

1. Record Nr.	UNINA9910459979403321
Titolo	Celluloid Symphonies : Texts and Contexts in Film Music History // Julie Hubbert
Pubbl/distr/stampa	Berkeley, CA : , : University of California Press, , [2011] ©2011
ISBN	1-283-27727-1 9786613277275 0-520-94743-6
Descrizione fisica	1 online resource (525 p.)
Disciplina	781.5/4209
Soggetti	Motion picture music - History and criticism Motion picture music -- History and criticism Symphony Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Celluloid Symphonies -- Frontmatter -- Contents -- Preface -- Acknowledgments -- Part One. Playing the Pictures: Music and the Silent Film (1895-1925) -- Introduction -- 1. Plain Talk to Theater Managers and Operators. Seating/Music (1909) -- 2. Incidental Music for Edison Pictures (1909) -- 3. Jackass Music (1911) -- 4. Selections from What and How to Play for Pictures (1913) -- 5. Music for the Picture (1911) -- 6. The Art of Exhibition: Rothapfel on Motion Picture Music-Its Object and Its Possibilities (1914) -- 7. Selections from Musical Accompaniment of Moving Pictures (1920) -- 8. Selections from Musical Presentation of Motion Pictures (1921) -- 9. Selections from Encyclopaedia of Music for Pictures (1925) -- 10. Two Thematic Music Cue Sheets: The Thief of Bagdad (1924) and Dame Chance (1926) -- 11. Music and Motion Pictures (1926) -- 12. Publishers Win Movie Music Suit (1924) -- Part Two. All Singing, Dancing, and Talking: Music in the Early Sound Film (1926- 1934) -- Introduction -- 13. New Musical Marvels in the Movies (1926) -- 14. Musicians to Fight Sound-Film Devices (1928) -- 15. The Truth about Voice Doubling (1929) --

16. Westward the Course of Tin-Pan Alley (1929) -- 17. What's Wrong with Musical Pictures? (1930) -- 18. Present Day Musical Films and How They Are Made Possible (1931) -- 19. Alfred Hitchcock on Music in Films (1934) -- Part Three. Carpet, Wallpaper, and Earmuffs: The Hollywood Score (1935-1959) -- Introduction -- 20. Composers in Movieland (1935) -- 21. The Aesthetics of the Sound Film (1935) -- 22. Scoring the Film (1937) -- 23. Some Experiences in Film Music (1940) -- 24. What Is a Filmusical? (1937) -- 25. Music in the Films (1941) -- 26. Music or Sound Effects? (1947) -- 27. The New Musical Resources (1947) -- 28. Movie Music Goes on Record (1952) -- 29. The Man with the Golden Arm (1956) -- 30. Forbidden Planet (1956) -- 31. Interview with Stanley Donen (1977) -- 32. One Thing's for Sure, R 'n' R Is Boffo B.O. (1958) -- Part Four. The Recession Soundtrack: From Albums to Auteurs, Songs to Serialism (1960-1977) -- Introduction -- 33. Film Themes Link Movie, Disk Trades (1960) -- 34. Mancini Debunks Album Values (1961) -- 35. Herrmann Says Hollywood Tone Deaf as to Film Scores (1964) -- 36. The New Sound on the Soundtracks (1967) -- 37. Movies: Tuning In to the Sound of New Music (1968) -- 38. Towards an Interior Music (1997) -- 39. Keeping Score on Schifrin: Lalo Schifrin and the Art of Film Music (1969) -- 40. BBC Interview with Jerry Goldsmith (1969) -- 41. The Jazz Composers in Hollywood: A Symposium with Benny Carter, Quincy Jones, Henry Mancini, Lalo Schifrin, and Pat Williams (1972) -- 42. George Lucas: Stinky Kid Hits the Bigtime (1974) -- 43. The Annotated Friedkin (1974) -- 44. What ever Became of Movie Music? (1974) -- Part Five. The Postmodern Soundtrack: Film Music in the Video and Digital Age (1978-Present) -- Introduction -- 45. Selling a Hit Soundtrack (1979) -- 46. Interview with John Williams (1997) -- 47. Scoring with Synthesizers (1982) -- 48. Rock Moviego (1985) -- 49. How Rock Is Changing Hollywood's Tune (1989) -- 50. Danny Elfman: From Boingo to Batman (1990) -- 51. Selections from The Celluloid Jukebox: Interviews with Allison Anders, Alan Rudolph, Michael Mann, Isaac Julien, Wim Wenders, Bob Last, Penelope Spheeris, Ry Cooder, Quentin Tarantino, Cameron Crowe, and David Byrne (1995) -- 52. Composing with a Very Wide Palette: Howard Shore in Conversation (1999) -- 53. Hollywood Sound (2005) -- Index

Sommario/riassunto

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.

2. Record Nr.	UNINA9910416483603321
Autore	Débax Hélène
Titolo	La Féodalité languedocienne - xie-xiie siècles : Serments, hommages et fiefs dans le Languedoc des Trencavel // Hélène Débax
Pubbl/distr/stampa	Toulouse, : Presses universitaires du Midi, 2019
ISBN	2-8107-0876-2
Descrizione fisica	1 online resource (408 p.)
Altri autori (Persone)	BonnassiePierre
Soggetti	History Medieval & Renaissance Studies féodalité histoire domination
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	<p>Le Languedoc, un pays sans féodalité ? On l'a cru pendant longtemps. Ce livre démontre qu'il n'en est rien. Dans cette vaste région, de la Garonne au Rhône, une dense trame de châteaux et de seigneuries s'est constituée aux xie et xiie siècles, où le serment féodal et le fief tenaient le premier rôle. Les barons, vicomtes Trencavel ou seigneurs de Montpellier, ont su organiser de grandes principautés faisant entrer dans leur fidélité la majeure partie de l'aristocratie languedocienne. Ces dominations eurent un rôle fédérateur et unificateur à l'échelle du Languedoc, mais elles firent aussi figure de force centrifuge. Dans la deuxième moitié du xiie siècle, malgré tous ses efforts, le comte Raimond V n'est pas parvenu à réduire militairement ou par la diplomatie la puissance des Trencavel, ancrée dans six vicomtés - Albi, Nîmes, Béziers, Agde, Carcassonne et Razès - qui sont fichées comme un coin au beau milieu de ses États. Il ne trouva d'issue que dans la dénonciation de l'hérésie qui avait conquis les terres vicomtales, déclenchant le cataclysme qui emporterait sa lignée. Hélène Débax, s'appuyant sur les riches sources laïques, démonte ici, dans toute leur complexité, le maillage serré des serments féodaux et les réseaux des</p>

détenteurs de châteaux, entre la fin du xe marquée par la déliquescence des principautés carolingiennes et le début du xiiie qui a vu le roi reprendre une place dans le jeu politique méridional.
