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Nota di contenuto	Acknowledgements; Contents; Notes on Contributors; List of Figures ; Chapter 1: Introduction; Notes; Bibliography; Chapter 2: A.R. Rahman Interview; Chapter 3: The 'Alternate Space' of A.R. Rahman's Film Music; Introduction; Comparative Conventions in Indian and Western Film Music; Aspects of Tonality and Extra-Musical Meaning in Indian and Western Music; Roja, 1992 and Bombay, 1995; Fire, 1996; Slumdog Millionaire, 2008 and 127 Hours, 2010; Conclusion; Notes; Bibliography; Internet; Chapter 4: Zbigniew Preisner Interview5058 Chapter 5: Music by Zbigniew Preisner? Fictional Composers and Compositions in the Kieslowski CollaborationsFictional Music in Theory and Practice; Composing Fiction; The Fictional and the Real; Notes; Bibliography; Chapter 6: Carter Burwell Interview; Chapter 7: Burwell and Space: Inner, Outer, Environmental and Acoustical; Introduction; The Materials; Motive, Acoustical Space, and Place; Narrative Disconnect to Emotional Synchrony: Motive, Image and Affect; Conclusion: Film as Music; Notes; Bibliography; Chapter 8: Rachel Portman Interview5058 Chapter 9: Eero Tarasti and the Narratological Construction of Rachel Portman's EmmaNotes; Bibliography; Chapter 10: Dario Marianelli Interview; Chapter 11: Solo Instruments and Internal Focalization in Dario Marianelli's Pride & Prejudice and Atonement; Pride & Prejudice;

Lizzie's Theme; The Secret Life of Daydreams; The Solo Cello in *Pride & Prejudice*; The Role of the Orchestra; Atonement; 'Elegy for Dunkirk' and the Solo Cello; The Love Theme; Denouement and a Change of Narrative Perspective; Conclusion; Notes; Bibliography; Chapter 12: Mychael Danna Interview⁵⁰⁵⁸ Chapter 13: Mychael Danna: Music as Metaphor *The Ice Storm*; *Moneyball*; *Life of Pi*; Epilogue; Notes; Bibliography; Chapter 14: John Williams and Contemporary Film Music; A Background of Contemporary Hollywood Music; John Williams and Contemporary Hollywood; Notes; Bibliography; Chapter 15: Musical Syntax in John Williams's Film Music Themes; Sentence; Period; Trifold Sentence; Sentence with a Dissolving Third Statement; Unfolding Sentence; Conclusion; Notes; Appendix; Sentence; Sentence with Dissolving Third Statement; Trifold Sentence; Unfolding Sentence; Period; Bibliography; Index

Sommario/riassunto

'Contemporary Film Music is an outstanding contribution to the documentation of the profound shifts in film scoring that have occurred in this new century. Thoughtful and provocative essays alternate with fascinating interviews with some of those composers working in this new reality. Highly recommended...' - Mychael Danna, Academy Award-winning film composer, Canada. The purpose of this book, through its very creation, is to strengthen the dialogue between practitioner and theorist. To that end, a film academic, a composer, and a composer/musicologist have collaborated as editors on this book, which is in turn comprised of interviews with composers alongside complementary chapters that focus on a particular feature of the composer's approach or style, written by a musicologist or film academic who specializes in that particular element of the composer's output. In the interview portions of this book, eight major film composers discuss their work from the early 1980s to the present day. The focus is on the practical considerations of film composition, the relationship each composer has with the moving image, technical considerations, personal motivations in composing, the relationships composers have with their directors, and their own creative processes. Contemporary Film Music also explores the contemporary influence of electronic music, issues surrounding the mixing of soundtracks, music theory, and the evolution of composers' musical voices. Lindsay Coleman is a film academic and an independent documentary producer. His most recent books include *Sex and Storytelling in Modern Cinema* and *The Philosophy of Pornography*. In addition to these, he is working on a series of books on cinematography, film editing, musical composition for films, and visual effects in modern cinema. Lindsay is also working on documentary projects on Hollywood film editing and Australian film cinematography. Joakim Tillman is Associate Professor in musicology at Stockholm University. His research has appeared in numerous scholarly journals and edited volumes, for instance the essay "Postmodernism and Art Music in the German Debate" in *Postmodern Music/Postmodern Thought* (2002). His current research is focused on the film music of Elliot Goldenthal, James Horner, and Hans Zimmer.
