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Autore	MORRIS, Ian
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Autore	Heldt Guido
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Altri autori (Persone)	RoseHolly EckhardtMichael StanovnikJelena
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Nota di contenuto

Includes bibliographical references, filmographies and indexes.

""Cover""; ""Half Title""; ""Title""; ""Copyright""; ""Contents""; ""Preface"";
""Chapter I: Introduction: Film Music Narratology""; ""i. Laughing with
film theory""; ""ii. Film/music/narratology""; ""The plan of the book"";
""A note on the choice of films""; ""A note on the viewer""; ""iii.
Principles of pertinence""; ""Chapter II: The Conceptual Toolkit: Music
and Levels of Narration""; ""i. Fictional worlds and the filmic universe"";
""ii. The historical author: extrafictionality and the title sequence""; ""iii.
Extrafictional narration and audience address""
""iv. Nondiegetic and diegetic music""""a. Narratology, the diegesis and
music some considerations""; ""b. Nondiegetic music and narrative
agency""; ""Music as voice or as emanation""; ""Nondiegetic music,
diegetic control""; ""Would-be-diegetic music""; ""c. Diegetic music:
storyworld attachment and narrative agency""; ""Modes of storyworld
attachment""; ""Diegetic music and narrative agency""; ""d. Diegetic
commentary and the implied author""; ""e. Diegetic music: further
options""
""f. Transitions, transgressions and transcendence: Displaced diegetic
music, supradiegetic music and other steps across the border""""v.
Music on my mind: Metadiegetic narration and focalization""; ""Chapter
III: Breaking into Song? Hollywood Musicals (and After)""; ""i.
Supradiegesis""; ""ii. Superabundance: Top Hat and the 1930's""; ""iii.
The classical style: Night and Day, An American in Paris, Singin' in the
Rain""; ""iv. Transcendence lost and regained: The aftermath of the
classical style""; ""v. The next-to-last song: Dancer in the Dark (and
The Sound of Music)""
""Chapter IV: Things That Go Bump in the Mind: Horror Films""""i. Of
implied authors and implicit contracts: Six little bits of theory""; ""ii.
and thirteen examples""; ""Chapter V: Beyond the Moment: Long-range
Musical Strategies""; ""i. Music and memory in Once Upon a Time in
America""; ""a. Precursor 1: For a Few Dollars More""; ""b. Precursor 2:
Once Upon a Time in the West""; ""c. Precursor 3: Duck, You Sucker!"";
""d. Most melancholic of films Once Upon a Time in America""; ""e.
Once Upon a Time in America Three musical themes""
""f. I say it here and I deny it here: Conclusions""""ii. Life's troubled
bubble broken: Musical metalepses in The Truman Show""; ""a. True life
or false""; ""b. Pre-existing music and the world of Seahaven""; ""c.
Nondiegetic music and levels of narration""; ""d. Music on the level of
the film (or not?)""; ""iii. Far from Heaven, Breakfast at Tiffany's,
Hollywood melodrama and the retrospective prolepsis""; ""a. Present
film""; ""b. Dancing to the music of time: Far from Heaven""; ""c. Urban
pastoral: Breakfast at Tiffany's""
""d. The language of melodrama: Antecedents in All That Heaven Allows
and Imitation of Life""

Sommario/riassunto

This is the first book-length study of the narratology of film music, and an indispensable resource for anyone researching or studying film music or film narratology. It surveys the so far piecemeal discussion of narratological concepts in film music studies, and tries to (cautiously) systematize them, and to expand and refine them with reference to ideas from general narratology and film narratology (including contributions from German-language literature less widely known in Anglophone scholarship). The book goes beyond the current focus of film music studies on the distinction between diegetic and nondiegetic music (music understood to be or not to be part of the storyworld of a film), and takes into account different levels of narration: from the extrafictional to 'focalizations' of subjectivity, and music's many and complex movements between them.

