Glazbeni spotovi u medijima kroz povijest

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HISTORY OF MUSIC VIDEOS IN THE MEDIA

Final Thesis

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1. Introduction

"Video killed the radio star, pictures came and broke your heart…" (The Buggles, 1979) Or did they? When did music videos appear? What were the means of their reproduction? Why did they appear? Are they good for music or are they the murderers of sound, making it just "some background noise, a backdrop for the girls and boys" (The Queen, 1984)?

The topic of the final thesis of my Bachelor's level of education is music videos. To be more exact, the topic is the history of music videos in the media, because it is not possible to look at the topic of music videos without looking at the means of their reproduction. Moreover, the appearance of music videos in different decades will be studied to look at the way they developed with the development of the technology used to make and spread music videos. This paper will take us on a journey through the 20th century and tell us all we have to know about this topic.

The paper will focus on a historical overview, so we will not go into deeper analysis, because it would ask for a lot more space than we have at our convenience. We will explore the history of music videos from the earliest examples, through the era of the Beatles and Elvis Presley, all the way to the biggest turning point in music video history, the MTV, and, of course, to the modern era of social networks and the Internet as the main channel of music video dispersion.

The topic is well explored if we look at it through the lenses of opinion journalism, or the testimonies of historical figures of this field, but if we go deeper and try to find scientific sources, we will see that the topic is poorly investigated. Therefore, this thesis will also carry a lighter tone, due to the lighter approach of the available sources.

2. Illustrated song

If we look at the development of music videos through history, the first phenomenon we should pay attention to is the phenomenon of the illustrated song.

If we consider illustrated songs to be the forefathers of today's music videos, than the history of music videos started in the beginning of the 20th century on an unexpected place, the American South.

In the first decade of the 20th century, we can see a rise of use of the new and exciting technology which is today known as the early cinema. The cinema was implemented in the program of the vaudevilles, theatrical entertainment houses (Abel, 2006). As Abel states, vaudevilles were performances of "separate, unrelated acts grouped together under a common bill", which meant musicians of both popular and the classical genre, singers, dancers, comedians, trained animals, magicians, somewhat of a circus type entertainment. One of the acts that became popular in the vaudeville was the illustrated song.

An illustrated song was a component of the program in which a singer would perform a popular song, sometimes chaperoned by a piano player, while a set of slides was being projected on a screen behind the singer. The slides used to illustrate the lyrics, while the last slide usually involved the lyrics of the song's chorus, inviting the audience to join in. (Goodybe, Girlie, and Remember Me, 2008)

The next stage in which the illustrated songs got their piece of attention was the nickelodeon. The term that is now known as the name of a popular children's TV channel derives from the era of the early cinema, from 1905 to 1915. The nickelodeons were the first type of indoor spaces serving the purpose of projecting motion pictures. The name "nickelodeon" came from charging five cents ("a nickel") for the access to the projections (Abel, 2001).

Here, in nickelodeons, the illustrated songs flourished and became much more broadly used, and, therefore, accepted. Why? Documenting the American South, a program of the University of North Carolina, in an article published under the name "Goodbye, Girlie, and Remember Me" (2008) teaches us that this happened because the illustrated songs got a purpose to serve and

became a great assistance to the nickelodeon program. The nickelodeons usually had only one projector, which meant that each movie they played had to be re-wound between projections. With the passing of time, illustrated songs ascended from being just program fillers, developing into a popular attraction.

Before the invention of the radio, the only way in which music could be distributed (and monetized), was live performances. Illustrated songs were performed in movie theaters, so it was probably the biggest channel of distribution available, and of course, music publishers saw this opportunity to advertise new songs and artists. (Abel, 2006)

One of the most popular songs of this time was "Take Me Out to the Ball Game" (2017). The Library of the American Congress tells us that "on the 2nd of May, 1908, the United States Copyright Office received two copies of a new song titled *Take Me Out to the Ball Game*, submitted by composer Albert van Tilzer and lyricist Jack Norworth. The song became widely acclaimed and held its popularity until today, becoming the unofficial anthem of the American baseball league, which is interesting if we look at the fact that neither von Tilzer nor Jack Norworht had ever attended a baseball game in their lives prior to composing this song.

The song is about Katie Casey, a huge fan of baseball that makes her wooer take her to a game of baseball. This romantic touch made the song convenient for vaudeville performances, so it became one of the most recognizable songs of the era of illustrated songs (Take Me Out to the Ball Game, 2008). The song was usually accompanied by a set of slides portraying a young couple attending a baseball match, as we see in one of the original renditions of the song, recorded by an associate of Thomas Edison, technician Edward Meeker (Take Me Out to the Ball Game, 2008).

That concludes the section of the paper devoted to illustrated songs. In the following sections, we will deal with further development of music videos, leading to the modern era.

3. The next steps: musical shorts, soundies and music films

The next big step in music video history occured in 1924, when brothers Max and Dave Fleischer started a series of animated music films, “Song Car-Tunes” lasting three minutes each. (Pointer, 2016). As Pointer points out, the “Song Car-Tunes” were the first example of the application of sound film to animation. The importance of the “Song Car-Tunes” for music video history lies not only in that, but in the pioneer use of “the bouncing ball”, an accessory to the animated films, used to lead audiences in theater sing-alongs. It “visually indicated the rhythm of a song” (Pointer, 2016) in a way that an animated ball bounces across the top of the lyrics, landing on each syllable when it is time to sing it.

Pointer writes that the ball was not very precise at first, and that this problem was solved by filming the ball live over printed lyrics using a stick which was invisible due to the use of contrasting. The use of the bouncing ball became a kind of a cultural icon, still being used nowadays for karaoke purposes.

Further development happened after the invention of the Vitaphone. The Vitaphone (2017) was a sound-on-disc system, which meant that the sound was not printed to the film itself, but to a separate phonograph record. The Vitaphone was developed by Bell Telephone Laboratories and Western Electric.

Using the Vitaphone, the Fleischer brothers were set for their new project, a continuation of “Song Car-Tunes”, the “Screen Songs”. The “Screen Songs” (Pointer, 2016) were a series of musical shorts distributed by Paramount Pictures in the interval between 1929 and 1938. The “Screen Song” series started with standard songs of that time such as the “Yankee Doodle Boy” and short musical cartoons. Soon after that, “Screen Songs” started to feature appearances of Broadway celebrities of that time like Rudy Vallee and Arthur Tracy. This was a part of a Paramount marketing plan in the 1930’s, by which the “Screen Songs” were promotions for live theatrical appearances.

During our exploration of this era of music videos, if we can call them that on this level of refinement, we cannot overlook the musical shorts. The musical shorts came to the scene with the

invention of the Vitaphone, so the “Screen Songs” of the Fleischer brothers can be examples of musical shorts. The Warner Bros studio made nearly 2000 Vitaphone musical shorts from 1926 to 1930, featuring vaudevillians (vaudeville performers), opera singers, dancers, vocalists and Broadway stars (Barrios, 1994). In this period, movie studios used musical shorts as a showcase for the new and upcoming actors. Some of the greats of the silver screen that made their debute in musical shorts are Humphrey Bogart, Sammy Davis Jr., Judy Garland, Cary Grant, Bob Hope, and Ginger Rogers, thus it is possible to see that this strategy of revealing new talents to the public was successful.

One of the most famous musical shorts was the “St. Louis Blues” featuring Bessie Smith. Bessie Smith was born in 1894 in the south of the United States of America, in Chattanooga, Tennessee, and she was a blues singer. Not just any blues singer, but probably the most prominent one of the era, regarded as one of the greatest singers of her time and being a major influence on other jazz and blues singers, even bearing the nickname “the Empress of the Blues”, as Michelle Scott states in her book dedicated to the life and influence of Bessie Smith, “Blues Empress in Black Chattanooga: Bessie Smith and the Emerging Urban South”.

For the topic of this paper, Miss Smith is important as the perfect example of a great music star of that generation starring in a musical short. The “St. Louis Blues”, made in 1929, is the only movie she starred in. It is important to notice that in the “St. Louis Blues” we see a scenery (an illegal bar during the times of the prohibition), a cast, the band, and a story following the song (a man leaves a woman for another), in other words, all of the ingredients used in a lot of today’s music videos. Besides that, it is nice to notice that the cast of the movie is all African-American, which was unthinkable until the “St. Louis Blues” appeared, so we can argue that the music videos started to break social barriers even before they became what they are now.

Musical shorts continued to be important throughout the 1930’s. Movie studios started to use big bands and orchestras in them, so it was obvious that the economic situation related to musical shorts was good, moreover, the interest of the audience for this kind of art was considerable. Barrios in his book “A Song in The Dark: The Birth of The Musical Film” states that major film stars, such as Clark Gable and Gary Cooper, made guest appearances in some musical shorts, for example, “Starlit Days at the Lido”, published in 1935. According to Barrios, in this stage of movie development, musical shorts served a purpose of the opener for the main feature

(something like trailers in cinemas nowadays), therefore, as was already noted, they were a perfect platform for trying out new actors in front of the camera and researching the tastes of the audience. The popularity of musical shorts stayed relevant until the other half of 1940's, but faded with the appearance of new technologies. Musical shorts were revived in the 1950's for TV usage, namely due to the fact that movies in that decade were not edited to fit the TV program, so it led to musical shorts being used to fill the gaps.

The following important invention was the Panoram. The Panoram was "a visual jukebox that played music accompanied by a synched, filmed image" (Some Useful Info, 2013). As reported by a website containing restauration tips and other helpful information for Panoram devices, the device was a jukebox that had a possibility to project images from a film reel onto a glass screen. It was an expensive machine, but still not too expensive to be unobtainable, and for this reason it rose to popularity in bars, cafes, and dance halls.

Panoram is important due to the fact that it made the appearance of soundies possible. Anthony Slide explains soundies in his "New Historical Dictionary of The American Film Industry". Soundies were musical films, with the usual length of approximately three minutes, mostly produced in New York, Chicago, and Hollywood, between 1940 and 1946. Here we can notice the movement of the movie industry from the American south to the urban centers of the United States of America, therefore, the music video industry accompanied the movie industry in its abandonment of the south.

Soundies were videos for songs, either by a band/orchestra or by a solo performer. They were made available for rental in a short time after the filming, which was a strong asset to their incline in popularity, due to the possibility of fast expansion of the filmed material, making a step towards the expansion velocity of the modern mass media. The name soundies (Slide, 1998) spread to all other similar genres, due to the most important soundies distributing company of the era, Soundies Distributing Corporation of America.

What makes soundies special and of great importance for the development of music videos through history is the fact that they often included short and choreographed dance sequences, which is a major step towards the music videos as we know them today. Soundies (Slide, 1998) covered all genres of music, from classical music, jazz, all the way to the patriotic songs (again,

similar as the music videos of today). Some of the well-known and acclaimed names that made soundies were Doris Day, Peggy Lee, and African-American artists such as Duke Ellington, Cab Calloway, Nat King Cole, and Louis Armstrong. The presence of African-Americans in soundies is important due to the fact that it again shows the opportunity of acclamation of a minor community through the media.

A name of colossal importance for music videos (and for music altogether) is Louis Jordan. Louis Jordan was a vocalist, bandleader, and a saxophone player (Koch, 2017), a huge star of the 1940's. Jordan, born in 1908, was a game-changer for American popular music, being one of the first musicians to join the electric guitar to his band and bearing the nickname of "The King of the Jukebox". He was also one of the first to use dance moves and matching suites, recognizing the importance of making a brand-name out of an artist, and for his great contribution to music he was awarded with the induction into the Rock and Roll Hall of Fame in 1987. Jordan influenced many of his musical successors, musical greats such as Chuck Berry and James Brown.

What makes Jordan important for the topic of this paper are his soundies activities. (Clarke, 1995) He started to work on soundies when his band moved to Los Angeles in 1942 and recorded dozens of them, using them as a promotional tool. Some of his soundies were fitted together into a musical western "Look-Out Sister" in 1947, starring, of course, himself.

One of the biggest hits of Louis Jordan was "Caldonia" (2008), a song recorded in 1945, obviously followed by a soundie version, shown in movie theatres all across the United States of America. This depiction of the hit song is named an ancestor of modern music videos by musical historian Donald Clarke (1995). At first glance, the soundie does not seem to be revolutionary at all, depicting a band playing the song, however, further analysis displays some interesting details. The soundie starts with a short comic scene including Jordan and one of his band members, something like an introduction to the song. The other significant detail is the presence of a young, good-looking woman, exchanging passionate glances with Jordan throughout the video, showing a currently controversial down side of the development of music videos, objectification. It is thought-provoking to think about the fact that women emancipated during time, but became more and more sexualized in music videos, starting from a few innocent stares in the 1940's and advancing to modern-day crude nudity.

Finally, we are getting closer to what we call music videos today. It is becoming increasingly tangled to decide who did what when, and a lot of different authors claim to be the ones that made the real first music video. One of these authors is Anthony Dominick Benedetto, known to the worldwide public as Tony Bennett, a legendary American show tunes singer. Bennett declares himself, in his autobiography "The Good Life: The Autobiography of Tony Bennett" (2010), to be the star of the first real music video. In his autobiography he tells the story of his European "tour" in 1956, which only consisted of two cities, Glasgow and Liverpool, and states he "filmed what he believes to be the first music video". He was filmed in London, walking through Hyde Park, while his record "Strangers in Paradise" was being played. The video clip was distributed to many local TV stations in the United Kingdom and the United States of America, leading to it being aired on popular shows of that time, helping Bennett become a worldwide musical idol.

Without doubt, we find the first music video in a surprising place. After most of the early music video history occurred in the United States of America, we discover that the first appearance of a fairly modern music video took place behind the Iron curtain, in Czechoslovakia. It was in 1958 for a song named "Dame si do bytu", performed by Irena Kačirkova and Josef Bek, and directed by Ladislav Rychman (Hrabalik, 2017). Rychman was a Czech film director, who became famous by making musical comedies during the new wave of Czech cinema (also including Jiri Menzel and Miloš Forman).

"Dame si do bytu", meaning "Let's go to the apartment" is a turning point essential for music video history for the reason that it is the first music video that had a narrative incorporated within the song, not being a part of a broader story. Hrabalik also states that it features art direction more typical for movies, and not so common for the promotional music videos of that time. When we look at the music video (Rychman, 1958), we can likewise notice some other modern details, like the use of a sort of a special effects, again following the narrative, and a kiss of the main characters of the video, Kačirkova and Bek.

After more than 50 years of music video history, even if it did not feature music videos in the way we know them nowadays, at a similar time in which music videos became more modern, they got their modern name.

Most music historians agree that the first person to use the phrase “music video” was Jiles Perry Richardson (The Music Video, Before Music Television, 2011), an early rock’n’roll star who went by the stage name “The Big Bopper”. It is said, although never confirmed, that Big Bopper used the phrase music video in a 1959 interview with the British “Disc Magazine”, titled “Records Will Be Filmed”. These allegations also say that Big Bopper has foreseen the invention of machines that would be able to record television programs, but were never confirmed due to his sudden and shocking death in the same plane crash that ended the lives of Buddy Holly and Richie Valens.

The era of early music videos ended in the early 1960’s. The last technologies important for that time were the Scopitone and the Cinebox. (Almind, 2017). Scopitone and Cinebox were projector jukebox machines, the successors of the Panoram. The purpose was more or less the same, they were audiovisual jukeboxes placed in bars and nightclubs, but they did not get a great deal of attention in the United States of America, hence staying in the borders of Europe (Scopitone was French, Cinebox Italian). The music videos projected on Scopitone and Cinebox machines were similar to the ones of the soundies era.

An overview of the music video development history amidst 1924 and 1960 was laid out in this section of the thesis. During this period, a development of music videos, music video technology, and music video expansion is obvious, but the biggest changes are yet to come. The next section of the thesis is named “Transition period” because it is an overview of the music video history that features modern music videos, but the mass media of that time still did not completely recognize the marketing and influential potential of music videos.

4. Transition period

In the words of Bob Dylan, “The Times They Are a-Changing” (1964). The music videos became a regular appearance in the music industry in the 1960’s. In this section of the thesis, this decade of music video development will be reviewed.

Probably the first important music video of the 1960’s was the “Go Now” by The Moody Blues, claims Neal Umphred in his article (2014) about what he considers to be the first music video ever.

“Go Now” music video was recorded in 1964 and it seems to be published at the same time as the song, leading us to the conclusion that the song marketing strategy was built around the video (Umphred, 2014). The video is in black and white, featuring all five members of The Moody Blues dressed in black and shot with a light focused to their faces, a scene that will be seen again more than a decade later in the “Bohemian Rapsody” of the Queen.

Maybe the biggest breakthrough of music videos until then happened because of The Beatles. The immense British group, arguably the most important band in music history, was the first to recognize the vastness of possibilities a connection of sound and picture could bring. An important factor in The Beatles making a global brand out of themselves were their movies.

The first one was “A Hard Day’s Night”, shot in black-and-white in 1964, featuring a combination of music and dialogue sequences. (Ebiri, 2014) “A Hard Day’s Night” was a predecessor of the modern “mockumentary” genre (a comic or satirical work presented in the style of a documentary – Merriam-Webster,2017), depicting a few days in the lives of “The Fab Four”. The movie, directed by Richard Lester (Ebiri, 2014), features musical sequences that correspond the narrative, yet are capable to stand alone as music videos, with narratives of their own. For his work, Lester was awarded by MTV in 1984, being declared “The Father of Music Video”.

“A Hard Day’s Night” is not only the title of the movie, but also the title of the first song used in the movie and a title of the 1964 album of The Beatles. The music sequence of the movie paints us a picture of the level of fame of The Beatles, thus we see the band members running away

from their fans. The sequence was made in a comic tone, the shots are fast and dynamic, the camera is moving, making the video compelling. (A Hard Day's Night, 1964)

The examination of music videos in the 1960's would be incomplete without mentioning the "Subterranean Homesick Blues", a song by one of the greatest artists of the 20th century, Bob Dylan.

The music video for "Subterranean Homesick Blues" is, once again, a part of a movie. The movie is a documentary about Dylan's English tour in 1965, "Don't Look Back", directed by D.A. Pennebaker. (Stasiewski, 2007), in which the first scene is the "Subterranean Homesick Blues" sequence. In the sequence, Dylan holds cue cards with selected phrases from the song lyrics and changes them how the song goes (Subterranean Homesick Blues, 1965). There are some intentional misspellings on the cue cards, for example, instead of success, the cue card says "suckcess", portraying Dylan's cynical attitude and political engagement. The video is set in an alley, with what seems to be two homeless in the background, being what could be the first socially aware music video. The "Subterranean Homesick Blues" is one of the most recognizable music videos of all time, making it highly influential and often imitated.

Country music likewise gave its contribution to music video history of the 1960's. Sam Lovullo, the producer of a country music television show "Hee Haw" claims that his show presented "what were, in reality, the first musical videos" (Eliot, Lovullo: 1996). Videos in "Hee Haw" were, in fact, "picture stories for songs", portraying animals and farmers in rural areas. The concept of "Hee Haw" eventually failed due to the lack of understanding of musicians featured in the show. As Lovell pointed out, the guests of the show had the opinion that the videos took away the attention from their live performances, which they disliked since they thought that live performances would help promoting record sales more than music videos, an opinion proven to be wrong in the next decades of music video and mass media history.

This section of the thesis presented an inquiry to the part of the music video history in the 1960's, a time period of great importance for music videos. The musicians of this time started to understand the importance of music videos, using them in their marketing strategies and investing money in making a quality music video. What is still missing is the input of the media, still using

music videos as a filler for the program more than the program itself, but that will have changed in the next decades, which will be shown in the next sections of the thesis.

5. Music television

In the 1960's, the television starts to evolve to the status of the most important mass media, therefore gaining a massive influence on culture, bringing up the new pop-culture. Regarding the topic of music videos, the most eminent program of the sixties was the British BBC television show "Top of the Pops".

"Top of the Pops" is well renowned for its more than 40 years of weekly shows, starting in 1964. Patrick Humphries wrote a book about "Top of the Pops", (2013) describing all important details of the show's history.

The program of the show consisted of music videos and live performances of some of the best-selling popular artists of the week, including a review of that week's singles chart. The inspiration for the show (Humphries, 2013) came from a popular radio show aired on Radio Luxembourg, "Teen and Twenty Disc Club" that had a similar concept (of course without the videos). The show had strict rules for the operation of its program, meaning that the program would always end with the number one record, keeping the audience locked to their TV sets until the end of the show. It also included the highest new entry and the highest climber on the charts (the song that had the biggest jump in the previous week).

"Top of the Pops" first broadcasted on the 1st of January, 1964, and the first week's number one was "I Want to Hold Your Hand" by The Beatles. With time, "Top of the Pops" gained massive public attention, attracting 15 million viewers each week, with the peak of 19 million in 1979. (The Story of 1979, 2017). "Top of the Pops" changed the music industry forever, making it necessary to make music videos. This necessity lead to "innovation and competition amongst bands and record labels as the show's producers placed strict limits on the number of videos it would use, therefore a good video would increase a song's sales as viewers hoped to see the video again the following week". (Sfetcu, 2014)

One of the trademark songs of the "Top of the Pops" early years is the "Bohemian Rhapsody" by a British rock band Queen. The video was recorded in 1975 and directed by Bruce Gowers (Hodkinson, 2004). The main reason for the making of the music video was "Top of the Pops",

consequently becoming the first worldwide hit single having a music video as the centerpiece of its marketing strategy.

In an interview for Rolling Stone magazine (Sutherland, 2015), celebrating the 40 years since the song and the video have been recorded, Brian May, the guitar player of the Queen claimed that the band members knew that they would be on tour, therefore unavailable to play "Bohemian Rhapsody" live on "Top of the Pops", so they decided to make a great music video.

The video (Bohemian Rhapsody, 1975) opens with a shot of the band members in darkness, singing together, an homage to the Moody Blues "Go Now" video. Later the lights become brighter to show the band members playing their instruments. The video follows the complex structure of the song, hence the opera segment, the hard rock section and the outro all have different music video representations.

It seems that Great Britain had the prime of music and music video industry in the 1960's and the 1970's, but the United States of America had not told their last words yet. On the 1st of November, 1979, Video Concert Hall (VCH) was started. Video Concert Hall (2017) was the first television network offering a diverse range of music videos daily, a certain amount of time before the age of MTV.

"Ladies and gentlemen, rock and roll", said John Lack over a footage of the first Space Shuttle Launch on the 1st of August, 1981, changing the music history forever (MTV Launches, 2017). It was the first sentence said on the MTV (Music Television), an American cable and satellite TV channel, the biggest game changer in music history, especially as far as music videos go. MTV started airing music videos all-around-the-clock, being an immediate success. The original slogan of the channel, "You'll never look at music the same way again" was right. It soon became obvious to all that from now on, you just have to have a music video if you want commercial success.

"Video Killed the Radio Star" by the Buggles was the first music video played on MTV. Video, costing about 50,000, was already two years old when, on the 1st of August 1981, when its time to shine finally came. (Meet the Buggles, 2001).

The video for the typical early 1980's pop song (Video Killed the Radio Star, 1979) features futuristic dressing style, a metaphorical growing up of a small girl, exploding washing machine-radio's, emerging TV sets and The Buggles performing with a dancer next to them. The choice of this song for the first one played on MTV probably happened because of the lyrics anticipating the death of the radio in the modern era of music.

Arguably the most important music video of all time came in 1983 with the "Thriller" of Michael Jackson, directed by John Landis. Mike Celizic wrote an article (2008) dedicated to the 25th anniversary of "Thriller" for the "Today" magazine, where he states that the budget of the music video was 800,000 dollars, the biggest yet.

"Thriller" (1983) is a horror movie, telling the audience a story about a situation that may or may not be a dream. The video begins with a young couple walking in the evening, but then the full moon appears, with Jackson telling to the girl that he is not like other guys, transforming in a werewolf. An army of zombies accompanies them in the most iconic dance routine of music video history, "The moonwalk" (Celizic, 2008). The video had substantial financing to make Hollywood level of special effects, which also contributed to its effectiveness. "Thriller" was the proof that music videos are here and are here to stay, worthy of big budgets and capable of being a central figure of the marketing plan. The social impact of the iconic video is unmeasurable, launching Michal Jackson to the "King of Pop" status and making him the biggest music star after "The Beatles".

This section of the thesis gives information about the beginnings of music video television. British artists (The Beatles, Queen) and programs (Top of the Pops) started a revolution in music videos, which reached its peak in the United States of America with the MTV. Now it is obvious that music videos are the key factor to musical stardom, thanks to the use of television as a medium. The television gained a lot of new users as a medium in the 1970's and 1980's, becoming the central entertainment medium, now able to reach a huge audience. Due to this, music videos develop swiftly, because the competition on the market is sharp.

The next section of the thesis will tell us a bit about more recent history of music videos and its connection to the biggest global medium now – the Internet.

6. The rise of the Internet

Music video history and the development of music videos have always been in a tight connection. After the television changed the course of music video history, appeared a new medium, the fastest one yet, the Internet.

The Internet gives the user the possibility to choose the content they want to see, which made it appealing worldwide. With the Internet, people who do not like pop or mainstream music had an easier way to discovering and following artists they were interested in, which helped the development of many new styles of music and their rise to prominence.

A milestone in music video history, especially in the last two decades, was the appearance of the website YouTube. The YouTube launched in 2005 (YouTube: a history, 2010), making viewing of videos online much faster and easier than before.

YouTube made it possible for artists from all over the world to become popular and step on the global music scene, which was less likely in the era of television, due to the unwillingness of classic TV stations (including the music ones) to give opportunities to musicians whose music was not in English. “Gangnam Style” (Jones, 2012) is the perfect example of a non-anglophone musician using YouTube and an appealing music video as the key to the popularity of the song. “Gangnam Style” (2012), a rather unrefined, but comical music video of the South Korean musician Psy therefore became one of the most viewed videos on YouTube overall. The video is dynamic and its style is appealing to the generation Z, while the dance routine is simple, yet interesting.

The Internet was and is a major turning point in music video history, making music videos approachable to everyone, in the same time globalizing and decentralizing the music industry.

7. Conclusion

This thesis gave the answers to its introductory questions, providing an insight to the history of music videos. It includes information about the when and where did certain videos and video technologies appear, why did that happen, and who were the prominent musicians of the different stages of music video history.

Illustrated songs were the first apparition of the newly discovered connection between the audio and the visual, and in less than a hundred years, music videos became more than music itself. Through the development stages of the illustrated songs, musical shorts, soundies, music videos rose in complexity, reaching higher levels of art value, but also much broader audiences, due to the development of mass media. Music video history cannot be investigated without the history of mass media. Consequently, I will even go to the distance of claiming that they are, or at least were, in some stages of their development, codependent. Music video development definitely depended on mass media development, but, on the other hand, it is possible to argue that some of the mass media would not reach the level of popularity they did if there were no music videos. Music videos used interesting new technologies, not to mention revolutionary filming techniques that helped television grow. The popularity of musical television made cable TV a must have and raised a generation of TV watchers, while the easy access of music videos on YouTube is one of the things that make a basic Internet user use it daily.

Music videos reached the popularity level of the songs themselves, frequently even surpassing them. Nowadays, they are watched for the visual even more than for the musical part, paradoxically separating the audio and the visual while making it closer than ever. They became a marketing, communication, even a social awareness tool, the Internet giving them a possibility to reach audiences that were unthinkable to the forefathers of the music videos.

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