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## Musik in Science-Fiction-Film und -Fernsehen

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## Musik in Science-Fiction-Film und -Fernsehen Komp. v. Katja Bruns

Die folgende Liste versammelt Bücher und Artikel, die sich den besonderen formalen und funktionalen Qualitäten der Musik von SF-Filmen widmen. Auf Untersuchungen einzelner Filme habe ich nur hingewiesen, wenn sie von allgemeinerem Interesse waren.

In die folgende Bibliographie ist eine kleine Bibliographie von Philip Hayward und Natalie Lewandowski eingegangen (URL: <http://www.smss-online.org/SF%20Film-TV%20Soundtrack%20Bibliography%20v1.pdf>). Für Hinweise danke ich Holger Schnell, Bodo Traber und Hans J. Wulff.

### Artikel und Bücher

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Barham, Jeremy: Scoring incredible futures. Science-fiction screen music, and "Postmodernism" as romantic epiphany. In: *The Musical Quarterly* 91,3-4, 2008, pp. 240-274.

Bond, Jeff: *The music of STAR TREK*. New York: Lone Eagle 1999, 219 pp.

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Bush, Richard: The Music of *Flash Gordon* and *Buck Rogers*. In: *Film music. 1*. Ed. by Clifford McCarty. New York: Garland 1989.

Collins, Karen: 'I'll be back': Recurrent sonic motifs in James Cameron's *Terminator* films. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 165-175.

Coyle, Rebecca: Sound and Music in the *Mad Max* trilogy. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 109-128.

Cranny-Francis, Anne: Mapping cultural auracy: The sonic politics of *The Day the Earth Stood Still*. In: *Social Semiotics* 17,1 (Mar 2007), pp. 87-110.

□ Examines the sound of a particular Hollywood film - the B-Grade 1950 science fiction "classic" *The Day the Earth Stood Still* (1951) - in order to perform a semiotic kind of analysis but also to argue that the analysis needs to encompass not only music, but all sonic elements of the film. Furthermore, the paper argues for development of a cultural auracy that will complement studies of verbal and visual literacies in multimodal and multimedia texts.

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Donnelly, Kevin: The Classical Film Score Forever? *Batman*, *Batman Returns* and Postclassical Film Music. In: in Neale, Steve / Smith, Murray (eds.): *Contemporary Hollywood Cinema*. London/New York: Routledge 1998, pp. 142-155.

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□ = Case-in-Point: *Alien*.

Hannan, Michael / Carey, Melissa: Ambient Soundscapes in *Blade Runner*. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 149-164.

Hanoach-Roe, Galia: Beethoven's Ninth: An *Ode to Choice* as Presented in Stanley Kubrick's *A Clockwork Orange*. In: *International Review of the Aesthetics and Sociology of Music* 33,2, 2002, pp. 171-179.

Harley, R.: Creating a Sonic Character: Non-Diegetic Sound in the *Mad Max* Trilogy. In: Coyle, Rebecca

(ed.): *Screen Scores: Studies in Contemporary Australian Film Music*. Sydney: Allen and Unwin / AFTRS 1998, pp. 16-29.

Hayward, Philip: Danger Retro-Affectivity! The Cultural Career of the Theremin. In: *Convergence* 3,4, Winter 1997, pp. 28-53.

Hayward, Philip: Music, Technology and Territorialisation in *Mars Attacks!* In: *Convergence: The International Journal of Research into New Media Technologies* 5,1, 1999, pp. 47-58.

□ Textual and thematic cluster analysis on the affectivity and significance of musical sounds (and sound technologies). With reference to the work of Gilles Deleuze and Felix Guattari and the application of aspects of their work to uses of music in contemporary cinema.

Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, 214 pp.

□ Zugl.: London [...]: Libbey 2004, 214 S.

□ Following a detailed historical introduction to the development of sound and music in the genre, individual chapters analyze key films, film series, composers, and directors in the postwar era. The first part of the anthology profiles seminal 1950s productions such as *The Day the Earth Stood Still*, the first *Godzilla* film, and *Forbidden Planet*. Later chapters analyze the work of composer John Williams, the career of director David Cronenberg, the *Mad Max* series, James Cameron's *Terminators*, and other notable SF films such as *Space Is the Place*, *Blade Runner*, *Mars Attacks!*, and *The Matrix*.

□ Includes: Introduction: Sci-Fidelity – Music, Sound and Genre History, pp. 1-29.

□ Inter-Planetary Soundclash: Music, Technology and Territorialisation in *Mars Attacks!*, pp. 176-187.

□ Rev. (Kendra Preston Leonard) in: *The Journal of Film Music* 2,2-4, Winter 2009, pp. 271-273.

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□ Online: <http://www.markusheuger.de/theory/zukunft.html>.

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Kassabian, Anahid: The Sound of a New Film Form. In: Inglis, Ian (ed.): *Popular music and film*. London/New York: Wallflower Press 2003, pp 91-101.

Kassabian, Anahid: Rethinking Point of Audition in *The Cell*. In: Grajeda, T. / Beck, Jay (eds): *Lowering the Boom: Critical Studies in Film Sound*. Champaign-Urbana: University of Illinois Press 2008, pp. 299-306.

Larson, Randall D.: *Musique Fantastique: A Survey of Music in the Fantastic Cinema*. Metuchen, N.J.: Scarecrow Press 1985, viii, 592 pp.

□ Study of music for sci-fi, horror and fantasy genres . The book provides a historical survey of this particular brand of score throughout the decades, spotlighting the Universal Pictures monster movies of the 1930's and 40's, the 'alien scare' science-fiction films of the 1950's, Japanese monster movies, low-budget horror films of the 1960's by Roger Corman and the like, and the resurgence of & 'fantastic cinema' in the late 1970's and beyond.

Laudadio, Nicholas Christian: *Singing Machines. Musical Intelligences and Human Instruments in Science Fiction and Film*. Ph.D. Thesis, State University of New York, Buffalo, 2005.

□ Abstracted in: *Dissertation Abstracts International, Section A: The Humanities and Social Sciences* 65,12, June 2005, DA3156959.

□ The texts under investigation here - Stanley Kubrick's *2001: A Space Odyssey*, Richard Powers's *Galatea 2.2*, Lloyd Biggle, Jr.'s *The Tunemith*, and Fred Wilcox's *Forbidden Planet* (particularly its accompanying electronic musical score by Bebe and Louis Barron) - all present a mechanical entity that makes possible (through musicality) a profound connection with its "users." This connection tends to manifest itself as an empathic reaction, linking the mechanical and the organic and bridging larger evolutionary rifts in imagined futures.

Laudadio, Nicholas: What Dreams Sound Like: *Forbidden Planet* and the Electronic Musical Instrument. In: *Journal of the Fantastic in the Arts* 17,4 (=68), Winter 2007, pp. 334-349.

Lerner, Neil: Nostalgia, Masculinist Discourse, and Authoritarianism in John Williams' Scores for *Star Wars* and *Close Encounters of the Third Kind*. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 96-108.

Lerner, Neil: Music, race, and paradoxes of representation. Jubal Early's musical motif of barbarism in *Objects in Space*. In: *Investigating Firefly and Serenity: Science fiction on the frontier*. Ed. by Tanya R. Cochran and Rhonda V. Wilcox. London; New York: I. B. Tauris 2008, pp. 183-190 (Investigating Cult TV.)

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McLeod, Ken: Space Oddities: Aliens, Futurism and Meaning in Popular Music. In: *Popular Music* 22,3, Oct. 2003, pp. 337-355

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Neal, Christopher: Marching out of step: Music and otherness in the *Firefly/Serenity* saga. In: *Investigating Firefly and Serenity: Science fiction on the frontier*. Ed. by Tanya R. Cochran and Rhonda V. Wilcox. London; New York: I. B. Tauris 2008, pp. 191-200 (Investigating Cult TV.).

□ On music in the TV-series *Firefly*.

Papanikolaou, Eftychia: Of Duduks and Dylan: Negotiating the Aural Space. In: Potter, Tiffany / Marshall, C.W (eds.): *Cylons in America: Critical Studies in 'Battlestar Galactica'*. New York/London: Continuum 2007, pp. 224-236.

Purohit, Vinayak: Mythology, science fiction, music and Marxist aesthetics. In: *Journal of the Indian Musicological Society* 18,2, 1987, pp.93-104.

Rosar, William H.: Music for Martians: Schillinger's Two Tonics and Harmony of Fourths in Leith Stevens' Score for *War of the Worlds* (1953). In: *Journal of Film Music* 1,4, 2005.

□ After seeing Steven Spielberg's remake of *War of the Worlds* on the 4th of July weekend 2005, an old friend who sat with me during the screening commented on how effective John Williams' score for it was, and that it reminded her of film noir scores. An interesting coincidence, I thought, as many years earlier I had been struck by how passages in Leith Stevens' score for Paramount's *War of the Worlds* (1953) reminded me of "crime drama music," music for gangster or detective movies. Why should Stevens and Williams write music for a science fiction film in a style evocative of another film genre?

Rosar, William H.: The penumbra of Wagner's *Ombra* in two science fiction films from 1951: *The Thing from Another World* and *The Day the Earth Stood Still*. In: Joe, Jeongwon / Gilman, Sander L. (eds.): *Wagner and Cinema*. Foreword by Tony Palmer. Interview with Bill Viola. Bloomington, Ind.: Indiana University Press 2010, pp. 152-164.

Scheurer, Timothy E.: Kubrick vs. North: The Score for *2001: A Space Odyssey*. In: *Journal of Popular Film and Television* 25,4, Winter 1998, pp. 172-182.

Scheurer, Timothy E.: *Music and mythmaking in film. Genre and the role of the composer*. Jefferson, NC: McFarland 2008, 265 pp.

□ This work studies the conventions of music scoring in major film genres (i.e., science fiction, historical romance, western), focusing on the artistic and technical methods that modern composers employ to underscore and accompany the visual events. Each chapter begins with an analysis of the major narrative and scoring conventions of a particular genre and concludes with an in-depth analysis of two film examples.

□ Includes a chapter on „Alien harmonies: the science fiction film“.

Scrivani, Richard: Sci-fi serenade. In: *Scarlet Street*, 22, 1996, pp. 34-39.

□ On music for American science fiction and monster films of the 1950s.

Smith, Jeff: Sound and Performance in Stephen Sadyan's *Night Dreams* and *Café Flesh*. In: *The Velvet Light Trap*, 59, Spring 2007, pp. 15-29.

Sobchack, Vivian Carol: The music of the spheres. In ihrem: *Screening space. The American science fiction film*. 2nd, enl. ed. New Brunswick, NJ [...] : Rutgers University Press 2004, pp. 207-215.

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Thiel, Wolfgang: Musik im Science Fiction Film. In: *Musik und Gesellschaft* 27,10, Okt. 1977, pp. 585-591.

Whittington, William [Brian]: *Sound design & science fiction*. Austin, TX: University of Texas Press, 2007, vi, 280 pp.

□ Considers the evolution of sound design not only through cultural and technological developments during the last four decades, but also through the attitudes and expectations of filmgoers. Fans of recent blockbuster films, in particular science fiction films, have come to expect a more advanced and refined degree of film sound use, which has changed the way they experience and understand spectacle and storytelling in contemporary cinema. -- The book covers recent science fiction cinema in rich and compelling detail, providing a new sounding of familiar films, while offering insights into the constructed nature of cinematic sound design. This is accomplished by examining the formal elements and historical context of sound production in movies to better appreciate how a film sound track is conceived and presented. Whittington focuses on seminal science fiction films that have made specific advances in film sound, including *2001: A Space Odyssey*, *THX 1138*, *Star Wars*, *Alien*, *Blade Runner* (original version and director's cut), *Terminator 2: Judgment Day* and *The Matrix* trilogy and games - milestones of the entertainment industry's technological and aesthetic advancements with sound.

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Wierzbicki, James Eugene: *Louis and Bebe Barron's 'Forbidden planet'. A film score guide*. Lanham, Md. [...]: Scarecrow Press 2005, xii, 185 S. (Scarecrow Film Score Guides. 4.).

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### **Kurze Notizen / Rezensionen zu einzelnen Filmen, Serien und Komponisten**

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Biordrowski, Steve / Szebin, Frederick C.: Martian musician: Composer Danny Elfman: On Burtonizing the golden sci-fi scores of the past. In: *Cinefantastique* 28,7, Jan. 1997, pp. 28-29.

□ On the score for Tim Burton's *Mars Attacks*.

Blumenthal, P.: An Interview with Robert Folk. In: *Soundtrack!* 13,50, June 1994, pp. 11-16.

Brophy, Philip: Clone Tones: Philip Brophy Sounds off on *Star Wars*. In: *Film Comment* 38,4, July-Aug. 2002, p. 28.

Brunas, Michael: Attack of the 50 ft. soundtracks. In: *Scarlet Street*, 20, 1995, pp. 34-36.

□ On composer Ronald Stein and his work for the science fiction film.

Buchsbaum, T.: A Conversation with David Arnold. In: *Soundtrack!* 15,59, Sept. 1996, pp. 25-27.

Buchsbaum, T.: Restoring *Close Encounters*. In: *Soundtrack!* 17,66, June 1998, p. 29.

Burlingame, J.: Lalo Schifrin on *Earth-Star Voyager*. In: *Soundtrack!* 8,31, Sept. 1989, p. 20.

Cohen, Richard: A Practical Guide to Re-Hearing *2001*. In: *New York Review of Science Fiction* 12,7 (=139), March 2000, pp. 10-14.

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de Klerk, T.: Barry Gray: Music with Strings. In: *Soundtrack!* 12,47, Sept. 1993, pp. 10-13.

Deutsch, Didier C.: Monstrous movie music. In: *Soundtrack: The Collector's Quarterly* 15,61, March 1997, p. 18.

□ On music for horror and science fiction films of the 1950s.

Everschor, Franz: Ein Chamäleon der Filmmusik: Flexibilität und Pragmatismus: Der Komponist Jerry Goldsmith. In: *Film-Dienst* 52,20, Sept. 1999, pp. 45-47.

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□ On a DVD edition of John Coney's *Space Is the Place*.

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Koppl, R.: Trevor Rabin: *Armageddon & Enemy of State*. In: *Soundtrack!* 17,68, Winter 1998, pp. 56-59.

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- Landry, C.: Revisiting *Nineteen Eighty-Four* - An Interview with Dominic Muldowney. In: *Soundtrack!* 18,70, Summer 1999, pp. 40-41.
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- Larson, Randall D.: Music for *Ghostbusters* - A Conversation with Elmer Bernstein. In: *CinemaScore*, 13/14, Winter/Summer 1985, pp. 9-11.
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□ Interviews with composers Irving Gertz and Herman Stein on her work for various horror and science fiction films.

Simak, S.: Craig Safan's music for *The Last Starfighter*. In: *CinemaScore*, 13/14, Winter/Summer 1985, pp. 20-21.

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