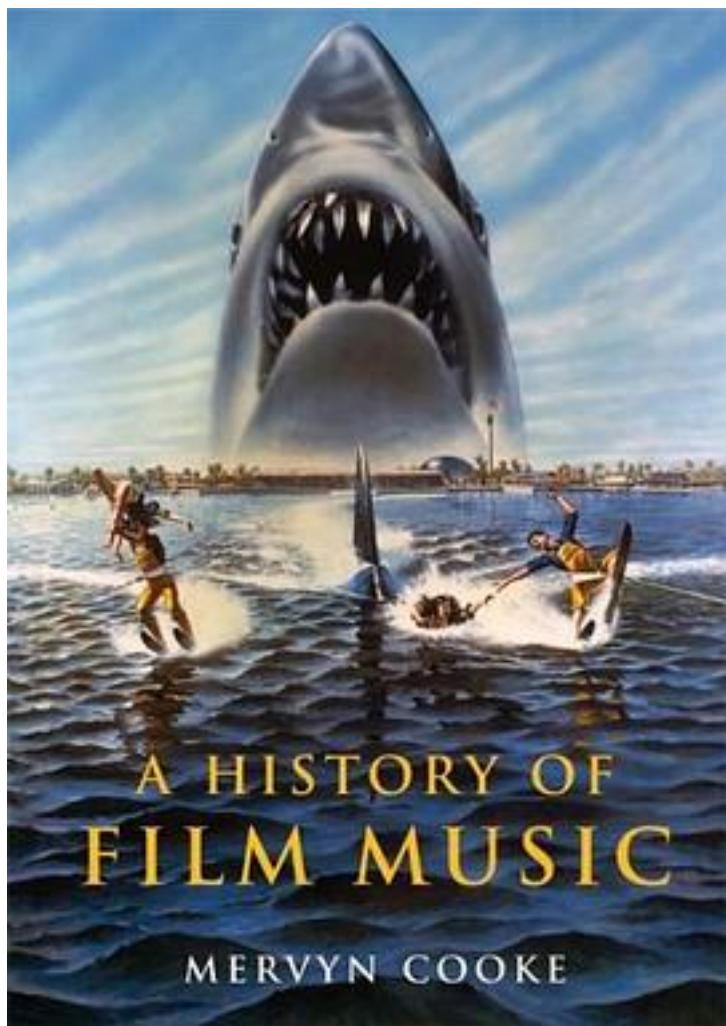


A History of Film Music



[A History of Film Music 下载链接1](#)

著者:Mervyn Cooke

出版者:Cambridge University Press

出版时间:2008-09-30

装帧:Paperback

isbn:9780521010481

Mervyn Cooke provides a comprehensive and lively introduction to the major trends in

film scoring from the silent era to the present day, focussing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK, France, India, Italy, Japan and the early Soviet Union. The book balances wide-ranging overviews of film genres, modes of production and critical reception with detailed non-technical descriptions of the interaction between image track and soundtrack in representative individual films. In addition to the central focus on narrative cinema, separate sections are also devoted to music in documentary and animated films, film musicals and the uses of popular and classical music in the cinema. The author analyses the varying technological and aesthetic issues that have shaped the history of film music, and concludes with an account of the modern film composer's working practices.

Contents

List of illustrations page xi

Preface and acknowledgements xv

1 The 'silent' cinema 1

Why sound? 1

Why music? 4

The birth of film music 7

Categories of film music 9

Camille Saint-Saëns and film d' art 14

Cue sheets and anthologies 15

Venues and ensembles 18

Photoplayers and cinema organs 21

Music for silent epics 23

Charlie Chaplin and music for comedies 27

Early film music in Europe and the Soviet Union 30

Postlude: the silent-film revival 37

2 Sound on track 42

A sound debate 43

New technology 47

Photographing sound 52

Animated sound 58

Creative possibilities	59
3 Hollywood's Golden Age: narrative cinema and the classical film score	67
The studio system	69
Practicalities	73
Style	78
Wagner and the filmic leitmotif	80
Structure	83
Max Steiner	87
Erich Wolfgang Korngold	93
Franz Waxman: horror and sophistication	98
Alfred Newman	103
Miklós Rózsa, Roy Webb and David Raksin: film noir and the music of psychological drama	108
Dimitri Tiomkin and others	119
Aaron Copland and the sounds of America	123
4 Stage and screen	131
Opera on film	132
Film in opera; opera in film	141
The film musical	145
Scoring Shakespeare	166
5 The mainstream divides: post-war horizons in Hollywood	183
The epic and the intimate	187
Modernism	194
Bernard Herrmann: the composer as auteur	201
Jazz and its influence	212
6 'Never let it be mediocre': film music in the United Kingdom	226
Visitors from abroad	231
Ralph Vaughan Williams	234

Brian Easdale, William Alwyn and Benjamin Frankel 237

William Walton and Malcolm Arnold 248

Generic (re)takes: horror and comedy 253

End of an era 258

7 Defectors to television 265

THE DOCUMENTARY FILM 266

Hanns Eisler 268

Documentaries in the United States 271

Information films in the United Kingdom 273

The movies at war: reportage and propaganda 278

Theatrical documentaries for the modern age 283

ANIMATION 287

Cartoon music in the silent era 288

Walt Disney and the animated musical 290

Warner Bros. and MGM: comic shorts 294

Classical music 298

Migration to the small screen 301

Experimental animation 303

Animation in Europe 306

8 Film music in France 309

Symphony and song 310

The 1930s: Maurice Jaubert and Joseph Kosma 312

Georges Auric and others 316

Nouvelle vague 319

Jean-Luc Godard 321

François Truffaut 326

French modernism 328

At home and abroad 332

Poles apart: Krzysztof Kielowski and Zbigniew Preisner 338

9 Global highlights 342

EARLY SOUND FILMS IN THE SOVIET UNION 342

Dmitri Shostakovich 342

Vsevolod Pudovkin and Yuri Shaporin 345

Sergei Eisenstein and Sergei Prokofiev 347

INDIA: BOLLYWOOD AND BEYOND 353

Early Indian cinema 354

Successes abroad: Ravi Shankar and Satyajit Ray 356

Modern commercial cinema 361

FROM ITALY TO LITTLE ITALY 365

Federico Fellini, Nino Rota and the circus of life 366

Ennio Morricone and the spaghetti western: eccentricity and populism 371

Italians abroad 376

JAPAN 382

Traditional elements in silent and early sound films 382

The films of Yasujiro Ozu and Akira Kurosawa 384

Tōru Takemitsu 389

Modern composers, modern genres 392

10 Popular music in the cinema 396

Music of youth and race 398

Title songs and interpolated songs 405

Compilation scores and original song scores 408

Synergistic marketing 415

Pop (stars) in performance 418

11 Classical music in the cinema 422

Romantic concerto and war film 425
Classical biopics and milieu films 429
Period, nationality, class 437
Stanley Kubrick 440
Back to Bach 448
12 State of the art: film music since the New Hollywood 454
John Williams and the new symphonism 456
Electronics, sound technology and recording 467
Pop scoring, dual tracking and the modern soundtrack album 474
Minimalism 478
Modern auteurs: Martin Scorsese, Quentin Tarantino and David Lynch 483
The modern mainstream 489
The global and the glocal 503
Bibliography 511
Index of film titles 530
General index 547

作者介绍:

Mervyn Cooke是英国诺丁汉大学音乐学教授。这本电影音乐史视野较为广阔，从美国，到英国、意大利、法国、苏联等国电影音乐都有述及

目录:

[A History of Film Music 下载链接1](#)

标签

电影音乐

音乐

英文电影

评论

Max Steiner、Erich Korngold、Franz Waxman、Alfred Newman、Miklós Rózsa、Dimitri Tiomkin、Bernard Herrmann、Ralph Williams……所以80s之前都是有清晰的时间线的，80s之后音乐流派也井喷世界电影也井喷，无声电影刷一本就够了TV出来黄金年代之后的电影理论不知道刷几本才能有清晰的脉络感。这么想的话，下个世纪学电影的孩纸们怎么办呀……

读完1/3已死

[A History of Film Music 下载链接1](#)

书评

[A History of Film Music 下载链接1](#)