

# The Migration Of Musical Film

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*The Migration Of Musical Film*

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## JAMIE CALI

**Teaching Electronic Music** Oxford University Press

Historically, Los Angeles and its exhibition market have been central to the international success of Latin American cinema. Not only was Los Angeles a site crucial for exhibition of these films, but it became the most important hub in the western hemisphere for the distribution of Spanish language films made for Latin American audiences. *Cinema between Latin America and Los Angeles* builds upon this foundational insight to both examine the considerable, ongoing role that Los Angeles played in the history of Spanish-language cinema and to explore the implications of this transnational dynamic for the study and analysis of Latin American cinema before 1960. The volume editors aim to flesh out the gaps between Hollywood and Latin America, American imperialism and Latin American nationalism in order to produce a more nuanced view of transnational cultural relations in the western hemisphere.

**Musicals at the Margins** Routledge

*Listen to Movie Musicals!* provides an overview of musical theater on film for fans of the genre, with a focus on 50 must-hear musicals featured in movies. *Listen to Movie Musicals!* includes an overview of musical theatre and movie musicals in the United States. The 50 movies chosen for critical analysis include many of the best-known film musicals of the past and present; however, the list also includes several important movie musicals that were popular successes that are not necessarily on the "best-of" lists in other books. This volume also includes a greater focus on the actual music of movie musicals than do most other books, making it a stand-out title on the topic for high school and college readers. Like the other books in this series, this volume includes a background chapter followed by a chapter that contains 50 important essays on must-hear movie musicals of approximately 1,500 words each. Chapters on the impact of movie musicals on popular culture and the legacy of movie musicals further explain the impact of both the movies and their songs.

*US Youth Films and Popular Music* Intellect (UK)

By focusing on discussions of artistic works that show relationships between three individual communicative media, this volume adopts an innovative, trifocal interdisciplinary perspective: the traditional field of Word and Music Studies is here extended to include research on film and other forms of moving visualizations.

**The Pop Musical** Transnational Press London

Putting Asian and European musicals into conversation with Hollywood classics like *Singin' in the Rain* and *La La Land*, this study demonstrates the flexibility and durability of the genre. It explores how the movie musical mediates between nostalgia and technical innovation, while foregrounding the experiences of women, immigrants, and people of color.

**Rethinking Genre in Contemporary Global Cinema** Springer Nature

*Rethinking Genre in Contemporary Global Cinema* offers a unique, wide-ranging exploration of the intersection between traditional modes of film production and new, transitional/transnational approaches to film genre and related discourses in a contemporary, global context. This volume's content—the films, genres, and movements explored, as well as methodologies used in their

analysis—is diverse and, crucially, up-to-date with contemporary film-making practice and theory. Significantly, the collection extends existing scholarly discourse on film genre beyond its historical bias towards a predominant focus on Hollywood cinema, on the one hand, and a tendency to treat “other” national cinemas in isolation and/or as distinct systems of production, on the other. In view of the ever-increasing globalisation and transnational mediation of film texts and screen media and culture worldwide, the book recognises the need for film genre studies and film genre criticism to cast a broader, indeed global, scope. The collection thus rethinks genre cinema as a transitional, cross-cultural, and increasingly transnational, global paradigm of film-making in diverse contexts. *Behind the Screen* Routledge

Italy is more strongly influenced by the experiences of migrants than many other European countries. This includes an historically ongoing internal migration from the south to the north, which is strongly echoed in neo-realism; a mass emigration mainly to western Europe and North and South America that is connected with mafia films, among others, in Italy's collective imaginary; as well as a more recent immigration influx from the southwestern Mediterranean, which is dealt with at a film level...

*Migration Documentary Films in Post-War Australia* Rutgers University Press

Migrants bring music from the homeland to the metropolis. But music also migrates via the media: 'world' music, hip hop, bossa nova ... With case studies from across the world this ground-breaking collection shows how migrating music is key to the construction of a still-emerging, global cosmopolitan imagination.

*Cinema between Latin America and Los Angeles* Univ of California Press

A stimulating and unusually wide-ranging collection of essays overviewing ways in which music functions in film soundtracks.

**The Migration of Musical Film** Oxford University Press

Following the format of the journal, the texts, in three parts, testify musical experience in different representations, from elementary school practices to music festivals and resident chamber music, mentioning categories accepted in the Portuguese society, among others, referring to the popular, folk/world and art music.

*Hollywood Musicals* Edinburgh University Press

A unique study of the film musical, a global cinema tradition.

*Contemplating Shostakovich: Life, Music and Film* Rutgers University Press

Since the turn of the millennium, films such as *Chicago* (2002) and *Phantom of the Opera* (2004) have reinvigorated the popularity of the screen musical. This edited collection, bringing together a number of international scholars, looks closely at the range and scope of contemporary film musicals, from stage adaptations like *Mamma Mia!* (2008) and *Les Misérables* (2012), to less conventional works that elide the genre, like *Team America: World Police* (2004) and Quentin Tarantino's *Kill Bill* (2003/04). Looking at the varying aesthetic function of soundtrack and lyric in films like Disney's wildly popular *Frozen* (2013) and the *Fast and the Furious* franchise, or the self-reflexive commentary of the 'post-millennial rock musical', this wide-ranging collection breaks new ground in its study of this multifaceted genre.

*Ex-Centric Migrations* Indiana University Press

Music and the Broadcast Experience explores the complex ways in which music and broadcasting have developed together throughout the twentieth and into the twenty-first centuries. It brings into dialogue researchers working in media and music studies; explores and develops crucial points of contact between studies of music in radio and music in television; and investigates the limits, persistence, and extensions of music broadcasting in the Internet era. The book presents a series of case studies that address key moments and concerns in music broadcasting, past and present, written by leading scholars in the field, who hail from both media and music studies. Unified by attentiveness both to musical sound and meaning and to broadcasting structures, practices, audiences, and discourses, the chapters in this collection address the following topics: the role of live orchestral concerts and opera in the early development of radio and their relation to ideologies of musical uplift; the relation between production culture, music, and television genre; the function

of music in sponsored radio during the 1930s; the fortunes of musical celebrity and artistic ambition on television; questions of music format and political economy in the development of online radio; and the negotiation of space, community, and participation among audiences, online and offline, in the early twenty-first century. The collection's ultimate aim is to explore the usefulness and limitations of broadcasting as a concept for understanding music and its cultural role, both historically and today.

*The Films of Arturo Ripstein* Cambria Press

This book gathers eleven scholarly contributions dedicated to the work of Mexican director Arturo Ripstein. The collection, the first of its kind, constitutes a sustained critical engagement with the twenty-nine films made by this highly acclaimed yet under-studied filmmaker. The eleven essays included come from scholars whose work stands at the intersection of the fields of Latin American and Mexican Film Studies, Gender and Queer Studies, Cultural Studies, History and Literary studies. Ripstein's films, often scripted by his long-time collaborator, Paz Alicia Garciadiego, represent an unprecedented achievement in Mexican and Latin American film. Unlike many of his contemporaries, Ripstein has successfully maintained a prolific output unmatched by any director in the region. Though several book-length studies have been published in Spanish, French, German, and Greek, to date no analogue exists in English. This volume provides a much-needed contribution to the field.

*Driven Into Paradise* Bloomsbury Publishing USA

Contemplating Shostakovich marks an important new stage in the understanding of Shostakovich and his working environment. Each chapter covers aspects of the composer's output in the context of his life and cultural milieu. The contributions uncover 'outside' stimuli behind Shostakovich's works, allowing the reader to perceive the motivations behind his artistic choices; at the same time, the nature of those choices offers insights into the workings of the larger world - cultural, social, political - that he inhabited. Thus his often ostensibly quirky choices are revealed as responses - by turns sentimental, moving, sardonic and angry - to the particular conditions, with all their absurdities and contradictions, that he had to negotiate. Here we see the composer emerging from the role of tortured loner of older narratives into that of the gregarious and engaged member of his society that, for better and worse, characterized the everyday reality of his life. This invaluable collection offers remarkable new insight, in both depth and range, into the nature of Shostakovich's working circumstances and of his response to them. The collection contains the seeds for a wide range of new directions in the study of Shostakovich's works and the larger contexts of their creation and reception.

*Storytelling in Motion* IGI Global

But is it a musical? This question is regularly asked of films, television shows and other media objects that sit uncomfortably in the category despite evident musical connections. Musicals at the Margins argues that instead of seeking to resolve such questions, we should leave them unanswered and unsettled, proposing that there is value in examining the unstable edges of genre. This collection explores the marginal musical in a diverse range of historical and global contexts. It encompasses a range of different forms of marginality including boundary texts (films/media that are sort of/not quite musicals), musical sequences (marginalized sequences in musicals; musical sequences in non-musicals), music films, musicals of the margins (musicals produced from social, cultural, geographical, and geopolitical margins), and musicals across media (television and new media). Ultimately these essays argue that marginal genre texts tell us a great deal about the musical specifically and genre more broadly.

*Film Music: a Very Short Introduction* Routledge

How do filmmakers guide viewers through the frame using the movement of bodies on screen? What do they seek to communicate with their cinematic choreography, and how were those choices shaped by industrial conditions? This book is about the powerful relationship between human movement and cinema. It demonstrates how filmmakers have used moving bodies and dance as key storytelling elements and how media industries' changing investment in this aspect

of film style impacts filmmakers' choices in portraying movement on screen.

*Defining Cinema* Springer

Movie musicals are among the most quintessentially American art forms, often celebrating mobility, self-expression, and the pursuit of one's dreams. But like America itself, the Hollywood musical draws from many distinct ethnic traditions. In this illuminating new study, Desirée J. Garcia examines the lesser-known folk musicals from early African American, Yiddish, and Mexican filmmakers, revealing how these were essential ingredients in the melting pot of the Hollywood musical. The Migration of Musical Film shows how the folk musical was rooted in the challenges faced by immigrants and migrants who had to adapt to new environments, balancing American individualism with family values and cultural traditions. Uncovering fresh material from film industry archives, Garcia considers how folk musicals were initially marginal productions, designed to appeal to specific minority audiences, and yet introduced themes that were gradually assimilated into the Hollywood mainstream. No other book offers a comparative historical study of the folk musical, from the first sound films in the 1920s to the genre's resurgence in the 1970s and 1980s. Using an illustrative rather than comprehensive approach, Garcia focuses on significant moments in the sub-genre and rarely studied films such as *Allá en el Rancho Grande* along with familiar favorites that drew inspiration from earlier folk musicals—everything from *The Wizard of Oz* to *Zoot Suit*. If you think of movie musicals simply as escapist mainstream entertainment, *The Migration of Musical Film* is sure to leave you singing a different tune.

**Everybody Sing!** Oxford University Press

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 Musical Migration and Ernst Toch* Routledge

This book brings theory from popular music studies to an examination of identity and agency in youth films while building on, and complementing, film studies literature concerned with genre, identity, and representation. McNelis includes case studies of Hollywood and independent US youth films that have had commercial and/or critical success to illustrate how films draw on specific discourses surrounding popular music genres to convey ideas about gender, race, ethnicity, sexuality, and other aspects of identity. He develops the concept of 'musical agency', a term he uses to discuss the relationship between film music and character agency, also examining the music characters listen to and discuss, as well as musical performances by the characters themselves

*Music, Narrative and the Moving Image* Cambridge University Press

*Music and Levels of Narration in Film* is the first book-length study to synthesize scholarly contributions toward a narrative theory of film music. Moving beyond the distinction between diegetic and nondiegetic music--or music that is not understood as part of a film's "story world"--Guido Heldt systematically discusses music at different levels of narration, from the extrafictional to "focalizations" of subjectivity. Heldt then applies this conceptual toolkit to study the narrative strategies of music in individual films, as well as genres, including musicals and horror films. The resulting volume will be an indispensable resource for anyone researching or studying film music or film narratology. A PDF version of this book is available for free in open access via the OAPEN Library platform, [www.oapen.org](http://www.oapen.org) It has been made available under a Creative Commons Attribution 4.0 International Public License and is part of Knowledge Unlatched.