

The Oxford Handbook Of New Audiovisual Aesthetics

Paul N. Reinsch, Laurel Westrup

The Oxford Handbook of New Audiovisual Aesthetics John Richardson, Claudia Gorbman, Carol Vernallis, 2013-10-03 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.

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.

The Oxford Handbook of New Audiovisual Aesthetics Claudia Gorbman, John Richardson, Carol Vernallis, 2013 This volume offers new ways to read the audiovisual. In the media landscapes of today, conglomerates jockey for primacy and the Internet increasingly places media in the hands of individuals - producing the range of phenomena from movie blockbuster to YouTube aesthetics. Media forms and genres are proliferating and interpenetrating, from movies, music, and other entertainments streaming on computers and iPods to video games and wireless phones. 'The Oxford Handbook of New Audiovisual Aesthetics' provides powerful ways to understand these changes.

The Oxford Handbook of Sound and Image in Western Art Yael Kaduri, 2016-07-14 The Oxford Handbook of Sound and Image in Western Art examines, under one umbrella, different kinds of analogies, mutual influences, integrations and collaborations of audio and visual in different art forms. The book represents state-of-the-art case studies with key figures of modern thinking constituting a foundation for discussion. It thus emphasizes avant-garde and experimental tendencies, while analyzing them in historical, theoretical, and critical frameworks. The book is organized around three core thematic sections. The first, Sights and Sounds, concentrates on the interaction between the experience of seeing and the experience of hearing. Examples of painting, classic and digital animation, video art, choreography, and music performance are examined in this section. Sound, Space, and Matter explores experimental forms emanating from the expansion of the concepts of music and space to include environmental sounds, vibrating frequencies, silence, language, human habitats, the human body, and more. The reader will find here an analysis of different manifestations of this aesthetic shift in sound art, fine art,

contemporary dance, multimedia theatre, and cinema. The last section, Performance, Performativity, and Text, shows how new light shed by modernism and the avant-garde on the performative aspect of music have led it - together with sound, voice, and text - to become active in new ways in postmodern and contemporary art creation. In addition to examples of real-time performing arts such as music theatre, experimental theatre, and dance, it includes case studies that demonstrate performativity in fine art, visual poetry, short film, and cinema. Sitting at the cutting edge of the field of music and visual arts, the book offers a unique, at times controversial view of this rapidly evolving area of study. Artists, curators, students and scholars will find here a panoramic view of cutting-edge discourse in the field, by an international roster of scholars and practitioners.

The Oxford Handbook of Cinematic Listening Carlo Cenciarelli, 2021 Defines a new area of interdisciplinary research, Looks at the ways in which listening to film is situated in textual, spatial, and historical practices, Covers a broad span of film history, from early cinema and European art cinema to contemporary science fiction and live-score screenings, Extends the study of film sound beyond film, considering cinema in relation to media ranging from shadow plays and photograph musicals to video games and VR. Book jacket.

The Bloomsbury Handbook of Popular Music Video Analysis Lori A. Burns, Stan Hawkins, 2019-10-17 Music videos promote popular artists in cultural forms that circulate widely across social media networks. With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites, the music video has become available to millions worldwide, and continues to serve as a fertile platform for the debate of issues and themes in popular culture. This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video, with the specific aim of examining the industry contexts, cultural concepts, and aesthetic materials that videos rely upon in order to be both intelligible and meaningful. Easily accessible to viewers in everyday life, music videos offer profound cultural interventions and negotiations while traversing a range of media forms. From a variety of unique perspectives, the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production. With chapters that address music video authorship, distribution, cultural representations, mediations, aesthetics, and discourses, this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form.

The Hyperorchestra Sergi Casanelles, 2024-12-19 This book studies the “hyperorchestra” as used in music for the screen and draws from the intersection of practice and theory. The term hyperorchestra derives from hyperreality, a postmodern philosophical concept coined by Jean Baudrillard. The hyperorchestra is a virtual ensemble that inhabits hyperreality. It approaches music spectrally with the aim of becoming a more effective vessel for meaning generation. The

book is informed by concepts from postmodern philosophy, such as hyperreality and Marshall McLuhan's theory of media. The book is also informed by the author's own compositional practice; it describes contemporary processes, current software tools, orchestration and instrumentation principles, and contemporary approaches to music composition (such as spectral music). In doing so, the book proposes a new perspective for analyzing contemporary film music that pinpoints the importance of the relationship between timbre, meaning, and the different narrative levels within an audiovisual piece.

Musical Aesthetics Jonathan L. Friedmann, 2018-07-27 This book contains six chapters covering key areas of musical aesthetics, including aesthetics of emotions; aesthetics of listening; aesthetics of performance; aesthetics of composition; aesthetics of nature; and aesthetics of commerce. Each chapter adopts an experiential approach to aesthetics, in which perceptual and intuitive musical responses – real-time experiences – are valued as a source of truth. Unlike intellectual aesthetics, which values conscious associations and meticulous artistic appraisals, experiential aesthetics looks primarily at everyday subconscious appreciations. The explorations here draw from the social sciences, hard sciences, philosophy, literature, theology, musicology, humanities, and other fields that directly or indirectly contribute to an understanding of our attraction to music. Presenting user-friendly distillations of numerous theories, concepts, and functions, this book will be of interest to both lay readers and expert practitioners.

Popular Musicology and Identity Kai Arne Hansen, Eirik Askerøi, Freya Jarman, 2020-08-09 Popular Musicology and Identity paves new paths for studying popular music's entwinement with gender, sexuality, ethnicity, class, locality, and a range of other factors. The book consists of original essays in honour of Stan Hawkins, whose work has been a major influence on the musicological study of gender and identity since the early 1990s. In the new millennium, musicological approaches have proliferated and evolved alongside major shifts in the music industry and popular culture. Reflecting this plurality, the book reaches into a range of musical contexts, eras, and idioms to critically investigate the discursive structures that govern the processes through which music is mobilised as a focal point for negotiating and assessing identity. With contributions from leading scholars in the field, Popular Musicology and Identity accounts for the state of popular musicology at the onset of the 2020s while also offering a platform for the further advancement of the critical study of popular music and identity. This collection of essays thus provides an up-to-date resource for scholars across fields such as popular music studies, musicology, gender studies, and media studies.

On Popular Music and Its Unruly Entanglements Nick Braae, Kai Arne Hansen, 2019-11-21 On Popular Music and Its Unruly Entanglements comprises eleven essays that explore the myriad ways in which popular music is entwined within social, cultural, musical, historical, and media networks. The authors discuss genres as diverse as mainstream pop, hip hop, classic rock, instrumental synthwave, video game music, amateur ukelele groups, and audiovisual remixes, while also considering the music's relationship to technological developments, various media and material(ite)s, and personal and

social identity. The collection presents a range of different methodologies and theoretical positions, which results in an eclecticism that aptly demonstrates the breadth of contemporary popular music research. The chapters are divided into three major sections that address: wider theoretical and analytical issues (“Broad Strokes”), familiar repertoire or concepts from a new perspective (“Second Takes”), and the meanings to arise from music’s connections with other media forms (“Audiovisual Entanglements”).

Music in Action Film James Buhler, Mark Durrant, 2020-11-16 *Music in Action Film* is the first volume to address the central role of music and sound in action film—arguably the most dominant form of commercial cinema today. Bringing together 15 essays by established and emerging scholars, the book encompasses both Hollywood blockbusters and international films, from classic works such as *The Seven Samurai* to contemporary superhero franchises. The contributors consider action both as genre and as a mode of cinematic expression, in chapters on evolving musical conventions; politics, representation, and identity; musical affect and agency; the functional role of music and sound design in action film; and production technologies. Breaking new critical ground yet highly accessible, this book will be of interest to students and scholars of music and film studies.

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-02-13 *Film Music in the Sound Era: A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film (1927-2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: *Histories, Theories, and Genres* covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: *People, Cultures, and Contexts* covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the Industry. A complete index is included in each volume.

The Soundtrack Album Paul N. Reinsch, Laurel Westrup, 2020-02-17 *The Soundtrack Album: Listening to Media* offers the first sustained exploration of the soundtrack album as a distinctive form of media. Soundtrack albums have been part of our media and musical landscape for decades, enduring across formats from vinyl and 8-tracks to streaming playlists. This book makes the case that soundtrack albums are more than promotional tools for films, television shows, or video games—they are complex media texts that reward a detailed analysis. The collection’s contributors explore a diverse range of soundtrack albums, from *Super Fly* to *Stranger Things*, revealing how these albums change our understanding of the music and film industries and the audio-visual relationships that drive them. An excellent resource for students of Music, Media Studies, and Film/Screen Media courses, *The Soundtrack Album* offers interdisciplinary perspectives and opens new areas

for exploration in music and media studies.

The Routledge Research Companion to Popular Music and Gender Stan Hawkins, 2017-03-16 Why is gender inseparable from pop songs? What can gender representations in musical performances mean? Why are there strong links between gender, sexuality and popular music? The sound of the voice, the mix, the arrangement, the lyrics and images, all link our impressions of gender to music. Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans, and how tastes and preferences become associated with gender. This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender. The contributors are drawn from a range of disciplines including musicology, sociology, anthropology, gender studies, philosophy, and media studies, providing new reference points for studies in this interdisciplinary field. Stan Hawkins's introduction sets out to situate a variety of debates that prompts ways of thinking and working, where the focus falls primarily on gender roles. Amongst the innovative approaches taken up in this collection are: queer performativity, gender theory, gay and lesbian agency, the female pop celebrity, masculinities, transculturalism, queering, transgenderism and androgyny. This Research Companion is required reading for scholars and teachers of popular music, whatever their disciplinary background.

Making Meaning in Popular Song Theodore Gracyk, 2022-06-16 Winner, ASA (American Society for Aesthetics) 2023 Outstanding Monograph Prize For Theodore Gracyk meaning in popular music depends as much on the context of reception and performer's intentions as on established musical and semantic practices. Songs are structures that serve as the scaffolding for meaning production, influenced by the performance decisions of the performer and their intentions. Arguing against prevailing theories of meaning that ignore the power of the performance, Gracyk champions the contextual relevance of the performer as well as novel messaging through creative repurposing of recordings. Extending the philosophical insight that meaning is a function of use, Gracyk explains how both the performance persona and the personal life of a song's performer can contribute to (or undercut) ethical and political aspects of a performance or recording. Using Carly Simon's "You're So Vain", Pink Floyd, the emergence of the musical genre of post-punk and the practice of "cover" versions, Gracyk explores the multiple, sometimes contradictory, notions of authenticity applied to popular music and the conditions for meaningful communication. He places popular music within larger cultural contexts and examines how assigning a performance or recording to one music genre rather than another has implications for what it communicates. Informed by a mix of philosophy of art and philosophy of language, Gracyk's entertaining study of popular music constructs a theoretical basis for a philosophy of meaning for songs.

The Routledge Companion to Screen Music and Sound Miguel Mera, Ronald Sadoff, Ben Winters, 2017-05-25 The Routledge Companion to Screen Music and Sound provides a detailed and comprehensive overview of screen music and sound studies, addressing the ways in which music and sound interact with forms of narrative media such as television,

videogames, and film. The inclusive framework of screen music and sound allows readers to explore the intersections and connections between various types of media and music and sound, reflecting the current state of scholarship and the future of the field. A diverse range of international scholars have contributed an impressive set of forty-six chapters that move from foundational knowledge to cutting edge topics that highlight new key areas. The companion is thematically organized into five cohesive areas of study: Issues in the Study of Screen Music and Sound—discusses the essential topics of the discipline Historical Approaches—examines periods of historical change or transition Production and Process—focuses on issues of collaboration, institutional politics, and the impact of technology and industrial practices Cultural and Aesthetic Perspectives—contextualizes an aesthetic approach within a wider framework of cultural knowledge Analyses and Methodologies—explores potential methodologies for interrogating screen music and sound Covering a wide range of topic areas drawn from musicology, sound studies, and media studies, *The Routledge Companion to Screen Music and Sound* provides researchers and students with an effective overview of music's role in narrative media, as well as new methodological and aesthetic insights.

The Cambridge Companion to Music in Digital Culture Nicholas Cook, Monique M. Ingalls, David Trippett, 2019-09-19 Digital technology has profoundly transformed almost all aspects of musical culture. This book explains how and why.

Traveling Music Videos Tomáš Jirsa, Mathias Bonde Korsgaard, 2023-10-05 *Traveling Music Videos* offers a new interdisciplinary perspective on how contemporary music videos travel across, shape, and transform various media, online platforms, art institutions, and cultural industries worldwide. With the onset of digital technologies and the proliferation of global video-sharing websites at the beginning of the 21st century, music video migrated from TV screens to turn instead to the internet, galleries, concert stages, and social media. As a result, its aesthetics, technological groundings, and politics have been radically transformed. From the kinaesthetic experience of TikTok to the recent reimaginations of maps and navigation tools through music video cartographies, from the ecofeminist voices mediated by live-stream concerts to the transmedia logic of video games and VR, from the videos' role in contemporary art galleries to their political interventions - the chapters map the ways music video is continually reconfiguring itself. The volume tracks music video's audiovisual itineraries across different geographies, maps its transmedia routes, and tackles the cultural impact that it has on our current media ecosystem.

The Routledge Companion to Sound Studies Michael Bull, 2018-10-29 *The Routledge Companion to Sound Studies* is an extensive volume presenting a comparative and historically informed understanding of the workings of sound in culture, while also mapping potential future directions for research in the field. Experts from a variety of disciplines within sound studies cover such diverse topics as politics, gender, media, race, literature and sport. Individual sections that consider the importance of sound in an increasingly mediated world; the role that sound media play in the construction of experience; and

the ways in which sound has been theorized to produce a distinctive sensory contribution to knowledge. This wide-ranging and vibrant collection provides a rich resource for scholars and students of media and culture.

The Ashgate Research Companion to Minimalist and Postminimalist Music Keith Potter, Kyle Gann, 2016-03-23 In recent years the music of minimalist composers such as La Monte Young, Terry Riley, Steve Reich and Philip Glass has, increasingly, become the subject of important musicological reflection, research and debate. Scholars have also been turning their attention to the work of lesser-known contemporaries such as Phill Niblock and Eliane Radigue, or to second and third generation minimalists such as John Adams, Louis Andriessen, Michael Nyman and William Duckworth, whose range of styles may undermine any sense of shared aesthetic approach but whose output is still to a large extent informed by the innovative work of their minimalist predecessors. Attempts have also been made by a number of academics to contextualise the work of composers who have moved in parallel with these developments while remaining resolutely outside its immediate environment, including such diverse figures as Karel Goeyvaerts, Robert Ashley, Arvo Pärt and Brian Eno. Theory has reflected practice in many respects, with the multimedia works of Reich and Glass encouraging interdisciplinary approaches, associations and interconnections. Minimalism's role in culture and society has also become the subject of recent interest and debate, complementing existing scholarship, which addressed the subject from the perspective of historiography, analysis, aesthetics and philosophy. *The Ashgate Research Companion to Minimalist and Postminimalist Music* provides an authoritative overview of established research in this area, while also offering new and innovative approaches to the subject.

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