

TABLE OF CONTENTS

Preface	viii
---------------	------

PART I: NEW MEDIA, NEW AUDIENCES

Chapter One.....	2
Popular Music and Transmedia Aesthetics: On the Conceptual Relation of Sound, Audio-Vision and Live Performance Christofer Jost	
Chapter Two	14
<i>Baby you're a star</i> : Selfies, Lip Dubs and Parodies Enrique Encabo	
Chapter Three	29
<i>Queen's Snake</i> : The Use of Audio Production as a means to Semantic Extension in Queen's "Was It All Worth It" Jordi Roquer, Santos Martínez and Carles Badal	
Chapter Four.....	44
A Drop of megalomania, a Touch of generosity, A Dash of Self- promotion: U2's Release of Songs of Innocence Ismael López Medel	
Chapter Five	63
The Sunn O))) Album Cover as Puzzle Albert R. Diaz	
Chapter Six	73
Music Video and Advertisement Pedro Buil	

Chapter Seven.....	85
Transmedia Storytelling and the Disney Universe: An Analysis of Some Successful Original Soundtracks Eduardo Encabo Fernández, Isabel Jerez Martínez and Lourdes Hernández Delgado	
PART II: MUSIC, CINEMA AND AUDIOVISUAL PRACTICES: NEW APPROACHES	
Chapter Eight.....	102
Musical Meaning on the Screen: An Approach to Semiotics for Music in Cinema Rosa Chalkho	
Chapter Nine.....	117
Temporal Semiotic Units (TSUs) in Audiovisual Analysis Diego Calderón Garrido and Josep Gustems Carnicer	
Chapter Ten	128
Creativity in Sound Postproduction Francesc Llinares Heredia and Josep Maria Mayol i Puentes	
Chapter Eleven	144
Evil Bach Valentín Benavides	
Chapter Twelve	167
Resounded and Inverted: Musical World of Stanley Kubrick Mariya Gayduk	
Chapter Thirteen.....	175
Capturing Music as a Protagonist: Audiovisual Narration in Films by Jim Jarmusch Saskia Jaszoltowski	
Chapter Fourteen	188
The Origins and Evolution of Promoting Rock Music in Spain Juan Carlos Rodríguez Centeno	

Chapter Fifteen	202
Henri-Georges Clouzot and Herbert von Karajan: The Filming of Music from the Perspective of Modern Cinema Ramón Sanjuán Mínguez	
Chapter Sixteen	224
Alvis Hermanis <i>Il Trovatore</i> (Salzburg, 2014): How to Analyze a Stage and Musical Text from the Cultural Semiotics? Manuel A. Broullón Lozano	