strategies the book argues cross generic boundaries and as such it brings together a range of multimedia discussion on the subjects of film Lord of the Rings Dangerous Liaisons television Game of Thrones The Borgias videogame Dragon Warrior Gauntlet and opera Written on Skin Taverner English dramatick opera This collection constitutes a significant and interdisciplinary contribution to a growing literature which is unpacking

our ongoing creative dialogue with the past Divided into three complementary sections grouped not by genre or media but by theme it considers Authenticity Appropriateness and Recomposing the Past Music Space and Place Geography as History and Presentness and the Past Dialogues between Old and New Like the musical collage that is our shared multimedia historical soundscape it is hoped that this collection is in its eclecticism more than the sum of its parts **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 Peter Larsen,2007 Peter Larsen traces the history of music in film and discusses central theoretical questions concerning its narrative and psychological functions He looks in depth at film classics such as Howard Hawks s The Big Sleep and Hitchcock s North by Northwest as well as later blockbusters such as Star Wars and Bladerunner Saying It With Songs Katherine Spring,2013-11 Saying It With Songs considers how the increasing interdependence of Hollywood studios and Tin Pan Alley music publishing firms influenced the commercial and narrative functions of popular songs in a variety of film genres

Theorizing Colonial Cinema Nayoung Aimee Kwon,Takushi Odagiri,Moonim Baek,2022-02 Theorizing Colonial Cinema is a millennial retrospective on the entangled intimacy between film and colonialism from film s global inception to contemporary legacies in and of Asia The volume engages new perspectives by asking how prior discussions on film form theory history and ideology may be challenged by centering the colonial question rather than relegating it to the periphery To that end contributors begin by excavating little known archives and perspectives from the colonies as a departure from a prevailing focus on Europe s imperial histories and archives about the colonies The collection pinpoints various forms of devaluation and misrecognition both in and beyond the region that continue to relegate local voices to the margins This pathbreaking study on global film history advances prior scholarship by bringing together an array of established and new interdisciplinary voices from film studies Asian studies and postcolonial studies to consider how the present is continually haunted by the colonial past Winner of the SCMS Best Edited Collection Award Music as Image Benjamin Nagari,2015-06-26 Through a theoretical and practical exploration of Jungian and post Jungian concepts surrounding image this book moves beyond the visual scope of imagery to consider the presence and

expression of music and sound as well as how the psyche encounters expanded images archetypal personal or cultural on both conscious and unconscious levels By closely examining music in film Nagari considers music s complementary enhancing meaningful and sometimes disruptive contribution to expressive images Chapters present a Jungian approach to music in film highlighting how music image functions both independently and in conjunction with the visual image and suggesting further directions in areas of research including music therapy and autism Divided into three cumulative parts Part I explores the Jungian psychological account of the music image Part II combines theory with practice in analysing how the auditory image works with the visual to create the film as a whole experience and Part III implements a specific understanding of three individual film cases of different genres eras and styles as psychologically scrutinised case histories Music as Image will be of interest to academics and students in the fields of applied psychoanalysis and Jungian psychology music film and cultural studies With implications for music therapy and other art based therapies it will also be relevant for practising psychotherapists

Music and Mythmaking in Film Timothy E. Scheurer, 2007-12-05 This work studies the conventions of music scoring in major film genres e g science fiction hardboiled detective horror historical romance western focusing on the artistic and technical methods that modern composers employ to underscore and accompany the visual events Each chapter begins with an analysis of the major narrative and scoring conventions of a particular genre and concludes with an in depth analysis of two film examples from different time periods Several photographic stills and sheet music excerpts are included throughout the work along with a select bibliography and discography

Movie Music, the Film Reader Kay Dickinson, 2003 This reader brings together a wide range of writings to examine the role of music in cinema Articles by leading critics including Theodor Adorno Lawrence Grossberg and Lisa A Lewis explore the function of the soundtrack the place of song in film and look at how cinema has represented music and the music industry

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