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Editorial

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Editorial

In April 1895, Thomas Edison and engineer William Dickson presented to the public the Kinetophone, one of the first mechanical devices that attempted to combine moving images and sound. It was a modified Kinetoscope with a phonograph connected to the filmstrip mechanism, merging two previous Edison's successful inventions. The novelty attracted some brief enthusiasm but was a commercial flop, and Edison abandoned all his sound-film experiments until 1913. The first Kinetophone can thus be seen as a good example of a “dis-encounter” between technological innovation and aesthetical aspirations, and a reminder of the non-teleological destiny of certain cultural objects.

It seemed to us appropriate to use *Kinetophone* to name this new journal on music, sound, and moving image, suggesting from the start a place where history, technology, and aesthetics should cross, intertwine and be critically questioned. The now well-established research field on “music and media” continues to demand innovative and fresh perspectives, brushing history, concepts, and ideas against the grain. We are interested in original studies on sound and music in film, video, television, advertising, computer games, and other new media, and we are open to a wide range of disciplinary methodologies, including musicology, ethnomusicology, and music analysis, film studies, cultural theory, media studies, popular music studies, aesthetics, semiotics, and sociology. In addition to peer-reviewed articles, *Kinetophone* issues will include book reviews, interviews, and reports on other research activities.

The *Kinetophone* journal emanates from the “Listening to the moving images” research project developed between 2010 and 2013 in the INET-md and funded by the Fundação para a Ciência e Tecnologia. The aim of this project was the creation of a network combining researchers from musicology, cinema studies, and cultural history, and the introduction of the “music and media” research field in Portuguese academia. The idea of an international scientific journal emerged from the need to contribute our

own team research to a larger discussion on the theoretical and methodological tools that can help us understand the complexity and richness of audio-visual creations and practices, both from an historical perspective and within today's changing world. The aim of *Kinetophone* is thus twofold: to foster and consolidate the “music and media” studies in Portugal, and to participate actively in the ongoing international debates of this expanding research field. We would like to engage this conversation in many languages, and therefore we will accept articles not only in Portuguese and English, but also in Spanish, French, and Italian. In doing so, we hope to give our small contribution to the broadening of a debate traditionally focused in the Anglo-American world, profiting from the recent and remarkable increase of academic interest in “music and media” subjects in other parts of the world, particularly in Continental Europe.

The content of this first issue outlines some of our main theoretical concerns. The thematic dossier, prepared with guest editor João Pedro Cachopo (who became part of the *Kinetophone* team and a dedicated supporter of the project), revisits a major topic of the music film studies, the relation between opera and cinema. It includes an interview with Richard Leppert—whom we would specially want to thank for kindly accepting our challenge and giving us strength to begin this adventure—that invites us to go beyond the traditional gloom over the death of opera. The issue also features a groundbreaking article on the transition from silent to sound film in Portugal, which illustrates perfectly the original and critical perspective we want to pursue in this journal. In his essay, Tiago Baptista articulates a detailed survey of the commercial strategies of the international companies that introduced sound film in Portugal with the study of its reception in the press, underlining the overlapping of “different interpretative and temporal” layers and considering the transition to sound film as an adaptation process, encompassing several contrasting and contradictory responses to the new technology.

We hope you'll enjoy this first issue and find it stimulating reading. Please do not hesitate to send us comments and remarks; the journal will only meet its purpose if it initiates a shared and lively conversation.

Manuel Deniz Silva
Editor

Pedro Boléo Rodrigues
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