

1. Record Nr.	UNINA9910783318203321
Autore	Goldmark Daniel
Titolo	Tunes for 'toons [[electronic resource]] : music and the Hollywood cartoon // Daniel Goldmark
Pubbl/distr/stampa	Berkeley, : University of California Press, c2005
ISBN	1-282-36038-8 1-4237-3040-2 9786612360381 0-520-94120-9 1-59875-797-0
Descrizione fisica	1 online resource
Disciplina	781.5/42
Soggetti	Animated film music - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 199-212) and index.
Nota di contenuto	Carl Stalling and popular music in the Warner Bros. cartoons -- "You really do beat the shit out of that cat" : Scott Bradley's (violent) music for M-G-M -- Jungle jive : animation, jazz music, and swing culture -- Corny concertos and silly symphonies : classical music and cartoons -- What's opera, doc? and cartoon opera.
Sommario/riassunto	In the first in-depth examination of music written for Hollywood animated cartoons of the 1930's through the 1950's, Daniel Goldmark provides a brilliant account of the enormous creative effort that went into setting cartoons to music and shows how this effort shaped the characters and stories that have become embedded in American culture. Focusing on classical music, opera, and jazz, Goldmark considers the genre and compositional style of cartoons produced by major Hollywood animation studios, including Warner Bros., MGM, Lantz, and the Fleischer's. Tunes for 'Toons discusses several well-known cartoons in detail, including What's Opera, Doc?, the 1957 Warner Bros. parody of Wagner and opera that is one of the most popular cartoons ever created. Goldmark pays particular attention to the work of Carl Stalling and Scott Bradley, arguably the two most influential composers of music for theatrical cartoons. Though their

musical backgrounds and approaches to scoring differed greatly, Stalling and Bradley together established a unique sound for animated comedies that has not changed in more than seventy years. Using a rich range of sources including cue sheets, scores, informal interviews, and articles from hard-to-find journals, the author evaluates how music works in an animated universe. Reminding readers of the larger context in which films are produced and viewed, this book looks at how studios employed culturally charged music to inspire their stories and explores the degree to which composers integrated stylistic elements of jazz and the classics into their scores.
