

1. Record Nr.	UNINA9911009235703321
Autore	Schwartz Daniel P.
Titolo	City Symphonies : Sound and the Composition of Urban Modernity, 1913–1931 // Daniel P. Schwartz
Pubbl/distr/stampa	Montreal ; ; Kingston ; ; London ; ; Chicago : , : McGill-Queen's University Press, , [2024] ©2024
ISBN	9780228021438 022802143X 9780228021421 0228021421
Edizione	[1st ed.]
Descrizione fisica	1 online resource : 28 photos
Disciplina	791.4302
Soggetti	Cities and towns in motion pictures City and town life in motion pictures City sounds City symphonies (Motion pictures) - History and criticism City symphonies (Motion pictures) Sound in motion pictures Sound motion pictures PERFORMING ARTS / Film & Video / History & Criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- Contents -- Figures -- Acknowledgments -- Introduction: City Symphonies: Sound and the Composition of Urban Modernity, 1913–1931 -- 1 In the Concert Hall: Luigi Russolo's The Art of Noises and The Awakening of a City -- 2 On the Street: The Sound and Silence of Arseny Avraamov's Symphony of Sirens in Baku (1922) and Moscow (1923) -- 3 On the Screen: Sounding the Inaudible in the City Symphonies of Walter Ruttmann and Dziga Vertov -- 4 On the Air: German Experimental Radio and the Radio City Symphony -- 5 Around the World: Sight and Sound in the Global Symphonies of Vertov and Ruttmann -- Coda: Listening to City Symphonies -- Notes -- Index

Cinema scholars categorize city symphony films of the 1920s and early 1930s as a subgenre of the silent film. Defined in visual terms, the city symphony organizes the visible elements of urban experience according to musical principles such as rhythm and counterpoint. In *City Symphonies* Daniel Schwartz explores the unheard sonic dimensions of these ostensibly silent films. The book turns its ear to the city symphony as an audible phenomenon, one that encompasses a multitude of works beyond the cinema, such as musical compositions, mass spectacles, radio experiments, and even paintings. What these works have in common is their treatment of the city as a medium for sound. The city is neither background nor content; rather, it is the material through which avant-garde works express themselves. In resonating through the city, these multimedia pieces perform experiments that undermine the borders between sight and sound. Applying an interdisciplinary approach, *City Symphonies* expands our understanding of the genre, breaking out of the confines of the cinema and onto the street.
