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Nota di contenuto	Introduction: Who Is Entitled to Study Film Music? -- PART 1: Pars Destruens -- Chapter 1: The Not-So-Fantastical Gap between Music Studies and Film Studies -- Chapter 2: Some Recent Attempts to Bridge the Gap -- PART 2: Pars Construens -- Chapter 3: The Neoformalist Proposal -- Chapter 4: Film/Music Analysis I: Music, Gestalt, and Audiovisual Isomorphism -- Chapter 5: Film/Music Analysis II: Functions and Motivations of Music -- Chapter 6: Film/Music Analysis III: Historiography and Film-Music Styles -- PART 3: Pars Demonstrans -- Chapter 7: A Few Illustrations of Film/Music Analysis -- Chapter 8: Close Encounters of the Third Kind and E.T. The Extraterrestrial. The Bonding Power of Music -- Recapitulation and Final Thoughts -- References -- Filmography.
Sommario/riassunto	“In this compelling analysis of how film music functions in a wide variety of contexts, Audissino illustrates his clearly explained theoretical concepts with numerous well-chosen examples and substantial case studies. An immensely useful and thought-provoking resource for anyone interested in music and cinema.” - Mervyn Cooke, Professor of Music, University of Nottingham, UK “The author displays an impressively broad knowledge when critiquing previous writings,

and he offers a new type of analysis, based on the Neoformalist approach. For Audissino, music serves as one of the many filmic techniques that together function to make up the narration of a story. A series of compelling examples demonstrates the practicality of this sensible approach, one accessible to film scholars who are not musicologists.” - Kristin Thompson, Honorary Fellow, University of Wisconsin-Madison, USA “This is not merely a distinctive addition to the analytical toolkit for professionals, I have been using Audissino’s perspectives on film/music analysis intensively in the classroom for years. His model is especially useful for bringing students from various disciplinary backgrounds together. This second edition makes it even more useful due to the incorporation of (the increasingly important) timbral aspects of soundtracks.” - Emile Wennekes, Chair Professor of Musicology, Utrecht University, NL The field of Film-Music Studies has been typically dominated by musicologists; this book brings the discipline back into the domain of Film Studies. Treating music as a cinematic element, this book offers scholars and students of both music and film a set of tools to help them analyse the wide-ranging function that music has in films. This second edition provides an updated survey of the field and a new chapter featuring additional case studies, including a novel analytical category for studying the contemporary ‘sound-design style’ film music. Emilio Audissino is Associate Professor at Linnaeus University, Sweden. A film historian and film musicologist, he is the author of *The Film Music of John Williams* (2014/2021), *Film Music in Concert* (2021), and co-editor of *The Palgrave Handbook of Music in Comedy Cinema* (2023).

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