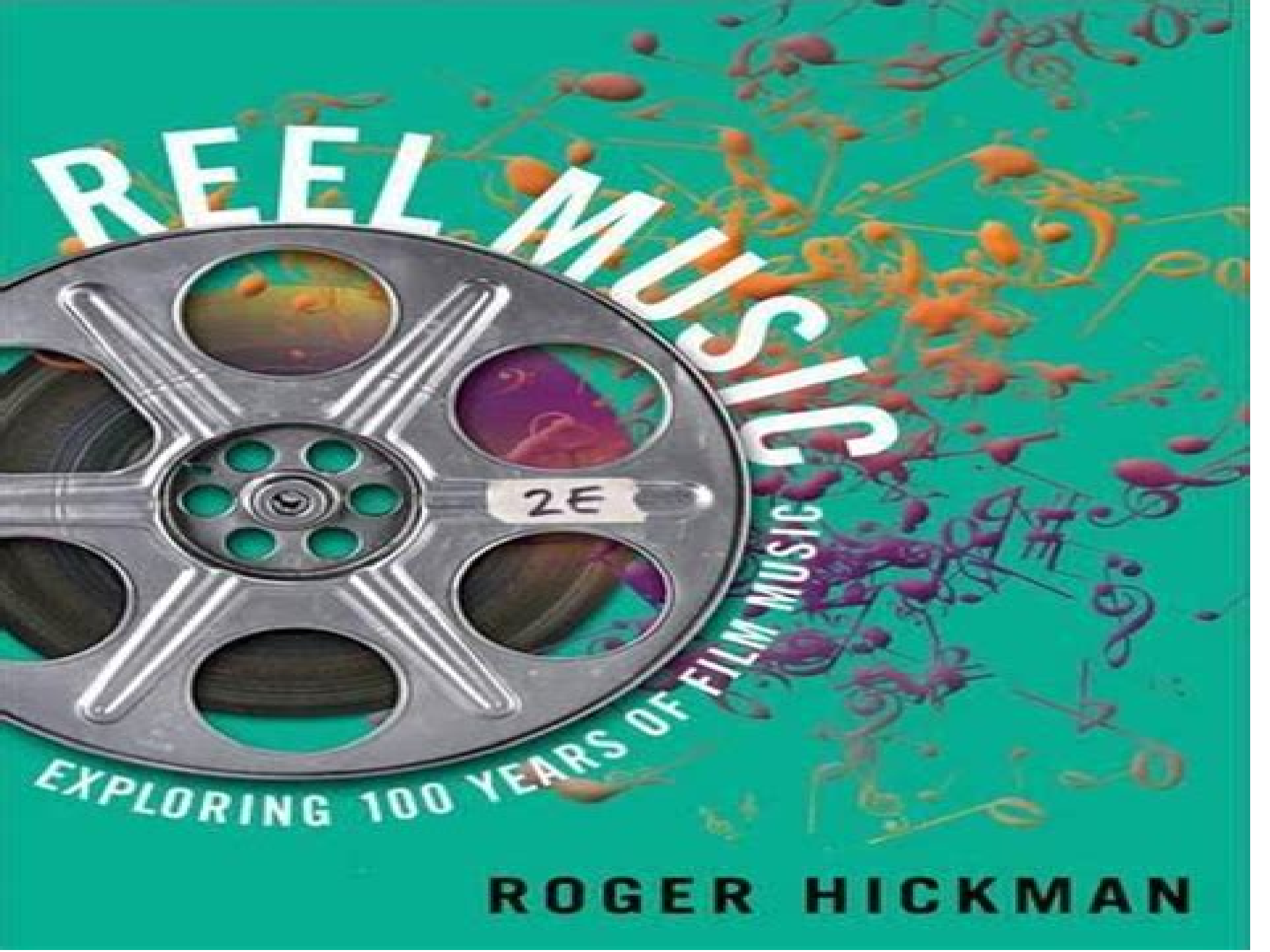




REEL MUSIC

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EXPLORING 100 YEARS OF FILM MUSIC

ROGER HICKMAN

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Reel Music Roger Hickman, 2017 *Reel Music* revised for a new generation of movie lovers tells the story of film music through iconic scenes The Second Edition features more in depth exploration of international films from classics like *Seven Samurai* to more recent works like *Run Lola Run* as well as new suggestions for activities and classroom discussion and even more Viewer Guides which show how film music functions moment by moment *Epic Sound* Stephen C. Meyer, 2014-11-27 A well researched and thorough book examining what the author finds to be a unique facet of film music of the late 1940s and early 1950s Soundtrax Lavish musical soundtracks contributed a special grandeur to the new widescreen stereophonic sound movie experience of postwar biblical epics such as *Samson and Delilah* *Ben Hur* and *Quo Vadis* In *Epic Sound* Stephen C Meyer shows how music was utilized for various effects sometimes serving as a vehicle for narrative plot and at times complicating biblical and cinematic interpretation In this way the soundscapes of these films reflected the ideological and aesthetic tensions within the genre and more generally within postwar American society By examining key biblical films Meyer adeptly engages musicology with film studies to explore cinematic interpretations of the Bible during the 1940s through the 1960s A major contribution to the field of film music studies and ought to be widely read by musicologists with an interest in film Really it ought to be read by film scholars as well although the depth of Meyer s engagement with the music is felt on almost every page this is also a powerfully sustained exploration of the biblical epic as a film genre American Music Meyer s clear and articulate study promises to be a welcome addition to the reading list of anyone interested not just in film but in mid century music history *Journal of the Society for American Music* An ambitious and fascinating book James Buhler The University of Texas at Austin **The Encyclopedia of Film Composers** Thomas S. Hischak, 2015-04-16 For more than a century original music has been composed for the cinema From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition music has been an integral element of most films By the late 1930s movie studios had established music departments and some of the greatest names in film music emerged during Hollywood s Golden Age including Alfred Newman Max Steiner Dimitri Tiomkin and Bernard Herrmann Over the decades other creators of screen music offered additional memorable scores and some composers such as Henry Mancini Randy Newman and John Williams have become household names The *Encyclopedia of Film Composers* features entries on more than 250 movie composers from around the world It not only provides facts about these artists but also explains what makes each composer notable and discusses his or her music in detail Each entry includes Biographical material Important dates Career highlights Analysis of the composer s musical style Complete list of movie credits This book brings recognition to the many men and women who have written music for movies over the past one hundred years In addition to composers from the United States and Great Britain artists from dozens of other countries are also represented A rich resource of movie music history The *Encyclopedia of Film Composers*

will be of interest to fans of cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores Sonatas, Screams, and Silence Alexis Luko, 2015-08-11 Sonatas Screams and Silence Music and Sound in the Films of Ingmar Bergman is the first musical examination of Bergman's style as an auteur filmmaker. It provides a comprehensive examination of all three aspects: music, sound effects, and voice of Bergman's signature soundtrack style. Through examinations of Bergman's biographical links to music, the role of music, sound effects, silence, and voice, and Bergman's working methods with sound technicians, mixers, and editors, this book argues that Bergman's soundtracks are as superbly developed as his psychological narratives and breathtaking cinematography. Interdisciplinary in nature, this book bridges the fields of music, sound, and film. Saying It With Songs Katherine Spring, 2013-11 Hollywood's conversion from silent to synchronized sound film production not only instigated the convergence of the film and music industries but also gave rise to an extraordinary period of songs in American cinema. Saying It With Songs considers how the increasing interdependence of Hollywood studios and Tin Pan Alley music publishing firms influenced the commercial and narrative functions of popular songs. While most scholarship on film music of the period focuses on adaptations of Broadway musicals, this book examines the functions of songs in a variety of non-musical genres, including melodramas, romantic comedies, Westerns, prison dramas, and action-adventure films, and shows how filmmakers tested and refined their approach to songs in order to reconcile the spectacle of song performance, the classical norms of storytelling, and the conventions of background orchestral scoring from the period of silent cinema. Written for film and music scholars alike, as well as for general readers, Saying It With Songs illuminates the origins of the popular song score aesthetic of American cinema. **100 Greatest Film Scores** Matt Lawson, Laurence MacDonald, 2018-09-15 The background music on a film can make or break the audience experience. Imagine the shower scene in *Psycho* without the shrieking violins or *Jaws* without the ominous notes that portend the shark's attack. Musical accompaniment helps create atmosphere for the viewer, from subtle undertones to compositions that heighten the drama. In *100 Greatest Film Scores*, authors Matt Lawson and Laurence E. MacDonald consider the finest music produced for cinema since the development of motion picture sound. Each entry includes background details about the film, biographical information about the composer, a concise analysis of the score, and a summary of the score's impact both within the film and on cinematic history. Among the many films cited here are iconic scores for *The Adventures of Robin Hood*, *A Beautiful Mind*, *The Big Country*, *Chariots of Fire*, *Citizen Kane*, *Edward Scissorhands*, *Fargo*, *Gone with the Wind*, *The Great Escape*, *Jurassic Park*, *King Kong*, *Lawrence of Arabia*, *The Lion in Winter*, *North by Northwest*, *On the Waterfront*, *Out of Africa*, *The Pink Panther*, *Raiders of the Lost Ark*, *Vertigo*, and *Up Arranged*, alphabetically, and featuring a photo of each movie, the entries in this volume give the reader insight into how music functions across a wide spectrum of film genres. Representing some of the greatest composers in the history of cinema, including Elmer Bernstein, Bernard Herrmann, Alfred Newman, John Williams, and Hans Zimmer, *100 Greatest Film Scores* will

be of interest to fans of movie music everywhere *The Twenty-First-Century Western* Douglas Brode, Shea T. Brode, 2019-12-12 Focusing on twenty first century Western films including all major releases since the turn of the century the essays in this volume cover a broad range of aesthetic and thematic aspects explored in these films including gender and race As diverse contributors focus on the individual subgenres of the traditional Western the gunfighter the Cavalry vs Native American conflict the role of women in Westerns etc they share an understanding of the twenty first century Western may be understood as a genre in itself They argue that the films discussed here reimagine certain aspects of the more conventional Western and often reverse the ideology contained within them while employing certain forms and clichés that have become synonymous internationally with Westerns The result is a contemporary sensibility that might be referred to as the postmodern Western **The Kubrick Legacy** Mick Broderick, 2019-02-21 The six chapters assembled in *The Kubrick Legacy* showcase important trends in the evolution of filmmaker Stanley Kubrick's artistic legacy In the 20 years since his death an enormous range of information and scholarship has surfaced in part from the Kubrick estate's public preservation archiving exhibition and promulgation of the auteur's staggering collection of research materials and film artefacts These essays from international scholars chart incarnations of the official Kubrick exhibition of extensive artifacts touring the globe for the past decade the filmmaker's lasting impact on established authors with whom he collaborated the profound influence of Kubrick's use of existing music in film scores the exponential rise of conspiracy theories and misinterpretation of his work since his death the repeated imitation of and homage to his oeuvre across decades of international television advertising and the re-discovery of Kubrick on screen in both documentary form and dramatic characterization *The Kubrick Legacy* provides a tantalizing critical snapshot of the enduring impact and influence of one of the twentieth century's most enigmatic and consummate screen artists **Austria and America** Joshua Parker, Ralph J. Poole, 2014 While the end of the US's civil war marked a boom in US tourism in Europe Austria's own civil war in 1934 both curtailed American tourism in Austria and marked a small but important wave of Austrian emigration to the US The essays in this volume explore the ways Austrian born immigrants in those years defined their own identities as American citizens how they interpreted performed and profited from American modernity at home and how their work as immigrating authors film makers and musicians impacted mainstream culture in the US illuminating often overlooked connections not only between Austria and America but also between Austrians and Americans Series American Studies in Austria Vol 14 Subject Social History U S Studies Austrian Studies Migration Studies **Sound** Kathryn Kalinak, 2015-05-01 Sound has always been an integral component of the moviegoing experience Even during the so called silent era motion pictures were regularly accompanied by live music lectures and sound effects Today whether we listen to movies in booming Dolby theaters or on tiny laptop speakers sonic elements hold our attention and guide our emotional responses Yet few of us are fully aware of the tremendous collaborative work involving both artistry and technical wizardry required to create that cinematic soundscape *Sound* the latest book in

the Behind the Silver Screen series introduces key concepts seminal moments and pivotal figures in the development of cinematic sound Each of the book's six chapters cover a different era in the history of Hollywood from silent films to the digital age and each is written by an expert in that period Together the book's contributors are able to explore a remarkable range of past and present film industry practices from the hiring of elocution coaches to the marketing of soundtrack records Not only does the collection highlight the achievements of renowned sound designers and film composers like Ben Burt and John Williams it also honors the unsung workers whose inventions artistry and performances have shaped the soundscapes of many notable movies After you read Sound you'll never see or hear movies in quite the same way Sound is a volume in the Behind the Silver Screen series other titles in the series include Acting Animation Art Direction and Production Design Cinematography Costume Makeup and Hair Directing Editing and Special Visual Effects Producing and Screenwriting

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 Film Music in the Sound Era A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927-2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume Miklós Rózsa's Ben-Hur Roger Hickman, 2011-03-15 In 1925 MGM produced a screen version of Lew Wallace's best selling novel Ben Hur A Tale of the Christ which became a classic of silent cinema Nearly 25 years later the biblical epic was remade by William Wyler and received an unprecedented 11 Academy Awards including one for Miklós Rózsa's music Indeed the score for Ben Hur is one of the greatest achievements in Hollywood film music In this book Roger Hickman focuses on the confluence of traditions trends and innovations that shaped Rózsa's score Hickman provides an overview of Rózsa's music into the 1960s looks at the composer's musical influences and the development of his distinctive style and examines how Rózsa applied these compositional techniques to film scoring The author then explores the Ben Hur phenomenon and traces the development of the story and its musical traditions from the original novel into the 21st century Hickman also examines the conventions of epic films and ties these influences together with a detailed analysis of the score Miklós Rózsa's Ben Hur pays tribute to not only one of the great film scores but also to one of Hollywood's most influential composers **They Shot, He Scored** James K. Wright, 2019-04-30 Eldon Davis Rathburn 1916-2008 one of the most multi-dimensional prolific and endlessly fascinating composers of the twentieth century wrote more music than any other Canadian composer of his generation During a long and productive career that spanned seventy-five years Rathburn served for thirty

years as a staff composer with the National Film Board of Canada 1947-76 scored the first generation of IMAX films and created a diverse catalogue of orchestral and chamber works With the aid of extensive archival and documentary materials *They Shot He Scored* chronicles Rathburn's life and works beginning with his formative years in Saint John New Brunswick and his breakthrough in Los Angeles in connection with Arnold Schoenberg and the LA Philharmonic Orchestra The book follows his work at the NFB his close encounters with some of the most celebrated international figures in his field and his collaboration with the team of innovators who launched the IMAX film corporation James Wright undertakes a close analytical reading of Rathburn's film and concert scores to outline his methods compositional techniques influences and idiosyncratic approach to instrumentation as well as his proto postmodern proclivity for borrowing from diverse styles and genres Authoritative and insightful *They Shot He Scored* illuminates the extraordinary career of an unsung creative force in the film and music industry

Leonard Bernstein's On the Waterfront Anthony Bushard, 2012-12-27 Released in 1954 *On the Waterfront* is considered one of the greatest films of all time winning eight Academy Awards including Best Picture and placing in the top 20 on the American Film Institute's 100 Films survey The film's Oscar nominated score represented a rare venture into film music composition by Leonard Bernstein one of the towering figures of classical music in the 20th century In *Leonard Bernstein's On the Waterfront A Film Score Guide* Anthony Bushard examines this landmark work a score that continues to influence composers of film and classical music alike The book begins with a biographical survey of Bernstein's work followed by an exploration of Bernstein's compositional method a look at the context of the film and an analysis of the score itself Though other volumes have focused on Bernstein's overall career Bushard's book is the first to look specifically at the score of this film A welcome examination of one of Bernstein's most accomplished works *Leonard Bernstein's On the Waterfront A Film Score Guide* highlights the invaluable contributions of this great composer and will be appreciated by fans of classical music and film scores

Listening to Stanley Kubrick Christine Lee Gengaro, 2013 In *Listening to Stanley Kubrick* Christine Gengaro provides an in depth exploration of the music that was composed for Stanley Kubrick's films and places the preexistent music he utilized into historical context This book offers a thoroughly researched examination into the mu

Irony in Film James MacDowell, 2016-11-09 *Irony in Film* is the first book about ironic expression in this medium We often feel the need to call films or aspects of them ironic but what exactly does this mean How do films create irony Might certain features of the medium help or hinder its ironic potential How can we know we are justified in dubbing any film or moment ironic This book attempts to answer such questions investigating in the process crucial and under examined issues that irony raises for our understanding of narrative filmmaking A much debated subject in other disciplines in film scholarship irony is habitually referred to but too seldom explored Combining in depth theorising with detailed close analysis this pioneering study asks what ironic capacities films might possess how film style may be used ironically and what role intention should play in film interpretation The proposed answers have significance for our

understanding of not only ironic filmmaking but the nature of expression in this medium **Zbigniew Preisner's Three Colors Trilogy** Nicholas W. Reyland, 2011-12-16 Director Krzysztof Kieslowski's Three Colors trilogy Blue 1993 White 1993 and Red 1994 is one of the great achievements of European film A meditation on liberty equality and fraternity these three films marked the culmination of the director's career as well as the zenith of one of the most important creative collaborations in 20th century cinema between Kieslowski scriptwriter Krzysztof Piesiewicz and composer Zbigniew Preisner Thanks to their close working relationship music for the Three Colors trilogy achieves both a focal narrative and philosophical function At times Preisner's music advances the narrative independently of the films other codes at other times it creates a metaphorical space into which the audience is invited in order to read for deeper messages As the first major scholarly treatment of Preisner's music Nicholas Reyland's Zbigniew Preisner's Three Colors Trilogy A Film Score Guide fills an important void in film score scholarship In this guide Reyland analyzes the historical context of the film scores the life of the composer the hermeneutic and narrative role of the music within the film and the musical scoring techniques used for the trilogy This volume also draws on an interplay of established classic approaches to analyzing film music and more recent approaches in the exploration of its themes and readings In addition the composer's willingness to be interviewed by Reyland enhances the musicological scholarship of this book giving the reader privileged access into the process of scoring A significant contribution to both film studies and musicological literature this book celebrates one of the great cinematic achievements of the last few decades Notes Music Library Association, 2005 *Neo-Noir* Mark Bould, Kathrina Glitre, Greg Tuck, 2009-06-30 Neo noir knows its past It knows the rules of the game and how to break them From Point Blank 1998 to Oldboy 2003 from Get Carter 2000 to 36 Quai des Orfèvres 2004 from Catherine Tramell to Max Payne neo noir is a transnational global phenomenon This wide ranging collection maps out the terrain combining genre stylistic and textual analysis with Marxist feminist psychoanalytic and industrial approaches Essays discuss works from the US UK France Japan South Korea Hong Kong and New Zealand key figures such as David Lynch the Coen Brothers Quentin Tarantino and Sharon Stone major conventions such as the femme fatale paranoia anxiety the city and the threat to the self and the use of sound and colour **Elmer Bernstein, Film Composer** Peter M. Bernstein, 2023-11-15 Consider this new book the standard Bernstein biography Booklist Starred Review A behind the scenes look at the life and music of legendary Hollywood composer Elmer Bernstein the only person to be nominated for an Academy Award in every decade from the 1950s to the 2000s Over a career spanning 54 years he composed landmark scores in every available genre epics jazz westerns dramas and comedies and his credits read like list of the greatest films of his time The Ten Commandments The Magnificent Seven To Kill a Mockingbird The Man With the Golden Arm The Great Escape Ghostbusters to name just a few This biography written by Elmer's son Peter interweaves exclusive interviews oral histories not otherwise available estate archival materials and personal experiences Elmer Bernstein lived a colorful life he was a first generation American he was blacklisted and he

was a fearless advocate for film music not afraid to take on anyone in pages of trade papers The book looks at many of his landmark scores in depth collaborations with various producers and directors and his success in navigating the rough and tumble of Hollywood There is much to his story a cycle of struggle success frustration failure and reinvention repeated many times over his career which connected the Old Hollywood with the modern era

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