

Seeing Stories, Hearing Stories in Narrative Music Video

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, “Seeing Stories, Hearing Stories in Narrative Music Video” by Matthew E. Ferrandino and Brad Osborn, *SMT-V* 5.6. This essay may be found at www.smt-v.org.

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Those wishing to publish a video on *SMT-V* should first submit a written proposal summarizing the proposed project. If the proposed project is deemed appropriate, the author will be invited to submit a draft of a storyboard or script. Upon acceptance of the script, the author will be invited to produce a full video in conjunction with guidance and assessment from selected members of the Editorial Board. Details regarding the submission process are found at https://societymusictheory.org/smt-v/submission_guidelines.

Abstract for “Seeing Stories, Hearing Stories in Narrative Music Video” by Matthew E. Ferrandino and Brad Osborn, SMT-V 5.6

Music video combines moving images with a preexisting song. The narrative implied by a music video’s visual content can either support or seem at odds with the narrative suggested by the song’s music and lyrics, in ways that have fascinating repercussions. In this video, we explore four different relationships between image and sound and how these interactions influence our interpretation of music video.

Extensive Keyword List

Music video, moving images, song, images, narrative, visuals, music, lyrics, pop, rock, performing, media, explicit narrative, Europe, “Final Countdown,” Taylor Swift, “You Belong with Me,” complementary narrative, Katy Perry, “Last Friday Night,” extra narrative, The Weeknd, “False Alarm,” contradictory narrative, Angus and Julia Stone, “Big Jet Plane,” The Crash Test Dummies, “Mmm Mmm Mmm Mmm,” pop, chord progression, verse, prechorus, narrative device, chorus, chromatic, harmony, melody, diegetic, David Guetta, Sia, “Titanium,” EDM, drop, four on the floor, sidechaining, kick drum, bridge, tone, Beyoncé, “If I Were a Boy,” axis progression, meter, tonality, Benny Blanco, “Eastside”

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