

## Reel Music Exploring 100 Years Of Film Music

Celluloid Symphonies is a unique sourcebook of writings on music for film, bringing together fifty-three critical documents, many previously inaccessible. It includes essays by those who created the music—Max Steiner, Erich Korngold, Jerry Goldsmith, Elmer Bernstein and Howard Shore—and outlines the major trends, aesthetic choices, technological innovations, and commercial pressures that have shaped the relationship between music and film from 1896 to the present. Julie Hubbert's introductory essays offer a stimulating overview of film history as well as critical context for the close study of these primary documents. In identifying documents that form a written and aesthetic history for film music, Celluloid Symphonies provides an astonishing resource for both film and music scholars and for students.

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]

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 musical elements of one of cinema's most brilliant artists."

*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.

The Oxford Handbook of Sondheim Studies offers a series of cutting-edge essays on the most important and compelling topics in the growing field of Sondheim Studies. Focusing on broad groups of issues relating to the music and the production of Sondheim works, rather than on biographical questions about

the composer himself, the handbook represents a cross-disciplinary introduction to comprehending Sondheim in musicological, theatrical, and socio-cultural terms. This collection of never-before published essays addresses issues of artistic method and musico-dramaturgical form, while at the same time offering close readings of individual shows from a variety of analytical perspectives. The handbook is arranged into six broad sections: issues of intertextuality and authorship; Sondheim's pioneering work in developing the non-linear form of the concept musical; the production history of Sondheim's work; his writing for film and television; his exploitation and deployment of a wide range of musical genres; and how interpretation through key critical lenses (including sociology, history, and feminist and queer theory) establishes his position in a broader cultural context.

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.

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.

*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.

*Engaging Musical Practices: A Sourcebook for Middle School General Music* presents numerous ways to engage adolescents in active music making that is relevant to their lives so that they may be more apt to continue their involvement with music as a lifetime endeavor.

In this book, Roger Hickman focuses on the confluence of traditions, trends, and innovations that shaped one of film's greatest scores.

In een van de onbetwiste hoogtepunten uit de wereldliteratuur voert de bezeten kapitein Achab een mythische strijd met Moby Dick, een witte walvis. Vanwege dat beest is hij ooit zijn been verloren en nu is de kapitein uit op wraak. Achab offert willens en wetens het welzijn van zijn schip en bemanning op aan zijn persoonlijke haat tegen Moby Dick, die voor hem het kwaad, de erfzonde en het demonische vertegenwoordigt. Hij is vastbesloten het beest te vinden en hij laat zich door niets of niemand tegenhouden om dat doel te behalen. De Amerikaanse Herman Melville (1819-1891) schreef in 1851 *MOBY DICK*, naar een ongewoon grote en agressieve witte potvis die zoveel rampen zou hebben veroorzaakt voor de walvisvaarders dat het was uitgegroeid tot een mythe. De roman werd in die tijd niet goed ontvangen. Het verkreeg pas na zijn dood bekendheid en is inmiddels uitgegroeid tot een van de belangrijkste meesterwerken uit de Amerikaanse literatuur.

Films produced in late 1960s and early 1970s America—along with later films focusing on that period—continue to frame our understanding of the counterculture era. The popular and experimental music of the day is central to the counterculture narrative on film, from the utopian *Monterey Pop* (1968) to the disenchantment of *Gimme Shelter* (1970). But the musical side of the movement was not monolithic, and a study of contemporary film soundtracks reveals a great deal of complexity. The coinciding struggles to define collective and individual identities based on race, class, gender and generation are well documented in the music of counterculture cinema.

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 (mis)interpretation 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.

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.

*Aesthetics of Music: Musicological Approaches* is an anthology of fourteen essays, each addressing a single key concept or pair of terms in the aesthetics of music, collectively serving as an authoritative work on musical aesthetics that remains as close to 'the music' as possible. Each essay includes musical examples from works in the 18th, 19th, and into the 20th century. Topics have been selected from amongst widely recognised central issues in musical aesthetics, as well as those that have been somewhat neglected, to create a collection that covers a distinctive range of ideas. All essays cover historical origins, sources, and developments of the chosen idea, survey important musicological approaches, and offer new critical angles or musical case studies in interpretation.

This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book

treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries.

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. The #1 film music text, now with more attention to international films.

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.

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.

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Nieuwe, uitgebreide editie *Hoe muziek werkt* is David Byrnes ode aan de muziek, een verslag van een leven in de muziekwereld en een uitleg over hoe en waarom muziek werkt. Byrne,

muzikant, ontpopt zich in dit standaardwerk tot historicus, antropoloog en sociaal wetenschapper en biedt ons een schat aan feiten over muziek en muziekvormen, gemengd met zijn eigen ervaringen. Met concrete voorbeelden laat hij zien dat muziek niet alleen in studio's ontstaat, maar meer nog een logisch en prachtig gevolg is van ons bestaan en onze culturele omstandigheden. Laat je meenemen op een onweerstaanbaar avontuur waarbij Byrne met knappe en bezielde argumenten vertelt over de bevrijdende en stimulerende kracht van muziek.

*The Sounds of Silent Films* is a unique collection of investigatory and theoretical essays that, for the first time, unite up-to-date research on the complex historical performance practices of silent film accompaniment with in-depth analyses of relevant case studies.

*Film Music: A History* explains the development of film music by considering large-scale aesthetic trends and structural developments alongside socioeconomic, technological, cultural, and philosophical circumstances. The book's four large parts are given over to Music and the "Silent" Film (1894--1927), Music and the Early Sound Film (1895--1933), Music in the "Classical-Style" Hollywood Film (1933--1960), and Film Music in the Post-Classic Period (1958--2008). Whereas most treatments of the subject are simply chronicles of "great film scores" and their composers, this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry. Instead of celebrating film-music masterpieces, it deals—logically and thoroughly—with the complex 'machine' whose smooth running allowed those occasional masterpieces to happen and whose periodic adjustments prompted the large-scale twists and turns in film music's path.

Behalve een begenadigd romanschrijver is Zadie Smith ook een briljante en unieke essayist. In *Voel je vrij* snijdt ze een aantal onderwerpen aan die we allemaal herkennen: wat betekent het om te leven \_ te werken, te denken, te lachen en te genieten \_ in de wereld van nu? Wat is de zin en betekenis van alle social media en wat voegen ze toe aan ons leven? Waarom hangen we zo graag in een fijne bibliotheek rond? En hoe moeten we onze kleinkinderen vertellen dat het ons niet is gelukt het klimaatprobleem gezamenlijk aan te pakken? Met een vlijmscherpe pen becommentarieert Smith culturele, maatschappelijke en politieke kwesties. *Voel je vrij* laat ons op een andere manier naar de wereld kijken: met de kritische maar ook diepmenselijke blik van Zadie Smith. Met dit boek bewijst Smith opnieuw dat ze de belangrijkste stem van haar generatie is. Zadie Smith (1975) is de auteur van vijf romans, een novelle en een serie essays. Zowel in 2003 als in 2013 werd ze verkozen tot een van de twintig Granta's Best Young British Novelists. Ze won onder andere de James Tait Black Memorial Prize, de Whitbread Award, de Guardian First Book Award en de Orange Prize. Ook stond ze op de shortlist van de Man Booker Prize en de Baileys Women's Prize for Fiction. Op dit moment doceert ze aan New York University. 'Smith doet me soms denken aan een improviserende muzikant of zo'n benijdenswaardige kok die met vijf toevallige ingrediënten in een handomdraai een lekker maaltje weet te bereiden. Verbindende factor van al haar losse, zeer uiteenlopende beschouwingen is haar fijnzinnige waarnemingsvermogen.' *The New York Times Book Review* 'Wie even was vergeten dat Zadie Smith een van de veelzijdigste, interessantste schrijvers is van deze tijd, moet vooral haar nieuwe essaybundel *Voel je vrij* lezen. Haar stukken zijn scherpzinnig, soms vilein, maar altijd relevant. We mogen ons gelukkig prijzen met Smith als gids.' *Vanity Fair* 'Smith beschikt over een scherp observatievermogen, kennis van zaken en een heldere geest. Daarnaast is ze een boekenwurm, een cultuurnerd die leest, luistert, kijkt en zich

geregeld afvraagt hoe ze zich als schrijver en mens tot al die kunst om zich heen moet verhouden, iets waarover ze dolgraag met anderen van gedachten wisselt.' The Guardian 'Een overheerlijke mengelmoes van ideeën die getuigt van haar brede en diepgaande belangstelling. Het is als een rek- en strekoefening, een yogales voor de geest.' The Times

Between 1895 and 1929, more than 15,000 motion pictures were made in the United States. We call these works “silent films,” but they were accompanied by an enormous body of music, including works adapted or arranged from pre-existing works, as well as newly composed pieces for theater orchestras, organists, or pianists. While many films and pieces are lost, a considerable amount of material remains extant and available for use in research and performance. *Music for Silent Film: A Guide to North American Resources* is a unique resource on North American archives and English-language materials available in for those interested in this repertoire. Part I contains information about archives of primary source materials including full and compiled scores, sheet music, published anthologies of music, interviews with cinema musicians, periodicals, and instruction books. Part II surveys the English-language scholarship on silent film music in articles, book chapters, essay collections, and monographs through 2015. The book is fully indexed for ease of access to these important sources on film music.

Reel Music Exploring 100 Years of Film Music W. W. Norton

Maanden voordat er een Rus op de Krim stond, voorspelde George Friedman dat het in Oekraïne mis zou gaan Europa was een slagveld in de eerste helft van de 20e eeuw. Friedman heeft het over 'de 31 jaar' van Europa: van 1914 tot 1945. De uitslaande oorlogsbrand leek daarna geblust, al hadden we nog wel decennialang te maken met een Koude Oorlog. Hoe groot is de kans op nieuwe conflicten en waar zullen die zich voordoen? Friedman zoomt in op Europa. Hij leidt ons langs de breuklijnen, die al eeuwen bestaan en tot twee wereldoorlogen en talloze andere conflicten hebben geleid. Hij laat de 'brandhaarden' zien die vlak onder de oppervlakte smeulen en op het punt van uitbarsten staan. Deze brandhaarden zijn net zo gevaarlijk als die aan het begin van de 20e eeuw. Friedman legt met grote precisie uit welke trends niet te stoppen zijn en wat de gevaren én de kansen zijn die zij met zich mee brengen. George Friedman is CEO en oprichter van STRATFOR; 'world's leading private intelligence office'. Hij wordt wereldwijd door media gevraagd als expert op het gebied van politiek en actuele ontwikkelingen.

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.

*The Oxford Handbook of Film Music Studies* gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media, focusing on four areas: history, genre and medium, analysis and criticism, and interpretation.

In this updated and expanded edition of *The Invisible Art of Film Music*, Laurence MacDonald provides a comprehensive introduction to film music for the general student, the film historian, and the aspiring cinematographer. This volume is a historically structured account of the evolution of music in films and the development of the films themselves. Arranged as a chronological survey from the silent era to the present day, this volume offers readers insight into the vital contribution film scores have made.

*The Bloomsbury Handbook of Religion and Popular Music* is the first comprehensive analysis of the most important themes and concepts in this field. Drawing on contemporary research from religious studies, theology, sociology, ethnography, and cultural studies, the volume comprises thirty-one specifically commissioned essays from a team of international experts. The chapters explore the principal areas of inquiry and point to new directions for scholarship. Featuring chapters on methodology, key genres, religious traditions and popular music subcultures, this volume provides the essential reference point for anyone with an interest in religion and popular music as well as popular culture more broadly. Religious traditions covered include Christianity, Islam, Judaism, Hinduism, Buddhism, Paganism and occultism. Coverage of genres and religion ranges from heavy metal, rap and hip hop to country music and film and television music. Edited by Christopher Partridge and Marcus Moberg, this Handbook defines the research field and provides an accessible entry point for new researchers in the field.

*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.

*De lange weg naar de vrijheid* is de beroemde autobiografie van een van de grootste mannen van de twintigste eeuw. Nelson Mandela beschrijft de lange weg die hij heeft moeten afleggen van onwetende jongen tot charismatisch staatsman. Dit is het verhaal van misschien wel de wonderbaarlijkste omwenteling in de geschiedenis, verteld door de man die het allemaal heeft

meegemaakt en in gang gezet. Het verhaal van Mandela, door Mandela.

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.

Musicians, both fictional and real, have long been subjects of cinema. From biopics of composers Beethoven and Mozart to the rise (and often fall) of imaginary bands in *The Commitments* and *Almost Famous*, music of all types has inspired hundreds of films. The *Encyclopedia of Musicians and Bands on Film* features the most significant productions from around the world, including straightforward biographies, rockumentaries, and even the occasional mockumentary. The wide-ranging scope of this volume allows for the inclusion of films about fictional singers and bands, with emphasis on a variety of themes: songwriter–band relationships, the rise and fall of a career, music saving the day, the promoter’s point of view, band competitions, the traveling band, and rock-based absurdity. Among the films discussed in this book are *Amadeus*, *The Blues Brothers*, *The Buddy Holly Story*, *The Commitments*, *Dreamgirls*, *The Glenn Miller Story*, *A Hard Day’s Night*, *I’m Not There*, *Jailhouse Rock*, *A Mighty Wind*, *Ray*, *’Round Midnight*, *The Runaways*, *School of Rock*, *That Thing You Do!*, and *Walk the Line*. With entries that span the decades and highlight a variety of music genres, *The Encyclopedia of Musicians and Bands on Film* is a valuable resource for moviegoers and music lovers alike, as well as scholars of both film and music.

Stanley Kubrick is one of the most revered directors in cinema history. His 13 films, including classics such as *Paths of Glory*, *2001: A Space Odyssey*, *A Clockwork Orange*, *Barry Lyndon*, and *The Shining*, attracted controversy, acclaim, a devoted cult following, and enormous critical interest. With this comprehensive guide to the key contexts - industrial and cultural, as well as aesthetic and critical - the themes of Kubrick's films sum up the current vibrant state of Kubrick studies. Bringing together an international team of leading scholars and emergent voices, this *Companion* provides comprehensive coverage of Stanley Kubrick's contribution to cinema. After a substantial introduction outlining Kubrick's life and career and the film's production and reception contexts, the volume consists of 39 contributions on key themes that both summarise previous work and offer new, often archive-based, state-of-the-art research. In addition, it is specifically tailored to the needs of students wanting an authoritative, accessible overview of academic work on Kubrick.

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.

The Oxford Handbook of Music and Medievalism provides 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. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

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