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Nota di contenuto	Frontmatter -- Contents -- Editor's Note -- An Introduction -- "Living in a Material World," Contemplating the Immaterial One-Musings on What Sounds Can Actually Tell Us, or Not -- The (Re)Construction of Communicative Pasts in the Digital Age -- The Narratological Architecture of Musical lieux de mémoire -- Beethoven in 1970, Bernstein and the ORF: Cultural Memory and the Audiovisual -- Women's Voices in Radio -- 'Real Sound,' Readymade, Handmade: Musical Material and the Medium Between Mechanization, Automation, and Digitalization as an Impression and Expression of Reality -- Sonic Icons in A Song Is Born (1948): A Model for an Audio History of Film -- The Production, Reception and Cultural Transfer of Operetta on Early Sound Film -- The Address of the Ear: Music and History in Waltz with Bashir -- "I've never understood the passion for Schubert's sentimental Viennese shit"-Using Metadata to Capture the Contexts of Film Music -- Connecting Research: The Interdisciplinary Potential of Digital Analysis in the Context of A. Kluge's Televisual Corpus -- Modelling in Digital Humanities: An Introduction to Methods and Practices of

Sommario/riassunto

Music and sound shape the emotional content of audio-visual media and carry different meanings. This volume considers audio-visual material as a primary source for historiography. By analyzing how the same sounds are used in different media contexts at different times, the contributors intend to challenge the linear perspective of (music) history based on canonic authority. The book discusses AV-Documents (analysis in context), methodological questions (implications for research, education, and popularization of knowledge), archives of cultural memory (from the perspective of Cultural Studies) as well as digitalization and its consequences (organization of knowledge). »Wie der Titel vermuten lässt, stellt diese Kompilation aktueller empirischer Methoden und Diskurse eine wertvolle Ergänzung für die Musikwissenschaft dar sowie generell für Forscher_innen im Bereich der Digital Humanities, da es die mannigfaltigen Möglichkeiten mediengestützter Erkenntniserreichung präsentiert und zeigt, wie transdisziplinäre Teams innovative Perspektiven und somit wiederum neue Erkenntnisse ermöglichen.«
