



OCCULT AESTHETICS

SYNCHRONIZATION IN SOUND FILM

K. J. DONNELLY

Occult Aesthetics Synchronization In Sound Film Oxford Music Media

Carlo Cenciarelli



Occult Aesthetics Synchronization In Sound Film Oxford Music Media:

Occult Aesthetics K.J. Donnelly, 2013-12-17 In this groundbreaking book acclaimed film music author Kevin Donnelly offers the first sustained theorization of synchronization in sound film Donnelly addresses the manner in which the lock of the audio and the visual exerts a perceptible synergy an aesthetic he dubs occult a secret and esoteric effect that can dissipate in the face of an awareness of its existence Drawing upon theories of sound from Sergei Eisenstein to Pierre Schaeffer to Michel Chion the book investigates points of synchronization as something like repose providing moments of comfort in a potentially threatening environment that can be fraught with sound and image stimuli Correspondingly lack of synchrony between sound and images is characterized as potentially disturbing for the viewer a discomfort that signals moments of danger From this perspective the interplay between the two becomes the central dynamic of audio visual culture more generally which as Donnelly argues provides a starting point for a new understanding of audio visual interactions This fresh approach to the topic is discussed in theoretical and historical terms as well as elaborated through analysis of and reference to a broad selection of films and their soundtracks including among others *Singin in the Rain* *Saw Shanghai Express* and *Assault on Precinct 13* *Film Music in the Sound Era* Jonathan Rhodes Lee, 2020-03-10 *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 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

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 Michod Gus Van Sant and Peter Strickland

Music and Sound in Documentary Film Holly Rogers, 2014-11-20 This collection of fourteen essays provides a rich and detailed history of the relationship between music and image in documentary films exploring the often overlooked role of music in the genre and its subsequent impact on an audience's perception of reality and fiction Exploring examples of documentary films which make use of soundtrack music from an interdisciplinary perspective *Music and Sound in Documentary Film* is the first in depth treatment on the use of music in the nonfiction film and will appeal to scholars and students working in the intersection of music and film and media studies

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

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

Acoustic Profiles Randolph Jordan, 2023 In *Acoustic Profiles* author Randolph Jordan proposes a new model for image sound analysis that incorporates the vocabulary and methods of environmental studies specifically exploring the potential of a model based on acoustic ecology Jordan uses close readings of films to connect the diverse fields of architecture environmental studies art history the history of modernity and media studies through the tenets of acoustic ecology In relating ways of thinking about sound from acoustic ecology to film studies and vice versa *Acoustic Profiles* takes an interdisciplinary approach to inspire readers to experience cinematic art as a motivator of greater environmental purposes and to understand the role of the media in achieving those purposes The book's method is referred to as acoustic profiling a theoretical tool for hearing how filmmakers articulate spatial dimensions in their works To that end the book demonstrates how the creative use of media technologies in different fields can be understood relationally through the ecological issues that connect them revivifying acoustic ecology for media studies while broadening the latter's ecological scope The book provides a tool kit for readers to hear films with new ears to think critically about this new listening practice and to extend that engagement beyond the walls of the screening room by opening works of audiovisual media up to the consideration of soundscape research

Enacting the Worlds of Cinema Steffen Hven, 2022 *Enacting the Worlds of Cinema* offers a substantial reconfiguration of the textual roots of modern film narratology By giving sustained attention to cinema's material affective modes of communicating its stories and embedding its audience in atmospheric kinetic and multisensorial worlds this book maintains that film narratives are less representations than they are enactments brought forth through the interactions of the felt body and the film material The book defends this enactive and media anthropological thesis by reworking a series of established film narratological key concepts including the diegesis mood atmosphere and the distinction between diegetic and non diegetic sound In the process this book draws on a wide range of contemporary theoretical resources such as affective neuroscience media philosophy philosophy of mind atmosphere research multisensory perception theory as well as a broad selection of films including *Berlin Symphony of a Great City* Ruttmann 1927 *The Cranes are Flying* Kalatozov 1957 and *Happy as Lazzaro* Rohrwacher 2018

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

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

Rock Star/Movie Star Landon Palmer,2020-06-30 From Elvis to Madonna *Rock Star Movie Star* explores why rock stars have been useful for movies and why movies have been useful for rock stars This in depth history traverses how rock stars screen performances have served motion picture and recording industries as well as offered new potentialities for movie stardom

[The Synergy of Music and Image in Audiovisual Culture](#) K.J. Donnelly,2023-12-22 *The Synergy of Music and Image in Audiovisual Culture* Half Heard Sounds and Peripheral Visions asks what it means to understand music as part of an audiovisual whole rather than separate components of music and film Bringing together revised and updated essays on music in a variety of media including film television and video games this book explores the importance of partially perceived and registered auditory and visual elements and cultural context in creating unique audiovisual experiences Critiquing traditional models of the film score *The Synergy of Music and Image in Audiovisual Culture* enables readers across music film and cultural studies to approach and think about audiovisual culture in new ways

Hearing Haneke Elsie Walker,2017-12-05 Michael Haneke s films subject us to extreme experiences of disturbance desperation grief and violence They are unsoftened by music punctuated by accosting noises shaped by painful silences and charged with aggressive dialogue The sound tracks are even more traumatic to hear than his stories are to see but they also offer us the transformative possibilities of reawakened sonic awareness Haneke s use of sound redefines cinema in ways that can help us re hear everything including our own voices and everything around us better Though Haneke s films make exceptional demands on us he is among the most celebrated of living auteurs he is two time receipt of the Palme D Or at

Cannes Film Festival for The White Ribbon 2009 and Amour 2012 and Academy Award winner of Best Foreign Language Film for Amour along with numerous other awards The radical confrontationality of his cinema makes him an internationally controversial as well as revered subject Hearing Haneke is the first book length study of the sound tracks that define this living legacy This book explores the haunting subversive and political significance of all aural elements through Haneke s major feature films dialogue sound effects silences and music all of which are meticulously conducted by him Many critics read Haneke as coolly dispassionate about showing scenes of humanity under threat but Hearing Haneke argues that all facets of his sound tracks stress humane understanding and the importance of compassion This book provides exceptionally detailed analyses of all Haneke s most celebrated films including The Seventh Continent Funny Games Code Unknown The Piano Teacher Caché The White Ribbon and Amour The writing brings together film theory musicology history and cultural studies in ways that resonate broadly Hearing Haneke will matter to anyone who cares about the power of art to inspire progressive change

Defining Cinema Michael Slowik, 2024 Defining Cinema Rouben Mamoulian and Hollywood Film Style 1929-1957 takes a holistic look at Mamoulian s oeuvre by examining both his stage and his screen work and also brings together insights from his correspondence his theories on film and analysis of the films themselves It presents a filmmaker whose work was innovative and exciting who pushed hard on cinema s potential as an artform and who in many ways helped move cinema towards the kind of entertainment that it remains today

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

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

Making Music in Selznick's Hollywood Nathan Platte, 2018 This book tells the fascinating story of the evolution of David O Selznick s style through the many artists whose work defined Hollywood sound

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.

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 cinéma* 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.

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