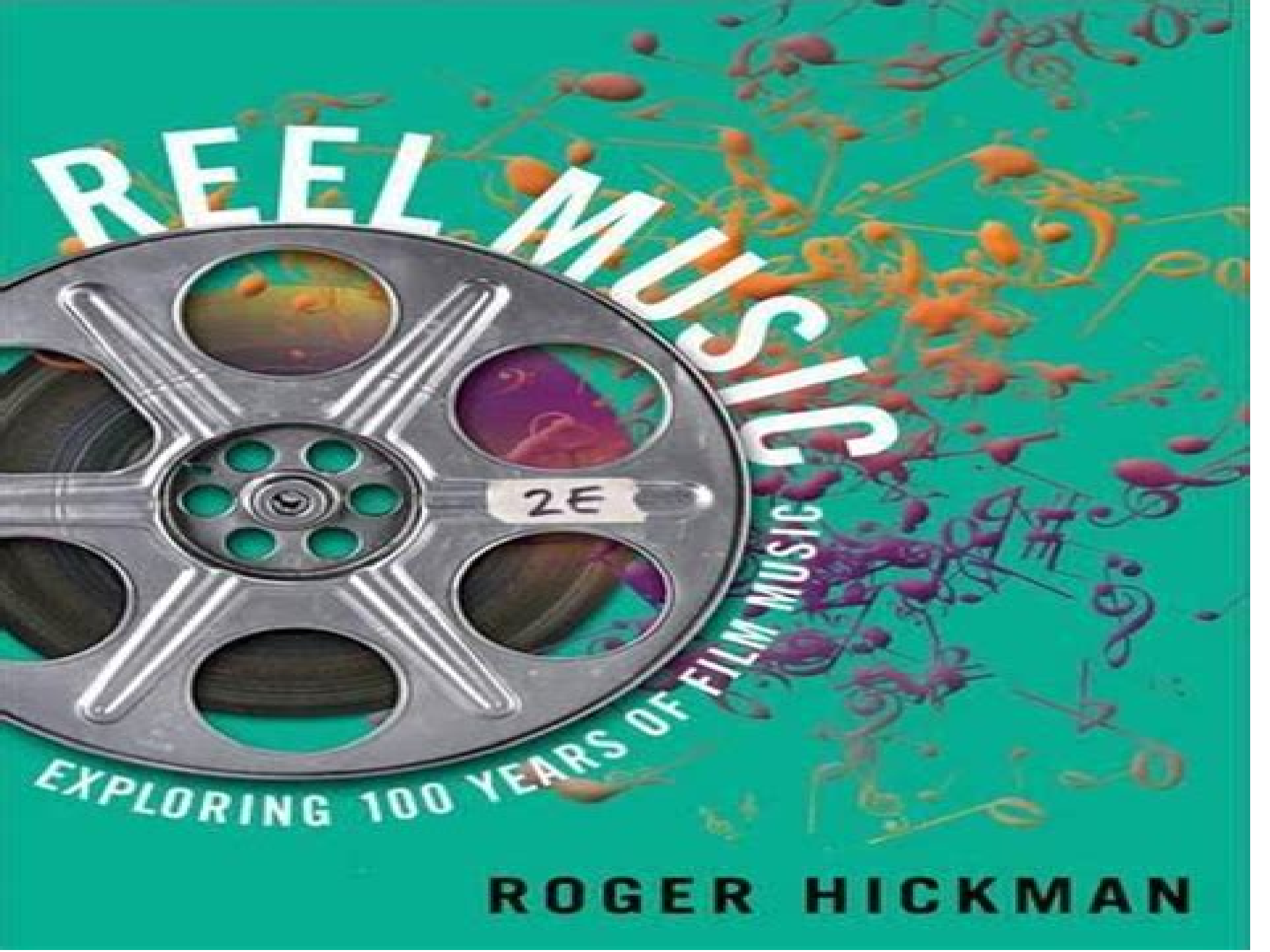




REEL MUSIC

2E

EXPLORING 100 YEARS OF FILM MUSIC

ROGER HICKMAN

Roger Hickman Reel Music

Jesse Gerlach Ulmer



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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 Invisible Art of Film Music* Laurence E. MacDonald, 2013-05-02 Beginning with the era of synchronized sound in the 1920s music has been an integral part of motion pictures Whether used to heighten the tension of a scene or evoke a subtle emotional response scores have played a significant if often unrealized role in the viewer's enjoyment In *The Invisible Art of Film Music* Laurence MacDonald provides a comprehensive introduction for the general student film historian and aspiring cinematographer Arranged chronologically from the silent era to the present day this volume provides insight into the evolution of music in cinema and analyzes the vital contributions of scores to hundreds of films MacDonald reviews key developments in film music and discusses many of the most important and influential scores of the last nine decades including those from *Modern Times* *Gone with the Wind* *Citizen Kane* *Laura* *A Streetcar Named Desire* *Ben Hur* *Lawrence of Arabia* *The Godfather* *Jaws* *Ragtime* *The Mission* *Titanic* *Gladiator* *The Lord of the Rings* *Brokeback Mountain* and *Slumdog Millionaire* MacDonald also provides biographical sketches of such great composers as Max Steiner Alfred Newman Franz Waxman Bernard Herrmann Elmer Bernstein Henry Mancini Maurice Jarre John Barry John Williams Jerry Goldsmith Dave Grusin Ennio Morricone Randy Newman Hans Zimmer and Danny Elfman Updated and expanded to include scores produced well into the twenty first century this new edition of *The Invisible Art of Film Music* will

appeal not only to scholars of cinema and musicologists but also any fan of film scores *The Oxford Handbook of Music and Medievalism* Stephen C. Meyer, Kirsten Yri, 2020 The Oxford Handbook of Music and Medievalism brings together international scholars from a wide range of disciplines to provide a snapshot of the diverse ways in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical traditions of the last two centuries *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 Mikl's R zsa'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 R zsa's score Hickman provides an overview of R zsa's music into the 1960s looks at the composer's musical influences and the development of his distinctive style and examines how R zsa 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 Mikl's R zsa's Ben Hur pays tribute to not only one of the great film scores but also to one of Hollywood's most influential composers **The Coen Brothers and American Roots Music** Jesse Gerlach Ulmer, 2023-04-25 For more than three decades Joel and Ethan Coen have produced some of the most memorable and influential American roots music soundtracks in film history From Raising Arizona 1987 to O Brother Where Art Thou 2000 to Inside Llewyn Davis 2013 the Coens along with musical archivist and producer T Bone Burnett have curated half forgotten yet unforgettable genres artists and songs from America's cultural past for new audiences This book is the first devoted to giving a full account of this rich cinematic legacy 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

A Research Guide to Film and Television Music in the United States Jeannie Gayle Pool, H. Stephen Wright, 2011 Unlike traditional music film music sources are often difficult to locate and do not follow the patterns that researchers are trained to identify Although there have been several self-described introductions to the field and articles that summarize the problems and state of research there is no resource that gathers together all of the basic information that is vital to film music research In this volume Jeannie Gayle Pool and H. Stephen Wright address the difficulties scholars encounter when conducting research on film and television music Intended as a guide for scholars and researchers in navigating the complex world of film and television music this book provides a detailed taxonomy of film music primary sources and explains how to find and interpret them The authors tackle the problems of determining film score authorship and working with recordings of film music A bibliographic essay summarizes the major works and trends in film music research and provides clear pointers to the most important resources in the field An up to date guide to important collections of film music sources and other research materials is also included Designed to clarify the nature of film music source materials and how they are generated A Research Guide to Film and Television Music in the United States provides clear signposts for scholars and identifies opportunities for further research

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

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