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Nota di contenuto	Introduction : ambi-diegetic music in motion pictures. The role of ambi-diegetic film music in the product design of Hollywood movies : macromarketing in La-La-land -- Ambi-diegetic jazz and the development of character. Ambi-diegetic film music as a product-design and -placement strategy : the Crosby duets in High society (1956) -- The cinemusical role of "My funny Valentine" in The fabulous Baker Boys (1989) and The talented Mr. Ripley (1999) -- The plot thickens : cinemusical meanings in the crime-plus-jazz genre. Pete Kelly's blues (1955) -- The Cotton Club (1984) -- Kansas City (1996) -- Jazz, films, and macromarketing themes : art versus commerce in the young man-with-a-horn genre. Young man with a horn (1949) -- Paris blues (1961) -- Mo' better blues (1990) -- Ambi-diegetic, nondiegetic, and diegetic cinemusical meanings in motion pictures : commerce, art, and Brando loyalty-- or-- De Niro, my God, to thee. Commerce and New York, New York (1977) : he's delightful, he's delicious, he's De Niro -- Art and Heart beat (1980) : stars fell on Algolagnia -- Brando loyalty and The score (2001) : how do you keep the music paying? -- God is in the details. His eye is on the sparrow :

small-but-significant cinemusical moments in jazz film scores by Miles Davis and John Lewis -- Small-but-significant implications of the man who isn't there in Sweet smell of success (1957) -- Jazz biopics as tragedy and comedy : pivotal ambi-diegetic. Cinemusical moments in tragedepictions and comedepictions of jazz heroes -- When bad things happen to great musicians : the troubled role of ambi-diegetic jazz in three tragedepictions of artistic genius on the silver screen -- A cinemusaliterary analysis of the American dream as represented by biographical jazz comedepictions in the golden age of Hollywood biopics : Blow, Horatio, blow; O, Jakie, O; Go, Tommy, go; No, Artie, no.

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Sommario/riassunto

Music, Movies, Meanings, and Markets focuses on macromarketing-related aspects of film music in general and on the cinemusical role of ambi-diegetic jazz in particular.? The book examines other work on music in motion pictures which has dealt primarily with the traditional distinction between nondiegetic film music (background music that comes from off-screen and is not audible to the film's characters, to further the dramatic development of plot, character, or other themes) and diegetic music (source music produced on-screen and/or that is audible to the film's characters, adding

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